



## PERSIAN AND UZBEK INTERPRETATION OF SIMILES IN THE WORKS OF SAID AHMAD (IN THE CASE OF THE "HORIZON" TRILOGY)

Azimbayeva Nargiza

Teacher of Oriental Languages department of Oriental University

<https://doi.org/10.5281/zenodo.10430366>

**Abstract:** In this article, we compared and interpreted the similes used in the works of Said Ahmed with Persian similes. At the same time, we focused on their lexical, semantic and stylistic features. Said Ahmad, one of the famous Uzbek writers, used similes very widely in his works. Similes are often found in artistic works due to their stylistic features. Similes are one of the tools that have great artistic and stylistic potential in our speech and provide expressiveness and attractiveness of speech. Similes in works of art not only perform a methodological task, but also show how wide the imagination of the writer is.

**Key words:** similes, stylistic task, free similes, fixed similes, linguopetics.

Comparisons play an important role in human knowledge of the world. Comparing two or more objects or concepts in order to determine their similar or different aspects, comparison is one of the most common logical ways of knowing the external world and is observed in almost all areas of human activity. This very important logical category is naturally reflected in language<sup>1</sup>.

If we look at the creative world of the famous writer, Hero of Uzbekistan and People's Writer of Uzbekistan, Said Ahmed, we can see how skillfully he used words in his works. The words used in their place play an important role in the success of the work and its popularity. Saeed Ahmed is a master of words who has created several works that have won the love of such people.

The relevance of comparative studies in the field of linguistic and cultural studies is determined by the study of linguistic units of different languages in interaction with national cultures and thereby ensuring the effectiveness of intercultural communication. In world linguistics, analogies are studied from the point of view of semantic-grammatical, semantic-stylistic, as well as language education. Today, interest in studying similes from a linguistic and cultural point of view is increasing. However, it should be noted that most of the studies were carried out within a specific language or comparing different languages. Therefore, systematic and comparative research of similes in unrelated languages together with national cultural characteristics is important. In recent decades, attention has been paid to the study of the language together with its owner, its national mentality, and national culture. In linguistics, this created the need to look at similes, which are an important cognitive activity of a person in mastering the world, as an important linguistic and cultural tool that reflects the national-mental characteristics of a nation. In this sense, comparative study of similes in the Persian and Uzbek languages, which are considered an important linguistic and cultural unit, to illuminate their national-cultural characteristics, in addition, the mentality, national

<sup>1</sup> Н. Махмудов. Семантико-синтаксическая асимметрия в простом предложении узбекского языка Дисс.док-ра филол. наук. - Тошкент, 1984, 259-6. 4

consciousness and unique way of thinking of the Uzbek and Persian nations. is of urgent importance in lighting.

Said Ahmed's "Ufq" trilogy is considered a new genre not only in the author's work, but also in Uzbek literature. In this novel-trilogy, written in the most productive period of his work, the writer tells about the labor heroes of the Uzbek peasants behind the front during the fiery years of the Second World War, discusses the problems of the pre-war and post-war periods.

In his works, Said Ahmad made extensive and effective use of similes, which are a means of revealing the artistic and aesthetic aspects of speech, ensuring its expressiveness and effectiveness. Similes occupy a special place in artistic speech as one of the means of demonstrating the writer's skill in using words. The writer creates a variety of original similes in accordance with the purpose of his artistic image, these similes surprise the reader with their unexpectedness. A certain mental or physical state, characteristic, objects are clearly embodied in the eyes of the reader. Analogies arise as a result of comparing the sign of one or another object with the same sign of another object or object.

Similes are formed by the following additions:

- suffix "day". In Uzbek linguistics and artistic speech, simile is the most productive tool. Similes created with this addition are distinguished by their simplicity. For example: yellow as gold, pure as a spring, sweet as an oak, etc. Similar similes can be found in Persian linguistics, the word "مثل" is used to express similes in Persian, and it is translated into Uzbek as "day", "dek" and "kabi". For example:

ابروي او مثل كمان [äbru-ye u mesle kämon] - uning qoshlari kamondek

مژگان او مثل تير [mojhgan-e u mesle tir] - kipriklari o'qdek

موها مثل شب [muho mesle shab] - tun kabi sochlar

رو مثل ماه [ru mesle moh] oy kabi yuz.

Analogy has a long history, and its introduction into scientific circulation can be found in Aristotle's "Poetics". The scientist defines a metaphor as "a simile word that is not specific to a thing, transferred from genus to species or from species to species, or from species to species"<sup>2</sup> explained that. "In fact, a metaphor is just that - a hidden or reduced simile. This was clearly and simply demonstrated by Aristotle at the time"<sup>3</sup>. In Mahmud Koshghari's work "Devonu Lugatit Turk" you can find the following thoughts about the simile: "When a woman gives birth, the midwife is asked whether she gave birth to a fox or a wolf. That is, whether it is a girl or a boy. Girls are likened to foxes because they are deceitful and naked, and boys are likened to wolves because of their bravery"<sup>4</sup>. Also, Yusuf Khos Hajib's work "Kutadgu Bilig" contains the following similes that show the qualities characteristic of khakans: "A khakan... should have the heart of a lion in battle... as stubborn as a wild boar; strong as a wolf; must be brave as a bear; should be like a fox, a camel, a lion, and an owl"<sup>5</sup>. It seems that analogy is one of the most ancient ways of knowing the external world, and it represents the first way of thinking and imagination of a certain people. The experiences and imaginations of our ancestors who lived in a certain era are embodied in similes. According to data, people use

<sup>2</sup> Аристотель. Поэтика /Собр. соч. в 4 томах. Т. 2. – М.: Мысль, 1983. – С. 686.

<sup>3</sup> Маҳмудов Н., Худойберганова Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – Б.9

<sup>4</sup> Маҳмуд Кошғарий. Туркий сўзлар девони (Девону луғотит турк). I. –Тошкент: ЎзФА, 1963. – Б. 404

<sup>5</sup> Radlov W. Das Kutadku Bilik des Yusuf Chass Hadschib aus Balasagun. –St-Petersburg, 1891-1910. – P. 205-206

similes six times every minute in daily communication. This also shows how important similes are in language and culture.

M. Mukarramov is the scientist who initiated the study of similes in Uzbek linguistics. The scientist states that this type of art consists of three bases, the object to be compared and the image to be compared are the conditions for simulating<sup>6</sup>. An analogy does not count as a basis.

The artistic function of the simile is to increase the artistic-imagery of the speech, thereby creating an aesthetic effect on the person. Not all similes found in works of art can be approached from this point of view. The reason is that similes differ from each other by the fact that the object of simile and the subject of simile, and the similar sign between them, are known or unknown. Therefore, similes found in artistic speech can be divided into two groups. These are:

1. Similes of a universal character. In this type of simile, the sign between the object and the subject is known in advance, for example: hard as an apple, white as a cloud, clean as a spring, etc.;

2. Artistic similes. In artistic similes, there is a sign that is unexpected, not previously known, or is not typical for the objects being compared and compared, and they are created on the basis of imagery.

Below we will give examples of similes used in the well-known "Horizon" trilogy by the famous creator Said Ahmed and analyze their lexical, semantic and linguocognitive aspects.

He had just bent down to wash himself at the edge of the ditch when he heard a moaning sound from the side of the farm. He jumped like an arrow and ran into the garden. (page 7)

In this sentence, the writer used a simple, i.e. universal type of simile, and the simile object is an arrow; the object being compared is Ikramjon, (the name is not given here, but it can be understood from the content); similar sign - speed, fast running; -dek is a simile, and the phrase "shot like an arrow" in the sentence is translated into Persian as تیر مثل.

*Heading into the fire, he breaks the red loaves like tulips and sprinkles water on them.*

*The similes in this sentence are tulips and bread from the oven. This is a simple sign of similarity between objects, their compatibility in terms of color - red. The phrase red as a tulip is translated and used in Persian as قرمز مثل لاله. Although the similar sign in these objects is already known, this simile is an artistic simile. After all, such analogies are not used in ordinary speech. In this respect, comparing bread to a tulip is characteristic of the writer's individual style<sup>7</sup>.*

*Heading into the fire, he breaks the red loaves like tulips and sprinkles water on them.*

*His love did not begin slowly. He praised like fire and burned his heart.*

<sup>6</sup> Mukarramov.M O'zbek tilida o'xshatish. –B.6

<sup>7</sup> B. Umurqulov Badiiy nasr jozibasi. "Muharrir nashriyoti" Toshkent, 2021.

The simile object in this sentence is fire; the object being compared is love; a similar sign - to burn, to burn, to flare up, to flare up; similes - dek. Persian also uses the phrase مثل نتش to describe lovers burning like fire when expressing their love. The analogy is simple. If we look at his linguistic and cognitive characteristics, Aziz Khan, the hero of the work, is a real brave and brave, single-minded, lazy guy. His love was like himself. Here, the writer did not compare love to fire for nothing<sup>8</sup> The reason is that Aziz Khan's love is passionate like fire, warm but short-lived

Said Ahmed is an incomparable creator in the use of words, he creates similes in an original way, a world of meaning and logic is hidden behind every word, and he is praised for his creativity, which gives the reader a special pleasure.

The similes given above are also very beautiful and original. We include it in the category of artistic similes, because in our ordinary speech, even if we compare a pomegranate to a teapot, it is not observed to describe a beech as a gold. This is evidence of the writer's skill, the breadth and richness of the world of imagination. There are many such examples.

Through the above-mentioned examples, we looked at the creative world and the mirror of the mind of the skilled writer Said Ahmed and discovered this person once again as an extremely talented and wide-ranging, observant creator.

<sup>8</sup> Sh. Chorshanbiyeva "Said ahmad asarlarida o'xshatishlar" Termez.

### References:

1. Atullah Hosseini. Badoyi us-sanoyi, - Tashkent: Literature and art named after G'. Ghulam, 1981. - B.6
2. Mukarramov. M O'zbek tilida o'xshatish. -B.6
3. B. Umurkulov The charm of artistic prose "Muharrir" publishing house. Tashkent 2021
4. Said Ahmed "Horizon" trilogy. "Sano-standart" publishing house, Tashkent 2018
5. Н. Махмудов. Семантико-синтаксическая асимметрия в простом предложении узбекского языка Дисс.док-ра филол. наук. - Тошкент, 1984, 259-6. 4
6. Аристотель. Поэтика /Собр. соч. в 4 томах. Т. 2. – М.: Мысль, 1983. – С. 686.
7. Махмудов Н., Худойберганаева Д. Ўзбек тили ўхшатишларининг изоҳли луғати. – Тошкент: Маънавият, 2013. – Б.9
8. Махмуд Кошғарий. Туркий сўзлар девони (Девону луғотит турк). I. –Тошкент: ЎзФА, 1963. – Б. 404
9. Radlov W. Das Kutadku Bilik des Yusuf Chass Hadschib aus Balasagun. –St-Petersburg, 1891-1910. – P. 205-206