

## **Sustainable Simile in Linguistics**

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### **Abstract**

This article deals with the special place in the range of simile is occupied by comparisons based on the use of proper names; comparisons of this type fulfill important textual functions, both at the level of its content and structure, and can be constructed not only according to classical traditional models, but also according to special non-traditional models.

**Keywords:** cognitive tools, comparison, phenomena, individual image, trope, stylistic device, metaphor.

Simile is one of the main cognitive tools, by correlating objects and phenomena with each other, a person comprehends the world, forms an opinion about something or someone, and evaluates it. It is not surprising, therefore, that stable comparisons (hereinafter - CS) as part of the phraseological system are of great linguacultural value. Being one of the most important tools for understanding the world, Simile has attracted the attention of researchers since ancient times. The vector for studying comparison was set by Aristotle, who attributed it to two spheres at once: rhetoric and stylistics. According to Aristotle, from the point of view of rhetoric, comparison acts as a means of argumentation, namely as one of the types of evidence - an example. Aristotle also classifies simile as a stylistic device, arguing that it is one of the types of metaphor. Only in the second half of the 20th century. the first articles appear that prove that despite the unconditional connection between these two phenomena, it cannot be argued that metaphor is an abbreviated comparison, since these two phenomena differ from the point of view of semantics and from the point of view of formal grammatical characteristics [Cheremisina 2006; Arutyunova 1979; Prokhorova 1996; Dautia 1997].

Simile became the object of study in various sciences: philosophy, rhetoric, psychology, linguistics, literary criticism. IN AND. Korolkov names three main aspects of considering comparison:

- Logical-psychological - comparison as an act of cognition.
- Linguistic - comparison as verbal formation.
- Literary criticism - comparison as part of a folklore or literary work [Korolkov 1972: 125].

Indeed, from a logical point of view, Simile is a way of rationally describing the world; it serves mainly to establish boundaries between objects and phenomena. So, N.I. Kondakov offers the following definition: "Simile is the establishment of similarities and differences between objects and phenomena of reality.

The topics of comparative linguistic research are varied. One of the directions is the study of comparison as a syntactic category, where comparison is considered as a construction that carries a comparative function regardless of the environment. The question of ways of explicit and implicit expression of comparison in the Russian language is being developed. The phenomenon of stable comparisons is studied in detail. However, comparison is also a subject of literary science, which studies it not as a linguistic phenomenon, unlike linguistics, but as an integral element of the text, subordinated to the structure and poetics of the latter. The achievements of the science of literature in the study of comparison are associated with two directions. Literary science considers comparison, first of all, from the point of view of its functioning in a fiction text; comparisons are also analyzed as a component of poetic idiom. The main body of works is devoted mainly to the analysis of the poetic language of a particular writer, rather than to the study of the figure of comparison itself. Much attention is also paid within the framework of genetic and comparative-historical methods to the problem of the origin and evolution of tropes, including comparison.

It should be noted that simile is very rarely the subject of theoretical research. The point is that in today's philological discourse, which is mainly oriented towards the study of metaphor and metonymy, which are treated as the foundations of the tropic system, comparison, like many other means of imagery, is practically ignored. The preoccupation with the unlimited semantic effects of metaphor relegates its cognate comparison to the background, which negatively affects the study of the whole community of analogical figures. Despite the wide and flexible expressive possibilities of metaphor, it will never go beyond its limits and become universal, so comparison is still in demand both in uses and in literature. Besides, if the theory of metaphor is already fully developed, it is too early to speak about the theory of comparison. There is a need for a detailed literary study of comparison, which would include the main data obtained by related disciplines - linguistics, rhetoric, philosophy.

A comprehensive theoretical study of the figure of simile, carried out for the first time, has presented this technique as a distinctive figure of speech, which has a variety of functional and unique semantic effects. Possibilities and unique semantic effects inherent only to it. The described manifold aspects of comparison will allow us to take a new look at a technique that seemed familiar and predictable, which has been undeservedly pushed by metaphor to the periphery of philological interests to the periphery of philological interests. While a simile, like a metaphor, refers to analogical figures, it is fundamentally different from a metaphor. Like metaphor, it is fundamentally different from metaphor, with which it is doomed to perpetual competition with which it is doomed to eternal rivalry. However, no value judgements can be made: each figure is distinctive and has its own scope and unique meaning. Each figure is distinctive and has its own sphere of application and unique meaning semantic value. Despite the richness of semantic effects of metaphor, the unexpectedness of metonymic images comparison remains in poetry. Metonymic images, comparison remains in the poetic arsenal of writers and comparison remains in the poetic arsenal of writers, manifesting itself not only in habitual stable turns, but also creating new and original images.

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