

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
ПИИИ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 10 Volume: 90

Published: 15.10.2020 <http://T-Science.org>

QR – Issue



QR – Article



Gulrukh Yoqubovna Sayidova

Bukhara State university

Researcher,

+998(93) 624 08 40

[jaded-erk@mail.ru](mailto:jaded-erk@mail.ru)

## STRUCTURAL-COMPOSITIONAL ANALYSIS OF SIMILE IN THE POETRY OF ALISHER NAVOI

**Abstract:** The article explores the linguistic-poetic aspect of the art of simile in the poetic works of Alisher Navoi, which has a special place in the development of world of creative thought and its types are structurally-compositionally analyzed, revealed in a diminutive form or formula in order to have a clear idea of its structural features and to have a clear understanding, and the principles of structural division of simile are given. According to the presence, place and quantity of analogy components in the poet's intended works, analogies are initially divided into three types – simple analogies, complex analogies and complex analogies and two types of simple analogies have been identified.

According to the presence of the components of simile, they are divided into two types, i.e. complete simile and indirect simile, and are classified using some formal symbols. In the poet's poems, indirect (with alike and comparable components) simile, i.e., A (alike) and B (comparable) components are based on factual material, which is more frequently used in the poet's works than other structures of simile. The structure of simple simile in the poet's poems is A – alike, B – comparable, B – register for simile, and  $\Gamma$  – the sign of simile and it involves all components of simile – A B B  $\Gamma$ .

In complicated simile, it was found that A – alike, and B – comparable are indeed present, in which B – register for simile are used. In particular, the non-use of the  $\Gamma$  – the sign of simile has been widely observed. A B B formula plays an important role in the structure of complicated simile.

The third type of simile, defined as complex simile, occurs in the form of one A-alike and two or more Bs. Its formula is in the form A B B... B  $\Gamma$  or A B B... B. In Alisher Navoi's poetic works, especially in his ghazals on romantic themes, the structure in the form A B B... B  $\Gamma$  or A B B... B is widely used, as given examples. Such structures of simile were the basis for the poet to express the inner and outer beauty of the beloved in an accurate, vivid and impressive way. Although the simile used in the poet's poems differ in structural and compositional features, they all serve the same purpose - the perfection of the work of art, to make the content beautiful and impressive, and most importantly, to give clear and vivid expression of universal ideas.

**Key words:** structure, composition, simile, tashbih, component, sign, formula, alike, comparable, the register of simile, complete simile, direct likeness, simple simile, complicated simile, complex simile.

**Language:** English

**Citation:** Sayidova, G. Y. (2020). Structural-compositional analysis of simile in the poetry of Alisher Navoi. *ISJ Theoretical & Applied Science*, 10 (90), 230-236.

**Soi:** <http://s-o-i.org/1.1/TAS-10-90-40> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.10.90.40>

**Scopus ASCC:** 1203.

### Introduction

Studying the meaning, aesthetic value and structural compositional peculiarities of simile, which are considered the production of human's thoughts, reflecting in itself a certain nation's culture and one of the most active elements of literature and art in the

aspect of literature and linguistics has always acquired relevance in the world linguistics as well. Accordingly, it is important to determine the constructive aspects of the simile in the language of literary works, to determine the sequence of events, to assess the poetic value and to reveal the aesthetic

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIIHQ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

impact of them. The main, basic principles of literary thoughts are metaphors, simile, emblems and symbols. It is obvious that simile are one of the oldest descriptive tools and they are the most used in the language of literary works as well as a very important tool that ensures the accuracy and imaginative quality of the image. Simile cannot be imagined by separating from evaluation category because a person perceives himself and the world around him by comparing and evaluating. [8, 131].

Alisher Navoi emphasized several times in his theoretical prose as well as in his historical-religious works that humanity differs from all other beings in the world with his ability to think, reflect and possess consciousness. Indeed, with the help of consciousness, a person studies the outside world, reacts to it, enriches his spiritual world, tries to understand himself, compares things or events with each other, and draws appropriate conclusions. Owing to consciousness, in a person, feelings, experiences, worries, desires and dreams are occurred. Prominent philosopher Abu Nasr Farabi writes: "Humanity differs from all animals by his individual characteristics because he has a soul, from which the forces acting on the parts of the body are formed, in addition, there is a force acting on him without the help of the parts of the body, this force is the mind." [1, 28].

One of the most important characteristics of a person is that, as it is said, he compares an event or a concept with one another through intellect, consciousness, a means of thinking; makes certain logical conclusions about their relation, similar aspects, and in the process of communication delivers them to other people in society in a different form and meaning. Yet, in literary works, it is reflected with a certain meaning and form. It is known that in classic literature literary art is studied in two aspects: literal and spiritual. For the first time literary art is classified into the following types in "Badayi-us-Sanayi": "The beauties of speech are limited to three parts as every beauty is either only literal beauty, or only the beauty of meaning, or the beauty of the both put together." [15, 231]. This tradition is almost still kept as well. [6, 10]. It is known that simile in Oriental classical literature is called "tashbeh" and is interpreted as a separate literary art. Literary Critic Yo. Ishoqov writes: "Tashbih is one of the most active techniques in spiritual arts, the essence of which comes from the simile of two or more things, phenomenon or features expressed in words from the point of view of some similarity, commonality (quality, character or task) that exists between them. [4, 230]. Among the forty-two types of poetic arts, given in A. Hajiahmedov's book "Poetic arts and classical rhyme", tashbih is put in the second place after exaggeration. [14, 46].

It is understood that one of the most important elements in the system of spiritual arts is undoubtedly tashbih. Yo. Isoqov is indeed right when he notes that

"the way of development of written literature is the history of development of poetic means, including tashbih." [4, 231]. Simile are one of the first elements of artistic thinking, and its history dates back to ancient times. As a result of long historical processes, simile got developed and perfected. If the simile in the work of art are original, then its impressiveness, the strength of arousing aesthetic pleasure is high. Concerning to this idea N. Mahmudov writes: "The writer creates a variety of original simile according to the purpose of his artistic image, where these simile being unexpected and original, attract the reader's attention and creates a certain mental or physical condition-quality-a subject that is clearly visible before the eyes of the reader". [7, 14]. Moreover, only if literary expression of the senses and experiences of the mind and imagination in a poetic form worthy of meaning, it is ensured to have a high level of literary significance, aesthetic value and impressiveness of the work.

Regarding to this, the famous philosopher Aristotle writes the following: "The form comes from the essence of the work. What is always better understood will have even more beautiful form." [2, 20]. Emphasizing the importance of the proportionality of the form and content in the literature, especially of the priority of the content, in his work "Hayotul-Abror" Alisher Navoi writes: "In poetry content is as important as the form. If the meaning is not as good as the form, it will not be worthy to read and present to readers":

*Nazmda ham asl anga ma'ni durur, Bo'lsin aning surati har ne durur. Nazmki ma'ni anga marg'ub emas, Ahli maoniy qoshida xo'b emas . Nazmki ham surat erur xush anga, Zimnida ma'ni dog'i dilkash anga* [12, 61].

It is known that the question of unity of form and content plays an important role in literary works. Alisher Navoi's attitude to this problem was reflected in the above mentioned lines in a bright literary style. As it was said, the poet admits that in poetry, the unity of the form with the content is significant; in particular, the content acquires a primary value and poet's literary style of expressing and manifesting the essence of the described reality, objects and thoughts in a touching manner as well.

The composition of tashbih comprises of four elements (parts). In the scientific literature, the naming of these elements is different. In our opinion, the most correct, accurate and logical naming among them belongs to Fitrat. Accordingly, we will try to interpret the four elements of the tashbih on the basis of Fitrat's views. The scientist interprets the elements of simile through the following sentence: *Ahmat arslon kabi botirdur* (Ahmat is as brave as a lion.) *Axnam* (element of simile), *arslon* (compared), *kabi* (register for simile), *botur* (compared) [13, 50-52].

It should be noted that in scientific works the elements of simile are represented by different names.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

For example, Fitrat's word for elements of simile such as "o'xshagan" is named as "mushabbah" in Atoullah Husayniy's works. [15, 212], in Alibek Rustamov's works it is named as "o'xshatilmish", A. Hojiahmedov's work as "mushabih" [14, 14], in Yo. Ishoqov's book as "mushabbah" [4, 231], and in M. Yoqubbekova's monograph it is named as "o'xshatish asosi" [3, 39]. Abdurauf Fitrat's word used for compared element "o'xshatilgan" is also name differently: in Atoullah Husayniy's works it is named as "mushabbah-bih", in Alibek Rustamov's works as "o'xshovchi", in A. Hojiahmedov's works as "mushabbihun-bih", in Yo. Ishoqov's books as "mushabbihun-beh", and in M. Yoqubbekova's monograph it is named as "the symbol of simile". In M. Yoqubbekova's work entitled "Linguistic features of Uzbek folk songs", it is noted that although the name of the elements of simile is mentioned differently in different researches, their theoretical views on the expression of content of the events practically almost do not differ from each other. [3, 39].

In his book named "Vocabulary of the word art" literary critic Yo. Ishoqov divides simile into two groups - tashbihi tom (full simile) and an direct tashbih, depending on the degree of compatibility of events with each other. He also states that according to the structure and characteristics of tashbih, it can be subdivided into the following types: tashbihi sarif (open simile), tashbihi mashrut (conditional simile), tashbihi tafzil (simile by retreat), tashbihi aks (reverse simile), tashbihi tasviyat (equal simile), tashbihi musalsal (sequential simile), tashbihi kinoat (ironic simile), tashbihi mukad (affirmative simile). [4, 230-236].

In his opinion, tashbih is one of the most important elements literary art and a number of other poetic arts originated from it. Tashbih serves not only as a pun in belles-lettres, but also as a service of literal vivid expression of writer's creative ideas. There are four elements of simile such as: 1) the subject of simile; 2) the model of simile; 3) the basis of simile; 4) the formal indicators of simile. Munavvara Yoqubbekova noted that there is another element of simile in the above - mentioned monograph dedicated to the linguistics of Uzbek folk songs-the "the purpose of simile" [3, 153]. The model of simile determines the poetic value of the structure as well as its aesthetic solidness. The more original the model, the more unique becomes the comparative construction of simile. [5, 46].

Alike is a lexical expression of the concept and conditionally, we denoted it by the letter A. Comparative is a lexical expression of the concept which serves as a basis for simile which we denoted conditionally with the letter B. Register for simile is a lexical unit and a grammatical form that builds an analytic relationship, and we denote it with the letter B. Resembling is a lexical expression of the sign of

similarity between events, concepts and we denote it with the letter Γ. In order to achieve compactness in the work, in the study of the structural-compositional peculiarities of simile, we use above mentioned formula. Since comparative devices are structured from several components, it is essential to study it in terms of compositional construction. [3, 41].

Simile used in Alisher Navoi's poetic works have a structural-compositional characteristic. It turns out that simile is divided into two types according to the usage of links: 1) Complete simile; 2) direct or short simile. In complete simile, the main criterion is comparing object, resembling object and comparing sign are accompanied with lexical units. [9, 30]. In direct simile, however, comparing sign is not expressed by lexical unit. It is said that simile in Alisher Navoi's poetic works can be classified and appropriately described according to the above mentioned characteristics.

For complete simile, the main criterion is comparing object, resembling object and comparing sign are accompanied with lexical units. [9, 30]. As it was said, it is appropriate to use conditional signs or a formula in the research of structural-compositional aspects of complete simile in Alisher Navoi's poetic works. Accordingly, we marked them in the following way: Alike-A, comparable - Б, register for simile - B, Resembling-Γ. The formula of complete simile can be expressed as A, B, c, D in a general way. For a deeper understanding of the essence of this phenomenon, for its easy and convenient understanding, it is desirable to use a certain formula. In this case it is possible to say that N.Mahmudov, M.Yoqubbekova have a number of formulas that have been applied for comparative devices in the Uzbek language and folk songs, and they do not differ significantly from each other. For example, N.Mahmudov denoted: A as the symbol of comparing subject; B as the symbol of the model of; β as a conventional sign of simile; C the symbol of the basis of simile. [7, 66], M. Yoqubbekova uses the following formula: A - the bases of simile: T - the model of simile; B - the means of simile; Б - the sign of simile [3, 39-40]. We used the letters of Cyrillic alphabet (A Б B Γ) for conventional signs of simile and for the components of simile we used Abdurauf Fitrat's words such as Alike-A, comparable - Б, Register for simile - B, Resembling-Γ.

All components of simile took part in Alisher Navoi's poetic works, that is, the formula A Б B Γ contains a certain number of complete simile, which served as an important descriptive device in expressing the poet's literary-aesthetic views, goodness and good deeds. Below we will try to analyze some of the couplets from the poets works according to this formula:

Firoq dashtida ko`nglimni qildi xori xasak  
Tikanki, har yonidin bosh chiqardi paykondek.  
[12, 272]

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIIHQ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

The meaning: “Firoq (parting) turned my soul into hay, it is such a thorn with spikes that pops up from every side and tortures me”. It is worth noting that some words in the verse are used in a figurative meaning. As an example, we can say Persian word *xori xasak* is used for torture [10, 661], *paykon* is used for eyelash [10, 497]. In this poem *firoq* is alike, *paykon* is comparable, *-dek* is register for simile, *xori xasak* is resemblance. If we want to represent it with formula, it comes as follows: A – *firoq*, Б – *paykon*, В – *-dek*, Г – *xori xasak*. This means that all components of simile exist in this poem as in the formula- A Б В Г we have worked out.

Turfa ruxsoringki, husn husn ichra erur gulzordek,

Turfaroq budurki, gulzor ermas ul ruxsordek. [11, 263]

The meaning: “Your face, which fascinates a person with its strangeness, is like a flower in the world of beauty, its splendor is that the world of beauty is not as beautiful as your flowerlike face”. Commenting on the verse we should note that the words which are out of usage in the current Uzbek language practically do not exist in this poem, not counting only the word *ruxsor*. The Persian word *ruxsor* denotes the meaning of face. It can be understood from the couplet that the poet compared his beloved girl’s face into flower garden in the first line whereas, in the second line, he compares it to her face. Its structural formula is A Б Б В Г. Straightly saying, the couplet meets the demands of measure and rhyme, but the meaning doesn’t fully coincide with the requirements. The simile in the second line is used inappropriately. In his work “The rules of literature” Abdurauf Fitrat emphasizes that the representatives of Uzbek classical literature, especially, some of the simile used in Alisher Navai’s ghazals are artificial and constrained. [13, 52].

Bo`ldi yuz ming pora jismimda so`ngak, qon qolmadi,

Molishi hajringdin o`lmishmen siqilgan nor kibi. [12, 272]

The meaning: “Longing for you, my bones in my body broke up into thousand pieces, no blood left in my body and I became as pressed pomegranate.”. There are some words to comment on: *so`ngak* – a bone, old Turkish word, *molish* – pressing, rubbing [10, 396], Persian word; *nor* – pomegranate, Persian [10, 468]. The poet could depict his condition of being broken into pieces because of longing, that there is no blood left in his body and he became as pressed pomegranate very efficiently. It should be noted that the blood in the body of a lover is compared to the crimson water of a pomegranate, and the state of a parting is also like a pressed pomegranate. The body is alike, pomegranate is a comparable, *kibi* is register for simile, longing is resemblance. Its formula is the following: A – *jism*, Б – *nor*, В – *kibi*, Г – *hajr*. This means that all components of simile are used

effectively in this poem as in the formula- A Б В Г we have worked out. Moreover, it can be observed that the poet has used other types of tashbih as well. It should be noted that the poet compared the blood in the lover’s body to the crimson water of the pomegranate, and the state of the parting to the squeezed pomegranate. Although the components of simile are not fully expressed in the poem, it is not so difficult to understand this from the general meaning of it.

Hajr aro ul sho`x ko`nglim sayd etar ruxsor ochib,

Tifl oqshom qush tutarg`a ravshan etgandek charog`. [12, 242]

The meaning: “Opening her face, my playful sweetheart makes my tortured from parting heart rejoiced as if lightening a young child’s night willing to catch a bird.” Comments on some words of the couplet: *sayd* – hunting, Arabic word [10, 520], *tifl* – young child, Arabic word [10, 609]. This poem is also on a romantic theme, and the state of beloved, who suffered from parting, is expressed brightly, clearly and effectively by means of tashbih. The word *charog`* (light) is alike, *mashuqa yuzi* (sweetheart’s face) is comparable, *-dek* (like) is register for simile, *ravshan* is resemblance. The construction of is comparison is again by the formula A Б В Г and all components of simile exist in the construction of the poem. From the content of the poem it is understood that the cheerful mistress with her beautiful permission hunts the heart of a lover, who is very much tormented by parting, as if a hunter hunts a bird, this fur looks like a lamp illuminating the night of a young boy who went on a bird hunt in the dark night. The parting of the lover is compared to a night, the mistress’s face, on the one hand, to the hunter, who was tempted to hunt the bird, on the other hand, to a lamp, and the lover’s heart, on the one hand, to a bird, on the other hand, to a young child.

Bir tun ul oy hajridin kuydum, ulus ko`rdi meni  
Tonglasi bir yil takassur tortqan bemordek. [11, 263].

The meaning: “My soul tortured all night thinking about the moon, that is my sweetheart, looked at my condition people at dawn, compared me to a patient who suffered a year of injury.” There are not words for commenting in this poem, almost all words, except the word *takassur*, are understandable for present readers. The Arabic word *takassur* means to hurt oneself. In this poem the Turkish word *oy* (moon) is used as *istiora* (metaphor), the word *mashuqa* (sweetheart) is used as allegory. The structural formula of this poem is the following: A – *mashuqa* (moon, alike), Б – *bemor* (a sick person, comparable), В – *-dek* (like, register of simile), Г – *hajr* (parting, resemblance).

As an example of complete simile form the poet’s works we can give other examples such as : *Zulfida dard-u balo istar Navoiy ishqidin, Ul*

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIIHQ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

*gadodekkim, tilar ahli karamdin shomlig`.* [12, 245];  
*Gul tani yuz chok bo`lib bukim bo`yalmish qon aro,*  
*Tegdi g`amzang xaylidin go`yo anga bisyor tiyg`.* [12,  
245] and others.

In direct simile, lexical units are not expressed by comparing sign. [9, 30]. Their formula is in the form of A B B, that is, in such structure there is alike, comparable, and register for simile. There are many poems in Alisher Navai's works, which has direct simile that means the poet used them a lot in his writings. Here below we will try to analyze such poem:

Ey ko`ngil , dayr ichra ul kofirni sevdung bilki yo`q,

Rishtae o`zni anga bog`lar uchun zunnordek. [12, 272]

Expressing the meaning of the couplet, firstly we should comment on the words, which are out of use. In the first line, there is an Arabic word *dayr* which means a temple. [10, 175]. In the Uzbek classic literature this word is usually used in indirect meaning. The word *kofir* in the same line is also an Arabic word and in the modern Uzbek literature it is used as someone who does not recognize Islam. Yet, in classical literature this word is often used for *rahmsiz sevgili* which means merciless love. [10, 319] The Persian word *rishta* in the second line means thread. [10, 529]. The Persian word *zunnor* in the last line means a rope which is tied by force around a waist of a Christian person who lives in an Islamic country. [10, 260].

Now we will focus on the description of the poem. The meaning is as follows: "O my soul, you fell in love with a person who is not Muslim (or, merciless mistress), know that the end of this does not end in goodness, it is like a thread of a certain color, which Christians living in Muslim countries forcibly tie to their waist, you have to tie it to your waist (suffering) for a lifetime. The word *zunnor* is alike, *sevgi* is comparable, *-dek* is the register of simile and its structural formula is A B B. It is understood that the poem does not have resemblance, that is, the component of simile  $\Gamma$  is not expressed. More precisely, the qualitative feature or sign of an adverb is not clearly indicated by a lexical unit in the above mentioned couplet.

Husn mulki ichra sendek shohi zolim ko`rmdim,

Ishq ko`yida o`zimdek notavone topmadim. [12, 326]

The definition: "In the world of beauty, I did not see a cruel king like you, I did not find anyone who is so helpless and powerless like me." It can be understood from the meaning of the couplet on the theme of love that the personal pronoun *sen(you)* is used for a sweetheart, mistress; the reflexive pronoun *o`zum* means someone who is in love. It is worth noting that in the poem, the mistress is compared to a cruel, merciful King in the country where the beautiful

girls live, and a person in love is compared to a helpless and powerless man. *Sen (You)-*, a mistress and myself is alike, merciful king is comparable, *-dek (like)* in both lines is a register of simile. The structure of simile in this couplet can be expressed as A B B formula.

Garchi sabrim uyi yanglig` aylading aylading meni,

Doimo, yo rabki, husning mulkidek obod bo`l. [12, 306]

The meaning: "Although, if you have destroyed my house of patience, I always ask God that your country of beauty be prosperous". In the first line the word *vayron* (destroyed) and the word *husn* (beauty) are alike, *sabr uyi* (a house of patience) and *mulk* (property) is comparable, the words *yanglig`* and *-dek* (like) are register of simile. The structural compositional formula for this couplet can be expressed as A B B formula. So, A is alike, B is comparable, and B is a register of simile. The sign of simile is not expressed in this line either.

In the process of structural-composition analysis of simile in the works of Alisher Navoi, there are some more types of structural compositional structure of simile. In such structure of simile, only alike and comparable are used. If we express it in the formula, it is represented in the form of A B. It is understood that in such structure of simile, there will be no components of simile such as the sign of simile (B) and the register of simile ( $\Gamma$ ). In his book "Simile in Uzbek language" M. Mukarramov writes the following about this type of simile: "Immediate simile will consist only of an comparing image and resemblance. In this case, comparing element and comparable will not exist. Comparing element is a subject and resemblance is a noun- predicate of the sentence. [9, 30]. Here below we will try to analyze such examples:

Oh dudin, ashk qonin , nola maddin aylagil

Zulfi sunbul , yuzi gul, sarvi xiromonimga arz. [12, 228]

In the above given couplet taken from Alisher Navai's gazal about love the Persian word *ashk* (tears, 10, 68), Arabic word *mad* (lying, stretching 10, 347) are used which need further discussion: "Send the sound of my sobbing, the blood of my tears, stretching moan of mine to that mistress with flower like face with beautiful curl." Interpreting thoroughly, we can say that a person in love who is suffering from his love is sending his suffering to his beloved mistress with flower like face and beautiful curl (that is, *qop- qora, xushbo`y soch - dark and fragrant hair, 10, 259*), *yuzi gul, sarvi xiromon* (that is flower like faced msitress with gorgeous walk, . 10, 547). "

In the couplet Arabic word *zulfi sunbul* ( a kind of dark plant with a fragrance. See 10, 575) is compared to the mistress' hair, her face is to a flower, her walking to a beautiful tree with a pleasant scent. (see 10, 656) It can be understood that in the above

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIIHQ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

given lines the mistress' hair, face and walking (*zulfi, yuzi, xirmoni*) are the element of alike, *sunbul, gul sarv* are elements of resemblance. The structural compositional formula of this line is A-alike, B-comparable. In this structure there is no elements of B – the register of simile and  $\Gamma$  – the sign of simile. Regarding this, we find it necessary to present some thoughts about word combinations such as *zulfi sunbul, yuzi gul, sarvi xiromon*. In classical literature, particularly, in Alisher Navoi's poetry, these word combinations usually expressed as a set expression or set phrase which bears a particular meaning.

Ikki g`unchang ermas, ey gulchehra, teng,

Og`zing asru toru ko`ngling asru keng. [12, 277]

The definition of the couplet: "Oh, flower faced mistress; your two flowers are not equal, your mouth is very small where as your heart is wide. ". It can be understood that the mistress' mouth and heart is compared to two flowers that are not blossomed yet. Expressing precisely, the word *og`iz* (mouth) and *ko`ngling* (heart) are alike, *g`uncha* (a bud) is a comparable. The formula for this structure is A B, A is alike, B is comparable. In this structure there is no elements of B – the register of simile and  $\Gamma$  – the sign of simile.

In the works of Alisher Navai we can find many examples direct simile. Here below some more examples of the usage of direct simile: *O`rnida tishlar duri manzum erur, Chun sochilur qiymati ma`lum erur*. [12, 59]. "Teeth are set in the mouth and they are as beautiful as poem. If they fall down as a prose and are poured, they lose their value." It can be understood that the poet compares poetry to a beautiful set of teeth. In this comparison, there is no register for simile and the sign of simile. Alisher Navai gives higher value to poetry rather than prose as it was a tradition of that time.

*Vardu shajar shohid erur bog` aro, Lek o` tun silkidatur tog` aro* [12, 59]. The couplet is constructed under the art of *tashbih*. In this couplet the poet compared the trees and flowers in the garden to poetry, the plants on the mountains to prose. Here, the poet wanted to show the superiority of poetry is over prose.

Nazm anga gulshanda ochilmog`i,

Nasr qaro yerga sochilmog`i. [12, 60]

In these two lines the blossoming of flowers in their bushes is compared to poetry and falling of them is compared to prose.

Based on the results of analysis, direct simile can be divided into two types. In the first type, A is alike, B is comparable and B is the register for simile. Its formula can be constructed as A B B. This construction is exemplified by above mentioned Alisher Navai's couplet given *Garchi sabrim uyi yanglig` aylading vayron meni Doimo, yo rabki, husning mulkidek obod bo`l*. For expressing simile of this kind the poet used the registers for simile such as *yanglig`, kibi, misoli, bamisoli, - dek, singari*.

It is worth noting that in the poetic works of Alisher Navai there is an important role of direct simile of the second type, that is, simile with A-alike, B-comparable and B – the register of simile. They were formed as a separate system in the poet's poetry. We have already mentioned above that this kind of direct simile is an obvious example of the couplet *Oh dudin, ashk qonin, nola maddin aylagil Zulfi sunbul, yuzi gul, sarvi xiromonimg`a arz*. This type of simile is the most powerful device in the system of the literary art which evokes impressiveness, artistic-aesthetic pleasure of the poem. Abdurauf Fitrat expressed his opinion on *tashbih* in his work "Rules of literature" and emphasized that these kinds of simile are the most impressive. [13, 51].

Simile can be simple, complicated and complex, depending on whether one or more register for simile is used. [3, 46]. The structural formula of simple simile is A B B  $\Gamma$ . As an example, the following couplet of Alisher Navoi can be given:

Bihishtu bo`ynima havro havro salosili zulfi

Chu sensiz o`lsa gumon ayla bandu zindondek . [12, 272]

In this couplet A is *zulfi* (curl), B is *zindon* (dungeon), B is – *dek* (like),  $\Gamma$  is – *bihisht* (body). It is understood that its structural formula is A B B  $\Gamma$ . The couplet contains all elements of simile but only of each. As it was mentioned above, such simile is defined as simple simile.

In complex simile, one of the members in the composition of the simile will be present in two or more quantities. Here below, we give the example of complex simile:

Elga qilib ul hamla yomon it kibi,

Qaysi yomon it, qopog`on it kibi . [12, 275]

In this couplet A – *ul* (he), B – *it* (a dog), B – *kibi* (like),  $\Gamma$  – *yomon, qopog`on* (bad, barking). It can be understood that the structural formula for this couplet is A B B  $\Gamma$  as the sign of simile in this structure is not one, but two: *yomon* (bad) and *qopog`on* (barking). That's why simile with such structure must be defined as complicated simile.

In complex simile alike is compared several times. The following couplet can be example for this:

Kelgusi ul sarvi siymınbar guli serobdek

Kim, tanimda har zamon titrar ko`ngil siymobdek . [12, 263]

Some lexical units used in the verse are not in use in the modern Uzbek language. To begin with, we will try to explain their lexical meaning. Persian word *siymınbar* means silver body and in classical literature, it is used as *oq badan, oppoq, go`zal* (white body, beautiful) in a figurative meaning. The poet used this word in his poem in figurative meaning. The word *Siymınbar* has also such form as *siymınbar* in classical literature. [10, 558]. Now, here is the definition of the couplet: "When she, that is, a beautiful mistress with a white body comes like

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHLI (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

watery flower, my body starts shivering like quicksilver.”

It should be noted that in the first line A – *ul* (she) is alike and it means a mistress. In the same line, she is compared to Б – *sarv, siyminbar, gul* (a beautiful white body, flower). It can be understood that in order to characterize alike, the poet used three comparable. So, to define the structure of simile in this line, the formula A Б Б Б Б Г must be used. The elements such as Б – *-dek* (like), Г – *serob* (watery) are used as elements of complex simile.

In his works Alisher Navoi, particularly, in his love poems, in order to depict a mistress' beauty, he widely uses A Б Б ... Б Г formula of comparison. It will not be a mistake if we note that such structure of simile became a basis for the poet for a complete, accurate and impressive depiction of inner and outer beauty of a mistress.

According to the results of the structural-composition analysis of simile in Alisher Navoi's poetic works, we can conclude that his poems have a distinctive feature using two different types of simile, that is, complete and incomplete simile according to the participation of elements of simile, based on the usage of register of simile, structures like A (alike) and Б (comparable) used more than other structures. The reason for the wide use of such formula can be explained as follows: one of the requirements of the poem implies that the poet tried to follow the feature of diminutiveness in the poem and is not surprising if the poet is motivated to make extensive use of these types of simile for the need of diminutiveness of meaning in the poem. The poet understood that in order to create original, unique *tashbih* (simile) with high aesthetic value it is necessary to use such structures of comparison.

## References:

1. (2016). *Abu Nasr Farabi. Fozil odamlar shahri.* (p.320). Tashkent: Yangi asr avlodi.
2. (2004). *Aristotele. Poetics.* (p.194). Tashkent: Yangi asr avlodi.
3. Yoqubbekova, M. (2005). *O'zbek halq qo'shiqlari lingvopoetikasi.* (p.161). Tashkent: Fan.
4. Ishoqov, Yo. (2006). *So'z san'ati.* (p.319). Tashkent: Zarqalam.
5. Yo'ldoshev, M. (2006). *Badiiy matn va uning lingvopoetik tahlili asoslari.* (p.76). Tashkent: Fan.
6. Mamajonov, Z. (2017). *O'xshatish asosidagi she'riy san'atlarning nazariy tavsifi va tasnifi:* Diss. Thesis (PhD). (p.48). Tashkent.
7. Mahmudov, N., & Xudoyberganova, D. (2013). *O'zbek tili o'xshatishlarining izohli lug'ati.* (p.320). Tashkent: Ma'naviyat.
8. Mikhnyuk, K. (2011). Vzaimosvjazi kategorij sravnenija i ocenki. *Jaroslavskij pedagogicheskij vestnik*, № 1, pp. 129-133.
9. Mukarramov, M. (1976). *O'zbek tilida o'qish.* (p.134). Tashkent: Fan.
10. (1972). *Navoiy asarlari lug'ati.* (p.791). Tashkent: Adabiyot va san'at.
11. (1988). Navoiy. G'aroyib US-sig'ar. *Xazoyin ul-maoniy. Collection of finished works.* 20 volumes. (Prepared for publication by Hamid Sulaymon, editor Porso Shamsiev). Tashkent: Fan, Volume 3, p. 613.
12. (1991). Navoiy. Hayratul-Abror. / Xamsa. – Tashkent: Fan Navoiy. Xajratul-abror. / Hamsa.. (Prepared for publication by Hamid Sulaymon, editor Porso Shamsiev).–Tashkent: Fan, Volume 7, p. 613
13. (2006). Fitrat. Adabiyot qoidalari. *Selected works.* V volumes.- Tashkent: Ma'naviyat, pp. 11-88.
14. Hojiahmedov, A. (1998). *She'riy san'atlar va mumtoz qofiya.* (p.107). Tashkent: Sharq.
15. (1981). *Husayniy Atulloh. Badoyi-us-sanoyi.* (Translated from Persian by Alibek Rustamov). (p.400). Tashkent: Literature and art.