

INTERPRETATION OF SIMILES IN THE SCENE OF LITERARY WORLD

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Abstract: The article is devoted to inform interpretation of simile in the scene of literary world using Uzbek, Russian and other linguist scientist's viewpoints, opinions on simile. Therefore, the main features, such as anthropology and related subjectivity, philosophical basis, special imagery, effective, aesthetic and moral illumination of reality, the unity of universality and individuality, related to social, national and other factors, historicity, continuity and dynamism, layering, ideality, imaginary nature, ambivalence are researched. Some English and Uzbek literary texts in which simile was used were analyzed.

Key words: literary world, scene, simile, interpretation, device, text, image, linguist, appearance, importance, view, opinion.

INTRODUCTION. The study of the scene of the world described in literary works is one of the most important areas of today's linguistics. Before studying the scene of the literary world, its description, functions and peculiarities, we found it necessary to think about the concept of the scene and its essence.

Main part. E.Izotova and N.Poleva consider the image of the world as a kind of "coordinate grid" that defines and creates the perception of information in the surrounding existence, its interpretation, attitude to the world and oneself, as well as human behavior and interaction with others. According to them, "each person perceives the world in his own way, creates his own subjective map - the scheme of the space and time in which he lives. Differences in people in this regard are determined by a number of factors, including psycho-physiological and individual-personal and socio-cultural factors¹. Each person in existence perceives the world with his own thinking, outlook, and psychology. There is at least a small difference between people in the process of receiving information and interpreting it.

V. Bezrukova's description of the worldview is also noteworthy, according to her, "The world view is a holistic developing system of human knowledge and ideas about the world, which serves as an indicative basis for human conscious actions. This system consists of daily, scientific and intuitive knowledge, which is divided into small systems of social importance for man, for example, the economic view of the world, the scientific view of the world, the technical view of the world, the aesthetic view of the world, the artistic view of the world, etc. Each of these subsystems is based on its own system of concepts; each of them has its own structure, history and purpose. Based on the image of the world and its separate components, each person develops his own understanding of the world and the person in it, lives in accordance with it, performs exact actions². Regarding the sub-systems of the world view described by V. Bezrukova, separate scientific researches are being carried out today in a number of fields such as linguistics, literary studies, translation studies, linguo-cultural studies, cognitive linguistics, and specific descriptions of the world view have been

¹ Изотова Е.И. , Полева Н.С. Роль культуры и искусства в формировании современных подростков//Мир психологии. – 2017.– №2.– С.158 –166. С.159.

² Энциклопедический словарь педагога/ Безрукова, В.С. Основы духовной культуры. – Екатеринбург, 2000. – С.367.

given in them. In particular, in the interpretations of the linguist A.E. Mamatov, the scene of the world is used as an image of the world. According to him, "The image of the world is a conceptual system of the concept of a person, which is explained on the basis of mentality, and the scene of the world is exactly the image of the world, because it is given through language"³. The linguistic scene of the world is one of the objects of research that is widely studied today. D. Khudoyberganova's linguistic scene of the world "The set of usual and obligatory ways of perceiving the world historically formed in the mind of a certain language community, stabilized in its language and characteristic of this community; is a set of universal and at the same time nationally specific ways of perceiving and conceptualizing the world"⁴.

The linguist Z. Sabitova defined the linguistic scene of the world as follows: "It is a unique national form of perception of existence reflected in the language, formed through centuries-old experiences of the nation, determining the way of the person's attitude to reality, changing over time, compared to the scientific landscape of the world"⁵.

R.Akhrorova and M.Shokirova emphasize the following conclusions in this regard: "Language directly participates in two processes in creating the linguistic scene of the world: the scene of the world is formed on its basis, the language itself interprets other scenes of the world, they enter the language with the help of a special lexicon and it also brings aspects of other cultures". Therefore, people's perception of the world and its interpretation in their speech depends on the variety of lexical units in the vocabulary of a person.

In this place, there is also the term of the national view of the world, and it is important to note the opinion of R. Shirinova in this regard: "Each nation sees the world differently, and its outlook is completely different from each other. Therefore, the national view of the world is a view characteristic of only one mentality, that is why this concept is called "the national view of the world"⁶. In this regard, we can agree with the scientist's opinion and say that the national view of the world depends on the uniqueness of each nation's perception of the world. There is a difference between English and Uzbek views on weather. For the British, rainy and foggy weather is considered a normal day, but for Uzbeks, such a view is applied to a sunny day. As a result, based on cloud, rain, fog, etc., proverbs and wise sayings based on two different attitudes are created in two nations. There is a proverb in English "Spiders leave their webs when it is going to rain", which translates as "If spiders leave their webs, it will rain". A similar idea exists in the Uzbek language, which reads as follows: "If the swallows fly low, the day will be rainy. English and Uzbeks use two kinds of creatures, i.e. spider and swallow, to understand the concept of rain in the landscape of the world. This means the difference in the national view of the world between the two peoples.

According to N.Skurtu, "According to a number of scientists, the first generalized idea of the world appeared in a person in a literary form, because the artistic image of the world was included in the scene of the world as the main connecting element of all its parts. A panoramic-figurative image of the world cannot be created without a literary image of the world, because a literary image always has the character of appearance, and appearance and similarity exist only in an artistic image"⁷. The artistic representation of the world is usually brighter than other representations, and in the examples of fiction, the author usually puts down on paper the views of the world that he imagines. In this way, the authors of the works of art help their readers to better understand the world.

Usually, history experts, when researching the issue of covering information about a certain historical period, refer to poetic or prose sources written in that period. Because various works of art written in that period give us information about the period. In particular, historians who want to learn a lot of information about the history of Central Asia, especially the Timurid era, will definitely turn to Narshahi's works. Rare masterpieces of Uzbek literature, such as "Baburnoma" by

³ Маматов А.Э. Ментальность и менталитет в когнитивной сфере // Тилшуносликдаги янги йўналишлар ва уларнинг муаммолари: илм. амал. семинар матер. –Ташкент, 2013. –С.127-129.

⁴ Худойберганова Д.С. Лингвокультурология терминларининг қисқача изоҳли луғати. –Тошкент: Турон замин зиё, 2015. – Б.33.

⁵ Сабитова З.К. Лингвокультурология. –М.: Флинта: Наука, 2013. –С.53.

⁶ Ширинова Р.Х. Олам миллий манзарасининг бадий таржимада қайта яратилиши: Филол. фан. д-ри ...дисс. –Тошкент, 2007. –Б.16.

⁷ Скурту Н. П. Искусство и картина мира. Кишнев: Штиинца, 1990. – С.42.

Z.M. Babur, "Starry Nights" by Odil Yakubov, provide us with valuable information about Babur and Babur dynasty, Movaraunnahr in medieval works, political and social life, science and culture in Afghanistan and India.

The term literary image of the world was first introduced into scientific circulation by B.Meylakh⁸. Today, in science, there are also several more synonymous terms for the literary view of the world, which are the artistic model of the world, the artistic image of the world, and the artistic reality.

Here, T.Chernyshova emphasizes the following point: "The term artistic representation of the world (as opposed to the term artistic reality) is not only used to emphasize the unique independence and intrinsic value of the artistic world, but, first of all, the cognitive capabilities of this art, the unique understanding of objective reality intended to reveal its extent and breadth"⁹. Therefore, the artistic image of the world, a unique way of reflecting reality, has been attracting the attention of scientists for a long time.

The main features of the artistic image of the universe, identified by various scientists, are as follows:

- 1) anthropology and related subjectivity. The artistic image of the world represents the attitude of the author of the work to the world;
- 2) philosophical basis. An artist who creates an artistic image of the world follows philosophical ideas. Although sometimes philosophical ideas are not perceived by the author, they can be implied;
- 3) the presence of an artistic image of the world in the works of certain authors and its constant re-creation by the authors in the process of perceiving the works;
- 4) special imagery: the artistic representation of the world is based on the system of artistic archetypes, that is, fundamental images as carriers of artistic knowledge. The artistic representation of the world is characterized by the ambiguity of images, the ability to show many associations;
- 5) effective, aesthetic and moral illumination of reality;
- 6) the unity of universality and individuality: the artistic representation of the world reflects universality through the categories of aesthetics: beautiful, high, ugly, base, tragic, comic, etc.; but universal consciousness can be perceived only through the particular, individual;
- 7) related to social, national and other factors;
- 8) historicity, continuity and dynamism: the artistic image of the world is formed in certain historical conditions, undergoes changes, as a rule, the new artistic image of the world does not destroy, deny or diminish the value of the old one;
- 9) layering: the presence of conceptual, emotional-visual and other parts, various types of relationships; the ability to include signs of a different landscape of the universe.
- 10) ideality, imaginary nature: the artistic image of the world is the form of existence of the ideal world of aesthetic reality;
- 11) ambivalence: the artistic representation of the world not only provides a holistic view of the world, but also differs in fragmentation, because it reflects reality only in certain aspects and cannot present it in all its infinite diversity¹⁰.

Its structural features and functions determine the main features of the artistic image of the world. The scene of the artistic world has its own tasks, these tasks are of great importance for a person's perception of the world, and we will give a description of these tasks below.

There is a special type of communication in the artistic representation of the world, which serves to realize artistic communication in people. Voluntary function is manifested in the influence of the artistic image of the world on the perceiving mind, while the modality function is expressed in the attitude of the creator to reality.

⁸ Мейлах Б. С. Философия искусства и художественная картина мира // Вопросы философии. 1983. №7. С. 116–125.

⁹ Чернышова Т. А. Художественная картина мира, экологическая ниша и научная фантастика // Художественное творчество. Вопросы комплексного изучения. Л.: Наука, 1986. С. 55–74.

¹⁰ Аюпова С. Б. Дискурс художественной литературы и языковая художественная картина мира // Дискурс: проблемы функционирования, анализа, интерпретации: Матлы Междунар. заочной науч. конф. (г. Караганда, 20 апреля 2009 г.). Караганда: Центр гуманитарных исследований, 2009. С. 83–87.

The aesthetic task of the artistic representation of the world is that the author perceives and re-expresses the beauty in art and life.

The spiritual task of the artistic representation of the world is manifested in the reflection of certain general spiritual and community spirituality issues in the artistic work.

The emotional-evaluative function serves to conceptualize evaluation and emotional reactions.

The artistic image of the world absorbs the aesthetic information of various art types, trends, authors' artistic views of the world, therefore it also performs a connotative function. It also has an information gathering function, which includes the collection and storage of aesthetic information.

It is known that analogies arise as a product of a specific figurative way of thinking. Therefore, similes always have an artistic-aesthetic value in speech, they serve to ensure the emotional-expressiveness, expressiveness, and effectiveness of speech.

The stylistic tool of simile is a linguistic unit that is widely interpreted in the landscape of the artistic world as an artistic descriptive tool. Through the simile, the author aims to make the reality he describes brighter in the reader's mind.

According to N. Makhmudov, "in terms of artistic-aesthetic value, linguopoetic weight, free similes have a special place in artistic speech as one of the means of showing the skill of the writer. The writer creates a variety of original similes in accordance with the purpose of his artistic image, these similes surprise the reader with their unexpectedness and charm, clearly embody certain mental or physical states, features, and objects in the eyes of the reader"¹¹. If we agree with the opinion of the linguist scientist, we can also emphasize that not only free similes, but also stable similes (expressed by phraseological units) are of special importance in creating a unique artistic aesthetic in artistic texts.

D. Ashurov in his research work on the linguistic and cultural characteristics of similes in the epic "Alpomish" divided the similes found in the text of the epic into the following thematic group:

- similes related to plant names: like a flower, like an apple;
- similes related to the names of celestial bodies and natural phenomena: moon, star, cloud, snow and rain;
- similes related to the names of animals and insects: like a bear, like a lion, like a bull, like a frog, like a grasshopper;
- adjectives related to the names of birds: like a falcon, like a bird, like an eagle, like a nightingale;
- adjectives related to the name of religious concepts: like an angel;
- similes related to legendary names: brave like Rustam, like a dragon¹². It can be seen that similes are actively used from the folklore genre of artistic texts, they embody the uniqueness of the nation in understanding the world.

At this point, we would like to draw attention to N. Makhmudov's opinion on the issue of simile and its interpretation in the literary text. According to the scientist, "Synonyms arise as a product of a specific figurative way of thinking. That is why they always have an artistic-aesthetic value in the speech, they serve to ensure the emotional-expressiveness, expressiveness, and effectiveness of the speech"¹³. Above, it is clear from the similes used in the epic "Alpomish" and their classification that the simile used in order to illuminate the emotional, emotional-expressiveness of the epic.

Mitch Albom's "Tuesdays with Morrie: an old man, a young man, and life's greatest lesson", which is considered one of the works of art selected as research material, uses the simile stylistic device, which is interpreted in the artistic text based on the author's individual approach. In the following passage, we can see the characteristic of using the stylistic method of simile in the artistic text: *But the world did not stop, it took no notice at all, and as Morrie pulled weakly on the car door, he felt as if he were dropping into a hole. Now what? he thought.*

According to the content of the text, Morrie, one of the heroes of the play, is described as being in a very depressed state after hearing from the hospital that his death is inevitable, and he feels as if he is falling into an abyss. The author used the combination "to drop into a hole" as a simile

¹¹ Махмудов Н., Худойбергана Д. Ўзбек тили ўхшатишларининг изоҳли лугати. -Тошкент: "Маънавият", 2013. -Б.5-6

¹² Ashurov, D (2019) "Linguacultural peculiarities of simile in "Alpamis," Scientific journal of the Fergana State University: Vol. 2. –P.105

¹³ Махмудов Н. Тил тилсими тадқиқи.-Тошкент: Mumtoz so'z, 2017. -Б.161

construction to show this characteristic in the character more vividly. The Uzbek word for this compound means "to fall into the depths, to fall as a drop". Here, the author of the work likened to falling into a deep state of severe mental anguish and depression.

The issues of translation of this text into Uzbek and preservation of the stylistic tool of simile also attracted our attention. Because the re-expression of the stylistic tool of simile, which is interpreted in the landscape of the artistic world, is an important process in artistic translation. *Biroq hayot to'xtab qolmadi, u Morrining ahvoliga e'tibor ham bergani yo'q. Morri madorsiz qo'llari bilan mashina eshigini ochar ekan, o'zini tubsizlik qa'riga qulayotgandek his qildi*¹⁴. The book "Tuesdays with Morrie: an old man, a young man, and life's greatest lesson" by Mitch Albom was translated from English into Uzbek by Maqsud Salomov and Gulsanam Rozikova. It can be considered that the simile construction used in this part of the work was translated by the translators as a monad to the original. The original phrase "he felt as if he were dropping into a hole" is expressed in Uzbek as "o'zini tubsizlik qa'riga qulayotgandek his qildi". Through this, he was able to achieve lexical-semantic, stylistic, situational and pragmatic consistency in translation.

A simile helps the writer to describe the character, the environment, nature, describe their situation in a broad and concise form using the minimum amount of linguistic means.

An analogy is based on a certain image, under which there is often a standard accepted as the norm in a certain society. Therefore, similes usually have a national-cultural aspect, because behind them lie cultural representatives and traditions associated with this standard. For example, in English, there is the simile "like two peas in a pod", which is used to express that two people or two things are very similar to each other. This simile is translated into Uzbek as "ikki tomchi suvdek o'xshash". In the Uzbek language, there is a combination "similar as two drops of water" to express two people or things that are very similar to each other. The subject expressing the similarity of two objects is "pea" in English and "drop of water" in Uzbek. The fundamental difference between the compared subjects is the mutual differences in the perception of the world in the image of the world of the English and Uzbek people. If the English liken two peas, the Uzbeks liken two drops of water. This means that analogical constructions have such meanings as national-cultural meaning, cultural connotation, identity.

A. Qadiri skillfully used similes to describe Jannat, one of the heroines of the work, in his novel "Bygone Days": *Xotin Kumushka qarab kelar yedi. Ul yerdan bichib olg'andek pak-pakana, burni yuzi bilan barobar deyarlik tep-tekis, ko'zi qoqqan qoziq o'rmdelik chup-chuqur, og'zi qulog'i bilan qoshiq solishar darajada juda katta, yuzi qirq yillik og'riqlarnikidek sap-sariq, qirq besh yoshlar chamasida bir xotin edi. Kumushbibi o'ziga tomon kelguchi bu dahshatlik xotinni umrida birinchi martaba ko'rar edi*".

In this passage, similes are used in such combinations as Jannat, which describes the old woman's body, is as pure as plucked from the ground, her eyes are as deep as the place of a blinded stake, and her face, which describes her face, is yellow-yellow like that of forty years of pain. In order to create a specific negative opinion, it allegedly depicts the old woman as the ugliest woman in the world. As we mentioned above, one of the main tasks of simile in the landscape of the artistic world is to illuminate the reader's imagination, to describe a character or an object more vividly. In the above passage, the combination of plucked from the ground to express the extreme shortness of the woman, the combination of the broken peg to express the ugliness and unusualness of her eyes, and the combination of forty years of pain to express the wrinkle and yellowness of her face are used. The author's skillful use of such linguistic tools makes the image of the hero appear brighter before our eyes.

Conclusion. To sum up, it can be said that similes in the scene of the artistic world are widely interpreted stylistic devices, which help the image of characters, nature or an object depicted in artistic texts to be vividly displayed in the mind of the reader.

¹⁴ Albom Mitch. "Tuesdays with Morrie: an old man, a young man, and life's greatest lesson".
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