

FEATURES OF ENGLISH AND UZBEK COMPARISONS IN LINGUOCULTURAL ASPECT

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Annotation: The article analyses English and Uzbek comparisons in the linguoculturological aspect. The peculiarities of English and Uzbek comparisons, differences have been shown.

Key words: comparison, simile, linguoculturology, figurative comparison, lexical meaning.

Comparison reflects the characteristic features of the mentality of the people, conceptualizes the amount of human knowledge about the world and its fragments, participates in the transfer of national standards and stereotypes from generation to generation. There are many works devoted to the study of comparisons, but they didn't discuss comparisons in linguocultural and comparative aspects. It seems relevant to study English and Uzbek comparisons from the point of view of interaction of language and culture, the ability to compare, convey cultural information and reflect cultural phenomena of the people.

Figurative comparisons play a great role in reflecting people's ideas about objects and cultural phenomena. Comparisons are studied not only as linguistic units, but also within the framework of the cognitive sciences, culturology, psychology.

The study of comparisons in the linguoculturological aspect is of interest both in theoretical and practical plans. Comparison is studied not only as an expressive means of language, producing a stylistic effect, but, above all, as a powerful cognitive tool capable of giving information about nature, the world and man described through comparison. In a broad sense, comparison is a logical category necessary for the knowledge of objective reality. The Philosophical Dictionary defines comparison as "cognitive important operation that underlies judgments about the similarity or difference of objects" [3, p. 650]. With the help of comparison, the characteristics of objects are identified, classified, ordered and evaluated. It is possible to know the world by comparing its fragments according to such parameters such as time, distance, speed of movement, sensations (taste, smell, color), the relationship between objects. Comparison gives an essential characteristics of the object, the comparison is often based on the form, volume, size, color, condition.

In the logical dictionary of N.I.Kondakov, comparison is defined as "one of the main logical devices of recognizing external world and spiritual values. Cognition of each object and phenomenon begins from that, we distinguish it from other objects and establish its similarity with related objects. As a result of comparing several objects or phenomena, it is possible to establish their common properties and signs" [1, p. 567]. Comparison is interpreted by N. I. Kondakov as a category of formal logic, we also analyse the comparison in the linguoculturological aspect.

The comparison structure assumes the presence of three elements: 1) a concept which requires explanation; 2) a concept which serves for explanation 3) an intermediate element serving as a link between two concepts [4]. Based on this logical scheme, various comparison theories are built. Different authors, speaking about the structure of comparison single out the same logical components in it, but at the same time they use different terminology: theme, rheme, basis of comparison [6; 15], given elements, the desired elements and result [5], object of comparison, common feature of compared objects, image of comparison [6]. V. K. Kharchenko highlights the informative part of the comparison (the word in its literal sense) and the characterizing part (the word in translation). [7]. The interpretation of the comparison structure does not cause serious disagreement among researchers.. Despite the difference in terms, the comparison structure is generally accepted.

V. A. Maslova notes that comparison is not only a tool for understanding the world, but also “a means of fixing development of this knowledge in culture” [2, p. 147]. “The mentality of the people and its spiritual culture are embodied in the units of the language through their figurative content”. A stable comparison, according to V. A. Maslova, is “one of the brightest figurative means that can give the key to unraveling the national consciousness” [2, p. 145]. A.Rijenkova also notes that stable comparisons respond to changes of the surrounding world, they are associated with socio-historical, cultural, economic and technical progress[4]. The system of comparisons is dynamic: new words will replace the old ones. For example, earlier the speed of movement of an object was compared with the speed of animals, phenomena nature or household items (as quick as lightning (fast as lightning), as fast as a hare (fast as a hare), to fly like an arrow (fly like an arrow / arrow)), then in connection with scientific and technological progress and new comparisons arise with inventions (like a meteor (like a meteor), like a rocket (like a rocket)). In the form of comparisons, social and historical events and phenomena are described (as ridged as Toblerone (reshy like Toblerone), to drink like a lord (drink like a shoemaker), to grin like a Cheshire cat (smile like CheShire cat), as pleased as Punch (happy as Punch / very pleased), as mad as a hatter (crazy like a hatter). They fix in themselves new realities that arise in the process of human development, lines, characterizing the actual and primary relations between people at a certain stage of development of society. The comparison is based on universal observations, i.e. generalizations of the life practice of any day belonging to the same civilization of people or cultural and historical community.

Let's take an example. The comparison as mad as a hatter (mad as a hatter) [8] becomes clear only after we know its etymology. Before the Industrial Revolution, hats were made from animal skins, and mercury was used to improve the properties of the material during tanning.

Hatters who worked in hazardous industries for many years suffered from shaking, and then gradually went crazy. Mercury poisoning caused insanity. It should be noted that in modern language the meaning of this comparison is demotivated, because such dangerous technologies are not used nowadays. Nevertheless, the comparison is still used by native English speakers, and the associations drooping with the word "crazy", appear in comparison with the hatter.

In English linguistics, there are two terms that describe comparison: comparison and simile. One of them refers to any comparison in general, and the second designates a figurative comparison and is built on its basis.. Simile is a semantic figure based on comparison, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres [9, p. 71]. Thus, the similes group includes such comparisons as stupid as a coot (stupid as a cork), as timid as a rabbit (cowardly as a hare), a face like a mask (face like a mask), as brave as a lion (brave like a lion), to shake like an aspen leaf (tremble like an aspen leaf), to sweat like a pig (sweat like a mouse), to swear like a fishwife (swear like a cabman), etc. The term comparison means objects which belong to the same class (He is as tall as his father. / He is tall as his father), while simile emphasizes the belonging of objects to two different classes. Figurative comparison (simile) describes the relationship of similarity between two different objects or phenomena. We should note that the basis of English and Uzbek comparisons does not always coincide. This is their linguocultural specificity.

Comparison is understood as “two concepts, usually belonging to different classes phenomena that are compared with each other according to any one of the features, and this comparison receives a formal expression in the form of words such as as, such, as, as if, like, seem, etc. It is also necessary to distinguish between one class of things, and its purpose is to establish the degree of similarity or difference between them.

In a figurative comparison, “objects belonging to two different classes are compared” [10 p. 164]. It is also important that the status of comparison, which in Russian and Uzbek is called stable, in English is vague and does not have a clear attribution to one or another group. To indicate stable comparisons (to leap as a hare (jump like a hare), to buzz like bees (buzz like bees), as fat as a pig

(thick as a pig), as thin as a rail (thin as a chip), as busy as a cat on a hot tin, roof (be on pins and needles), as tired as a dog (tired like a dog), to look like a cat that has swallowed a canary (happy as a cat that ate sour cream) there is one more term in the literature – language ethalons or standards [2, p. 44]. They describe "the various relationships inherent in a given language and culture, reflecting not only a national worldview, but also a national understanding of the world , since they are the result of national-typical identification of the phenomena of the world” . Standards, according to V. A. Maslova, are in which the world is figuratively measured. Standards are often expressed in the language in the form of stable comparisons. We give below comparisons that convey a stereotypical view of people, animals and objects: as cunning as a fox (hit as precise as a surgeon, as sour as vinegar, as regular as a clock (with clockwork precision), as ugly as a toad (scary as a toad), as lithe as a panther (bending cue like a panther), as quiet as a mouse (quiet as a mouse), as playful as a kitten (playful as a kitten), as frisky as a colt (frisky as a foal), as cheerful as a lark (cheerful as a lark), as cool as a cucumber (calm my, cold-blooded), as light as a butterfly (light as a butterfly), as brisk as a bee (nimble as a bee), as saving as a magpie (thrifty like a magpie), as quiet as a lamb (peaceful as a lamb), as blithe as a bee (careless / cheerful like a bee) . Such comparisons have the status of cliches (reproduced in speech in ready form). They can convey misconceptions of people, yet be widespread in language and culture.

Comparisons do not always accurately describe the real world, but their function does not mean to express performances. It is important that this linguistic community considers this or that animal, person or object as a carrier of a certain quality. For example, to be proud as a peacock [8 p 687] means to be very proud , whether the peacock is proud or not. It is important that English speakers socialize the behavior of a peacock with arrogance. Comparisons may not be reproduced in finished form, but reflect people's ideas about a particular object, phenomenon or animal. These representations are stable, although they may vary. For example: He drinks copiously like a fish. He drinks like a fish. /

He drinks a lot like a fish. He drinks like a fish. She walks gracefully and elegantly as a cat. She walks as a cat. /

She walks gracefully and elegantly like a cat. She walks like a cat/has the gait of a cat. She is as fussy as a hen with her chick. She behaves like a hen with her chicks. / She runs like a chicken and an egg. She behaves like a chicken and an egg. He is as silent as the grave. He became more silent than the grave. / He is the grave / silent like a grave. He became quieter than the grave .

In the linguoculturological aspect, it is also interesting to consider a number of original English comparisons with high expressivity. Among them, to be as pleased as Punch (very pleased), to fight like Kilkenny cats (fight not for life, but to the death), to hate like poison (mortally hate), to lie like a gas-meter (lie like a gray gelding), to work like a tiger (work like a man possessed), as dead as queen. Anne (deader than all the dead), as slow as molasses (very slow), as happy as a sandboy (carefree), as mad as a March hare, as drunk as 4 o'clock (drunk in the insole), as cold as a stone (very cold) .The images of comparisons in English and Uzbek are different. Only a small part of the image matches call.

There are comparisons in which the images are similar, but their implicit properties (evaluation and associations) are not taken into account. In Uzbek , for example, cowardice is attributed to a hare [11, p 300]. This is reflected in the comparison cowardly as a hare (and in other expressions: hare blood, cowardly bunny gray, tremble like a hare tail) . In English, there is a comparison as scared as a rabbit / hare (scared like a hare), but this animal also evokes other associations: mad as a March hare (crazy, like a March hare), hare-brained (foolish, crazy, silly, unlikely to succeed) (stupid), to rabbit (on) - to talk about sth. unimportant, uninteresting for a long time, so that people feel bored and annoyed (derog) (nonsense) . As seen from dictionary definitions, a rabbit or a hare is associated by native English speakers with idle talk and stupidity. Cowardice is attributed by native English

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speakers to the chicken: to chicken out of sth. – to decide not to do sth. because one's afraid, chicken - (informal) someone who is not brave enough to do sth., coward, chicken (adj. / pred.) – cowardly, not brave enough to do sth. (to be afraid (literally: to act like a chicken) - decide not to do something out of fear, coward (literally chicken) (informal) - one who lacks courage to do something, cowardly, cowardly - not brave enough to do something) .

There are inconsistencies in the interpretation of the image of the bear. In Uzbek , it is attributed such qualities, as baquvvat, kuchli, beso'naqay, qo'pol (big, clumsy, simple-minded, lazy, but not evil) . Typical for the Uzbek language clumsy/clumsy as a bear .

Ayiqday beso'naqay , yunglari hurpaygan it konvert tishlab keldi .

Betonchi Safar aka ayiqdek lapanglab vagoncha tomonga birinchi bo'lib yurdi.[11]

The English simile describes the bear as vicious, unfriendly, angry: as cross as a bear (with sore head), as gruff as a bear [12; 22].

It is important to note that, despite the existence of universal comparisons (their number is insignificant), in which the figurative component coincides, in general, comparisons can be characterized as linguistic units with expressive national flavor. When comparing the figurative bases of comparisons, it turned out that in most cases the images of comparisons do not coincide. It is the mismatch of images that causes the difference in the overall assessment, expression and stylistic affiliation of comparisons.

Comparison helps authors take a fresh look at the described objects and phenomena, give them an unexpected characteristic, which makes comparison by popular and frequent reception not only in fiction, but also in ordinary speech.

Comparison not only names an object or phenomenon, but also becomes a vivid expression of evaluation, expression and imagery. The accuracy of comparisons is explained by the uniqueness of its figurative basis, and it, in turn, is culturally specific. Since the expressiveness of comparisons is based on the relevance of figurative systems of comparisons, in the future it will be interesting to classify the images of comparisons according to thematic headings, as well as consider the "old" and "new" images of comparisons in diachronic terms, identifying the most relevant images and spheres of use of comparisons.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

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