
LINGUISTIC FEATURES OF SIMILE IN ENGLISH AD KARAKALPAK LITERATURE

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Annotation.

The article deals with the problem of the language of fiction in English and Karakalpak literature. This article is an attempt in comparative investigating stylistic device of simile in English and Karakalpak languages. The structure and functions of stylistic device of simile used in literary works of English and Karakalpak writers are analyzed.

Key words.

stylistic device, simile, structure, function, imagery.

Introduction

The language of fiction is the most complete expression of the literary language. The style of fiction in the curriculum usually takes the leading role. This is quite understandable if we take into account the prevailing view of the language of fiction as the highest, the best form of language, incorporating the most expressive and full-fledged language tools. According to the English linguist G.H. Vallins, "the best English is the language of literature". [1, 25]

Acad. V.Vinogradov points out that the concept of style and application to the language of fiction is filled with a different content than, for example, with respect to such styles as business or clerical, journalistic and scientific. The language of national fiction is not fully correlated with other styles, types and varieties of book-literary and folk-speaking. He uses them, includes them in himself, but in his own combinations and in a "functionally transformed form". [2, 63]

Function of influence in the most complete form is carried out in the word-art work, in the style of fiction. The greatest artist of the word Leo Tolstoy expressed the idea of the function of influence, which is the basis of artistic creativity: "Art is

human activity, consisting in the fact that one person consciously knows external signs transmits the feelings he experiences, and other people become infected with these feelings and experience them". [3,14]

In word-and-art creation, the speaker or writer is not limited to simply communicating the intellectual content or actually "information", but also strives to present the information so communicate, so to choose and connect words among themselves so that the listener has certain emotions, a certain appraisal attitude to what is reported.

It should be noted that the use of speech in the function of influence is not limited only to verbal and artistic creativity, it finds expression in various forms of mass communication (in advertising, newspaper headlines, articles, etc.), in different genres of journalistic functional style of English and Karakalpak languages. However, the impact function is most clearly represented in fiction. All the language tools used in the fiction are aimed at the realization of the function of influence. In order to penetrate into the true meaning of verbal and artistic creativity, it is necessary to understand the intention of the writer, for the implementation of which certain stylistic devices were used. The application of the methodology of linguistic analysis for contrast-comparative descriptions of texts of the opposite functional orientation makes it possible first to develop concrete ways of distinguishing two basic functions of the language and, secondly, to reveal the features of definitions in texts of fiction.

Materials And Discussion

Using the terminology introduced by Richards (1936) to designate the elements of a metaphor, excluding the marker of comparison, a simile comprises at most three elements:

- the tenor, which is the entity or process that is compared;
- the ground or "the basis on which the comparison is made"
- and the vehicle or standard that is used to establish the comparison[4,172]

In practice, at the sentence level, apart from the marker and the vehicle, the remaining components could be omitted; for example, as opposed to a close simile that contains a ground, a simile without any ground is called an open simile as it leaves more room for imagination. Thus, a close simile such as "She is soft, crinkled like a fading rose" [Lowell (1916)] would be analysed as follows: She is soft, crinkled like a fading rose tenor ground marker vehicle As a comparative sentence, such a simile, of course, has the canonical structure of the comparative construction in most Indo-European languages: object of comparison + shared quantity/quality

+ marker of comparison + standard of comparison. When putting side by side the simile “She is soft, crinkled like a fading rose” and the literal comparison “Her hands are soft, crinkled like her sister’s”, it becomes obvious that a simile and a literal comparison differ only in terms of semantics: a simile uses world knowledge to help deduce and picture specific features of an entity in relation to another entity which generally belongs to a different semantic domain while a comparison merely states whether two entities are equal or not. In addition, on the surface, a third type of grammatical constructions, referred to as pseudo-comparisons, has exactly the same syntactic structure as literal comparisons and consequently, similes. As a matter of fact, in some cases, markers of comparison convey an estimation (“approximation”), highlight a function (“identification”), introduce a hyponym (“exemplification”) or coordinate terms (“coordination”). Example of an identification: And so he yielded to his fate, and came forth as a candidate. [5,310]. Unlike similes and literal comparisons, although metaphors can be introduced by some signalling words, they do not altogether require any comparative marker as the comparison they establish is implied and mostly takes place in the mind.

In Kararalpak language stylistic device of TENEW is denoted by these grammatical features like:

- Verbal similarity affixes as: -day/dey; -tay/tey
- With the help of conjunctions as: sekilli,siyaqli,kibi, yanli,taqlitte,

tarizli [6]

RESULTS

According to the collected material and analysis the simile is divided to the following groups:

1. Everyday Speech Similes A Simile in everyday speech is different than that of a simile used in literature. In daily communication similes are structured based on common domestic objects, for example:

He is sharp like a knife

- She cries like a baby
- His brain works like a computer
- She is as tall as a palm tree
- He is as brave as a tiger
- He is as chubby as a pumpkin

Examples of simile in everyday speech in Karakalpak language “arislanday aybatli”, ‘qilishtay o’tkir”, ‘ju’zleri ayday”, “on tórtten tuwǵan ayday”, “tal shıbıqtay buralǵan”, “mollaǵa barsañ qálem bar, qálemdi kór de qasın ko’r”,

“qoshqardayın dūgisti”, “qorazdayın julisti”, “gu’ldey suliw”, t.b. dāstūriy teñewler qollaniladi.

2. Literary Similes A simile in literature, on the other hand, is not as simple as the one used in everyday speech. In literature similes could be specific and direct or more lengthy and complex, for example:

"Her face was shining like the seat of a bus driver's trousers."

(P.G. Wodehouse, "Jeeves and the Feudal Spirit", 1954)

The face of personage is compared to to the seat of bus driver’s trousers and creates humorous effect.

"She dealt with moral problems as a cleaver deals with meat."

(James Joyce, "The Boarding House", 1914) The personage’s ability to solve moral problems is compared to a cleaver’s dealing with meat and gives brightness to the description.

Stephen shook his head and smiled in his rival’s blushed and mobile face , baked like a bird’s.[D.Defoe,p.284.]

In the given example together with logical information (mobile face) simile “like a bird’s” transfers figurative stylistic information.

A shock of pale hair lay on the forehead like a ruffled crest; the forehead was narrow and bony and a thin hooked nose stood out between the close-set prominent eyes, which were light and inexpressive.[D.D. p. 284]

We’ll analyze some examples from Karakalpak literature: Mina biya’debin’ tinishina ju’reme,joqpa?!- dedi tisenip. Jumaguldin’ beti tap qag’azday do’ndi. [T.Q.p.28]

In the example the personage’s face is compared to white paper. Comparison with inanimate objects creates expressiveness.

Men jetip baraman degenshe limuzinnin’ esigi ashilmadi .Shofyor tuw anajaqtan aylanip kelip esikti ashti. Da’slep bir ayaq jerge qoyildi.Son’ samar tabaqtay to’n’kerilgen qarın ko’rindi. Keyin g’arbizday domalaq bet... [T.Q.p.36]

The author could create humorous effect by unusual similes in depicting his personage. The face of the personage is compared to a watermelon and his belly to a big saucer.

Tu’simde Evropada jurgenmishmen. Adamlar Eypel minarasin uzaqtan tamashalap tursa, men og’an pishiqtay ormelep baratirman.[M.N.p.223]

The example is interesting with the situation that the personage climbing to the Eifel tower is compared to the cat.

3. Negative Similes Although the majority of similes are structured with positive comparison, a negative comparison is also possible, for instance: 'My mistress' eyes are nothing like the sun;' (William Shakespeare, "Sonnet 130", 1609)

4. Overlapped Similes A simile may incorporate other figures of speech such as hyperbole, understatement, imagery, or irony. For example, the following simile consists of a hyperbole: My soul has grown deep like the rivers.

Example from Karakalpak literature: Dúysen molla menen de usılay sálemlesetuđın edim. Biraq, onıń barmaqları qaq jıngılday qattı, alaqları kúygen teridey edi. Qol bersem qaytıp algansha asıgatuđın edim. Mınaw múgálimge qol bergende, ózimdi pútkilley basqasha sezdim. Torsıqtay barmaqları qaynap shınıqqan polattay nıq eken [9, 17].

Here bright examples for tactile imagery are provided. Personage's fingers and hands are compared to burned skin and hardened steel that are hard and strong.

5. Homeric or Epic Simile Epic similes are a type of extended comparisons, usually comparing a character or action to a natural event, running to several lines. Such similes are typically used in epic poems. Epic simile is also called Homeric simile as the Attic author used it in his famous epics Iliad and the Odyssey. The employment of epic simile not only intensifies the heroic stature of the subject matter but also serves as decoration. Typical Homeric simile makes a comparison to some kind of event, in the form "like" or "as". The object of the comparison is usually something strange or unfamiliar to something ordinary and familiar.

Our bread was such as captives' tears
Have moistened many a thousand years
Since man first pent his fellow men
Like brutes within an iron denip [B,p.358]

These stanzas drew our attention with its originality. We have never expected that bread would be compared with captives' tears. And actions of man is compared with brutes. So was built a bright image

Ayaz qala-danaliqtin qalasi
Gone tariyx sagan iyek suyegen
Qiyratiwshi waqit penen talasip
Tas burkittey turisindi suyemen. ["8,49]

Using genuine simile poet describes the historical place Ayaz qala imaginatively.

Conclusion

In conclusion we may state that simile is powerful stylistic device in creating imagery, in character- drawing and for vivid description of nature, actions, landscape. English and Karakalpak writers and poets use them skillfully for creating imagery and depicting the personage's actions, mood and for attracting reader's attention.

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