

## THE USE OF THE STYLISTIC DEVICE OF SIMILE IN THE ENGLISH LITERATURE

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**Abstract:** *In linguistics, there are theoretical assumptions about the use of cliché similes that focus on their role in language production, comprehension, and cultural significance. Some theoretical perspectives suggest that cliché similes serve as cognitive shortcuts that help speakers convey complex ideas quickly and efficiently. They are seen as linguistic formulas that have become ingrained in a language community's collective knowledge and are easily recognized and understood by speakers.*

**Key words:** *simile, comparison, concept, utilize, imagery,*

Similes can be found in any type of writing, from classic literature to contemporary marketing. They are frequently utilized to generate imagery that allows readers to visualize a scenario or character. For example, "Her hair was as black as coal" (*Qizning sochlari tunde qop-qora edi*) is a simile that paints a vivid mental picture of the character being described. Similes can also be used to express emotions, for example, "I wandered lonely as a cloud" (*W. Wordsworth*) or "She's as cute as a button" (*musjukchadek yoqimtoy*). It can be seen from examples that the simile is not only a linguistic or stylistic phenomenon but also, it is a case of cognition, communication, expression of thought, translation and literary studies as well.

From a sociolinguistic perspective, cliché similes can also be viewed as markers of social identity and group membership. They may reflect shared cultural experiences, values, and beliefs within a community. Additionally, the study of cliché similes can provide insights into the evolution of language, the transmission of cultural knowledge, and the ways in which language is used to create meaning and establish connections between individuals.

As V.G. Belinsky wrote the things are best of all learned by simile<sup>27</sup>. The intensification of some features of the concept in question is realized in a device called simile. Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared.

Simile excludes all properties of the two items save one, which is made common to both. For example, "This little boy appears to be as clever as his father" is a standard comparison. 'Boy' and his father are both human beings, therefore this is not a simile, but rather an ordinary comparison. But in the sentence: "*Maidens, like moths, are ever caught*

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<sup>27</sup> Galperin I. A. *Stylistics*.pdf p.150 <https://studfile.net/preview/5116113/>

by glare" (Byron), we have a simile. 'Maidens' and 'moths' belong to different groups of objects, and Byron discovered that the idea moth represents one of the secondary characteristics of the concept maiden, namely, being readily persuaded. Of the two notions combined in the simile—one characterized (maidens) and the other characterizing (moths), the amplified feature will be more inherent in the latter than in the former.

Furthermore, the characterized object is regarded in a fresh and unexpected way, as if the writer imposes this feature on it. Similes force one object to be compared to another, even if they are utterly different. And, unconsciously, the analogy leads to a new knowledge of both the object characterizing and the thing characterized. The properties of an object can be viewed from several perspectives, such as its condition, activities, manners, and so on.

As a result, similes can be based on adjectives, adverb modifiers, verb predicates, and so on. Similes have formal aspects in their construction, such as connective words like *like as, as, as if, and seem*. Here are some instances of similes drawn from diverse sources, demonstrating the range of structural designs of this stylistic device. "His mind was restless, but it worked perversely and thoughts Jerked through his brain like the misfiring of a defective carburetor" (S.Maugham)<sup>28</sup>.

The structure of this simile is noteworthy since it is consistent. Let us analyze it. The term 'jerked' in the 'micro-context, i.e. in connection with 'thoughts' is a metaphor, which led to the simile 'like the misfiring of a damaged carburetor', where the verb to jerk carries its direct logical meaning. So the linking idea is the movement jerking, which reminds the author of a parallel between the workings of the man's brain and a poorly functioning, i.e. misfiring, carburetor. To put it another way, a simile is used to describe activity. 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 and sounds.*" (J. Galsworthy)<sup>29</sup>

This is an example of a half-metaphoric simile. If not for the structural word 'seems', we'd term it a metaphor. Indeed, if we exclude the word 'seems\*' and add, "the countryside faints from...", the clue-word 'faint' becomes metaphorical. But the word 'seems' distinguishes between the concepts of immobility and fainting. It is a simile in which the second member—the human being—is only implied by the term faint. The semantic character of the simile-forming parts appears and as if is such that they only indirectly convey resemblance. The connectives 'like' and 'as' are noticeably different.

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."

<sup>28</sup> [https://www.yaneuch.ru/cat\\_23/stilistika-anglijskogo-yazyka/306223.2390151.page2.html](https://www.yaneuch.ru/cat_23/stilistika-anglijskogo-yazyka/306223.2390151.page2.html)

<sup>29</sup> <https://books.google.co.uz/books?id=tchcCwAAQBAJ&pg=PT101&lpg=PT101&dq=%22It+was+that+moment+of+the+year+when+the+countryside+seems+to+faint+from+its+own+loveliness,+from+the+intoxication+of+its+scents+and+sounds&source=bl&ots=FilwlcS87&sig=ACfU3U10FUix4iWEtZWxmdsv5hs42VaBQg&hl=ru&sa=X&ved=2ahUKewibwODDvIWFAxU6ExAIHTSPDoYQ6AF6BAGXEAM#v=onepage&q=%22It%20was%20that%20moment%20of%20the%20year%20when%20the%20countryside%20seems%20to%20faint%20from%20its%20own%20loveliness%2C%20from%20the%20intoxication%20of%20its%20scents%20and%20sounds&f=false>

In simple non-figurative language, it will assume the following form: "Emily Barton was very pink, and looked like a Dresden-china-shepherdess"

Similes can reveal similarities in the nature of acts performed. In this situation, the two components of the simile's structural design will resemble each other based on their activities. Thus: "The Liberals have plunged for entry without considering its effects, while, the Labor leaders like cautious bathers have put a timorous toe into the water and promptly withdrawn it"

The comparison in this excerpt from a newspaper story 'like cautious bathers' is predicated on the simultaneous realization of the word plunge's two meanings. The fundamental meaning 'to throw oneself into the water' produced the figurative periphrasis 'having inserted a timorous toe into the water and swiftly withdrawn it' standing for 'have abstained from taking action.'

In the English language, there is a large list of overused similes pointing out the connection between the many attributes, states, or activities of a human being and the animals thought to be the bearers of the given quality, such as: *treacherous as a snake*(*ilondek xiyonatkor*), *sly as a fox*(*tulkidek ayyor*), *busy as a bee*(*asalaridek band*), *industrious as an ant*(*chumolidek mehnatkash*), *faithful as a dog*(*it kabi sodiq*), *to work like a horse*(*ho`kizdek ishlamoq*), *to be led like a sheep*(*qo`ydek yuvosh*), *to fly like a bird*(*qushdek parvoz qilmoq*), *to swim like a duck*(*o`rdakdek suzmoq*), *stubborn as a mule*(*buqadek qaysar*), *hungry as a bear*(*och ayqdek*), *thirsty as a camel*(*chanqagan tuyadek*), *to act like a puppy*(*kuchukdek yugurmoq*), *playful as a kitten*(*o`ynoqi mushukchadek*), *vain (proud) as a peacock*(*tovusdek kekkaygan*), *slow as a tortoise*(*toshbaqadek sekin*) and many others of the same type.

These combinations, however, have ceased to be genuine similes and have become clichés<sup>30</sup> (see p. 177) in which the second component has become merely an adverbial intensifier. The logical meaning is only faintly understood. The stylistic use of clichés as similes entails employing well-known phrases or idioms to draw inventive or familiar parallels. Clichés can bring familiarity or humor to a sentence, but they can also be overused and unoriginal. It's crucial to use clichés carefully and think about how they affect the overall tone and meaning of your writing.

Overall, theoretical assumptions about cliché similes in linguistics highlight their multifaceted role in communication, cognition, and social interaction. Researchers continue to explore the nuances of cliché similes to better understand their impact on language use and interpretation.

Many clichés began in classic works like Shakespeare or specific stories and were repeated to communicate the same timeless theme that the original author so effectively portrayed. When Shakespeare first used the expression "a rose by any other name would smell as sweet" in his play *Romeo and Juliet*, it was deemed innovative. Nowadays, comparing a lady to a flower is considered a cliché.

<sup>30</sup> Galperin I. A. Stylistics.pdf p.177 <https://studfile.net/preview/5116113/>



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