

The Role of Simile in Metaphorical Models with the Concept "Love" in English and Uzbek

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Abstract. *Metaphor is one of the most effective mental and linguistic forms of knowing and describing the world. Metaphor plays a special role in expressing abstract concepts, including "love", because it makes it easier to understand complex emotions. The article provides information about the basics of similes in the formation of metaphorical models with the concept of "love" in English and Uzbek languages, and briefly touches on the definition of metaphors and similes in linguistics.*

Key words: *Metaphor, simile, concept, metaphorical models.*

Love, a universal and complex emotion, has been a subject of fascination for poets, writers, and philosophers throughout history. It is a concept that transcends linguistic boundaries, yet each language captures the essence of love uniquely through its own metaphorical models. Studying abstract, emotional concepts that are not directly observable through the method of cognitive modeling is considered an effective tool. Modeling the concept of "love" in the linguistic landscape of the world involves identifying the methods of expressing the concept and reconstructing its integral structure. Additionally, the method of cognitive modeling allows revealing the conceptual content of the emotion of "love".

In this article, we delve into the role of simile in the metaphorical models with the concept of love/muhabbat in the English and Uzbek languages.

According to G.Lakoff and M.Johnson, some concepts are almost entirely structured by metaphor, and they use the concept of "love" as an example, showing that it is primarily structured metaphorically: "love is a journey, love is a physical force (electromagnetic, gravitational, etc.), love is a patient, love is madness, love is magic, love is war"[3,85]. Analysis of linguistic material confirms that the model of love is built in the minds of native speakers on the basis of cultural specifics. The metaphor "container": she was filled with love, her fillings overflowed, love as a nutritious means or food: "he wants love", "he's hungry for love", "she is tasty"[8]

In the scientific literature, there are various perspectives on the relationship between metaphor and simile. According to linguist Nizomiddin Mahmudov, "phenomena such as simile and metaphor are also referred to as comparative tropes in linguistics. In this case, it is acknowledged that the method of comparison-analogy underlies both simile and metaphor. In fact, metaphor is also a simile, but it is a hidden or abbreviated simile"[5,9].

B.V.Tomashevsky writes about the significant difference between metaphor and simile, stating that in metaphor "the word appears only in a figurative (transferred) sense," while in simile "the words are used directly in their own meaning"[7,60]. N.D.Arutyunova emphasizes the distinction between simile and metaphor, noting that "simile is based on similarity, while metaphor is based on semantic uniqueness" [1,27]. In her opinion, metaphor and metaphorical simile are in a direct systematic relationship, but these types of tropes should be clearly distinguished.

M. Mukarramov in his book “Simile in the Uzbek Language” has written the following about the distinction between metaphor and simile: “In metaphor and simile, two objects or phenomena are compared based on a certain feature. However, in simile, the compared things and phenomena are expressed by lexical units, and the words are used in their direct meaning. That is, simile consists of a compared object, a comparing image, and a compared feature, and it is a three-component or two-component structure consisting of a compared object and a comparing image. Metaphor, on the other hand, is formed only from the comparing image, and it can convey a figurative meaning without the compared object and the compared feature”[6,11].

“In metaphor, there must be some similarity between the literal meaning of the word and its new, figurative meaning. Metaphor gives rise to complete and short similes. In complete simile, there are four elements: 1) the similar thing; 2) the thing being compared; 3) the similar quality, feature; 4) the simile particle. This type of simile is formed not only with the affixes -day, -dek, but also with the auxiliary words xuddi, go‘yo, misoli, bamisoli, singari, yanglig‘, kabi”[10,23].

In another scientific source, the composition of similarity in the Uzbek language is emphasized in four main parts (the subject being compared, the object being compared, the base, and the means of comparison), with the following mentioned as means of comparison: (forms expressed by affixes such as -day (-dek), -simon, -ona, -omuz, -ga, -asiga, -larcha; forms expressed through adjectives (similar, equal), adverbs (like, as, as much as), conjunctions (as if, as if), pronouns (itself), adverbs of manner (exactly) and other words).

For example: “*Uning muhabbati sekin-asta boshlanmadi. **Olovdek** pov etdi-yu yurak-bag‘rini kuydirdi, go‘ydi.*” (Said Ahmad, “Ufq”)

In this example, the object being compared is “olov (fire)”, the object being compared to is “muhabbat (love)”, the basis of comparison between the two objects is “*pov etdi (burned)*” and “*kuydirdi (scorched)*”, and the grammatical means in the comparison construction is the suffix “-dek”. The biological process occurring in a human body that is similar to fire and compared to an event is described.

The speech forms created for the purpose of creating meaning through comparison in English are called similes and metaphors. Similes are connecting (linking) words such as “like”, “as”, “such as”, “as if”, and “seem”[2,167]. Metaphors create direct comparisons without these linking words. For example, “Love is a rose” is a metaphor, while “Love is like a rose” is a simile.

Love may not be visible like the wind, but its influence is a powerful emotion: “***Love is like the wind, you can’t see it but you can feel it.***” (Nicholas Sparks, “A Walk to Remember”)

Certainly, some of the simile etalons reflect various aspects of life and culture of different nations. For example, likening love to fire is found in both English and Uzbek languages. In the following examples, love is described as a fire that can burn a person, drive them to do impossible things, and bring warmth and happiness with its heat: For example, comparison of love to fire can be found in English and Uzbek. The following examples describe how love, like a fire, burns a person, prompting him to do things that he is not capable of, and brings warmth and happiness with its heat: “***The love was wonderful, it surrounded her like a mystic fire and lifted her up so that she seemed to walk on air.***” (W. S. Maugham, “Mrs. Craddock”.)

“*Muhabbat ham olovga o‘xshab lovillab yonsa durust, odamning ko‘nglini nurga, haroratga, baxt shodliklariga to‘ldiradi.*” (Pirimqul Qodirov, “Uch ildiz”.)

In both languages, we can see that a person or a baby is taken as a simile etalon when expressing the feeling of “love”:

“***I want love that is like sleep, like being born again, vulnerable as a baby that just comes into the world.***” (D.H. Lawrence, “Women in Love”)

“*Yo‘q! – dedi Anvar, – agar shu muhabbat bo‘lsa, muhabbat chaqmoqqina emas, odamga o‘xshaydi: tug‘ilganda bir parcha go‘sht bo‘ladi, keyin ko‘zini ochadi, keyin kuldirgich paydo qilib iljayadi, keyin til chiqarib har kuni yangi bir gap aytadi.*” (Abdulla Qahhor, “Muhabbat”.)

V.A. Maslova emphasizes that the conceptual understanding of national perceptions and cultural categories of a specific people is also reflected in the similes used in that vernacular language, confirming that culture and language are closely interrelated, since comparison in the broadest sense is a problem of identity and difference[4]. The comparison of love to the sea is more suitable for nations located by the sea, as they are more familiar with the nature and characteristics of the sea: *“Love is like the sea. It’s a moving thing, but still and all, it takes its shape from the shore it meets, and it’s different with every shore.”* (Zora Neale Hurston, *“Their Eyes Were Watching God”*.)

For the Uzbek people, the understanding of love in connection with one of their favorite pastimes, “wrestling”, reflects their symbolic national perception: *“Muhabbatni qandaydir bir kurash deb bilish va osonlikcha yon bermaslikka tirishish Mahkam uchun g‘ayri tabiiy tuyular, bu narsaga u Ochilning ko‘zi bilan qaray olmasdi.”* (Pirimqul Qodirov, *“Uch ildiz”*.)

Simile etalons of love such as fire, wind, sea, life, bird provide the possibility to create and shape various metaphorical models such as love-fire, love-wind, love-life.

It can be concluded that similes are indicators of each national language and culture. The peculiarities of people’s understanding, imagination and feeling of the world are expressed in similes. The role of similes is invaluable in understanding abstract concepts such as “love” and in metaphorical modeling, which is one of the effective methods of concept learning. Simile increases the meaningfulness, emotional-expressiveness, clarity, and impact of speech, serving as fundamental mechanisms for creating and shaping metaphorical models that ensure the reprocessing and storage of information about the world in the human mind.

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