



LINGUAPOETIC RESEARCH OF BELLE-LETTER –DESCRIPTIVE MEANS

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Article history:	Abstract:
<p>Received: September 6th 2021 Accepted: October 4th 2021 Published: November 18th 2021</p>	<p>The Uzbek linguistics is stepping towards next empiric level of learning objective. Up to that time the scientific-theoretical evaluation to the nature of our mother tongue was scripted in several monographic, academic manuals. There is no doubt, the achievements reached are promising a great deal of possibilities from learning our national language linguistic structure into elaborate research of its event-descriptive features from all sides. Thus, scientific and practical learning the Uzbek language through up-to-date and efficient ways has been put forward as an issue on agenda. That in the world linguistics, the new direction of the practical usage of the language and its mutual attitude towards speech, society, culture, national spirituality, even the artificial intellect has been formed, challenges us to new tasks to carry out.</p> <p>The prosperous representative of modern Uzbek prose, Erkin A'zam's fruitful creative work, is distinct and worth learning through social-philosophic, belletristic, linguistic and lingua-poetic point of view. The reader who has read his of deeply-philosophically value and highly belletristic-sample prose works enriches his spiritual knowledge through his philosophical-belletristic skills.</p> <p>He shows brand-new possibilities of our mother tongue treasure, creates unexceptionally philosophical meanings and belletristic values.</p> <p>In Uzbek the linguistic description of events in speech judging from the lingua-poetic point, that is, researching the speaker and the listener's state and their speech condition and situation consequently gives the solution to the problems in this field.</p> <p>Especially, learning and researching the writer's language details representing belle-letter style comprehension and sense as well as skills in lingua-poetic terms is a pressing issue in a globally problematic condition of nowadays' language and its practice.</p> <p>The event-descriptive features of the language with its linguistic possibilities in a certain writer's works is being learnt through the methods and methodologies on different aspects. This can be divided into three groups in Uzbek linguistics such as, learning the lexico-grammar features, learning the language units lingua-stylistically and lingua-poetically.</p> <p>Every writer tries to apply belletristic means to make the language of his works picturesque and impressive and so does Erkin A'zam. Simile is the subject of studies of both Literary Studies and Linguistics, in both of them it is estimated as the means of description. Using this means the writers succeed in their works being picturesque and attractive as simile is the main means, most-used in belle-letter style. The texts in the writers' works expressing the simile is typical of the author's or their character's creative thinking, level, national mentality as well as lingua-cultural unit presenting the creative possibility of the language.</p>

Keywords: linguopoetics, belle-letter-style, expressive, linguistics, lingua-poetically, picturesque, impressive, individual speech, complete simile, stable simile.



As is known simile is depicted as a descriptive means in literature, as a methodical figure in linguistics, the practice of thinking in psychology, as a means of knowing the world in philosophy. [9., 15-18.] Like in other linguistics in the Uzbek linguistics its semantics-syntax, pragmatic and methodic features have been highlighted to some extent. [3. 48] Simile is the construction that has to great level important belle-letter-style and lingua-poetic possibilities. That is why Professor N. Makhmudov stressed that simile was as a separate means would support the affectivity of speech from antique times and was in the center of attention of different researchers. [5., 19-23.] In similes two things, events and concept described with lexical units are compared with each other picturesquely, with their certain signs, features. Depicted as a typical product of picturesque thought, they are always of belle-letter-aesthetically importance in speech, they fulfill the tasks of emotional-expressiveness, clearness, impressiveness of speech. In the Uzbek language, like in other languages simile consists of four components and they are better be called the subject of simile, etalon of simile, base of simile and the form etalon of simile.

In Erkin A'zam's works simile is used with the help of grammar means as follows :

1. with the suffixes such as: [-дай(-дек), -симон, -она, -омуз, -намо, -ларча, -асига, -дан] standing for 'like', '-ish', '-ic' in English .

2. with the means of words: adjective(ўхшаш, тенг - resembling, equaling in English), with auxiliaries (каби, мисоли, монанд, сингари, қадар - like, such as, alike,) conjunction (гўё, гўёки, худди - as if, as though) pronoun (ўзи - oneself) adverb (айнан - that very)

3. In the attitude of commented and commenting.

Two types of simile, that are: 1) individual-author simile or free simile and 2) national or stable simile.[6., 5] Once evaluating the speech in Erkin A'zam's works we come across the simile that covers majority and main part of it goes to individual-author similes.

1. Individual-author simile compared to free simile is the main means representing and revealing the high qualification of the writer on the grounds of belle-letter-aesthetic value, lingua-poetic quantity. **Here** one can see that the writer's learning ups and downs of life, emotional expressiveness, diversity is of top issue.

The writer creates simile according to his literally-descriptive goals, such a simile highlights a certain spiritual or physical condition-feature-objects

that is set up before the reader. One can find individual-author similes in Erkin A'zam's works due to his eruditeness and high intellectuality. For example, *The huge tree getting aged, the top branches dried up. Looking like an old screaming mournful old woman stretching her hands up.* ("Along the stream"). Comparison of the dried up branches of an old tree to a mourning old woman using auxiliary and verb components (looking like) in this passage is an original simile. The originality of the simile also relies on the means of simile as well as the etalon of simile. "The basis of any simile is composed of lingua-poetic simile. The originality of simile is brought about by the originality of simile etalon." [2.,16] The choice of unexpected etalon of simile is because of mastery of the writer, his watchfulness. The works of Erkin A'zam is also rich in such unexpected, versatile similes. Nation-wise virtues in the works of the writer is of great vitality. The similar sign in the base of simile shows the smartness of the writer's using the language perfectly. In fact, there is no similarity in the object on what the simile is used yet the similarity came into being through the mastership of the writer. The branches of a huge tree, stretching high into the sky, dried up because of the lack of water. And the mournful old woman is mourning for she had lost her child forever. The alike signs in the following similes are waterlessness and losing one's child serving as the base for them. Since the signs that worked as a basis for the simile were not available from the beginning, that makes the expression literally strong.

You can come across a lot of such many a complex simile in this writer's works. The main thing is, all these are created by the individual- method of the writer: *The dreadful enough for the last few years, her sad soul glowed, as though, the pleasant autumn sun beams seeming to have gleamed in.* ("Noise",12) In the passage *the autumn sun and the sad gleam* are compared. Original enough, only the strong reflect can realize such a simile.

The sign 'pleasantness' lies on the basis of the simile yet it is very difficult to make out the availability of such a certain sign amongst the objects is pretty difficult. The good news sent to the character served the basis of the simile usage. . The happiness that appears in *the dreadful enough soul, pleasant feeling in the pleasant autumn sun beams, or gleamed in* are expressed on the basis of simile.

Erkin A'zam excels with the similes that are complex, original and picturesque: *There Jordes is waiting for his time like a raven.* ("Days other than holidays", 256) ((Bakir's -T.Sh.).) *of dark build, with oval face, sparkling like cast-iron, bearded, eyes*



are reddish, sad like a person's who suffered some great deal ("Days other than holidays", 290); thinking of his always poorly-dressed nephews, something bitter stuck in his (Bakir's -T.Sh.) throat ("Days other than holidays", 185);

The writer, while describing the portrait of Safura in his "Days other than holidays", used complex similes artistically to show her unexceptional beauty: *With a long black leather raincoat on, with high-heel black boots, one end of the scarf reaching the ground, the other embracing her neck, on her head -fluffy white hat made of the feathers of the paradise birds, in her hands like white snow -gloves, the straps of the bags over her shoulders and the bag itself under her arm; all are white and black, white and black like her eyes, only the sides of her eyes are a bit different -azure blue like the violet sky above her head, then her lips ... and they are incomparable- heading somewhere - stepping away proudly, solemnly, away is she stepping!* ("Days other than holidays", 235) in this text the character of the book, Safura's beauty was revealed typically with picturesque skill. The above similes describe the writer's positive attitude towards the epic character in unexceptional, unexpected, original similes using the strong expressive methods that the readers will imagine the beautiful shape before their eyes and such picturesque simile arises the unusually high spirit in any reader's mind. As any "soul tends towards the beauty" that much (E.A'zam. "The shortie's loving soul" 4-page) such similes increase the literally-aesthetic value of the work, expands its affecting focus as well as increases the level of expressiveness. Such features of simile in the literary work gives the writer a big chance of making individual speech, expressing the thoughts in picturesque ways.

2. Stable simile's importance is in the essence of the etalon of simile The vitality of the stable similes is that, the personage stabilized in the etalon of simile, once used by a person or a writer, later on might take place in the lexicon of the nation, becoming customary to the every day usage.[4., 20] In these sentences features of impressiveness, explicitness are not given clearly, such similes are used in the speech of the literary works of the writer with no change, as they are in the language, the ready units. . For example, *Getting married ... my mother would always praise the girl from the mountainous place wishing "the red-faced girl, nimble enough to do the household chores to be the daughter-in-law to her.* ("Otoy's birth year"). Here the simile construction is used to reveal the beauty of the girl explicitly. This simile is used comparing the face of the person to that of an apple. Judging from

the appearances there is no likeness between the apple and the human. However, the human's face and the colour of the apple has some likenesses, the idea of the redness of the girl's face and that of the apple was expressed with picturesque simile. the main sign for the simile is the color, though the sign is known to the listener, the picturesque availability is belle-letter style stable simile, because such similes first appeared in spoken language and to enrich the works with colorful similes the writer implemented it in his works.

The below samples also boast of the writer's witty usage of stable similes in his works: *The rival spectator of mine pulled me aside at the busstop.*

- *Shall we organize a pilaf cooking party? - he said to me like out of the blue.* (Otoy's birth year", 35); Former coursemate who studied at Art College together, world-known satirist Obid Asom, of course, makes an exception. ("The Shoritie's loving soul ", 7); When Farkhod said what he heard on the radio, the former statesman shouted in the yard **for joy.** ("Noise", 164) such stable similes as sarcasm, joyfulness are known to humanity for a long while and are used in speech frequently. In E. A'zam's works such a simile is mostly used through the author's speech.

The similes used in Erkin A'zam's works differ with their positive and negative meanings. The positive similes are given in the works with the portrait and spirituality of the positive characters. The likened thing is compared to the features of positive signs. For example, telling what the cause of it was, the appearance of our lad seemed like an insult towards watchful, modest, tranquil girl, Marina. ("Days other than holidays", 188) in this sentence the words *watchful* and *delicate-character* are the words that were handy to portray the qualities of Marina, the positive character from "Days other than holidays".

Similes with the negative meanings are used to compare unpleasant, harmful, ugly things in the lives of the negative characters. According to the writer's literary description a certain negative spiritual or physical state is given clearly to the reader. For example, *while gathering demonstratively as if they were going on a picnic, as if they were aware of the secrets and were about to promise something, they look at me smiling, and saying something to one another's ear in turn, like a wild cat.* ("Otoy's birth year", 18). Here you can learn the negative attitude of the writer towards the girls laughing at the character. This way the writer shows expresses his negative emotions, antipathy to the character and arouses the aversion of the reader against the personage.



While analyzing the similes used in Erkin A'zam's works you can find the types of the means according to their components, such as, complete, incomplete, indirect, simple, complex, componential cut out similes. As the units of different expressions to supply the impressiveness of the speech harmonically to the goals of the writer, they were used in his literary passages.

1. Complete simile has types: simile subject, simile etalon, simile basis, and simile form indices that work together. For example, there *they are lying feeling high, looking into the white clouds. There dreams are like those clouds white and pure.* ("The streamland, grass.....", 129) the simile subject is a *dream*, simile etalon is a *cloud*, simile basis is *white, pure*, simile index is *like*. In the passage the dreamy person's hopes and dreams are equaled to dustless, white clouds. The writer bright colours to depict the pure dream, sees it in whiteness, in the rays and defines the sweet dreams as "white" and "pure". Writer's choosing the simile etalon gives his works strong aesthetic impact.

2. Incomplete simile. In incomplete simile the likely signs are not depicted explicitly with the lexical units. Here the simile object and the simile personage are available and the simile sign moves to the simile personage itself. For example, *To leave with a back-sack on his back, the destination is far away and the back-sack is like a rock.* ("On foot", 107) the likened object is *back-sack*, the alike personage is *like a rock*. Here the word 'heavy' is not used yet the simile sign meaning passes to 'like a rock'.

3. Indirect simile consists of simile subject and etalon. The simile basis and the simile form index do not participate in the sentence. For example, He will go to the center – to buy some presents; Lena has a lot of children, visiting her with nothing is awkward. *Empty hand like an empty kosov[special device with a container at the end of the long handle used to take the overdone or undone bread, scone from the clay ovens]* ("Stupka", 258) Here the commenting and commented attitude is depicted. Empty hand, that is, the hand with nothing to take to the visiting place. And the empty hand is likened to the device used in bakery for the spoiled, overdone bread. This is typical if the Uzbek nation visiting a place, someone or an activity with some "presents" as far as they can afford. Especially if the family has many young kids, it is inconvenient to visit the family with "empty hand" and it creates not a welcome situation, condition. The writer presents the

national, interpersonal skills in details with the help of those means.

4. In simple similes there is the subject, etalon, basis and form index. We take the compared things and the number of events into account. For example, *why am I like this? Why am I not liking my course-mate Madhiddin, mild as a raisin, saying thanks again and again?* ("Otoy's birth year", 7) simile subject –madhiddin, simile etalon –a raisin, simile basis –mild, simile form indicator –as and like. In this passage likened objects are a human and a raisin. The reason for this is typical of a humankind is calmness silence compared to softness of the raisin. This sign is known for all though simple no one brings into mind that by strengthening the idea with literary colorfulness would be signs of comparison here. As such similes are not used in everyday speech. That is why likening the human being to the raisin is a typical sign of the writer's individual.

5. In Double similes there are two of such signs: *not from grief did I lose flesh becoming like a stick, and disliked the world, nor from jealousy did I take revenge from someone, nor did I begin writing poems – choosing a different way, to encourage my broken heart, that is, to love someone from the deep of my heart.* ("Otoy's year of birth", 26); simile subjects are –grief and heart. Etalons of simile are the house with no owner and the stick. Basis of simile are *lose flesh* and *the house with no owner*. Simile formal index is– *like*. In the passage the likened object and alike figure are broken heart and no owner house from what the simile was made with the picturesque guessing. Though there is nothing similar between these things, there is a state that works the basis for the simile. The house with no owner is the basis for the condition that no one enters it, no one lives there and the emptiness in the heart of the human is the basis for the simile. the dreadfulness of loneliness, lonely person's deprivation of joy of life was the reason for the appearance of such a simile.

Then one day mullah Shodi's daughter timid like a bird, tamed like a sheep whose hair is long enough to reach the earth, went out riding a bicycle, then –oh! (On foot, 107) Though the allegories such as, *"timid like a bird"* ва *"tamed like a sheep"* aren't complex allegories aren't based on picturesque belle-lettre-style, in Erkin A'zam's works they express the thoughts in picturesque and impressive way as an important means of belle-lettre-description .

6. In componential similes three or more likened subjects coincide three or more simile etalons. With Erkin A'zam's componential similes are detected a lot: Once, a person who had a dream of becoming a



poet, unable to reach his goal for the the lack of talent for that, the literature teacher, glancing at the empty desks read Farkhod and Shirin's love story *pure like spring dawns, clear like the spring-water, joyful like the mountain stream...* ("Satanic streets", 30) Simile subject – Farkhod and Shirin's love was presented in three simile etalons

In the passage the love of Farkhod and Shirin were described consequently by using similes one after another. Their love is equalized to "*pure like spring dawns*", "*clear like the spring-water*", "*joyful like the mountain stream*". The usage of simile etalon one after another, strengthens the meaning, the stress, and expresses the strong emotion.

7. In cut out similes the components are: the likened object, the resembling character but the simile signs do not come together in one sentence. Here if the likened object and the resembling comes in one sentence, the simile sign makes up parcellation(dividing, separating- Sh. T) in the predicative form: **Life is like the water in that brook. It just flows by.** ("Along the stream", 77) Here the likened object –*life*, the resembling object – *water in the brook*, the simile sign – *it just flows by*. As is known the aged people usually articulate many a time that life-time is a short, temporary thing and one should not waste but use it effectively.

The writer's story "Along the stream" main character Mardon said the above in the cut out simile and the likened first simple sentence meaning gives the strong stress in the second sentence with simile sign –flows by

Thus, the simile used in E. A'zam's works was chosen by the writer with a high artistic skill for both positive and negative characters they serve to determine the vital things in the described events, help determine the signs, features better, support the emotion-expressive sides of speech.

The writer's diverse simile approaches, originality of description, unexpectedness, picturesque approach attracts the reader. The simile pieces, taken from the nation's language treasure as the product typical of picturesque thinking of that nation, contribute to overestimate the works of the writer, to prove its affectivity lingua-poetically.

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