



## Analogy to different things and objects in the works of Abdulla Qahhor

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### ABSTRACT

The analogy serves as a basis for drawing scientific, philosophical, social, spiritual and enlightenment conclusions. Simulation is extremely important in the development of human thinking. This article discusses the skill of analogy and its role in the polishing of human speech, especially the skill of using analogy in Abdullah Qahhor's stories, based on the analysis of the stories.

### Keywords:

language units, comparison, compare, language, speech, linguistics, story, semantic event, linguistic features of stories

If we look at the activities of mankind, we can witness that he has mastered the mysterious world, things and events that surround us. The whole mystery of our language, its attractive potential, expression of subtle concepts and feelings is revealed through words. The external, apparent side of words - the phonetic construction and changes in the system are more important than the internal side of language units.

Differences in meaning assigned to language units are differentiated by means of similes, comparisons, and generalizations. In a word, this mysterious world turns into concrete concepts by means of analogy and comparison.

Analogy is formed in the means of vision (external comparison), in the means of hearing (simulation of a ghost or voice without seeing oneself), in thinking (simulation based on the generalization of inner commonalities and peculiarities in things and events) and becomes stable. Therefore, various symbols and symbols become stagnant. They found their artistic expression in folklore, folklore

works, and later in written literature. The spiritual world of the people (person) is reflected in similes. There is no family that doesn't like their child (son, daughter) to some great person and looks for aspects of greatness in him, etc. As a result, there are stable symbols of analogy. For example, a baby - purity, innocence, sinlessness; lion - courage, bravery; wolf - bravery, bravery, wildness, fox - cunning; rabbit - cowardice; deer - agility, vigilance, etc. reached the level of symbolism, and the interpretation as a symbol began to be used. The term simile is derived from the verb similited, and simil is an Uzbek word formed by adding the accusative relative suffix "- t" to the root of the verb and the affix "ed" that forms the name of the action (simil+et+ed).

As a term, simile has several different definitions in dictionaries that are close to each other. For example, in the "Literary Terms" dictionary: "combining a thing, event or concept with another thing, event or concept that has a certain commonality, similarity",<sup>4</sup> in the "Explanatory Dictionary of the Uzbek Language" it says:

"between two things or events based on similarity, it is interpreted as a simple type of transfer, a means of artistic representation, which consists in showing the sign, essence of the other more fully and exaggeratedly through one of them"<sup>5</sup>.

Analogy is approached from the point of view of both linguistics and literary studies. In literary studies, as a means of artistic representation, situations such as creating artistic images, depicting the mental and external appearance of heroes are reflected. From the point of view of linguistics, this representation (artistic representation) is investigated by means of grammatical (language) laws. It seems that in both these areas the issue is approached on the basis of concrete facts. A philosophical approach to the issue covers relatively broader generalizations. That is why in the dictionaries of philosophy, this term is defined as follows: "determining similarities in some aspects, qualities and relationships between objects that are not exactly the same, drawing conclusions about compatibility - conclusions made on the basis of such similarities."

Candidate of Philological Sciences G. Jumanazarova in her treatise "Linguopoetic possibilities of simile in folk epics" cites the following conclusions of the ancient philosopher Aristotle about simile. Aristotle mentions that the art of simile is differentiated in three ways: 1) by different means of representation; 2) with the subject of description; 3) with various non-similar methods.<sup>7</sup> According to Aristotle, there were two natural reasons for the origin of the poetic art of simile. They consist of the following: "first, embodiment, simile is a characteristic of a person from childhood. Man is also distinguished from other living creatures by the fact that he has the ability to simulate, he even gets his initial knowledge from simulation, and the results of this process bring peace to everyone. This is also proved by the following facts: we look with pleasure at things that seem unpleasant in reality, for example, images of disgust and corpses. This is because learning is not only for philosophers, but also for other people, the difference is that ordinary

people do not watch to learn. They look at the image with pleasure, because by looking at it they learn to reason that "spiritual things are like this". If the likeness has not seen the thing depicted before, they will not enjoy the likeness, but something like fabric, paint, or wool.

Because simile, like harmony and rhythm, has been capable of simulating since ancient times, and they developed it little by little and created real poetry from improvisation.

In fact, man enriches his knowledge and thinking through analogies. Comparison: the expression "my eyes flew" was created by comparing and comparing with flying birds. At this point, there is a difference between movements, one is dynamic movement and the other is static movement. Or when a balloon and a watermelon are placed next to each other, a child who has not seen the watermelon says it is a balloon. The external similarity between the appearance of the ball and the appearance of the watermelon is the basis for making such a conclusion. Such signs form the knowledge of a young child, develop his thinking by drawing personal conclusions.

So, man got his initial knowledge from analogy and thus differs from animals. Therefore, it can be said that analogy serves as a basis for making scientific, philosophical, social, spiritual and educational conclusions. Analogy is extremely important in the development of human thinking. This is explained in the dictionary of philosophy as follows: "...the ability to see and imagine the character, process or essence of something in the human mind as a result of comparison has given enormous opportunities for the social, economic, and spiritual development of mankind (for example, a steam engine, wind, the creation of a water mill, syringe, etc.). Therefore, analogy is one of the most important means of thinking in search and discovery of newness. This characteristic of analogy makes it a necessary category for all disciplines. The "concretization function" of the simile is explained in detail in philosophy, logic, linguistics, and religious literature".<sup>9</sup>

The similarity between objects is, of course, based on the correspondence of their main part, not exactly. It is necessary to take into account not only the external similarity of the objects, but also their essence and internal properties. Similarly, the relevance of one event to another, the aspects of similarity are also taken into account. So by analogy it is determined whether a situation (event) is true or false (false), and approximate conclusions are made. There are a number of requirements for this (making such conclusions): 1. The analogy should be based on important features and, as much as possible, on a larger number of common properties of the compared objects. 2. The sign taken as a basis for drawing a conclusion should be as close as possible to the general signs identified in the objects. 3. The task of analogy is to determine the compatibility of objects only in certain relationships, not in all relationships. 4. Since the direct purpose of the analogy is to determine the similarity of objects, it should show the differences and be supplemented with the research of these differences.

Experts divide the concept and structure (member) represented by the simile into several types. In the "Dictionary of Literary Terms" Similes are divided into full and short similes, full similes consist of four elements: 1) a simile, 2) a simile, 3) a simile quality, 4) a simile suffix (-dek, like v.h.) . In a short simile, there are not these four elements, but only the simile and the simile.<sup>11</sup> In the "Uzbek Language Stylistics" manual: "Symology is mainly a speech phenomenon. Because if a certain object is likened to another object, the same object can be likened to another thing in another place", and its composition (member) is determined as follows: 1) likened object, 2) likeable object, 3) basis of likeness, 4) means of likeness.<sup>12</sup>

Academician A. Rustamov, while researching Navoi's artistic skills, emphasizes the function of simile in artistic creation, that the qualities of simile give spiritual nourishment and emotionality to a person, and divides it into three parts: a) simile, b) simile, and c) simile. Commenting on them: a simile is a thing or event that is described by simile, a

simile is a thing or event that is a tool for simile, a simile is a commonality between a simile and a simile.<sup>13</sup>

Professor Nizomiddin Mahmudov, while researching simple sentences in the Uzbek language, analyzes their peculiarities in terms of expression and content, and emphasizes that it is one of the most common logical principles to compare two or more objects in order to determine their similarities or differences. It shows the four components (members) of comparison: 1) symbol of the subject of comparison, 2) symbol of standard of comparison, 3) conditional indicator of comparison, 4) symbol of basis of comparison.

The quoted quotations and reflections, whether approached philosophically or linguistically, simile is a means of image creation. It can be called a simple form of image creation. It includes the names of things, objects and events being compared. One of them means the object being compared, and the other means the object that is the image of the comparison.

Relying on the opinions of experts and summarizing them, any simile relationship is expressed in language and, of course, four members are provided: 1) the subject of the simile, 2) the benchmark of the simile, 3) the basis of the simile, 4) the indicator of the form of the simile.<sup>15</sup>

If we explain these element(s) of simile, the first element is the simile, that is, the subject (base) of the simile is the lexical expression of the object or concept being compared. For example, "Shundok Hikmat buva became a handful of bones after a week"<sup>16</sup> (volume 1, page 307). Grandmother Hikmat's condition is compared to a "handful of bones" in a very difficult situation, very tired, emaciated. Indeed, grandmother Hikmat is in the state of "a handful of bones". If this combination-simile is expressed differently, it is impossible to understand the scene (situation) as expressed in Hikmat's work.

The second element is the simile, that is, the standard of simile is the lexical expression of the simile that serves to simile the subject of simile. If we pay attention to the above sentence, the subject of the simile is

represented by the phrase "a handful of bones". Equivalents of this standard can be a burr, a clavicle, straw-colored. But among them, "The poetic value and aesthetic weight of the simile as a descriptive tool is determined by the same simile. The originality of the simile occurs according to the originality of the standard of the simile"<sup>17</sup>. The simile is a combination of "a handful of bones".

The third element of the composition of the simile - the simile base - is a lexical expression of the sign of similarity between the object, event and concept being compared. In other words, this element is an expression of the commonality that caused the analogy between the subject of analogy and the standard of analogy. This commonality is the situation of Grandfather Hikmat, who was involved in the above sentence, the heartache of an angel like Moysafid who has been separated from his partner, whom he had supported and supported for a lifetime.

The fourth element is the formal indicator of simile. Various lexical-grammatical indicators are actively involved in similes. According to this basis of simile, the simile is composed of a set of lexical, grammatical, stylistic, semantic, and syntactic elements that form the simile relationship. In the example (sentence) given above, the lexical units - a handful of bones and the analytical form of the verb boldi-galdi (auxiliary verb - ghali) serve as a formal indicator of simile.

Similes are classified in several ways according to their poetic nature, according to their application, according to their structure, and according to the way they arise through intuition and imagination. M. Yaqubbekova divides similes into analogical and associative similes according to the method of comparison. Also, the scientist divides similes in Uzbek folk songs into traditional and extraordinary similes based on their genesis, and into simple, complicated and complex similes according to their structure.<sup>18</sup>

Doctor of Philological Sciences M. Yoldoshev divides similes into traditional and private-author similes<sup>19</sup> according to the original or non-original standard of the simile in the similes. If we look at the similes in

Abdullah Qahhor's stories, the similes in them fit this classification. That's why we researched the similes in Abdulla Qahhor's stories by dividing them into: 1) traditional, 2) special-author (extraordinary) similes.

Many examples of traditional similes are found in our speech. However, it should be noted that the standard of traditional simile is raised to the level of an artistic symbol in expressing the basis of the simile. If we pay attention to the similes in the language of Abdulla Qahhor's stories, most of them are traditional similes. In the speech of the heroes of the play, depending on the place where the events take place, the mood, knowledge and spiritual level of the characters, as well as other characteristics: a crowbar, a hoe, a hat, a sledgehammer (coffin), a handful of bones, a sarkhana (chilim), a broom, a broom, a stone piercer (fire of anger). is considered the most active of the traditional analogies we are studying.

Such: "... because similes are used from one work to another, their simile standards have already lost their originality, have become stereotyped fragments of speech, and have acquired a traditional tone. With this in mind, they are considered traditional similes.

Traditional similes have been used a lot and have lost their meaning, because simile standards have become permanent representatives of relevant concepts, it is natural that they have reduced their imagery, emotional-expressiveness as a well-known and expected visual tool," M. Yoldoshev says.<sup>20</sup>

The above-mentioned similes found in our language provide unique originality in the expression of characters' character, outlook, and current events in Abdulla Qahhor's stories. In these similes, the spirit of the era and the psyche of the heroes are felt: the ditches on the roadside are frozen to the point of twisting, the trees are like brooms of the meadow ("Karavot", p. 280). The Kuzak wind, which has not opened its eyes for the past two weeks, whistles and hums in the branches of the wild trees ("Horror", p. 41). Since the mat was usually placed in the coffin, the dodho brought to the sight of the coffin

carried on the shoulders of people ("Horror", p. 42). Unsinu, who said this, fell to the ground where the others were sitting ("Horror", p. 44). He put his big hoe replica hat on a chair and went up to the pulpit with an armful of material ("The Hypocrite", p. 144). "Don't die like Khorazkand!" he said. "Let the teacher die without licking a cock when he is old!" said another ("Wedding Mourning", p. 177). The guest...smiling, suddenly: - Have you seen people with tails? he said. I laughed at the idea that the guest wanted to update the conversation ("People with tails", page 321). In these texts, we witness Abdulla Qahhor's use of traditional similes in a completely different "new" emotional-expressive color depending on the essence of their use. Note that it seems that while the twisting is used in folklore to refer to negative characters (mostly old women), Abdulla Qahhor's comparison of it to the ice in the ditch is unique to him. So, such similes have been used in the vernacular for years in various situations. And in fiction, a unique stylistic beauty serves and serves to be used with delicacy.

Extraordinary (private-author) similes are similes created as a product of a deep artistic taste, based on the creator's attitude to the actions of artistic characters, observation, gaze, demands, skills. Calling private-authored (extraordinary) similes, in contrast to traditional similes, means "personal, belonging to a certain person (not collective), belonging to an individual"<sup>21</sup>, that is, that of a folk writer, a creator. These analogies can be said to apply to all genres of written literature. The reason for this is: "it would not be correct to consider the author's similes as a means of embellishing and beautifying the artistic text. A skilled artist turns to such similes out of artistic and aesthetic necessity. Such similes are extremely important in clarifying concepts that are difficult to imagine, embodying the subtlest aspects of things, events, and actions in front of the reader's eyes.

If we look at the text of Abdulla Qahhor's stories from this point of view, we will find many extraordinary similes. This type of similes is distinguished by its

impressiveness and brilliance. Originality, imagery, expressiveness are always vividly expressed in them. Such similes will surprise and make any reader think with their attractiveness, brilliance, impressiveness, emotionality, extraordinary facts. For example, a passage from the story "The opening of a blind eye": "If my flesh is torn from my body with a rag, and my bones are put through a thousand and one cracks, those who remain behind me will rejoice" (Vol. 1, p. 76). He is ready to tear the flesh from his body to justify (show) how much the truth is worth. At this point, it does not make sense to mix meat with randa (extraordinary analogy). Where is randa used and what is the meat seasoned with? It should have been said simply, even if my flesh is smeared. But the author does not agree. Of course, it should be washed with randa. Randa not only adds, but also corrects. Based on this situation, not only suffering, but also pointing to the truth "behind" that suffering is very beautifully said.

Extraordinary similes include idioms made using the affixes -day, -dek: The butt of a rifle fell on the head of the ten head with a blow and cracked like a pumpkin ("The opening of the blind eye" vol. 1, p. 78). Talking about it was like throwing a knife into a dark house ("People with tails", vol. 1, p. 326). Such similes are expressed using most lexical tools: If there was no war, there would be no name left of the houses like this swallow's nest and the doors like this neck ("Kartina" vol. 1, p. 289). He met this old man, whose face was more wrinkled than old age, when he packed his flower vase last spring (The Spectator, Vol. 1, p. 68).

If we pay attention to the standards of grammatically indicative similes in the examples, we can see the rationale for their originality. This, of course, happens through the attractiveness, sophistication, and inner meaning of our language. For example, "Yordi like a pumpkin". The pumpkin will be hollow. There are many things that break, crack and fall apart, but only a pumpkin is likened to them. Because if there is a hint that the head of the ten cannot understand who he is serving and what the consequences will be, then it is

really impossible to talk to an unresponsive person, it is like "throwing a knife into a dark house". How can he aim in the dark, he can't hit the target?!

Or, the beauty of our language and the possibility of expression is shown by comparing the house where a person lives to a swallow's nest, and the corresponding door to a door to express the level of impact of a sharp war injury (both mental and material).

This nature, called life, does not spare material blessings to some, it pours external difficulties on others and leaves its mark. These sightings "wrinkled" the old man's face. Imagine what a sheet of paper or thin fabric (material) looks like when it is crumpled. This "beautiful" look is compared to the old man's face. Finally, a short and effective expression is a simile.

The similes used in Abdulla Qahhor's stories are created using lexical-semantic and grammatical units, as mentioned above. Observations show that different objects are taken as a benchmark (symbol). Depending on the object of comparison, they can be divided into groups such as: 1) different things - objects, 2) a person and his body parts, 3) a person's mental state, 4) animals, 5) birds, 6) insects, 7) natural phenomena.

The analyzed stories of Abdulla Qahhor belong to the earlier periods of his work and contain a variety of themes: from light laughter to terrible events. For example, the story "Stubborn" describes light funny events, while "Horror" makes people shudder. Analogies have been made for each of these.

Written literature-fiction follows almost the norms of the literary language. That's why in similes, the simile image and the image being compared are the morphemes - say, -dek, which combine certain signs with each other. These morphemes are actively used in similes in stories. Also, lexical means, syntactic means - word combinations also served as a means of analogy.

It should also be said that in the description (expression, description) of similes there are cases of departure from the literary norm. But such cases served to reveal the intended purpose.

In the stories of Abdulla Qahhor, all the artistic and linguistic possibilities of simile are fully used. As a jeweler of our language, a great artist of words, his similes are characterized by their strong imagery, skill in using the art of words.

Abdulla Qahhor uses similes to open new aspects of words, assigns additional meanings to it. This, of course, is the product of the writer's creative skills.

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