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Abstract. The article dwells on the use of stylistic device simile with the use of structural models of comparison in literary texts of English and Tajik authors.

Key words: comparison, simile, structural models, thematic groups, semantics, subject, object.

The imagery is an important part of every literary work. The verbal image is a trope, but imagery of a literary text is its metaphors, expressive potential of its units and the presence of tropes. Simile as one of the tropes of a literary text expresses imagery.

Let us consider the structural models of comparison in English:

- 1) Comparison, where subject and object are expresser explicitly; the structural model: like (as) + N.
- 2) Comparison, expressed by the combination of adjective and substantive group; the structural model: as + adj + as + N.
- 3) Comparison, where the situations are compared: like + situation.

Now let us consider the structural models of comparison in Tajik:

- 1) Comparison, where subject and object are expressed explicitly; the structural type: мисли + N, чун + N, N + барин;
- 2) Comparison, expressed by the combination of noun and adjective; the structural type: мисли + N + adj, чу + N + adj;
- 3) Comparison, where the situations are compared with the help of structural type: гӯё + ситуация, чун + ситуация, чунонки + ситуация.

Moreover, the analysis of the material showed us to underline the following thematic groups in the researched languages:

1. The image of the personage:
positive image;
negative image.
2. Appearance

3. Soulful condition
4. Status / position

Let us consider the examples of comparison on the base of underlined structural semantic principles in the English and Tajik languages:

1. Comparison, where subject and object are expresser explicitly; the structural model: **like (as) + N** in English; **мисли + N, чун + N, N + барин** in Tajik:

Knowledge seems to me like a chart-room. Whenever I go into the library, I am impressed that way [8, 53]. = Илм ба назарам хучраи штурман барин менамояд, ки дар он ҷо харитаҳои баҳрҳо нигоҳ дошта мешаванд [2, 88].

If the structural model in English for the implicit expression is **like (as) + N**, the structure of Tajik is even vaster (**noun + барин**):

1. Гуноҳам **кӯҳ барин** шуд [3, 102].
2. Зиндагӣ **як бинои амонат барин** [3, 10].
3. Саллаи сари ту **лонаи мусича барин** [3, 286].
4. Алопар раҳо кард, аммо **Сиёҳ мурда барин** намечунбид [3, 315].

2. The second structural model explicitly expresses feature components of the compared objects: **as + adj + as + N** in English, **мисли + N + adj, чу + N + adj** in Tajik:

He did not know how she was dressed, except that the dress was as wonderful as she. He likened her to a pale gold flower upon a slender stem [8, 3]. = ӯ намедонист, ки духтар дар кадом сарулибос аст, - танҳо ҳаминашро фаҳмид, ки сарулибосаш мисли худаи басо зебост [2, 6].

In the given context, the author compares the dress of the heroine with herself by explicating the attribute 'wonderful'. The hero compares the heroine with the flower and this comparison, including the implicit feature 'pale-gold', shows the admiration of the hero as he had not met such beautiful and unique girl before:

Her judgement was as young as she, but her instincts were as old as the race and older [8, 102]. = Ақлу хиради Руф мисли худаи жавон буд. Аммо завқи тибииаш мисли башиарият пир ва ҳатто аз он ҳам пиртар буд [2, 167].

3. The third structural model coincides both on semantics and on structure. We can notice in compared situations the explicit expression of the features of the action and its doers. The structural type is **like + situation** in English, **гӯё + situation, чун + situation, чунонки + situation** in Tajik:

What I read was the real goods. It was all lighted up and shining, and it shun right into me and lighted me up inside, like the sun or a searchlight [8, 7]. = *Чизҳои ман хондагӣ хеле хушоянд буданд. Гӯё ки дили одамро офтоб ва ё прожектор барин чиз мунаввар мекарда бошад* [2, 12].

Let us consider the structural model **чунонки + situation**: *Эй Офаридгор! Ин дарси таърих бувад... одам шудааст, ки бародар то накушад бародарро, ба мақсад нарасад. Он қадар китоби таърих хондем, он қадар ҷангномаҳо хондем ва донистем, ки одам ба одам дӯст набудааст, чунон ки гург бо гӯспанд. Чунонки гурба бо муш; шер бо нахчир, наҳанг бо моҳи, боз бо кабк, каргас бо лоша...* [3, 256]

In this example the author shows the despair of the hero with the help of similes, and there is an imagery in one of them: *ки одам ба одам дӯст набудааст, чунон ки гург бо гӯспанд*. The author compares human feelings to the animal world by implicating such relations as hostility, hate and malice. The effect is also strengthened due to parallel constructions: *Чунонки гурба бо муш; шер бо нахчир, наҳанг бо моҳи, боз бо кабк*.

As we see from examples of Tajik and English languages, the features of the action are expressed explicitly. As for the structural model, the compared situations are in the second part of the compound sentence.

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