



LINGUISTIC NATURE AND STYLISTIC FUNCTIONS OF SIMILE IN THE
ENGLISH LANGUAGE

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Abstract: *The article examines linguistic nature and stylistic functions of Simile in the English language.*

Key words: *difference, concept, intensification, resemblance, semantic nature, character, phrase, simultaneous, realization, meanings, logical meaning, literary text, descriptive language*

Annotatsiya: *Maqolada ingliz tilidagi o'xshatishning lingvistik tabiati va stilistik funktsiyalari ko'rib chiqiladi.*

Kalit so'zlar: *farq, tushuncha, kuchayish, o'xshashlik, semantik tabiat, xarakter, ibora, bir vaqtda, anglash, ma'nolar, mantiqiy ma'no, badiiy matn, tasviriy til*

Аннотация: *В статье рассматривается лингвистическая природа и стилистические функции сравнения в английском языке.*

Ключевые слова: *различие, понятие, усиление, сходство, смысловая природа, характер, словосочетание, одновременность, реализация, смыслы, логический смысл, художественный текст, описательный язык*

The intensification of some feature of concept in question is realized in a device called Simile. Ordinary comparison and simile must not be confused. They represent two diverse processes.

A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike metaphor a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

A simile is a rhetorical device used to compare two things using the words "like," "as," or "than." Similes can be used to create vivid imagery or to draw surprising connections between two unrelated things. They're commonly used in literature, advertising, and everyday speech and are closely related to metaphors and analogies.

A simile is a comparison that uses the words "like," "as," or "than." Similes are used to emphasize or exaggerate a specific quality of one thing by comparing it to something else. Similes are effective because they "show" rather than "tell" (i.e., they use descriptive language to convey an idea instead of stating it as fact).

Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. Comparison takes into consideration all properties of two objects, stressing the one that is compared. Simile excludes all the properties of the two objects, stressing the one that is compared. Simile

excludes all the properties of the two object except one which is made common to them. For example, "The boy seems to be *as clever as* his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects human beings and only one quality is being stressed to find resemblance. But in the sentence:

"Maidens, like month, are ever caught by glare" (Byron), we have a simile.

"Maidens" and "month" belong to heterogeneous classes of objects and Byron has found the concept *month* to indicate one of the secondary features of the concept *maiden*, i.e., to be easily lured. Of the two concepts brought together in the simile – one characterized (maidens), and the other characterizing (months) – the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized.

The properties of an object may be viewed from different angles, for example, its state, its actions, manners, etc. Accordingly, similes may be based on adjective - attributes, adverb - modifiers, verb - predicates, etc.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if*. Here are some examples of similes taken from various sources and illustrating the variety of structural designs of this stylistic devise.

"His mind was restless, but it worked perversely and *thoughts jerked* through his brain *like the misfiring of a defective carburettor*." (Maughman).

The structure of this simile is interesting, for it sustained. Let us analyse it. The word 'jerked' in the micro context, i.e., in combination with 'thoughts' is a metaphor, which led to the simile 'like the misfiring of defective carburettor' where the verb *to jerk* carries its direct logical meaning. So linking notion is the movement *jerking* which brings to the authors mind a resemblance between the working of the man's brain and the badly working, i.e., misfiring carburettor in other words, it is action that is described by means of a simile.

Another example:

"It was that moment of the year when *the countryside seems to faint* from its own loveliness, from the intoxication of its scents sounds". (J. Galtworthy)

This is an example of a simile which is half of metaphor. If not for the structural word 'seems' we would call it metaphor. Indeed, if we drop the word 'seems' and say, "the countryside faints from...", the clue-word 'faint' becomes a metaphor. But the word 'seems' keeps apart the notions of stillness and fainting. It is a simile where the second member – human being – is only suggested by the word faint.

The semantic nature of the simile - forming elements *seem* and *as if* is such that they only remotely suggest resemblance. Quite different are the connectives *like* and *as*. These are more categorical and establish quite straightforwardly the analogy between the two objects in question.

Sometimes the simile – forming *like* is placed at the end of the phrase almost merging with it and becoming half suffix, for example:

"Emily Barton was very pink, very *Dresden-china-shepherdess* like."

In simple non-figurative language, it will assume the following form:

"Emily Barton was very pink, and *looked like a Dresden-china-shepherdess*."

Similes may suggest analogies in the character of actions performed. In this case the two members of the structural design of the simile will resemble each other through the actions they perform. Thus:

"The Liberals have plunged for entry without considering its effects, while the Labour leaders *like cautious bathers* have put a *timorous toe into the water and promptly withdrawn it*".

The simile in this passage from newspaper article 'like cautious bathers' is based on the simultaneous realization of the two meanings of the word 'plunged'. The primary meaning 'to throw oneself into the water' – prompted the figurative periphrasis 'have put a timorous toe into the water and promptly withdrawn it' standing for 'have abstained from taking action.

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example:

Treacherous as a snake, sly as a fox, busy as a bee, industrious as an ant, blind as a bat, faithful as a dog, to work like a horse, to be led like a sheep, to fly like a bird, to swim like a duck, stubborn as a mule, hungry as a bear, thirsty as a camel, to act like a puppy, playful as a kitten, vain as a peacock, slow as a tortoise and many other the same type.

These combinations, however, have ceased to be genuine similes become clichés in which the second component has become merely an adverbial intensifier. Its logic meaning is only vaguely perceived.

A simile is a common literary device. It's a statement that demonstrates similarities between two people or things. Similes are often confused with metaphors. A metaphor shows the meaning of the one thing by pointing out something it resembles. A simile is easy to spot because its typically includes the comparison words "like" or "as".

A metaphor is relation between the dictionary and contextual logical meanings based on the affinity or similarity or certain properties or features of the two corresponding concepts. Thus in

"Dear *Nature* is the kindest *Mother* still." (Byron, "Childe Harold")

No explanatory words are used. Nature is likened to a Mother in her attitude to man. The action of nursing is implied but not directly stated.

In the following example, however, an explanation is given:

"The *indicators* became *enemies* if they lagged behind his wish: dear and reliable friends when they showed what he wanted."

The explanatory words "if they....", "when they..." help the reader to decipher the true meaning of the metaphor.

Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions.

The metaphor is well - known semantic way of building new meanings and new words. "Its due to metaphor" according the remark of Quintilian, "that each thing seems to

have its name in language." Even language has been figuratively defined as a dictionary of faded metaphor.

We can say that a metaphor shows the meaning of the one thing by pointing out something it resembles. A simile is easy to spot because it typically includes the comparison words "like" or "as". From the above discussion, we can infer the function of similes both in our everyday life as well as in literature. Using similes attracts the attention and appeals directly to the senses of listeners or readers encouraging their imagination to comprehend what is being communicated. In addition, it inspires life-like quality in our daily talks and in the characters of fiction or poetry. Simile allows readers to relate the feelings of a writer or a poet to their personal experiences. Therefore, the use of similes makes it easier for the readers to understand the subject matter of a literary text, which may have been otherwise too demanding to be comprehended. Like metaphors, similes also offer variety in our ways of thinking and offers new perspectives of viewing the world.

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