

TOHIR MALIK'S DISTINCTIVE SIMILES

Turakulova Umidakhon Anvarovna

Independent Researcher, Namangan State University E-mail: umidaxon8589@gmail.com

Abstract: *This article focuses on the distinctive author-specific similes employed in Tohir Malik's works, the standards selected for them, the new forms of means used in his similes, as well as the application of similes expressed through terms.*

Keywords: *simile, means, terminological similes, standard, means of simile, basis of simile, free simile.*

The practice of expressing abstract or difficult-to-imagine concepts through similes is widely applied to clarify meaning. In order to use this practice, a cognitive process must occur—first of all, the mind should possess the potential to compare the intended subject. Only when there is preliminary knowledge about two objects in the human mind can a simile be produced. A simile is based on comparison. As scholars have often emphasized, one can understand the unknown through the known by means of comparison. In order to express a concept, objects, events, and phenomena from the objective world are compared, their opposites or analogues are introduced. “A simile is also based on comparison, yet in simile, integral features are perceived.”⁹ As a result, similes—being the linguistic realization of the comparison process—serve to create an image of an unknown object.

In Jo Min Yong's research devoted to this topic, the following observation is given regarding similes: “A simile is not only a method of knowing the external world but can also be considered one of the most effective tools for learning a language and, at the same time, for understanding culture. According to the data, in everyday communication people use similes six times per minute. This demonstrates how significant similes are in both language and culture¹⁰.”

When speaking about the similes in Tohir Malik's works, it is necessary to draw attention to his non-traditional similes. The writer does not use this stylistic device randomly; instead, he selects the most striking standards from different spheres that can provide the reader with aesthetic pleasure. For instance, he skillfully employs a single standard to express several semes. In his novel *Shaytanat*, similes with the standard “woman” appear in eight instances, each conveying a different meaning: like a guilty woman, like a woman longing for a child, like a woman who has given birth, like gypsy women, like a widow, like a woman in labor, like a lonely woman, like a woman unable to

⁹ Yuldashev, M.M. *The Linguopoetic Study of Literary Texts*. Doctoral Dissertation in Philology. Tashkent, 2008, p. 278.

¹⁰ Jo, Min Yong. *A Linguocultural Study of Similes in Uzbek and Korean*. PhD Dissertation in Philology. Tashkent, 2022, p. 13.



give birth. Each simile conveys a unique seme without repetition. In addition, in the same novel, sixty-two similes with the standard “man” have been identified, such as: like a man busy with important work, like a sinful man, like a living man, like a man exhausted by carrying a heavy stone, like a lazy man, like a decent man, like a foolish man, like a man fidgeting with a tight cap, like a fearful man. Each of these creates new specifying semes. When standards are expanded with defining attributes, they cannot be understood without their qualifiers.

Since Malik’s stories primarily illuminate the world of crime, his similes are also unique. This tendency can be observed in many of his works written in the 1980s. For example: “He wanted to turn everything into a joke, but failed. At times when a naturally sharp-tempered man is already in a bad mood, making a joke is like a camel performing a ballet dance¹¹” (*Shaytanat*, Book 1, p. 141). This simile stands out for its unexpectedness. In choosing standards, Tohir Malik takes into account their subtle semantic shades and their power to evoke imagery, and he mainly employs free similes. He often uses novel means that no one has previously employed. For instance: “Anvar did not have good handwriting. Some of his lines resembled the cardiogram of a dying man: the first letters could be read, but by the end of the line the writing had turned into a straight line¹².” In this simile, the verb resemble functions as the simile marker. In Malik’s similes, words such as state, as if, and meaning also frequently serve as simile markers, as in “he kicked it like a ball,” “this sarcasm meant pulling out the soul bit by bit,” “like a sparrow”.

When selecting standards for similes, the distinctive quality of the chosen object—something not found in other related objects—serves as the basis. Because of this feature, similes help achieve conciseness. Therefore, similes are convenient for both author and reader: the author explains easily, while the reader comprehends quickly. The writer prefers free similes over fixed ones, employing them widely throughout his works. In some places, he even creates new free similes out of fixed patterns. This technique is characteristic of the writer and appears in many of his works. Successful similes of this kind become deeply integrated into the artistic text.

REFERENCES:

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¹¹ Malik, Tohir. *Shaytanat* (novel). Book 1. Tashkent: Sharq, 2013, p. 141.

¹² Malik, Tohir. *Shaytanat* (novel). Book 3. Tashkent: Sharq, 2013, p. 240.



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3. Malik, Tohir. Shaytanat (novel). Book 1. Tashkent: Sharq, 2013, p. 141.
 4. Malik, Tohir. Shaytanat (novel). Book 3. Tashkent: Sharq, 2013, p. 240.

