

COMPOSITION AND TYPES OF ANALOGY CONSTRUCTIONS

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Abstract: *This article discusses the components, structure and types of simulation devices. Information is provided that similes are formed using three different grammatical devices and their capabilities in forming simile devices are not equal. In addition, it was shown that concrete and abstract similes differ from each other in various aspects.*

Keywords: *Symbol of simile, basis of simile, subject of simile, object of simile, concrete simile, abstract simile, etalon.*

СОСТАВ И ВИДЫ АНАЛОГИЧНЫХ КОНСТРУКЦИЙ

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Аннотация: *В данной статье рассматриваются компоненты, структура и типы устройств моделирования. Приводится информация о том, что сравнения образуются с помощью трех разных грамматических средств и их возможности в образовании средств сравнения неодинаковы. Кроме того, было показано, что конкретные и абстрактные сравнения отличаются друг от друга в различных аспектах.*

Ключевые слова: *Символ сравнения, основа сравнения, субъект сравнения, объект сравнения, конкретное сравнение, абстрактное сравнение, эталон.*

INTRODUCTION

Similes are important in artistic speech as a unique stylistic tool that demonstrates the artist's skill. They appear as a product of the poet's individual imagination. That is why similes always have an artistic-aesthetic value in speech and serve to ensure emotional-expressiveness, expressiveness, and effectiveness of speech.

In the science of world philology, since the earliest times, it has been emphasized that simile consists of four elements, namely:

- 1) thing or subject to be compared;
- 2) something or an object similar to it;
- 3) simile or basis;

4) formal indicator of simile.[1.20 p.] N. Mahmudov calls the components of the analogy the subject, standard, form, basis of the analogy.[2.48 p.] In classic literature, it is mentioned that the components of simile (tashbih) consist of four parts (mushabbih, mushabbihunbih, usual tashbih, wajhi tashbih) and if tashbih has four parts, it is called “tashbihi mufassal”[3.372 p.]. D. Khudoyberganova in the book “Anthropocentric study of the text” considers it appropriate to divide the analogy into the following two types according to the relation to the text reference:

1. Texts with a simile device in the sentences.

2. Texts in which the relation of simile is understood in the content of the text [4.94-95 p.]. Also, the author found out that the author can use various communicative strategies of the text creator when creating texts with simile content, and the following types of such texts are often used in Uzbek prose:

1. The text compiler makes the referent of the text look like something, and then expresses the characters of the thing it looks like. At the end of the text, a propositional expression representing the event that occurs as a result of this symbol is given.

2. The author compares two subjects or events. In subsequent sentences of the text, one of the referents used in the first sentence becomes the focus of the text. A characteristic feature of texts with metaphorical content is that the device of simile used in their structure causes the text to acquire a metaphorical content. Professor M. Mirtojiev: “Even in this form of metaphor, the referent of the word’s lexical meaning, the referent of the derived meaning, is similar in the scope of external sign, feature of action or situation, function, etc. But this similarity emerges by giving the referent of the derived meaning a living state,”[5.98 p.] he said.

DISCUSSION

Analogies are divided into several groups according to the basis of their occurrence, their use in the language of artistic literature, their meanings, and the composition of their components. All analogies arise through intuition and imagination. In this respect, similes are divided into two large groups. The first group of similes is based on sensations and real objects and events are compared. Such similes are conventionally called concrete similes. Since concrete analogies are based on sensations, it is possible to believe that such an analogy exists in nature. That is, a person’s mind can believe [6.25 p.]. Concrete similes arise on the basis of one of the sensory organs of sight, hearing, smell, taste and skin.

The second group of similes emerges on the basis of imagination. Such analogies are conventionally called abstract analogies. Abstract similes occur in a person’s eyes, imagination, or imagination. In fact, such analogies do not exist in

things and events in nature. In these, fantasy and exaggeration prevail. Abstract similes are often expressed by the words, in the eyes, to turn, to remind, as if, to be, to be [6.27 p.].

CONCLUSION

It seems that the above abstract analogies and events are not realistically compared. Exaggeration and fantasy prevail in them. In general, concrete similes are based on feelings and are distinguished by their truthfulness, reality, and vitality. Since they often combine some characteristic of the depicted image, they have strong imagery, emotional expressiveness. In abstract similes, the general characteristics of things and events are compared based on exaggeration in the imagination of a person, but in reality there is no such similarity between things and events.

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