

Lexical-Semantic and Stylistic Features of Epithets and Similes in *Firdavs Ul-Iqbol*

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ABSTRACT

This article examines the artistic and aesthetic functions of epithets and similes employed in Firdavsu-l-Iqbol, a historical-literary work by Munis and Ogahiy. The study explores the role of these figurative devices in portraying historical events, revealing the characteristics of historical figures, and expressing the authors' artistic intentions. The research is based on historical-comparative, descriptive, and poetic analysis methods. The findings demonstrate that epithets and similes play a significant role in shaping the poetics of the work, enhancing the artistic interpretation of historical personalities and events, and strengthening its expressive power. Furthermore, the study highlights the relationship of these stylistic devices to the traditions of classical Turkic literature and their contribution to increasing the aesthetic value of the historical-literary text. The results provide a deeper understanding of the poetic structure of Firdavsu-l-Iqbol and contribute to the study of the artistic features of Uzbek historical prose.

Keywords: *Firdavsu-l-Iqbol*, Munis, Ogahiy, historical prose, poetics, figurative language, epithet, simile, characterization, artistic mastery, historical-literary interpretation, classical Uzbek literature.

1. INTRODUCTION

Munis occupies a distinguished place in the history of Uzbek literature not only as a historian and poet but also as one of the

pioneers of literary translation. He was among the first scholars to translate Persian literary works into Uzbek, thereby laying the foundation for the Khorezm school of translation. This literary tradition was further developed by Ogahiy, who significantly enriched its scope through numerous high-quality translations and original historical-literary works. One of the most important monuments of this literary heritage is *Firdavsu-l-Iqbol*. The work covers the history of Khorezm from ancient times to the reign of Muhammad Rahim Khan I, presenting historical events in a coherent chronological sequence. However, the value of the work is not limited to its historical content. Munis and Ogahiy transform historical narration into an aesthetically rich literary text through the effective use of various poetic and stylistic devices.

Rather than presenting historical facts in a purely documentary manner, the authors employ figurative language to enhance artistic expression, reveal the psychological characteristics of historical figures, depict the atmosphere of different historical periods, and create vivid descriptions of nature and social life. In particular, epithets, similes, hyperbole, antithesis, and *sajʻ* (rhymed prose) contribute significantly to the emotional and aesthetic impact of the narrative. Another distinctive feature of *Firdavsu-l-Iqbol* is the harmonious integration of Qur'anic verses, prophetic traditions, literary quotations, and poetic passages into the prose narrative. This combination of historical authenticity and artistic creativity demonstrates the authors' literary mastery and reflects the close relationship between classical Turkic literary traditions and historical writing. Therefore, investigating the functions of epithets and similes in the work is essential for a deeper understanding of its poetic structure and artistic value.

2. RESEARCH METHODOLOGY

This study employs historical-literary, poetic, and comparative-typological methods of analysis. Epithets and similes in *Firdavsu-l-Iqbol* are examined as integral components of the text's poetic structure. The research analyzes their functions in

constructing artistic imagery, enhancing the aesthetic value of historical-literary prose, and shaping the author's individual style. The first information about the authors of *Firdavsu-l-Iqbol*, Munis and Ogahiy, introduced to European scholarship was provided by Hermann Vámbéry [1]. However, Yuri Bregel later demonstrated that some of Vámbéry's accounts were inaccurate and inconsistent. The next important contribution belongs to Aleksandr Kun. In 1873, following the capture of the Khivan Khanate, Kun acquired manuscripts by Munis and Ogahiy among approximately 300 handwritten volumes taken from the khan's library. Shortly thereafter, he published a report in *Turkestanskiye Vedomosti*, describing the contents of the final chapter of Munis's work and providing information about Ogahiy's writings [2]. Subsequently, Turkish scholars Necip Asım and Abdülkadir İnan published selected excerpts from the work. In addition, valuable information and scholarly assessments of *Firdavsu-l-Iqbol* can be found in the studies of Russian scholars A. N. Samoylovich, V. V. Bartold, P. P. Ivanov, and B. V. Lunin, as well as Uzbek researchers Qavomiddin Munirov and Nafas Shodmonov, whose works have significantly contributed to the study of this historical-literary monument.

3. RESULTS AND DISCUSSION

One of the most frequently employed and artistically significant devices in epic narration is the epithet. Through epithets, not only the external appearance of an object or event is depicted, but also its inner meaning, emotional state, and artistic essence are conveyed with greater expressiveness and imagery. As an essential element of poetic language, epithets enhance the aesthetic value of a literary text and create vivid mental images in the reader's imagination. For this reason, they occupy an important place among the expressive means of artistic representation.

Professor Sarimsoqov emphasizes that epithets play a crucial role in strengthening artistic thinking and increasing the emotional impact of literary images. According to him,

The epithet plays an important role in expressing or depicting the external and internal essence of a literary image as an integrated whole. While conveying an idea through an artistic image, the author inevitably resorts to descriptive attributes that illuminate both the outward and inward aspects of that image. Without epithets, it is impossible to define the ideological and artistic essence or orientation of the image clearly; even if such an attempt is made, it cannot be effectively communicated to the reader. [3: 74]

Similarly, the literary scholar T. Boboyev defines the epithet as follows:

An epithet is a stylistic device in literary language used to identify, explain, characterize, and describe the qualities of objects, events, concepts, and individuals. By combining with the word it modifies, the descriptive element transfers its characteristic features to that word, thereby highlighting one or another aspect of the phenomenon being portrayed. [4: 332]

The absence of epithets reduces literary description to a plain and factual account, depriving it of artistic expressiveness. As one of the principal devices of poetic language, epithets enrich imagery, intensify emotional impact, and significantly contribute to the aesthetic quality of a literary text.

In *Firdavsu-l-Iqbol*, Munis & Ogahiy employ epithets skillfully and purposefully to enrich descriptions and character portrayals. Most epithets are expressed through the Persian *izāfa* construction, a feature that reflects both the linguistic characteristics of the period and the strong influence of Persian on the literary language of the text.

Oliymakon sultonlarnigdabdabai hashamati va gartuntavon xoqonlarningkavkabai davlati ul podshohi alal itloqning qullug'i bilan intizom toparkim. [5: 3]

The above passage demonstrates two different patterns of epithet formation. Expressions such as *oliymakon sultonlarning* (“the exalted sultans”), *dabdabai hashamati* (“magnificent

splendour”), *gartuntavon xoqonlarning* (“the mighty khagans”), and *kavkabai davlati* (“the star-like fortune of the state”) represent conventional descriptive epithets. By contrast, the phrase *Nasoimi altofi sultoni*, *ravoyihi ishfoqi sohibqironiy* constitutes an epithet formed through the Persian *izāfa* construction. This type of structure not only intensifies the poetic quality of the narrative but also reflects the influence of the Persian literary tradition on the stylistic organization of *Firdavsu-l-Iqbol*.

The chronicler employs epithets to emphasize the defining characteristics of the events and figures represented in the narrative. Such a stylistic device guides the reader toward the central elements of the text, strengthens its emotional effect, and enriches its aesthetic dimension. As a result, epithets play a significant role in shaping the artistic and expressive qualities of the work.

Berka Sulton himmatlig‘ va shijoatlig‘ shahzoda erdi, Abulakxon bag‘oyat halim va kam ozor kishi erdi. [5: 77]

In certain descriptive passages, Munis employs an extensive use of epithets to achieve a heightened artistic effect. Through these descriptive expressions, the chronicler emphasizes the grandeur, authority, and social prestige of the individuals and events depicted. This tendency is particularly evident in portrayals of rulers, high-ranking officials, and other prominent figures, where successive epithets, hyperbolic attributes, and elevated diction combine to create a solemn and majestic representation of the subject. This mode of representation is characteristic of the classical historiographical and literary traditions of the East and reflects the author's artistic craftsmanship. Such epithets occur frequently throughout *Firdavsu-l-Iqbol*. However, their abundance should not be interpreted as excessive praise on the part of the chronicler. Within the conventions of classical historiography, the exaltation of rulers and other prominent historical figures through elaborate descriptive language was a well-established literary practice. Therefore, the extensive use of epithets should be understood as a manifestation of the aesthetic

principles and historiographical conventions of the period rather than as an expression of the author's personal bias.

Sultoni saxovatnishon, sohibqironi gitiysiton, xoqoni Sulaymon makon, qooni Doro posbon, xoni muallo oston, shahanshohi jahon, rofei a'lom as-saxovat va-l-ato ala ruusi-l-fuqaro va-l-g'urabo, al-mustansir man an-nasir al-malak al-mannon, mu'izzi al-millat va-d-din Abulg'ozī Muhammadrahīm bahodirxon rahhalallohu ruhahu min riyyohi-l-jinon himmati zotiy va saxovati jibilliy muqtazosi bilakim, ul hazratning zamiri munirida mizmar va tiynati pokida maxmar erdi, *saltanat shajarasining samarasi va manzilat samarasining shajarasi, makramat chamanistonining guli va saodat gulistonining bulbuli*, a'ni shahzoda Rahmonquli to'ragakim, ul hazratning ikkinchi o'g'li erdi, alon dor al-amorai Hazorasbda hukumat devonining masnadrishini va inoqiyot ayvonining oroguzinidur, anga xitna sunnatini joriy qildirurg'a suri mavfur as-surur va jashni azim tartib berib, ul bahona bila jahon xaloyiqin xvoni ehsonig'a da'vat qilib, ulug' va kichik aoliy va asofilni navolai karami bila shodob va bodai bazli bila serob qilmoqni munosibi davlat ko'rub, ul amri humoyunning muhom va saranjomi tahhiyasig'a *muqarribi dargohi sultoni, mahrami asrori sohibqironiy, ixlospanoh va e'tiqoddastgoh, vaziri a'zam, dasturi mukarram, nizom al-mulk va-l-millat* Muhammad Yusuf mehtar saqollohu sarohuni tayin qilib, ba'zi muhimmot istikmoli uchun anga Yormuhammad devonbegini qo'shti... [5: 399]

This passage illustrates the prominent role of epithets in the characterization of historical figures in *Firdavsu-l-Iqbol*. By employing expressive descriptive language, Munis and Ogahiy highlight the physical attributes, ethical qualities, and social status of their subjects, thereby constructing vivid literary representations of historical personalities. The frequent use of hyperbolic and artistic epithets enriches the narrative, allowing it to transcend the boundaries of factual historiography and acquire a distinctive literary and aesthetic dimension. This demonstrates that *Firdavsu-l-Iqbol* successfully continues the traditions of artistic prose alongside those of historiographical writing. Such a stylistic approach shapes the reader's perception of the historical figures depicted, fostering a particular evaluative attitude toward them while enhancing the narrative's expressive power and

vividness. The epithets occurring in this passage are formed according to two different structural patterns. The first follows the syntactic rules of Uzbek, in which the attributive modifier precedes the noun it qualifies – *saltanat shajarasining samarasi va manzilat samarasining shajarasi, makramat chamanistonining guli va saodat gulistonining bulbuli*. The second follows the Persian *izāfa* construction, in which the head noun precedes its attributive modifier – *sultoni saxovatnishon, sohibqironi gitiysiton, xoqoni Sulaymon makon, qooni Doro posbon, xoni muallo oston, shahanshoi jahon, rofei a'lom as-saxovat va-l-ato ala ruusi-l-fuqaro va-l-g'urabo, al-mustansir man an-nasir al-malak al-mannon, mu'izzi al-millat va-d-din*. These epithets are presented in both structural forms. In constructing these epithetal expressions, the chronicler skillfully exploits the linguistic resources of both Uzbek and Persian, demonstrating a high level of stylistic mastery and reflecting the bilingual literary tradition of the period.

According to their functions and patterns of use in *Firdavsul-Iqbol*, epithets can be classified into several categories. These include:

3.1. Epithets related to the description of individuals (personal characterization)

Hazratxoqonia'zamvasultoniolam, al-muxtasbiinoyatal-malikal-mustaon Abu-l-muzaffarva-l-mansurAbu-l-fath Eltuzar Muhammad Bahodirxonxaladdallohumulkahuvassultonahuvaafzoaalal-olaminbarrahuvaehsonahuningzotixujastasifotiinoiyotiilohiybilaorastavafazoilinomutanohiybilapiyrostabo'lib, salotinioliymaqomvaxavoqinigardunihtishomdinmumtozdur...[5: 36]

shuningdek Eltuzar Muhammad Bahodirxonniyasarning biro'rnidaquyidagisifatl ashlardanta'riftavsifo'rnidaqo'llagan.

Raas salotin al-olam, toji xavoqin al-a'zam, a'lo hazrati oliy martabat, a'ni podshohi sohibqironAbu-l-muzaffar va-l-mansur Abu-l-fath Eltuzar Muhammad Bahodirxon xaladdallohu mulkahu va sultonahu va afza alal-olamin barrahu va ehsonahuning nasabi maymuni bu dudmoni humoyung'a yetushur. [5: 66]

These passages portray Eltuzar Muhammad Bahodirkhan in a highly idealized manner through an elaborate network of complex epithetal constructions. The accumulation of multi-word epithets serves to emphasize his authority, dignity, and exceptional status, thereby reinforcing the ceremonial tone of the narrative. In this passage, the epithets and honorific titles applied to the ruler, such *xoqoni a'zam*, *sultoni olam*, *raas salotin al-alam*, *sohibqiron* emphasize his supreme political authority and his superiority over other sovereigns. Likewise, expressions such as *al-muxtas bi inoyat al-malik al-mustaon*, *Abu-l-muzaffar va-l-mansur* portray the ruler as a figure endowed with divine favor, destined for victory, and blessed with heavenly support. Furthermore, *zoti xujasta sifoti inoyoti ilohiy bila orasta*, *fazoili nomutanohiy bila piyrosta* present the ruler as a morally exemplary and spiritually perfected individual whose virtues are portrayed as boundless. Taken together, this elaborate system of epithets elevates the ruler beyond the status of a historical personality, constructing him instead as an ideal sovereign sustained by divine grace. Consequently, these stylistic devices reinforce both the ceremonial tone and the elevated literary style of *Firdavsul-Iqbol*.

The chronicler also employs instances in which the positions of the epithet and the modified noun are reversed for artistic purposes. This inversion enhances the stylistic expressiveness of the narrative while reflecting the influence of classical Persian literary conventions. *Va ul podshohe erdi sohibi dip va farrux najod*. *Va shohanshohe erdi ravshan roy va ma'dilat nihod* [5: 61]. In these passages, the rulers' qualities and virtues are expressed through coordinated epithetal constructions in which the conventional order of the epithet and the modified noun is inverted. This stylistic technique presents the ruler as a morally, politically, and spiritually accomplished figure while simultaneously imparting a solemn and elevated tone to the narrative. The inversion not only enhances the aesthetic effect of the text but also reflects the rhetorical conventions of classical Eastern historiographical prose.

3.2. *Epithets related to the description of places*

Buildings and architectural structures are likewise depicted through the extensive use of epithets. These descriptive expressions emphasize not only their architectural magnificence but also their aesthetic and artistic value. For example, the audience hall built within the Ark of Khiva is described as an exceptionally attractive, exquisitely ornamented, and magnificent structure. Its refined decorative embellishments are attributed to the master craftsman Mawlānā Vafā. The use of such epithets elevates the architectural description beyond a mere factual account, transforming it into an artistic portrayal that reflects both the splendor of the building and the author's literary craftsmanship. *Va xon Xivaq arkida ko‘runushxona imorat qildi. Mavlonο Vafο ul imoratning banno va naqqoshi erdi. Ko‘p dilkash va bag‘oyat munaqqashbinobo‘ldi* [8: 95]. In this passage, the authors employ both simple epithets and Persian *izāfa*-based epithetal constructions, thereby enriching the stylistic and poetic texture of the narrative.

Holo ul mavzeda hazrat podshohi oliyjoh va sultoni gardun dargohkim, bu muxtasarning xutbasi aning muborak oti bila hujastamazmun va batni hamida avsofi bila mashkundur, imorati aliyyiya barpo qilibdurkim, qavoimu arkoni “go‘yo tutash binolardek” oyati bila mansusdur va soqati gardunmasoqati “kirgan omonlik topadi” sifatig‘a maxsus.

*Muallo binosi falakdin rafe,
Musattah fazosi jahondin vase.
Kelib barcha devori devori xuld,
Bo‘lub zeb birla namudori xuld.
Musaffo ko‘ngul qasridin har uyi,
Qilib rashk anga charxi axzar uyi.
Chekib kungari ayvoni Kayvongacha,
Yetib manzari charxi gardongacha.
Bori ravzani kim tushub dilpisand,
Quyosh ko‘zgusidin bo‘lub shishaband* [8: 85]

In this passage, the chronicler extols the architectural monument commissioned by the ruler through a series of majestic and

highly artistic descriptions. The narrative incorporates numerous epithets, similes, hyperboles, and metaphors, transforming the building into an image of a paradise-like abode. Through these stylistic devices, the monument is portrayed not merely as an architectural structure but as an idealized symbol of royal magnificence, artistic refinement, and divine favor. This mode of representation enhances both the aesthetic quality of the text and its rhetorical impact.

3.3. *Epithets related to religious concepts*

Bu asnoda mahramlardin birovkim, muqarribi hazrat sultoni, maqbuli dargohi soqibqironiy erdi, bu kayfiyat vuquin farosat yuzidin anglab, surushi g'aybiy va mulqimi loraybiydek Mirzo Nozim Hiraviy devonidin bu misra tarannumi bila dildorlig' ko'rguzdikim... [8: 35].

This passage contains a number of epithets associated with religious and mystical concepts, which contribute to the solemnity, spiritual atmosphere, and artistic elevation of the narrative. Expressions such as *muqarribi hazrat sultoni* ("one brought near to the royal presence"), *maqbuli dargohi sohibqironiy* ("accepted in the court of the Sahibqiran"), *surushi g'aybiy* ("the heavenly messenger"), and *mulqimi loraybiy* ("the infallible inspirer") embody religious and spiritual connotations. Through these epithetal constructions, the chronicler imbues the narrative with a sacred dimension, presenting the depicted figures and events within a framework of divine favor and spiritual authority. Such stylistic choices reinforce both the ideological message and the elevated literary style of *Firdavsul-Iqbol*.

Mulki abadiy saltanatin anga zamm qil, andokkim, zarbi teg' bila foniy olamni zabt qaydig'a chekarsan, barakati adl bila boqiy jahonni dag'i qabzai tasarrufing'a kirguz [8: 39]. First of all, *mulki abadiy saltanat* the expression conveys the idea of an eternal and spiritual sovereignty, in contrast to the transient nature of worldly dominion. In this context, the author encourages the ruler not to be content with temporal political power alone but to attain everlasting honor through justice and virtuous

conduct. The epithet “eternal” (*abadiy*) endows the concept of kingship with a religious and mystical dimension, evoking Islamic conceptions of the Hereafter and eternal life. By extending the meaning of sovereignty beyond earthly rule, the expression presents moral integrity and divine approval as the true foundations of enduring authority and glory. The subsequent expression, “to conquer the transient world by the stroke of the sword,” presents the ruler's military power in a distinctly hyperbolic manner. The phrase “the transient world” (*foniy olam*) reflects a concept deeply rooted in Sufi thought, emphasizing the impermanent nature of earthly existence. Thus, while the author acknowledges that military strength may secure dominion over the temporal world, he simultaneously reminds the reader of the inherently fleeting character of such achievements.

This idea is followed by the statement “to bring the eternal realm under one's authority through the blessings of justice.” Here, justice is exalted as the ruler's foremost virtue. Whereas the sword symbolizes the means of attaining temporal sovereignty, justice is portrayed as the path to everlasting honor, spiritual excellence, and divine approval. The concept of the “eternal realm” (*boqiy jahon*) evokes the Islamic understanding of the Hereafter, eternal bliss, and the enduring legacy preserved in the hearts and memory of the people. Consequently, the passage establishes a symbolic contrast between military power and moral authority, affirming the superiority of justice over force as the true foundation of lasting sovereignty.

The epithets employed throughout *Firdavsu-l-Iqbol* demonstrate the chronicler's remarkable command of artistic expression and stylistic craftsmanship. By elevating the portrayal of historical figures, events, and abstract concepts beyond the level of factual narration, these epithetal constructions endow the text with aesthetic, spiritual, and, in many instances, religious-philosophical significance. Their use intensifies the solemnity, figurative richness, and expressive power of the narrative, while simultaneously conveying the author's evaluative perspective and shaping the reader's perception of the historical material. Moreover, epithets function not merely as ornamental stylistic devices but as essential elements of the work's poetic

structure. They contribute to characterization, reinforce ideological and moral values, and enhance the emotional and rhetorical impact of the narrative. Consequently, the artistic and historiographical style of *Firdavsul-Iqbol* acquires greater depth, vividness, and literary sophistication, confirming the work's distinctive position at the intersection of historical writing and artistic prose.

Tashbih (simile) is one of the most frequently employed rhetorical devices in the language of both poetic and prose works. In modern Uzbek literary terminology, *tashbih* is generally referred to as “comparison” or “simile.” This device is based on comparing two or more objects, phenomena, or qualities from the perspective of their similarities, shared characteristics, or common features.

The art of *tashbih* serves to reveal the specific attributes and qualities of the person, object, event, or concept being depicted in a more vivid and expressive manner. Through this artistic device, the external and internal characteristics of an image are presented more clearly and effectively in the reader's imagination. As a result, the spiritual world, psychological state, and aesthetic appeal of the images created in the literary work can be perceived and interpreted more profoundly.

As a means of creating simile, Munis & Ogahiy used auxiliary words such as *yonglig'*, *misol*, *manand*, *masallik*, *kibi*, *go'yo*, *singari*, *timsol*, *savlat*, *tus*, *bamisoli*, *mislisiz*, *nusxa* and the affixal forms *-day*, *-dek*, *-oso*, *-ona*, *noma*, *omuz*, *na*, *simon*.

Yakshanba kuni andin ko'chub, o'rduyi a'loni Durung'a tushurub, hazrat gufronpanoh sipohi nusratdastgoh bila sheri jayon va babri damon yanglig' a'doyi gurezpoyni qovub, Ardod darbandig'a qabab, urush soldilar. Ul urushda Muhammadkarim qo'ychi rustamona shijoatlar va daleronag'ayratlar zuhurg'a yetkurdi va g'azab o'ti bila muonidlarning behisob ekin va bug'doylarin kuydirdi. Panjshanba kuni takani taoqib qilib, bahodirlar och arslondek muonidlarg'a yetushub, teg'i g'azab birla sakkiz kishining boshin jasadi pur hasadidin judo qildilar va behisob ot o'lja ettilar [5: 436]

When employing the art of simile (*tashbih*), the chronicler frequently compares the depicted images with natural phenomena, various animals, birds, and insects in order to present them in a more vivid and expressive manner. Through this technique, he reveals particular characteristics of events or personalities more clearly and enriches the description with artistic diversity. Furthermore, similes serve as an important means of revealing the character of historical figures and portraying their psychological states. As a result, the narrative transcends the boundaries of a simple historical chronicle, acquires artistic qualities, and produces a stronger emotional impact on the reader.

Although certain similes recur throughout the text, the chronicler does not employ them mechanically or uniformly; rather, he varies their expression through the use of diverse synonymous forms. As a result, the same idea is conveyed through different linguistic means, which further enhances the artistic expressiveness and aesthetic impact of the description. This feature demonstrates the author's rich vocabulary, stylistic flexibility, and high level of artistic mastery.

Based on the analysis of the *mushabbih bih* elements employed by the chronicler, we have classified them into the following groups, taking into account certain exceptions:

3.3.1. *Similes associated with personal names*

In order to enhance artistic representation, the chronicler extensively employs the device of simile. In some cases, he uses the names of historical and renowned figures as *mushabbih bih* through the method of *talmih* (allusion). Such similes serve to reveal more vividly certain qualities of the depicted character, including courage, wisdom, generosity, and beauty. Numerous examples of this type of *talmih* can be found throughout the work.

3.3.1.1. *Similes associated with the name of Rustam*

In classical Eastern literature, the image of Rustam occupies a prominent position as a symbol of exceptional courage and heroism. Particularly, the portrayal of Rustam in the *Shahnameh*

has served as a standard model for subsequent literary traditions. Therefore, many chroniclers and writers refer to the figure of Rustam when expressing heroic qualities and depicting the ideals of bravery and valor. *Ammo, Abdulazizxon bila ikki martaba ro'baro'y bo'lub, so'ngg'i martabada muhoriba va muqotila qilib, shikast berdi Ul urushda Anushaxon rustamona korzor qilib, obro'lar oldi* [5: 92]. In this passage, Anushakhan's martial prowess is particularly emphasized. It is stated that he engaged in a *rustamona korzor* meaning that he fought on the battlefield with the courage, bravery, and fearlessness characteristic of the legendary hero Rustam.

Furthermore, by comparing his actions to those of Rustam, the chronicler elevates his martial abilities to the level of an epic ideal, thereby strengthening the artistic interpretation of the character as a symbol of heroism and valor.

3.3.1.2. *Similes associated with the name of Solomon*

When referring to the figure of Solomon, the chronicler presents him as a symbol of long-lasting sovereignty, generosity, wisdom, and miraculous power. Through the use of this image, the author draws upon Solomon's traditional representation in Eastern literary and religious sources as an embodiment of supreme authority and exceptional virtues.

Agar royati nusratoyatlarining apgayi mahchasi bu tiyra ro'zgorlarning mashrihi inzorig'a xurshidi nuroniydek partavafkanlig' qilsa va askari zafarparvarlarining to'tiyoyi g'ubori, bu kudurat osorlarning didayi absorig'a surmayi Sulaymoniy yanglig' ravshanlig' yetkursa, mulozimlari yuziga bandalik abvobin ochib, qal'ani topshirurmiz [5: 187]

This idea is further reinforced through the simile *surmayi Sulaymoniy*. This image associated with the name of Solomon is traditionally known as a magical substance that enhances vision and perception; in this context, it functions as a symbol of attaining truth and deeper understanding. Thus, the image of Solomon serves as a representation of sovereignty, wisdom, and divine power.

3.3.1.3. *Comparisons related to the image of Hatim al-Tai*

Hatim al-Tai has become a symbol of generosity and a representation of benevolence in literary works. Numerous legends, narratives, stories, and epics about Hatim al-Tai have been created in the oral tradition and written literature of Eastern peoples. Historians, when describing the generosity, munificence, and magnanimous qualities of rulers, mentioned the name of Hatim al-Tai and referred to the virtues that corresponded to his legendary character.

*Alarning ayyomida marosimi zulm va inod, qavonini fisqu fasod
ishtihor topti. Ammo, karam va ato bobatida **Xotamnishon** erdilar.*
[8: 105]

*Odina Muqammad otoliq. Karam va saxovatda **Xotami Toyi**
bandayi qalqa bag'ushi erdi va **Ma'n Zoida**¹g'ulomi g'oshiya bar
dushi.* [8: 123]

The historian consistently employs several similes and symbolic expressions within a single passage. As a result, the image of the ruler and the atmosphere of the royal court rise above the level of ordinary description and acquire a legendary and idealized character. This artistic approach is characteristic of classical historical prose, in which literary depiction serves the purpose of embellishing and glorifying historical reality. Furthermore, the work contains numerous similes associated with the names of legendary and historical figures such as Bahram, Jamshid, Messiah, Alexander, and Bilqis. These allusions serve as artistic devices that enrich the imagery of the text and enhance the portrayal of historical figures by linking them with well-known cultural and mythological symbols.

3.3.2. *Comparisons related to natural phenomena*

3.3.2.1. *Similes associated with the sun*

*Tokim, G'oyibxon zamonida bir kun otliq bir tarafga borur erdi.
Xorazbek dabdabai tamom bila duchor bo'lub, ko'rdikim, bir sher
tarkib va soqibi salobat yigitdurkim, osori iqbol va davlat nosiyayi
farxundasidin **xurshid lam'asidek**paydo bo'lur va anvori ijlol va*

*azmat chehrayi hujastasidin **mash'alai partavdek** quvaydo"* [8: 125].

*Xoni mag'fur ul diyorning nizom va ansoqidin farog' topg'andin so'ng oyning yet- tisida panjshanba kuni fathu feruzmandlik bila murojiat jonibi qo'si rahul urub, **xurshidi jahongard yanglig'** ko'ch-bako'ch qat'i manozil qilib, oyning o'n uchida chorshanba kuni Gurlan hududig'a vorid bo'lub, hazrat shayx al-mashoyix G'oyib Oto alayhirrahmaning javori fayzosorvda daryo qirog'ida tushti* [8: 222].

3.3.2.2. *Similes associated with the images of the moon (qamar), stars, and the sky*

*Kechavu kunduz **mohi tobonva xurshidi daraxshon yanglig'** qoidiyinoyati ilohiy va badraqayi davlati lomutanohiy bila qat'i manozil va tayyi marohil qilib, jumodissoniyning beshida dushanba kuni dor as-saltanai Xivahni davlati nuzul va saodati vusuli bila rashki nigorxonayi Chin va g'ayrati behishti barin hildi.* [8: 296]

*Tonglasi saharda asokiri nusratmaosir nahzat ko'rguzgandin so'ng sahobi qirgun **mavokibi kayhonpo'y g'uboridek** havo yuzin tutub, **oy va yulduz lo'batlari va «quyosh ham parda ortiga bekinibdi»** pardasig'a ro'yi ixtifo chekib, bulut parvizani kofurbezlik og'oz qildi va zamharir chopg'uni har tarafg'a taku-toz ko'rguzdi.* [8: 387].

3.3.2.3. *Similes associated with the image of the wind*

*Olomon ul navohvda «**ko'zni ko'r qiluvchi chaqmoq chaqini va tez esar shamol yeli kabi**»* atrof javonibg'a ilg'ab, takanang olti yuz chog'lig' tevasin o'ljalab va to'qquz kishisin teg'i bedarig' rahnamolig'i bila jahannam vodiysig'a yo'llab, g'anoimi kasira birla murojiat ko'rguzdilar. [8: 438]

3.3.2.4. *Similes associated with the images of rain and clouds*

*Chingizxon ilg'or qilib, junudi noma'dud bila **qataroti mataroti yanglig'** lo ya'du lo yahsi erdi, sultonni tariqaye ihota qildikim, Parvin atrofida hujumi nujum andin namuna ko'rguzdi* [8: 244]

3.3.2.5. *Similes associated with the image of the earth (soil)*

*Do'sim oiy boshlig' tamomati akobir alarning jilovida g'oyati inkisor va nihoyagi sharmsorlig' bila chiqib, xoni mag'fur otining oyoqig'a **tufroqdek** tushtilar.* [8: 216]

3.3.3. *Similes associated with animal and bird imagery*

*Sipohigarlik rasmi bila maydondorlig' la'bini opporo qildilar. Muborizlarkim, **och arslondek** muonidlar qonig'a tashnalab erdilar, hujumovar bo'lub, jilovrezlik bila hamla qilib, a'doi davlatni **tilku yanglig'** bunyodg'ohig'a qabdilar.* [8: 218]

*...**och arslondek** muonidlar qonig'a tashnalab erdilar, hujumovar bo'lub, jilovrezlik bila hamla qilib, a'doi davlatni **tilku yanglig'** bungohig'a qabadilar. Alg'araz, a'doi davlatbargashta o'z iqbolidek ro'ygardon va o'z idbori yanglig' haminoni xazlon bo'lub, **arslon savlatidin tilku xayli gurezon bo'lg'ondek qochib**, qo'rg'onni o'zlarig'a panohi ofiyat va manzili najot qildilar.* [8: 218]

3.3.4. *Similes associated with the images of fictional and imaginary figures*

*Ul hazrat Qutlug' Muhammad bekning otin minib, hamlayi sarsarvashining sadamasidin a'doi davlatni **pari kohdek** mutafarriq va parishon qilib, zarbi teg' bila ko'p kishini ul korzorda vodii bavvorg'a yubordi* [8: 242]

*Ul holda uyg'ur Iskandar bahodirkim, sheri beshayi korzor va afzali shujaoyi nomdor erdi, irqi g'ayrati harakatg'a kirib, ba'zi muborizlar bila bir ovuch tufroqni qo'yinlarig'a solib, barcha birdin **ajdahoyi damon yanglig'** hamlalar bila jilovrez ot soldilar.* [8: 484]

3.3.5. *Similes associated with insect imagery*

*Qiyon va Nakuzning dushman dastburd idin solim qutulub, Arkanakunni javhari vujudlariga ma'dan qilgonlarni. Ya'ni, o'zlariga ma'amin qilib, alarning avlodi **murmu malahdekhuruj** qilgoni.* [8: 64]

3.3.6. *Similes associated with place names*

*Ul haysiyatdakim, **barcha manozil va masokin masjid va madorisdek** tilovati kalomi majid qavoidining takroridin labrezi fayz bo'ldi.* [8: 381]

*Ala hazal-qiyos. Chun kurash tamoshosi inqizosidin so'ng sultoni **firdavsmakon** qodirandoz o'qchilarg'a oltun qabaq otdurub, qabaq urg'onlarga panjai in'om bila zarposhlig'lar qilib, inoni davlat tumonin **to'yxonayi behishtnishona** tarafiga maatuf etib, dabdabayi Kayoniy va kavkabayi soqibqironiy bila qasri olii ravza tazying'a nuzul qildi.* [8: 403]

Sometimes, the historian employs several similes (tashbih) within a single text passage. This contributes to making the depiction more vivid, expressive, and figurative, while also enhancing the artistic value of the text.

*Jiloandud binosi **oshiqalar ko'nglidek** musaffo va safoomud, asosi **ma'shuqlar yuzidek** mujallo. Fazo-i dilkushoyi Eram gulzori saqnin-din xabar berguvchi va havoyi g'oliasoy firdavs nasimi fayzidin asar yetkurg'uvchi. "Agar ro'yati nusratoyatlarining ang'oyi mahchasi bu tiyraro'zgorlarning mashrihi inzorig'a **xurshidi nuroniydek** partavafkanlig' qilsa va askari zafarparvarlarining tutiyoyi g'ubori bu kudurat asorlarning didayi absorig'a surmai **Sulaymoniy yanglig'** ravshanlig' yetkursa, mulozimlari yuzig'a bandalik abvobin ochib, qal'ani topshirurmiz.* [8: 185]

4. CONCLUSION

In order to provide a deeper understanding of the object being described and characterized, the author employs unique and expressive epithets. Similes (tashbih) are among the important artistic devices that contribute to making the imagery in a literary text more vivid, expressive, and figurative. The analysis of the studied chapter demonstrates that historians and writers extensively used similes to portray historical events, natural landscapes, and images of rulers at a high artistic level. In

particular, comparisons related to the sky, the sun, gardens of paradise, legendary figures, and natural phenomena enhance the emotional impact of the text. As a result, even a simple historical narrative becomes enriched with artistic and aesthetic qualities, transforming into an expressive depiction that leaves a profound impression on the reader.

NOTE

1. Ma'n ibn Zā'ida (full name: Abū al-Walīd Ma'n ibn Zā'ida ibn 'Abd Allāh al-Shaybānī) died in 151 AH. He was one of the famous Arab orators renowned for his generosity and eloquence. His name has traditionally been mentioned alongside Hatim al-Tai as a symbol of exceptional generosity and munificence.

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