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**UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY
ENGLISH LANGUAGE FACULTY I**

SELF STUDY

**THE THEME: THE INVESTIGATION OF SIMILE AND ITS
COMPARATIVE ANALYSIS IN THE UZBEK AND RUSSIAN
LANGUAGES**

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CONTENTS

INTRODUCTION

1. Simile as a stylistic device
2. Some peculiarities of Simile and the analyses of simile used in literature.
3. Analysis of simile used in fictions

CONCLUSION

BIBLIOGRAPHY

INTRODUCTION

As the English language has become a universal language in Uzbekistan as well as throughout the world the educational system of Uzbekistan got the responsibility of enhancing the system of teaching English as a foreign language in Uzbek schools and as a second language in Russian schools.(further EFL and ESL).The Presidential decree №1875-“On measures of improvement of learning foreign languages” makes contribution to a noteworthy development of teaching ESL and EFL in the educational establishments of Uzbekistan.(Presidential decree №1875,December 12, 2012).

According to the decree№1971 Uzbekistan State World Languages University will be the core partner in implementing the Common European Framework of Reference system (CEFR) requirements for General English, Media English, English for translation and other use of English as for specific purposes (ESP).

The development of new information and communication effects on teaching and interpreting translation, as proper understanding of professional competence and quality in translation is very important and up to date issue. Thus, this course paper deals with the study of the ways of formation of Simile in the English and Uzbek languages; and the ways of their teaching.

Stylistic devices and their linguistic peculiarities are very interesting and actual theme to be investigated. Their function can be revealed thoroughly by analyzing their usage in certain books. The present course paper is considered to be of certain significance not only for general theory of languages and stylistics but also for literature study and the theory of translation.

The aim of this paper is that we have intended to examine major concepts of English Stylistics, its connection with other subjects; to make analyses of simile in text.

Now the word is applied to the teaching of how to write a composition, it is also used to reveal the correspondence between thought and expression: it

frequently denotes an individual manner of making use of language it sometimes refers to more general, abstract national thus inevitably becoming vague and discourse, as for example, "style is the man himself" (Buffon). "Style is depth" (Daryshere), "Style is deviations" (Enkvist), "Style is choice" and the like.

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the other, the study of each style of language as classified above i.e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language.

All stylistic means of language can be divided into expressive means, which are used in the same specific way and special devices called stylistic devices. The expressive means of a language are those phonetic means, morphological forms, means of word building and syntactical forms, all of which function intensification of the language have been fixed in grammars and dictionaries.

Stylistic devices is a conscious and intentional literary use of some of the facts of these.

The language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and thereby present generative model. Needless to say that most stylistic devices may be regarded as aiming at the further intensification of the emotional or logical emphases.

Also in main part spoke about simile and its analysis. Simile is an imaginative comparison of two unlike object belonging to two different closes. Similes silt 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 characterized. There is one example for simile. There was nice split – button chairs and perfectly sound not bagged down in the middle and busted like an old basked.

Simile as a stylistic device

In order to understand the linguistic nature of the Stylistic Device of this group it is necessary to clear up some problems, so far untouched, of definition as a philosophical category. Any definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object, its functioning its growth and its changes.

However, no definition can comprise all the inner qualities of the object as well a deeper penetration into the anthology of the object will always reveal some hitherto unknown qualities and features.

In the third group of stylistic devices, which we know come to, we find that one of the qualities of the object in question is made to sound essential. This is an instance in which the second group is of interaction between two lexical meanings simultaneously materialized in the context in this third group the quality picked out may be seemingly unimportant, and it is frequently transitory, but for a special reason it is elevated to the greatest importance and made into a telling feature.

The intensification of some one feature of the concept in question is realized in a device called simile. Ordinary comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their likeness or difference. To use a simile is to characterize an object belonging to an entirely different class of things comparison takes into consideration all the properties of the two objects 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 – to this is not a simile but ordinary comparison but in the sentence. "Maidens, like moths, are never caught by glare" (Byron), we have a simile. "Maidens" and "moth" belong to heterogeneous classes of objects and Byron has found the concept "moth" to indicate one of the secondary features of the concept "maiden", i.e. being easily lured. Of the two concepts brought together in the simile – one

characterized (maidens), and the other characterizing (moths) – the feature intensified will be more in her in the latter than in the former. Moreover, the object characterized is caused by the writer, as if it were imposed 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 characterized.

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

Similes have normal elements in their structure: connective words such as “like”, “as”, “such as”, “as if”, “seem”. Here are some examples of similes taken from various sources and illustrating the variety of structural design of this stylistic device. His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfirings of a defective carburetor (Maugham).

The structure of this simile is interesting, for it is sustained. Let us analyze 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 a defective carburetor” where the verb to jerk carries its direct logical meaning. So the linking notion is the movement jerking which brings to the author's mind a resemblance between the working of the man's brain and the badly working i.e. misfiring, carburetor. 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 faint from its own loveliness from the intoxication of its scents and sounds” (J. Galsworthy).

This is an example of a simile which is half a metaphor. If not for the structural word “seems”, we would call it a metaphor. In fact, if we drop the word “seems”

And say, “the countryside faints from...”, the clue word “faint” becomes a metaphor. But the word “seems” keeps a part of the notion of stillness and fainting.

It is a simile where the second member – the human beings only suggested by means of the concept 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 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 simile will resemble each other through the actions they perform. “The liberals have plunged for entry without considering its effect, while the Labor leaders like cautious bathers have put a timorous toe into the water and promptly withdrawn it”

The simile in this passage from a newspaper article “like cautious fathers” is based on the simultaneous realization of the two meanings of the word plunge. The primary meanings “to throw oneself into the water prompted the figurative periphrases” 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 action 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 a 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 (proud) as a peacock, slow as a tortoise and many others of the same type.

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

Comparison means weighing two objects belonging to one class of things with 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. Simile excludes all the properties of the two objects except one which is made common to them.

It's important that there is sometimes a change of misunderstanding when a word is used in a certain meaning but accepted by a listener or reader in another. It is common knowledge that context prevents from any misunderstanding or meanings. For instance, the adjective "dull", if used out of context would mean different things to different people or nothing at all, it is only in combination with other words that it reveals its actual meaning: "a dull pupil", "a dull play", "a dull weather", etc. Sometimes, however, such a minimum context fails to reveal the meaning of word, and it may be correctly interpreted only through a second degree context as in the following example: "The man was large but his wife was even fatter". The word "fatter" here serves as a kind of indicator pointing that "large" describes as stout man and not a big one.

Current research in semantics is largely based on the assumption that one of more promising methods of investigating the semantics structure of a word is by studying the words linear relationships with other words in typical contexts, i.e. its combinability or colloquability.

The scientists have established that the semantics of words which regularly appear in common context are correlating and therefore one of the words within such a pair can be studied through the other.

They are so intimately correlated that each of them casts, as it were a kind of permanent reflection on the meaning of its neighbor. If the verb "to compose" is frequently used with the object "music", so it is natural to expect that certain musical associations linger in the meaning of the verb "to compose". How closely

the negative evaluative connotation of the nouns with which it is regularly associated: “a notorious criminal”, “thief”, “gangster”, “gambler”, “gossip”, “liar”, “miser”.

All this leads us to the conclusion that context is a good and reliable key to the meaning of the word.

It's a common error to see a different meaning in every new set of combinations. For instance: “an angry man”, “an angry letter”. Is the adjective “angry” used in the same meaning in both these contexts or in two different meanings? Some people will say “two” and argue that, on the one hand the combinability is different “man” – name of person; “letter” – name of object and on the other hand, a letter can not experience anger. True, it cannot; but it very well convey the anger of the person who wrote it. As to the combinability; the main point is that a word can realize the same meaning in different sets of combinability. For instance, in the pairs “merry children”, “merry laughter”, “merry faces”, “merry songs” the adjective “merry” conveys the same concept of high spirits.

The tasks of distinguishing between the different meanings of a word and the different variations of combinability is actually a question singling out different denotations within the semantic structure of the word.

1. a sad woman
2. a sad voice
3. a sad story
4. a sad scoundrel (an incorrigible scoundrel)
5. a sad night (a dark, black night, arch, poet).

Obviously the first three contexts have the common denotation of sorrow whereas in the fourth and fifth contexts the denotations are can be different. So, in these five contexts we can identify three meanings of “sad”.

The meaning of a word is a changeable category. The causes of semantic changes may be either linguistic or extra – linguistic. Extra linguistic causes are different changes in the life of the people speaking the language, the coming into –

existence of new nations and objects, changes in economic and social life, changes of ideas and etc. For example, the word “mill” originally meant ручная мельница (кул тегирмони). The development of industry gave use to the meaning “mill”. For example a cotton mill, a still mill. The word “atom” meant indivisible substance now the scientists discovered that atom can be divided and this changes our concept of atomic indivisibility. A change in the meaning may be brought about by different linguistic developments in the shortening of a word group. For example: the old meaning of the verb “to starve” was “to die” and it was often used in the word group “to starve of hunger”. The modern meaning of the verb “to starve” is the result of the shortening of the word group. “to starve of hungers”. The meaning of the word “weekly” a newspaper published weekly is the shortened from of the word group “weekly newspapers”, “a musicals” is the shortened form of the word group “a musical comedy” etc.

The appearance of a new word which is synonymous to the word already existing in the language may cause a change in the meaning of words. For example, The old meaning of the word “deer” was animals. When the Latin word “animal” come into the English language the meaning of the word “deer” was changed. Now it is used to name only one kind of animal (Deer – Олень – Бугу).

The word may change their meaning when they are used transferently, i.e. metaphorically, or metonymically. A metaphor is a shift or meaning caused by the likeness similarity of some property of two objects. Metaphor is based on the similarities of objects.

For example. The words “warm” and “cold” may be used to denote the certain qualities of human voices because of some kind of similarity between these qualities and warm and cold temperature warm temperature cold temperature.

The usage of proper names for common nouns may cause a metaphor too. Some scientists use widely some characters. For example, the he is a Pushkin of our days (he is a very strong poet). She is a Pushkin sometimes, the names of animals are used to denote the human qualities. For example, She is a fox (she is very cunning) she is a parrot. (She is talkative).

We must differ a metaphor from a simile. In simile we use before the words “as” and “like”. For example. She is a monkey (metaphor) she is like a monkey (simile).

In metaphor the transference of one feature or action or characterized is likened to another object. Metaphor and simile can be called to have the same function but as we told simile has special symbols. Another difference of metaphor and simile is that metaphor is a lexical stylistic device.¹

Simile is a lexical syntactic stylistic device.

¹ Kucharenko V.A. “Higher School Publishing House” Moscow 1978 p 24

Some Peculiarities of simile and analysis of simile in literature

A Simile as a figure of speech used to make a comparison between two things usually with the words “like”, “than” or “as”. e.g. He ate like an animal.

A simile may be exact (точный) or implicit (неопределённый, неясный). In implicit simile the audience determine for themselves which features are being predicated.

Authors say my dad was a mechanic by trade (занятие) when he was in the army when he got the tools out, he was like a surgeon. His mind is like a samurai’s sword.

Here author means that his father was an excellent mechanic and he had sharp mind as samurai’s sword.

But there are similes in which more details are present but it is still just supposition (тахмин, тусмол). We do not know the meaning exactly.

e.g. He walks like ninja (тез) and runs like a cat (тез).

He drinks like fish

But looking at clouds impression holds us and we easily call them cotton candy similes are widely used in literature speech.

Aristotle said that good similes give an “effect off brilliance” but he preferred the use of metaphor, as it was shorter and attractive.

William Shakespeare used much similes, for example in the play Julious Cesar. e.g. The day we passed together for a while.

Seemed a bright fire on a winters night (maurece Sceve).

These we implicit similes.

But there explicit similes where the meaning is easily guessed.

e.g. His mend is as sharp as a samurai’s sword.

He drinks cariously (обширно) like a fish.

She walks as gracefully and elegantly as a cat.

Metaphor and simile are quite different but are confused because they are so very similar in nature.

Lets compare two examples.

A good book is like a good meal.

It is a simile suggesting that a book may be as satisfying as a meal.

A were is read for electrons

сим электронлар учун йул вазифасини утайди.

It is a metaphor suggesting that electrons.

Here we remember about metaphor.

Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideas, actions:

e.g.; She is a fox.

The word «fox» denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature is «cunning». The metaphor is based on a common features of two objects. The common feature is never mentioned. In other words, in metaphor we are given A and C and the problem is to see B - a common feature. The reader has to come to it by himself. It is important .to remember that the metaphor does not identify, the two notions are brought together on the basis of only one feature, other features being quite different.

Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs –

e.g.1. She is a machine in her husband's house.

2.Money burns a hole in my pocket.

3.People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, and are naked

Metaphors expressed by one word are called simple. There are metaphors which are expressed by several words, a group of words. We call it metaphorical periphrasis.

e.g. Oh let me, true in love, but truly write,

And then believe me, my love is as fair

As any mother child, though not so bright

As those gold candles fixed in heaven's air. /Shakespeare W./

When likeness is observed between inanimate objects and human qualities we speak of personification.

e.g. The face of London was now strangely altered.

So, personification is a variety of metaphor.

e.g. A car came one way, a bus advanced with calm assurance from another.

Shelley's poem «The Cloud» is built on Personification.

e.g. I bring fresh showers for the thirsting flowers

From the seas and the streams.

I bear light shade for the leaves when laid

In the noonday dreams

From my wings are shaken the dews that waken,

The sweet buds every one

When rocked to rest on their mother's breast,

As she danced about the sun I wield the flail of the lashing hail

And whiten the green plains under

And then again I dissolve in rain

And laugh as I pass in thunder.

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus, the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite (traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries - a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of a smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

The metaphor is one the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only one image, but

several of them. Such metaphors are called prolonged metaphors or sustained, or developed.

e.g. The one charm of the past is that it is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over they propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

THE ANALYSIS OF EXAMPLES FOR SIMILE USED IN LITERATURE

Simile is always poetic, while metaphors are accepted into language as “dead metaphors”

In this paragraph we are going to discuss about the usage simile in the literatures. One of them is “The adventures of Huckleberry Finn. As this book is about this book is about children and their life, the author used a lot of varieties of colloquial vocabulary. The author described the children and their actions as a great psychologist. He can see it clearly when the author described the children and their actions as a great psychologist. He can see it clearly when the author described the children’s outlook and their accepting of the world. Also phraseological units on the base of simile is used widely. Let’s see the examples.

1. I set down again, a shaking all over and out my pipe for a moment for the house was all as still as death now. p28 “As still as death” is a phraseological unit it is a based on simile the stillness of a house and the stillness of death are different subjects. On the other side we can state the passage as an exaggeration.

2. Strange niggers would stand with their mouth open and look him all over, same as if he was a wonder. p29

Here a person is likened to a wonder. The surprise of niggers when they saw

Jim was expressed by simile. It gave the utterance closeness to reality, as if the children when describing the situation.

3. You fetch them to the cave, and you’re always as polite as pie to them and by they fall in love with you and never want to go home any more p32.

“As polite as pie” is a periphrastic simile .

We know that there are other phraseological hurt a fly, but the author used the phase with the component of “pie” as to be true for children.

4. What: and I as high as a tree and as big as a church all right, then: I would come p35.

From grown up people a tree is not so big or exaggeration but for children it may be big. That's why we can say that this simile is used with great skill by the author.

5. Miss Watsons nigger, Jim had a hair ball as your first which had been took out of the forth stomach of an ox, and he used to do magic with it p37. Here the size of a hair – ball is likened to the size of a person life.

6. His hat was laying on the floor-an old block slouch with the top caved in like a lid. p38.

The boys hat is likened to a led. In American English “lid” is a metaphorical slang for “hat”. But in this example “lid” is used with special signal of simile – “like a lid”

7. Toward daylight he was most froze to death somebody found him after sun – up.p41. He was most froze to death is simile which gives meaning of exaggeration.

8. Once when I turned short and dodged under his arm he made a grab and got me by the jacket between 3my shoulders and I thought I was gone but I slid out of the jacket quick as lighting and saved myself. p45. The speed of a person's action is likened to a speed of lightning which means “very quickly”

9. Well, all at once here comes a canal, just a beauty, too, about thirteen or fourteen foot long, ride high like a duck. p46.

10. I shot head first off of the book like a frog, clothes and all on, and struck out for the conol. p46

11. I rose up and there was Jacksons Island, about two miles and a half down – stream, heavy – timbered and standing up out of the middle of the river, big and dark and solid, like a steamboat without any lights. p50.

Here an island is likened to a steamboat.

12. The cavern was as big as two or three room bunched together and Zim could stand up straight in it. p58.

Here cavern is likened to rooms and the size of two or three rooms.

13. Directly it begun to rain and it rained like all fury, too and never see the wind blow so. p59.

Rain is likened to fury. Here it means that it rained very hard.

14. When it was just about fluest and blackest- fit? It was as bright as glory, and you'd have a little glimpse of tree-tops a plunging about away off younger in the storm. p59.

The weather is likened to the brightness of glory. Here it means that the day was very bright.

15. Hundreds of years further than you could see before, dark as sin again in a second. p59.

The darkness of the weather and day is contrasted to the darkness of sin.

16. Now you'd hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling, down the sky towards the under size – stairs – where its long stairs and they bounce a good deal, you know. p59. The thunder is likened to barrels. The noise of thunder is exaggerated by a number of parallel structure.

17. The first thing we done was to catch a catfish that was as big as a man, being six foot two inches long and weighed over two hundred pounds. p62.

The size of a catfish is linked to a man's height.

18. They peddle out such a fish as that by the pound in the marked house there: everybody buys some of him his meats as white as snow and makes a good fry. p62.

The fish's meat is likened to snow.

19. I put on the sun – bonnet and tied it under my chin, and then for a baby to look in and see my face was like looking down a joint of stove – pipe. p63.

Hero's face is likened to the joint of stovepipe. Here two different things are likened to each other.

20. I reached I school like a leaf, and I didn't know hardly what to do. p66.

Here a person is likened to a leaf.

The examples show us that simile is widely used in literary works. Its function in the context is to create image.

(O'XHSATISH) IN THE UZBEK LANGUAGE

In "Adabiyotshunoslik asoslari" by T. Boboyev Simile in the Uzbek language named tashbeh.

Tashbeh (o'xshatish) - biror obraz yoki voqeani boshqa biror narsa yoki voqeaga qiyoslash orqali o'xshatishdan iborat. Bunda so'zlarda ifodalangan ikki yoki undan ortiq narsa va hodisalar, xususiyatlar o'rtasida mavjud bo'lgan o'xshashlik, sifat, belgidagi umumiylik qiyoslanadi, o'zaro solishtiriladi, tasvirlanayotgan narsa-hodisaning ayrim xususiyati yorqin, chuqurroq va ta'sirliroq ochib beriladi. To'liq o'xshatishda 4 element bo'ladi:²

- 1) o'xshagan narsa (mushabbahun - bihi)
- 2) o'xshatilgan narsa (mushabbah)
- 3) o'xshash sifat (vajhi shabah)
- 4) o'xshatish qo'shimchasi (odati tashbeh)

Bunda - dek, - day kabi qo'shimchalar, misli, go'yo, i^oabi, yang'lig' so'zlari ishlatiladi. Masalan:

Til aslon turur, eshikda yotur,
Aya evlug', arsik bashingni yeyur.
(Yu.X.Hojib)

Tashbehning turlari:

1. Tashbehi sareh (tashbehi mut/ aq, ochiq o'xshatish) Shahar chu do'zax kabi zindon edi,

("Yusuf va Zulayho")

2. Tashbehi mashrut (shartli o'xshatish)

Kimning himmati bo'Imasa, u o'lug,

Ekagun ajunda bu bo'Imas ulug'. (Yu.X.Hojib)

3. Tashbehi tafzil (chekinish yo lib bilan o'xshatish) Sadoqatli xizmatkor bag'ir kabidir,

² T. Boboyev. Adabiyotshunoslik asoslari, Toshkent: O'zbekiston, 2002

Bag'irdan ham yaqinroq yurak qonidekdir. (Yu.X.Hojib)

4. Tashbehi aks - bunda o'xshagan va o'xshatilgan narsa bir marts o'z holicha, ikkinchi marts bir-birlarining o'rni almashgan holds keladi.

5. Tashbehi muzmar (yashirin o'xshatish)

Jason shoirlari, ey gulshani bog',

Kimi bulbuldurur so'zda, kimi zog'. (S.Saroyi)

1. **Tashbehi tavsuya (barobar o'xshatish)** - bunda shoir iki predmet bir narsaga o'xshatiladi.³ Another scholar T. Murodiy mentions that “o'xshatish” is based on transferred meaning which helps to describe the object with clear expressions⁴. In the Uzbek language simile has some special words and affixes as in the English language. They are “Misoli”, “Kabi”, “Bamisli”, “-dek” and others. Now we are going to give examples for simile in Uzbek language.

1. Дилноз бамисоли булбул каби кулайди. Тун гүё коп – кора либос кийган каби сокин эди.

2. Анвар бу хабарни эшитиб лочиндай учиб кетди. Нозима худи энди очиладиган гул-гунчадай ёш эди.

3. Эрта тонгда майсалар устидаги шудринг инсон тер ёшлари мисоли яркиради.

4. Келинчак ок либосга ок кабутардек оппоқ орзулар оғушида.

5. Раённинг кўзлари охунинг кўзлари каби чиройли эди.

6. Унинг сунбул каби сочлари учун боғланиб қолгим келди.

7. Камон қошлари ўзаро киприкларидан отилган ўқ юрагимни яралади.

8. У гулдек рафиқаси – кадрига етмади.

9. Чиройлидир гўё ёш келин,

Икки дарё ювар кокилин.

10. Хаёт худди тошкин дарёдек ўтиб бормокда.

11. Эрта – бахор далаларга келинчак мисоли секин ёйганди.

³ www.analyrics.com

⁴ Т. Murodiy, Istiora// O'zbek tili va adabiyoti, 1972. #6, 78-80 betlar.

12. Чириллоқларнинг майин мусикаси хама ёкни тулдирган, гуё кечанинг узи куйлайди.

13. Боғдаги дарахтлар худди салом бераётгандек туюлди.

16. Новдадан узилган япроқдек йўлсиз,

На белги, на чизик, на из, на асар.

У тутган манзилга қаламсиз, қўлсиз,

Ўзининг суратин чизибди хатар...

17. Игнасиз ип мисоли жилға

Ўз умрини яхлатиб қўйган.

Яхдан куяр узук, исирға,

Бу совуқдан оғзи кўп куйган

Thus such material prepared by the students help to motivate them learn Stylistics in comparison with Native language. Besides that this way prepares them to the subjects of Typology and Translation which the third year students will face to in their fourth year of study.

In conclusion to this part of our research we can say that teaching all language subjects on the base of CEFR requirements help the learners to develop their language learning skills.

CONCLUSION

To sum up the investigated theme we can state the following:

Stylistics is closely connected with any genre of literature, stylistic is a branch of general linguistics, which deals with following two interdependent tasks:

a) studies the totality of special linguistics means which secure the desirable effect of the utterance;

b) Studies certain types of certain texts “discourse” which due to the language are distinguished by the pragmatic aspect of communication.

To raise a literature to a degree of masterpiece art stylistic devices may have much contribution.

Simile is an imaginative comparison of two unlike objects belonging to two different classes. 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 characterized.

For example: The film was about as interesting as watching a copy of windows download – here the film is likened to a copy of windows download which means “long and boring”.

So, simile is a lexical – syntactical stylistic device based on interaction of logical and contextual meanings of a word. The function or transference of meaning in Simile can be considered to be the same with metaphor. But simile differs from it with special: as, as though, as ...as, such as, as like, seem, resemble etc.

Simile should not be confused with logical comparison. Objects belonging to the same class are likened in logical comparison. While in a simile we deal with the likening of subjects belonging to two different classes. So “she is like her mother” is a logical comparison, used to state an evident fact. “She is like a rose” is simile used for purpose of expressive evolution emotive explanation, highly individual description.

We should be always aware of that many similes are clichés (phrases that are overused and betray a lack of original thought). We should see well known

similes with care, but it is certainly useful to know them so that we can understand language that contains them.

Methodological basis of the researched course paper.

Interpretational stylistic analyses of a certain writer's work in linguistic educational institutions methodological basis of the investigated work includes the works of foreign native linguists in the sphere of stylistics, literature study, general linguistics and tactical values of the work comprises contribution into the improvement of TESL (Teaching English as a second language) or second language acquisition. The material of the present course paper can be used in the process of teaching of such linguistic aspect as Home Reading Literature Study, Translation theory and Practice stylistics and Text Interpretation.

The theoretical and practical values of this course paper are that the theme and its result comprises contribution into further development of stylistics and Literature Study.

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