

TYPES OF SIMILES ACCORDING TO THE CONTENT IN ALISHER
NAVOY'S EPIC "FARHAD AND SHIRIN"

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Abstract: This article delves into the study of simile constructions found in Navoi's works and their significance in the evolution of language. The primary objective of this research is to examine the distinctive characteristics of simile structures and to uncover the linguistic and cultural dimensions present in the simile devices employed in Navoi's epic "Farhod and Shirin". Additionally, the study reviews global linguistic research on simile constructions and synthesizes the perspectives presented. The research employs linguistic analysis alongside descriptive, comparative, lexicographic, semantic-stylistic, and linguostatistical analysis methods to conduct a comprehensive examination of the topic.

Keywords: negative similes, ironic similes, satirical similes, contrasting similes, grammatical similes, logical similes.

Аннотация: В этой статье рассматривается изучение сравнительных конструкций, встречающихся в произведениях Навои, и их значение в эволюции языка. Основной целью данного исследования является изучение отличительных характеристик сравнительных структур и выявление лингвистических и культурных измерений, присутствующих в сравнительных приемах, используемых в эпосе Навои «Фарход и Ширин». Кроме того, в исследовании рассматривается мировое лингвистическое исследование сравнительных конструкций и синтезируются представленные точки зрения. В исследовании используется лингвистический анализ наряду с методами описательного, сравнительного, лексикографического, семантико-стилистического и лингвостатистического анализа для проведения всестороннего изучения темы.

Ключевые слова: отрицательные сравнения, иронические сравнения, сатирические сравнения, контрастные сравнения, грамматические сравнения, логические сравнения.

Annotatsiya: Ushbu maqolada Navoiy asarlarida uchraydigan o'xshatish qurilmalari va ularning til taraqqiyotidagi ahamiyati o'rganilgan. Navoiyning "Farhod va Shirin" dostonida qo'llangan o'xshatish vositalarining o'ziga xos xususiyatlarini o'rganish, lisoniy va madaniy jihatlarni ochib berish bu tadqiqotning asosiy maqsadidir. Bundan tashqari, tadqiqot o'xshatish konstruktiviyalari bo'yicha qilinayotgan lingvistik tadqiqotlarni tahlil qilgan va misollar orqali nazariyalar isbotlangan. Tadqiqot mavzusini yoritib berishda tavsifiy, qiyosiy, leksikografik, semantik-stilistik va lingvostatistik tahlil usullaridan foydalanilgan.

Kalit so'zlar: Inkor o'xshatish, kinoyali o'xshatish, satirik o'xshatish, chog'ishtiruv o'xshatish, grammatik belgili o'xshatish, mantiqiy o'xshatish.

Analogies serve as a distinctive stylistic tool that demonstrates a creative skill in artistic discourse. They are the product of the poet's individual imagination and always have artistic and aesthetic value in speech, ensuring emotional expressiveness.

Poets create various analogy constructions based on the artistic object they want to express in a poem. From the late 1970s onwards, there has been a dramatic increase in interest in analogy, leading to the development of robust methodologies for examining this phenomenon in real-world contexts. There are also theories and ideas about conceptual analogies in cognitive linguistics, such as those put forth by Lakoff and elaborated on by Johnson. Analogies are based on the sensory abilities of the communication participants and the imagining that arises in the neurons of the brain, as researcher MacArthur cites in his article [1, p. 48-57]. According to this theory, analogies are used in speech on the basis of a specific purpose, serving to increase the expressiveness of speech while also helping to increase its content. Although the pragmatic side of the similarities is revealed in this study, it does not dwell on its historical variant and types.

In the last ten years, similes have gained their place in all areas of language. In this sense, researchers A.N. Reganti, A. Sheth's article provide information on the introduction of texts based on certain criteria in the creation of modern large-scale language corpus and models. In addition, scientists emphasize that similes are also important in creating a language model. It can be seen that analogies are contributing not only to linguistics but also to the field of programming [2, p. 3534-3549].

Fiction similes can be divided into two groups based on how they are used. 1) traditional similes and 2) individual similes [3, p.27].

Traditional analogies: These are similes found in everyday speech and in literature. They are less effective and concrete than they could be because they are used so often in everyday speech. A.F. Efremov noted this in his article on similes in literature, calling them "stereotypical" in Russian [3, p.6-7]. For example, *Yuzi ul mujdadin guldek ochildi, Qo'pub mehmonsarog'a azm qildi* [4, p.345]. the expression *yuzining guldek ochilishi* (his face blossomed like a flower) compares the joyful expression of a person's face to the blossoming of a flower, symbolizing natural beauty and illustrating human happiness. The phrase *azm qilish* [5, p.35] (strive) indicates decisive action, emphasizing movement under the influence of joyful news. These similes link inner emotions to physical or natural elements, demonstrating how deep emotions can be represented through familiar images.

Individualized analogies: These similes reflect the author's creative use of everyday language and are characterized by strong emotional expression and vivid imagery. In literary texts, individual similes are often found in the author's narrative and are characterized by originality, specificity, and an element of surprise for the reader.

In general, in individual similars there is a strong emotion in a particular image, which is related to imagery and emotionality. Individual similars are realized due to the writer's careful study of the real facts, while the lightless, dark, abstract aspects of the described object are realized and clarified in the reader's imagination: *Qoshim mehrobini yod aylagan dam, Yangi oydek bo'lurmu qomating xamg'* [4, p.286]. In this poem, the poet draws a parallel between the eyebrows and the beloved prayer niche (mihrab) [5, p.390], also alluding to the curvature of their shape, which is reminiscent of the new moon. The comparison of the eyebrows to the mihrab serves to highlight their curved shape, which bears resemblance to the semicircular form of this religious symbol. Similarly, the allusion to the figure's pose, reminiscent of the new moon, suggests slenderness and delicacy, evoking a sense of grace and elegance. These analogies serve to express the external beauty of the person by drawing parallels with elements of nature and religious symbols, thereby enriching the imagery and adding layers of meaning to the description of physical attractiveness.

In conclusion, it can be stated that the use of similes in literary language is characterised by a distinction between positive and negative meanings. In the portrait and character of positive characters in the work of art, positive similes are employed. A significant indicator of this phenomenon is the comparison to positive entities such as the moon, the sun, fruit trees, and other natural phenomena. In contrast, negative characters are often juxtaposed with detrimental and disagreeable entities, exemplifying the antithesis of positive qualities. The objects of comparison are of significant consequence with regard to the positive and negative implications of similes.

Consequently, similes are employed selectively within the context of artistic discourse. It is notable that the use of similes to describe positive characters is not extended to negative characters, and vice versa. As L.N. Tolstoy noted, analogy is one of the most effective and natural tools for creating images. However, it is important to ensure that the analogy is clear and reasonable, otherwise it can lead to unintended interpretations.

In literary language, the use of similes can be seen as a form of negation, irony, satire, or confusion, depending on the context and the intention behind it. In essence, negation in a simile is achieved by contrasting a similar image with the object being compared. The words "no" and "no" are involved: *Emas gar tog', bas shiddat qilib big', Netib gardung'a har dam yetkurub tig'* [4, p.18]. The essence of this verse can be summarized as follows: If he is not a mountain, how can he relentlessly raise the sword to the sky, symbolizing heaven. The comparison to a mountain suggests a strong, steadfast individual or entity. The stability and strength associated with a

mountain are used to illustrate the fierce nature of a person or situation. Furthermore, the act of raising the sword to the heavens signifies a connection between the weapon and the intensity of the battle or struggle. This imagery conveys the idea that the power and strength of the struggle is as high as the sky itself. These analogies are used to depict the level of strength and intensity present in the scenario being depicted.

The negative behavior or characteristics of individuals are mainly ridiculed in metaphors of the type of denial and irony. M. Jones and B. Lovel's paper explains how the properties of attachment between objects work and outlines three main types of them:

1. Common role: (means that objects perform similar tasks.
2. Relation: general connection between objects.
3. Scenario.

This type of correspondence indicates that objects appear in the same situation. The article also states that attitude and scenario, i.e. situational correspondences, are integrated into the relation, indicating an interplay [6, p. 196-231].

In conclusion, it can be said that all similes arise through sensations and imagination. The similes used in the language of fiction are adapted by the wordsmiths to the character of the positive and negative characters in the work, they serve to further concretize the important signs and characteristics of the depicted events. Similes used in literary language are distinguished by their positive and negative meanings. Similes with a positive meaning are given in the portrait, character of positive characters in the work of art.

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