

## Mental Groups of Analogies (In the Example of the Epic 'Farhad and Shirin')

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### ABSTRACT

*This article provides an analysis of similes used in Alisher Navoi's epic poem "Farhod and Shirin", mainly expressing ideas about the spiritual groups into which similes should be divided. The verses corresponding to the similes divided into groups were analyzed. The examples given explain the function of similes, their place in the verse, and the additional shades of meaning they convey.*

**Keywords:** negative, ironic, satirical, contrasting, grammatical and logical similes, simple and linear similes, complete, to independent, indirect, simple, complex, content, disconnected and serial similes.

### INTRODUCTION

In linguistics, the study and interpretation of similes have been a subject of interest since ancient times and continue to retain their relevance. The diverse use of similes in Alisher Navoi's epic poem 'Farhad and Shirin' exemplifies their enduring significance. Similes are known to convey either positive or negative connotations, distinguishing them from one another. Positive connotations in similes are often employed to depict the traits and personalities of virtuous characters in literary works. These characters are compared to elements with favorable attributes, such as the moon, the sun, fruit-bearing trees, or other

phenomena with positive qualities. In contrast, negative characters are likened to harmful or unpleasant elements of life, with their undesirable traits exaggerated for emphasis. The objects to which characters are compared play a crucial role in determining whether a simile conveys a positive or negative meaning. By drawing comparisons to specific attributes or phenomena, similes enhance the descriptive depth and thematic impact of literary compositions [1, 29].

#### METHODOLOGY

In literary expression, similes are classified into various types based on their semantic function, including negational, ironic, satirical, and comparative similes. Negational similes operate by juxtaposing the subject of comparison with an image that embodies its opposite qualities [1, 28]. This contrast is often emphasized through the use of negation markers, such as not or no, to underscore the denial or rejection inherent in the comparison. *Emas gar tog‘, bas shiddat qilib big‘, Netib gardung‘a har dam yetkurub tig‘* [2]. This couplet employs a powerful simile to convey the immense force or might of an object or phenomenon, likely metaphorical in nature (perhaps referring to a character, emotion, or event). The comparison hinges on the imagery of a “mountain” and a “blade” (likely a sword), with the latter being depicted as so forceful and towering that it seemingly reaches the heavens. The phrase “if not a mountain” suggests a quality akin to the solidity, grandeur, and immensity of a mountain. This comparison emphasizes the steadfastness and awe-inspiring magnitude of the subject. The image of a blade continually reaching the heavens evokes a sense of unrelenting strength and ambition, likened to something that defies natural limits. This simile amplifies the grandeur and dynamic power of the described phenomenon. The exaggerated depiction of a blade rising to the heavens intensifies the dramatic effect and highlights the extraordinary nature of the subject. The conditional phrase “if not a mountain” creates a juxtaposition between the implied stability of a mountain and the active, sharp force of the blade, enriching the imagery with layered meaning.

Overall, the couplet uses vivid similes and contrasting imagery to evoke a sense of unstoppable power and grandeur, making it a quintessential example of Navoi's mastery in employing poetic devices.

In ironic similes, the simile object is not directly compared to the simile image [1, 28]. First, the characteristics of the object to be compared are described, and then a similar image is given. Exaggeration prevails in this simile: *Anga bu surma bo'lg'och qurratul-ayn, Nasib o'ldi maqomi "qoba qavsayn"* [2]. The essence of the couplet revolves around the metaphorical relationship between kohl (a traditional eye cosmetic) and *qurratul-ayn* (literally delight of the eyes). The imagery draws on the aesthetic and symbolic significance of these elements to convey deeper meanings of beauty, harmony, and spiritual value. Kohl is presented as an enhancer of beauty, a substance that elevates the charm and joy of the eyes. It symbolizes external adornment, while *qurratul-ayn* implies the spiritual and emotional satisfaction derived from beauty. The interplay between these two suggests the intrinsic and extrinsic facets of beauty, where one complements and completes the other. The phrase *qaba qawsayn*, meaning the distance of two bows, originates from Islamic mystical tradition, signifying proximity and the culmination of a journey either physical or spiritual. In this context, it serves as a metaphorical reference to the delicate balance or the ultimate reconciliation of dualities, such as beauty and purpose, material and spiritual realms. The comparison between kohl and *qurratul-ayn* [4, p. 321] reflects the harmonious integration of physical beauty (represented by the cosmetic enhancement) and the deeper, enduring joy it brings to the beholder. Additionally, the invocation of "qaba qawsayn" elevates the discussion to a metaphysical plane, suggesting that beauty, when perfected, transcends the physical and enters a realm of divine or universal significance [8, 352]. Through these metaphors, the couplet highlights the interplay of material and spiritual aesthetics. It underscores how external beauty, symbolized by kohl, is not merely superficial but can serve as a gateway to inner delight and higher existential fulfillment. Furthermore, the emphasis on *qaba qawsayn* suggests that true

beauty resides in achieving balance and unity, resonating with Navoi's broader philosophical and poetic vision. This nuanced interpretation illustrates how the couplet masterfully intertwines classical metaphors and spiritual motifs to celebrate beauty's profound and multifaceted essence.

In comparative similes, similar images are combined with the simile object in the form of a compound or sentence. [5, 201]. These often include the affixes -sa, -gan, -day and the words like and equal: *Quyî kavkabni ko'rguzgay safodin, Kavokib aksi, tushgandek samodin* [2]. The stars below (*quyi kavkab*) [3, 400] guide travelers on their journey, appearing as reflections of the stars above in the heavens. The "lower stars" are depicted as navigational aids, symbolizing guidance and assistance. They are portrayed as celestial markers that help individuals find their way, emphasizing their practical significance in human endeavors. The stars are described as reflections of their heavenly counterparts, symbolizing their luminous presence and the inspiration they impart. This imagery underscores the idea that their brilliance transcends their physical location, projecting their beauty and utility across different realms. The stars appear as though they have descended from the heavens, emphasizing their radiant light and the celestial connection they maintain. This evokes a sense of wonder and marvel at the interplay between the sky and the stars. The couplet explores the intrinsic relationship between the stars and the heavens, highlighting their dual role as both symbols of cosmic beauty and practical aids for navigation. It reflects on the harmony of the celestial order and its impact on human life, capturing the interplay between the metaphysical and the tangible. Through these vivid metaphors, the stars are celebrated as sources of guidance, inspiration, and an enduring link to the vastness of the universe.

Depending on the sign of analogy, they can be divided into two groups:

1. *Similes with grammatical signs* [1, 26].

In this case, the object, image and symbols are present with a grammatical indicator. None of the three characters will fall: *Ato ul durg'a chun nazzora qildi, Sadafdek og'zi kulmakdin yoyildi*

[2]. The scientific interpretation of this couplet can be presented as follows: When the person gazed upon that scene (*durg'a*), their mouth opened wide like a shell (*sadaf*). The term *durg'a* [4, 78] refers to a place or scene being observed, while *nazar tashlash* signifies looking intently or with admiration. This phrase emphasizes the act of observing something with curiosity and wonder. The comparison of the mouth to a shell highlights its aesthetic and enigmatic qualities. Just as a shell is known for harboring a precious pearl, the open mouth symbolizes both the beauty of expression and the mystery of admiration. This simile underscores the elegance and allure of the moment of astonishment. This phrase describes the act of the mouth opening as if in a smile, capturing the charm and joy of the experience. It reflects the feelings of wonder and delight evoked by the observed beauty. This couplet vividly portrays the emotional and aesthetic impact of beauty on a person. Through metaphors and imagery, it conveys the interplay between outward expressions such as smiling or astonishment and the inner feelings of admiration and fascination. The use of the shell metaphor further enriches the depiction by linking the physical act of opening the mouth to the idea of revealing beauty and mystery, much like a pearl hidden within a shell.

## 2. *Logical analogies*

In this case, there is no grammatical sign. But in terms of content, "object" and "image" correspond to each other [6, 239], that is, the sign of compatibility of "object" and "image" in terms of form and content is in the image itself: *Ki, yeti ul barida homily roz, Qo'linda bir buroqi barqparvoz* [2]. The analysis of this couplet can be summarized as follows: *Yeti ul barida homily roz* (Ready and content at the designated place): The word *yeti* conveys a sense of readiness, emphasizing the individual's preparedness to face any situation. The phrase *homily roz* reflects satisfaction and acceptance, symbolizing the individual's inner peace and fulfillment in their current state or purpose. Together, these elements highlight a mindset of readiness and willingness to embrace their role or circumstances. *Qo'linda bir buroqi barqparvoz* (Holding a radiant, lightning-like light): The term

*buroq* symbolizes a source of illumination or guidance, akin to a torch or lamp. The adjective *barqparvoz* denotes brightness and brilliance, suggesting the light's ability to dispel darkness and guide the individual. This imagery conveys the idea that the person relies on their own resources or inner clarity to navigate their path, serving as both a literal and metaphorical source of direction. This couplet captures the essence of readiness, self-reliance, and contentment. The individual, equipped with a metaphorical light, is portrayed as someone who confidently navigates their journey, prepared for any challenge. The radiant light symbolizes wisdom, clarity, and purpose, emphasizing the importance of being both mentally and spiritually equipped to illuminate one's path. By combining imagery of preparedness and illumination, the couplet reflects on the human ability to find meaning, guidance, and satisfaction even in challenging or uncertain circumstances. It underscores the themes of inner strength, resilience, and enlightenment in the pursuit of life's goals.

**In simple similes**, simile components are one simile object, simile image, and simile [7, p.419]. These include the number of things and events being compared: *Bu yanglig' o'tga' yondurmog'lig' oni, Kul o'lg'och ko'kka sovurmog'lig' oni* [2]. The expression *yanglig' o't* refers to strong and intense emotions or passions. The act of *yondurmoq* (igniting) implies intensifying or magnifying these feelings, suggesting that the emotional state is being deliberately stoked to become even more intense. The metaphor of fire is used to emphasize the power and force of emotions, indicating a state of heightened passion. *Kul* represents the residue left after the fire has consumed its fuel, symbolizing the diminishing or disappearance of intense emotions. The phrase *ko'kka sovurish* means to scatter the ashes into the sky, signifying the process of letting go, losing, or the eventual fading of these feelings. This suggests that, no matter how intense the emotion, it ultimately dissipates with time. This couplet explores the nature of intense emotions and their eventual transformation or dissolution over time. The fire represents the burning passion or emotion, which, once ignited, grows more powerful. However, the ashes symbolize the inevitable fading or extinguishing of that

emotion. Through this metaphor, the poet reflects on how strong emotions, despite their intensity, ultimately fade away and are forgotten as time passes.

**In complex similes**, there are two types of simile object, simile image and simile: *Chekib Farhod un o‘z timsoli yanglig‘, Yiqildi jismi jondin xoli yanglig‘* [2]. The analysis of this couplet can be explained as follows: This phrase suggests that Farhod’s actions mirror his heroic identity. His decision to destroy himself is depicted as an embodiment of his character. The *timsol* (image) here symbolizes his essence and idealized nature as a hero, emphasizing his internal strength and resolve [8, 68]. Farhod’s image reflects both his strength and his ultimate sacrifice. This part of the couplet describes Farhod’s body after his self-destruction. The phrase *jismning ruhsiz holga kelishi* signifies that his body, without the vital spirit, collapses, symbolizing the end of his life. The lifeless body, compared to a dead corpse, indicates that Farhod has lost both his physical strength and spiritual essence. This imagery emphasizes the complete and final collapse of his being. This couplet focuses on the tragic and self-sacrificial nature of Farhod’s character. By using metaphors such as “image” and “lifeless body,” the poet portrays Farhod’s heroism as a double-edged sword – his strength and determination lead to his self-destruction. The first part illustrates Farhod’s heroic sacrifice, while the second emphasizes the physical and spiritual consequences of his actions.

**In compositional similes**, three or more similes correspond to three or more similes: *Va lekin keldi chun Layli misoli, Qilay Majnun kibi ko‘nglumni xoli* [2]. This metaphor uses Layli as a symbol of ideal beauty or the perfect woman. Her arrival represents a pivotal and transformative event in the speaker’s emotional world. In the context of this couplet, Layli is equated with an idealized love that has the power to captivate and define the heart, just as it did in the legendary story of “Majnun and Layli.” The comparison elevates Layli to a status of perfect beauty and love, which deeply impacts the speaker’s emotional state. This part of the couplet reflects the speaker’s desire to dedicate themselves fully to love, much like Majnun did in his

obsession with Layli. In the legendary tale, Majnun became so consumed by his love that he expelled all other thoughts and desires from his heart, leaving it entirely devoted to Layli. Here, the poet uses Majnun's self-sacrifice as a model for the kind of love he desires, where the heart is emptied of everything but love itself. The use of these iconic characters from classical literature enhances the expression of the speaker's idealistic vision of love, emphasizing a romantic and passionate devotion that erases everything but the beloved. The couplet reveals a deep yearning for a love that is total, unreserved, and transformative, mirroring the ultimate sacrifice and devotion seen in Majnun's story.

#### RESULTS AND DISCUSSION

**In disconnected similes**, the simile components: simile object, simile image, and simile are not in one sentence. In this case, if the object to be compared and the simile appear in one sentence, the simile forms a second sentence and replaces the simile with some words that have the meaning of simile. will bring: *Samandi sayridin ko'k tavsani lang, Quyosh ruxsori ollinda xijilrang* [2]. The *samand* (swift horse) [3, 76] is used here as a symbol of speed and power. Its swift movement across the vast sky is compared to a blue rabbit, symbolizing the vast and boundless nature of the sky. The comparison emphasizes the enormity and the rapid motion, portraying the horse as an unstoppable force that tears through the sky, creating a vivid image of speed and expansiveness. The horse's movement is described as so forceful and expansive that it affects the very fabric of the sky. *Quyosh ruxsori* and *xijilrang* in this metaphor, the sun's radiant face is humanized by attributing it with the emotion of shame. The idea that the sun "hides its face" and changes its color due to shame conveys the notion of its overwhelming brilliance and power, to the point where it becomes almost embarrassed by the strength of the horse's motion. This anthropomorphizing of the sun, giving it a sense of modesty or embarrassment, amplifies the image of the horse's dominance over the vastness of the sky. Through these metaphors, the poet highlights the extraordinary power of speed and light, presenting them as forces that influence the natural



world. The horse, a symbol of dynamic energy and motion, interacts with the sky and the sun in a way that elevates the dramatic impact of its presence. The sun's embarrassment emphasizes the immense power the horse's speed and motion hold over the cosmos, illustrating the overwhelming force of nature through vivid imagery and personification.

The sign of simile often means a simile o'xshamoq there will be a word. Interrupted similes in syntactic units usually come after the first sentence and describe the simile object figuratively. In such cases, it is often at the beginning of disconnected analogies *go'yo*, *xuddi* auxiliary words come and exaggerate the similar image [8, 420]. In some disconnected similes *go'yo* the auxiliary word separates the object being compared and the simile image, gives a tone of amplification, and the simile image -day also carries the meaning of a simile: *Birovkim qilsa olimlarg'a ta'zim*, *Qilur go'yoki payg'ambarg'a ta'zim* [2]. This comparison emphasizes that showing respect to scholars is akin to showing respect to prophets. In the Islamic tradition, prophets are revered as divinely inspired figures who bring knowledge and guidance to humanity. Scholars, in a similar vein, are respected for their wisdom and knowledge, which contribute to the intellectual and spiritual growth of society. The poet elevates scholars to a level of reverence similar to that of prophets, highlighting the sacred nature of knowledge and the deep respect it commands. This couplet reflects the idea that respect for knowledge and wisdom is integral to spiritual and moral development. By comparing the respect given to scholars with that given to prophets, the poet underscores the idea that knowledge has a sacred value in society. It suggests that those who contribute to the intellectual and spiritual well-being of humanity, like scholars, deserve the highest reverence, as their work aligns with the divine guidance brought by prophets.

**Interrupted similes** have a whole meaning only through syntactic units and serve to conclude the previous sentence. In successive similes, there are more than one similar images, and they focus on comprehensively identifying, elucidating, clarifying the simile object. In these, the object to be compared comes first. In consecutive similes, before, after, or between

similes, auxiliary words such as the same, and, or, as if, serve to connect the similes and exaggerate the meaning: *Buyon go'yoki surmishdur takovar, Ki, gardidin ko'runmmas mehri xovar* [2]. The *takovar* (swift horse) [8, p. 71] is used here to symbolize the strong movement of the wind or the dust storm. The swift and forceful motion of the horse is compared to the gusts of wind blowing across the land, depicting the intensity and vast reach of the dust storm. This comparison emphasizes the storm's power and how it dominates the scene, as if it were a forceful, unrelenting movement. *Mehri xovar* The sun is referred to as *xovar*, a poetic term for the morning sun, symbolizing hope, light, and life. However, the dust from the storm obscures the sun, rendering it invisible. This imagery illustrates how something that usually represents brightness and clarity (the sun) is overwhelmed and hidden by the strength of the dust storm, which symbolizes darkness or confusion. Through these metaphors, the poet emphasizes the destructive power of external forces (represented by the wind and dust) that can obscure the forces of good and light (the sun). This could also be interpreted as a reflection on how negative influences, such as adversity or conflict, can cloud or diminish positivity, hope, and clarity in life. The couplet speaks to the themes of struggle, the overwhelming nature of challenges, and the temporary nature of darkness, suggesting that even the strongest forces of obscurity can be overcome eventually.

#### CONCLUSION

The stylistic potential of similes reaches its zenith in the works of Alisher Navoi, as demonstrated by the preceding analysis. His masterful use of similes reveals their refinement and depth within his literary creations. In essence, similes arise from human perception and imagination, serving as a bridge between abstract ideas and vivid imagery. In literary language, similes are skillfully crafted by wordsmiths to align with the traits and dispositions of both positive and negative characters. These comparisons are not arbitrary but are meticulously chosen to amplify the defining qualities of the events, phenomena, or

characters being depicted. Similes thus serve as a powerful tool for enhancing the concreteness and expressiveness of literary narratives, enriching their aesthetic and emotional impact. Through their precise application, similes not only contribute to the artistic beauty of a work but also deepen the audience's understanding of the thematic essence, ensuring that the text resonates on both intellectual and sensory levels. Alisher Navoi's oeuvre stands as a testament to the enduring relevance and stylistic versatility of this literary device.

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