

Ethalons (Similarity Standards) in English and Uzbek Languages and Their Lingvocultural Features

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Abstract:

This article focuses on the features of ethalons (similarity) standards in Uzbek and English. It also illustrates the cross-cultural similarities and differences between them.

Keywords: ethalon, standard, analogy, metaphor, allegory, lingvocultural features, lingvoculturology.

Introduction

We can say that simile is one of the stylistic tools that clearly shows the culture of different peoples. Experiences, imaginations of the speaker, as well as national and cultural traditions of the entire nation are imprinted in them. Similes arise as a product of specific figurative thinking. Simile is studied both as a tool of artistic representation and as a stylistic trope. Therefore, they always have an artistic-aesthetic value in speech, they serve to ensure the emotional-expressiveness, expressiveness, and effectiveness of speech. Simile increases the meaningfulness and productivity of the speech and can also show the aesthetic skills of the speaker or writer.

DISCUSSION AND RESULTS

Professor Nizomiddin Mahmudov divides similes in the Uzbek language into four elements and calls them simile object or subject, simile standard, simile basis, and simile form indicator.[1] "The crimson tulip in the mountains is like a ruby cup. Water flows from the springs, and sleep escapes from El's eyes" (H. Olimjon). In this case, the subject of the analogy is a tulip, the standard of the analogy is a bowl, the basis of the analogy is a ruby, and the tool of the analogy is an image. The thing that is confused in the simile also mostly remains in its true meaning. In the process of learning, we can meet two types of similes. They are: 1) individual author similes or free similes; 2) universal or stable (permanent) similes. Most of the linguists who have studied the similes in the language believe that the fixed similes are close to idioms or have the status of idioms, they are stabilized as a result of their use in the speech of people over many centuries and become fixed in the minds of speakers in the form of certain models. , emphasizes that the standard of simile, that is, the image based on simile, is regularly and strictly related to a specific sign-object. [3.80] In the composition of static similes, the image of the simile, that is, the standard, is of particular importance. This element is the center of the simile, and other elements (subject, basis, indicator) are the same standard.



According to V. Maslova, analogical standards are very important in terms of determining the relations between language, culture and mentality, as they represent the people's unique perception of the world as traditional images. Because in this place, a certain object is compared to one object, the same object can be compared to another object in another place, and these elements are expressed differently in different nations. According to the explanatory dictionary of the Uzbek language [5], it is possible to observe the use of a certain thing, for example, an animal, as a standard of stable simile in different linguistic cultures. For example, the fox is actively used in Uzbek, English and many other languages as a symbol of cunning, deception, deception, for example: "tulkiday sly", "khitryy kak lisa" (in Russian culture), "as false as fox", "as sly as a fox", "as cunning as a fox" (in English). Also, as the unique stable similes of the Uzbek language, it is possible to cite examples such as "meek like a sheep", "skinny like a ghost", "stubborn like a goat", "insensitive like a musician". There is a national-cultural connotation in the standard of the simile "Musicaday beozorlik", which clearly expresses the emphasis of the sign "beozorlik" characteristic of the Uzbek people.[4] Little by little, I believed that my father, who is as innocent as a musician, is really afraid of my mother. (O'. Hoshimov. Between two doors). In the English language culture, it can be observed that "dove" is accepted as a symbol of "harmlessness": As harmless as a dove. She spread about her beauty for a snare, harmless as doves. (Christina Rosetti) Or in Korean, you can find the phrase "cowless". The Uzbek term "sheepish" is used in other languages to denote cowardice, dependence, submissiveness, lack of independent thought, rather than "meekness". This is also a product of a unique national-cultural view. Thinking about the consequences of everything, I am as meek as a sheep, as timid as a sparrow, Sadir Nazir stared hard into his eyes. (N. Norqabilov) People, like sheep, tend to follow a leader- occasionally in the right direction. (Alexander Chase) In English, the standard "as healthy as a goat" (takaday sogholom) is used to express health, and in Uzbek it is used as "otday baququr". Yes, yes. That's it. You look healthy as a goat. Fat people are compared to a pig in English when expressing a negative attitude: He is as fat as a pig. In the Uzbek language, the simile "like a sheep fed to its fold" is used in this place. You're talking about food again!" Kozi the butcher stared angrily at his son. "Look at how shiny you are like a sheep being fed to its trough" like a bat out of hell " (like a bat out of hell), and in the Uzbek language, similes like "a chicken with burnt legs" are used. In the English linguistic culture, beauty is given as beautiful as a rainbow, as beautiful as a picture, as beautiful as a spring time, but in Uzbek, to express this meaning, " oyday", "suksurday" has similes, and suksur is the name of a bird, a type of duck. This simile is unique only to the Uzbek language, in which a national-cultural perspective can be seen. These comparison standards were formed as a result of national worldview, comparison and comparison of events in the world according to national imaginations. Therefore, different national-ethnic perceptions play a decisive role in the selection of simile standards in different languages. It can be said that standards are figurative comparisons of the world. Standards in language often exist in the form of fixed comparisons, however, any human imagination of comparing the world can also be a standard. So, analogical standards are the essence that compares the nature and quality of subjects, objects and events. Standards can also appear in



allegorical units. Because stylistic tropes such as allegory, simile, and metaphor can show both similar and different aspects from different aspects. In the process of studying and analyzing the standards of analogy from a linguistic and cultural point of view, the symbolic aspect of the symbol is of interest. For example, in various cultures, as well as in Western countries, a dove is a symbol of peace, in Christianity it is a symbol of the Holy Spirit, a crescent moon is a symbol of Islam, and a cross or a similar sign is a symbol of Christianity. Trees, flowers, plants are also used as symbols. For example, chrysanthemum in China means the concepts of death and cemetery. Or, for the Japanese, it is a sign of good luck in the coming new year, and for Russians, it is a sign of death and the cemetery. Such symbols can be used by different nations in different situations. The examples given above can be a confirmation of this. In particular, colors are widely used as symbols. For most peoples, white means good, and black means evil, but for Africans, both colors have a neutral meaning. That is, for them, these colors are just colors and do not have the main meaning. Simile is an artistic image tool based on bright and exaggerated description of the object of the image by simulating it with another thing-phenomenon, which relies on the common characteristics of the thing-phenomena being compared. [4.375] "As hungry as a bear." " if we pay attention to the expression, this combination means "hungry as a bear" in English and is equivalent to the simile "hungry as a wolf" in Uzbek. The use of the word "hungry" together with the wolf is characteristic of Uzbek linguistic culture, and the hungry wolf in Uzbek folk tales can appear to the listener. In particular, there are certain similes involving the heroes of myths, fairy tales, epics, and works of art, through which one can deeply understand the unique national culture of the people, speech styles, and image tools. For example, the simile standard "Alpomishdek", which is used in the Uzbek language in the sense of synonyms such as "strong, brave, bodied, very strong, valuable", and in the English language, used in the meaning of "brave and heroic" as brave as Robin Hood" is synonymous with the unit of simile. In its place, it is worth noting that the standard of analogy can create synonymy in many languages. Examples of this are the compounds mentioned above. The subject of linguistic and cultural studies is language units that have acquired symbolic, figurative, metaphorical meaning in culture, and whose results are generalized in the human mind and reflected in myths, legends, folklore and religious discourses, poetic and prosaic artistic texts, phraseology, metaphors and symbols. In this case, a specific linguistic and cultural unit can belong to several semiotic systems at the same time: a certain custom can become a phraseology, a proverb, a proverb.

CONCLUSION

In conclusion, it can be said that simile is mainly a speech phenomenon. Similes contain socio-historical, cultural, and literary information. Static similes are a completely unique wealth of both languages, a beautiful and impressive speech that reflects the national-cultural imagination and traditions of the people. as an inexhaustible resource that gives strength to its possibilities, as a great tool that preserves the succession of images between generations, it has a great ethnopsychological, linguistic cultural studies and linguopoetic value.



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