

COMPARISONS AS REFLECTIONS OF HUMAN CULTURE AND THOUGHT

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Annotation: In my article, the comparisons of the German, Russian, and Uzbek languages are subjected to a subsystems of the mentioned languages of comparative typological observation with consideration to the use of comparisons in intercultural communication.

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Comparison is a stylistic device that enhances the expressive power of a statement and serves to illustrate. In a comparison, the intended meaning is expressed through an image (word) from another semantic domain. The connection between the image and the comparison is based on a common property (a tertium comparationis) between at least two things that is used for clarification.

Due to its position between the means of imagery and figurativeness, comparison poses certain classification difficulties. In terms of essence and pragmatic effect, we distinguish a) comparison based on direct (literal) meaning, with a rational, objective-clarifying intention of statement, and b) comparison based on metaphorical, figurative meaning, often hyperbolically exaggerated, emotional, and subjectively evaluative.

If some stylistic scholars consider comparison as metonymy (with a quantitative dependency relationship), then this classification into the stylistic category of tropes might only apply to the comparisons mentioned under b). In both cases, it involves the association of two words from more or less different semantic domains; what connects the two lexemes is a common (in rarer cases contrasting) lexical meaning element (comparison basis or tertium comparationis).

a) The rational-precising comparison can undoubtedly be classified among the means of imagery. Thus, the mother proudly says, "My son is already as tall as his father." With this statement, she objectively and truthfully observes that her husband and the boy are of the same height.

Rational-precising comparisons often lie within the literal meaning of adjectival and substantival small contexts (compounds): honey-sweet, razor-sharp; cherry-mouthed, work with bee-like diligence.

b) With that, we turn to the second type of comparisons, classified according to their essence and pragmatic effect, namely, the metaphorical, hyperbolic-emotional comparisons. For example, one might say admiringly or, depending on the situation, good-naturedly mocking, "You have nerves like ropes!" to someone who remains calm in any situation, thus referring to a person with strong nerves. The drastic exaggeration creates a tension between the base concept and the concept being compared.

The illustrative examples demonstrate the need for further classification of comparisons—specifically, based on their frequency and prevalence. From this perspective, we distinguish between individual (occasional), commonly used (gradually fading), and faded comparisons. In literature, journalism, and everyday communication, we often encounter unique formations: "Rumors had spread like a flock of crows" (Remarque, *Shadows in Paradise*). This comparison is characterized by its strong imagery.

Another classification possibility, from a different perspective, concerns the structural composition: concise, extended, and elaborated (closed) comparisons.

Concise comparisons are introduced by "like," "as," or "as if." In the first two cases, comparisons with positive statements follow, such as "He is as old as you," "He is younger than you," while with "as if," the sense of negative or unreal images emerges: "You act as if you were a little child!" (shortened: "as if you were a little child!").

As the most concise form of comparison, a compound word can be considered, in which the comparison is enclosed in the determinative word.

Example: "And the boy, hasn't he grown tall? He eats like a threshing machine."
(Brecht, *Man Equals Man* 26)

Frequent comparisons in literature and poetry are those between animals and humans, natural objects and moral concepts, persons and moral concepts, natural objects and works of art, from large to small or from small to large (synecdochical comparison).

In the German language, the vast majority of comparative phraseologies are formed with the comparative conjunction "wie" (like). This also applies to verbal comparisons. The conjunction "wie" is used for about 92 percent of comparisons, compared to subordinating conjunctions such as "als" (than), "als ob" (as if), "als wenn" (as if), "wie wenn" (as if), and "gleich" (like). However, there are some examples of less common constructions with "als ob" and "als," for example, "eating as if one were getting paid for it," "looking as if one couldn't harm a fly," or "looking at someone as if one wanted to eat them." In these comparisons, it's noticeable that the verb is separated from the other part of the comparison by a comma.

In Russian, besides the subordinating conjunction "как" (like) as the counterpart to "wie" (like) – (in 96 percent of examples), other comparative conjunctions are also used: "словно" (as if), "точно" (just like), "будто" (as if), "ровно" (exactly). For example: "Your success is like a speck in his eye." "The kids play, and you stand there, as if swallowed a yardstick."

In Uzbek, conjunctions like "худди" (like), "каби" (like), "гўё" (like), and the suffixes "-дай," "-дек" (like) are used. For example: "At sunset, he started wandering around like a thirsty camel." (E. Nosirov, *Nasibahon's Smile*) "The towering domes of Samarkand, like tall poplars reaching for the sky, overshadow the Ulughbek Madrasa and the Bibi-Khanum Madrasa." (П. Қодиров, *Юлдузли тунлар*)

The differences in comparative phraseologies become even more pronounced due to specific (cultural) historical, country-specific, and similar circumstances of each language or cultural community. For instance, in German expressions compared to the other two languages, many occupational terms appear: tailor, thresher, among others. "Eating like a thresher," "freezing like a tailor" are examples. These differences reflect disparities in the real extralinguistic reality of the language communities.

The fundamental nature of comparison, i.e., the relationship between two things based on their commonalities, means that there are hardly any significant interlingual semantic differences in fixed comparisons with similar components. Interlingual equivalence (i.e., complete correspondence of components, the same denotative and connotative emotional-expressive and stylistic meaning) is, for example, illustrated by the phrase "working like a horse" in German, and its equivalent in Russian...

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