

Article

The Place of Means of Artistic Image in Zavki's Poetry: The Linguopoetic Significance of Similarities

Gulbakhor Kushakova*¹

1. Kokand State Pedagogical Institute, Uzbekistan

* Correspondence: qgulbaxor@mail.ru

Abstract: The active use of artistic and stylistic means is considered one of the important features of Zavki's work. In the poet's artistic heritage it is clearly seen that such means, serving to further expand the sphere of meaning and figurative expression of thought and image, increased the significance of the artistic text. In particular, Zavki's works contain beautiful and unique examples of simile, animation and attribution. In terms of its most frequent use in the artistic text, especially in classical works of art, the art of simile takes a special lead. This article reveals the linguopoetic significance of similes in Zavqi's poetry.

Keywords: Artistic Speech, Classical Literature, Figurative Image, Simile, Traditional And Individual, Phytonyms, Authenticity And Metaphor

1. Introduction

A simile is used in artistic speech to figuratively describe events, increase the expressiveness of speech, and briefly and figuratively express the character, property, and appearance of something[1]. As is known, simile is an object of study in both literary studies and linguistics. From the point of view of literary studies, it is studied as a type of trope, its methods of expression, and its structural composition[2], while linguists study it as a structural component of a sentence[13], in general, as a linguistic fact. The ideas of M.I.Chermisina, M.Mukarramov, N.Mahmudov, and G.Kobuljonova about the internal structure of metaphorical devices and the means of analogy, which are different from and similar to metaphorical ones (Potebnya A.A.), are noteworthy[4].

It should be noted that traditional similes do not have the properties of imagery and expressiveness. "The linguopoetic basis of any simile is the standard of simile. The originality of the simile arises from the originality of the standard of simile" [9.16]. Similes arise between different objects:

- a. Between animate and inanimate objects;
- b. Between situations;
- c. Between natural phenomena and the human psyche;
- d. Between the signs of objects in revealing human character.

Similes in a poetic work may be connected with the general idea, composition of the poem, or they may not be related to the general idea of the poem, but may be connected with some details, images, or situations in it. In the first case, the simile serves to reveal the general basic idea of the poem, while in the second case, it reflects the detail, image, or situation more vividly and exaggerates it, realizing the author's goal in using these elements[11].

Citation: Kushakova, G. The Place of Means of Artistic Image in Zavki's Poetry: The Linguopoetic Significance of Similarities. Pindus Journal of Culture Literature and ELT 2025, 5(2), 53-57.

Received: 10th Jan 2025Revised: 20th Jan 2025Accepted: 1st Feb 2025Published: 4th Feb 2025

Copyright: © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

Literature Review

Similes can appear in poetic speech in various forms, such as with the participation of more than one means of simile, with several instances of the standard of simile, in an expanded form, and in the structure of simile-related clauses. It should be noted that simile is a very important mental operation in the process of perceiving the world, and we can see its action in personification and reification [7.12]. It serves to embody the person, object, or concept being described more clearly and attractively in the eyes of the reader, and allows the spiritual image of the symbols of the work to be more vividly revealed, and therefore, the poet's idea to be fully conveyed to the reader's mind [8.14]. Also, similes in a literary text are distinguished from real and figurative. In this case, if concrete and real objects are chosen for simile, then real, abstract concepts are considered as means of simile, then figurative similes are considered [10].

The function of similes, "based on the similarity between two things or events, to express the sign, essence of the other through one of them more fully, more concretely, more exaggeratedly" [6.79], is of particular importance in the decoration of the language of fiction. This is especially important in ensuring the accuracy and figurativeness of the image in classical literary texts. Four elements, known as the subject of simile, the standard of simile, the basis of simile, and the formal indicators of simile, ensure the expression of the simile relationship in language. Some sources emphasize its occurrence with the participation of three elements [12.27], and it is expressed that the content of simile is made up of simile, simile and resemblance.

The authors of "Explanatory Dictionary of Uzbek Language Similes" note that "similes arise as a product of a specific figurative way of thinking, therefore they always have artistic and aesthetic value in speech, serve to ensure the emotional and expressiveness, and impact of speech" [15]. The specific similes of each nation are explained by the diversity of their mentality, religious and worldly views, and the region and conditions of their residence. In general, similes are valuable for their ability to give a literary text visuality, accuracy, impact, and imagery. In a literary text, traditional (often repeated) and private-authorial similes are distinguished from each other, and the effective use of both of them depends on the artistic skill of the writer-poet [13].

2. Materials and Methods

The methodology for this study is based on a qualitative analysis of the poetic language used in Zavqi's works, focusing on the linguopoetic significance of similes. The research relies on a close reading approach to examine how similes contribute to the poet's artistic style and thematic expression. By drawing on principles of literary and linguistic analysis, the study identifies and categorizes similes based on their structural elements, including the subject, standard, basis, and formal indicators of comparison. A comparative method is employed to analyze traditional and authorial similes, exploring their role in enriching the poetic imagery and enhancing the emotional impact of the text. The study also integrates elements of discourse analysis to assess how similes shape reader perception and contribute to the broader aesthetic framework of Zavqi's poetry. Data for the analysis is derived from Zavqi's collection *Ajab Zamona*, with specific verses examined to illustrate different types of similes, including those involving natural elements, human characteristics, and abstract concepts. Additionally, references to classical literary traditions and linguistic conventions provide a contextual foundation for understanding the evolution of simile usage in Uzbek poetry. By synthesizing findings from literary criticism and linguistic theories, the methodology ensures a holistic evaluation of Zavqi's stylistic techniques. This approach not only highlights the richness of similes in classical Uzbek literature but also underscores their significance in constructing the poet's unique linguistic identity, thus contributing to a deeper appreciation of his literary heritage.

3. Results

Original forms of similes are also created in Zavqi's work. Most of these similes are related to truthfulness, patriotism, nationalism, as well as beautiful morality, Islamic upbringing, etc., and are expressed through vivid images. The examples used to reveal the linguopoetic significance of similes in the poet's work are taken from the poet's book "Ajab zamona" [10].

Like his contemporary poets, Zavqi also used phytonyms to describe the beauty of his beloved in his literary texts. It is known that "in classical poetry, the criteria of beauty were formed on the basis of comparing the beloved's face to a flower, her figure to a cypress tree, her lips to a bud, a pistachio, her hair to a hyacinth, her cheeks to a tulip, her eyes to an almond, her eyelashes to a grass, and her teeth to a pearl. These similes, of course, are based on a certain motivation, on the associative connection of semes that fall into the lexical-semantic field of lexemes" [14]. Traditional comparisons widely used in classical literary works, such as lips - bud, face (oraz) - flower, figure - cypress, hair - hyacinth, occupy a significant place in the poet's work.

For example,

Gulshani husni latofat ichra topg'on parvarish

Orazi gul, qomati sarvi ravonim qaydadur? (Ajab zamona, 19)

Or

Jamoling rang-barang tobish qilur gulshan aro, vahkim,

Soching sunbul, xating rayhon, yuzing ra'no qilib o'tdung (Ajab zamona, 30)

In ghazals, it is typical of classical literary traditions to compare the beautiful face of the beloved to various flowers, her erect and graceful figure to a cypress tree, and her long and flowing hair to a sunflower. However, each poet tries to find and use traditional similes in his work, to reflect their image more vividly with other linguistic lines. In the above verses of Zavqi, one can also see that traditional similes are combined with more beautiful images. In addition, with the help of phytonyms, the poet beautifully described not only the face, height, and hair of the beloved, but also her eyes, and creates a meaningful expression by comparing her beautiful lips to a precious stone:

Labi la'l-u, ko'zi nargis, qadi sarvu sanavbardur,

Jami mahliqolar ichra oshubi jahon kelsun (Ajab zamona, 46).

It is also evident in the poet's work, especially in his ghazals, that the names of sweets are actively used to describe his beloved. In this, the poet appropriately uses the names of sweet foods such as sugar, halva, honey and pashmak to clarify the beauty and loveliness of his beloved:

O'zlari shakkarfurush-u, **so'zlari shakkarshikan,**

Lablari halvoi pashmak no'shjonim qaydadur? (Ajab zamona, 19.)

or

Lablari shaxdu shakardur, so'zlari kandu asal,

Barcha maxvashlar yetolmay vasliga giryon ekan (Ajab zamona, 48).

In the verses, the lover, whose words are as sweet as sugar and whose lips are as juicy as halva, pashmak is undoubtedly described as the owner of all sweets, that is, beauties, the sugar merchant.

4. Discussion

It is known that in the Uzbek language, the suffix -day is widely used as a formal indicator of simile, while its phonetic variant -dek is used relatively rarely [3.19]. In scientific sources, means of expressing simile can be: affixes (such as -day, -dek, -simon, -ona, -noma, -omuz, -larcha), lexical means (such as, like, yanglig', xuddi, gu'yo, bamisoli, misli, shakl, holat, barobar), and simile suffixes (such as sifat, qomat, nusxa, rang, bashara, taklit) [2.204]. In the creative arts, suffixes such as -dek, -day -sifat, lexical means such as misli, monand, yanglig' are active formal indicators of simile. Let us consider this through the following examples:

a) Similes expressed with the formal indicator - *dek*:

Tavba deb, Zavqiy yaqongni ushla, bo'lg'il ehtiyot
Ajdahodek komini ochganda yalmog'uzlar. (Ajab zamona, 110)

These verses of the poet reflect the image of social life in his time, and he likens the dishonest officials who oppressed the people and robbed the poor, the corrupt judges, and the usurious rich to ravenous dragons who devour the people.

b) Similes expressed with the formal marker -*day*:

Kechalar uyqu buzib bezor qildi pashshalar,
Nish urib jarrohday, bemor qildi pashshalar. (Ajab zamona, 112)

The metaphorical meaning is also clearly reflected in a verse taken from Zavqi's satirical poem "Flies." Those who do not enlighten the common people are compared to a surgeon who stings and torments a person, using the metaphor of flies.

c) *yanglig'* similes expressed by the formal indicator:

G'aribu bekasu bechora behad,
Bamisli **dol yanglig'** ham bo'lib qad. (Ajab zamona, 98)

In this verse, the poet skillfully uses the shape of the letter "dol" in the Arabic alphabet to reflect the stooped stature and strange appearance of his contemporaries.

d) *misli* similes expressed by the formal indicator:

Damodam **misli Yusuf** solding xusningni xaridora,
Muhabbat ahlig'a bozor aro savdo qilib o'ttung. (Ajab zamona, 30)

Yusuf, one of the previous names, is known as the personification of beauty and unrivaled elegance. Knowing this, the poet describes the beauty of his beloved by comparing it to the beauty of Yusuf and writes about how, like Yusuf, he displays her beauty to her lovers and inflames them.

e) Saning hajringda, ey jonim, qaroru toqatim qolmay,

Bo'lub yodingda, ey maxvash, yuzim **misli xazon**, kelsun. (Ajab zamona, 46)

In this, the broken face of the lover, who has lost his patience during the journey of love and has fallen into a miserable situation, takes on the appearance of a melancholy. The fact that the metaphor of melancholy represents the feelings of sadness and anxiety is even more vividly reflected in this verse.

f) *kabi* similes expressed by the formal indicator:

Man kabi hech kim jahonda oshiqi zor o'lmasun,
Bir paripaykar g'amida diydaxunbor o'lmasun. (Ajab zamona, 42)

The poet does not like to be oppressed by anyone as much as he is, and he avoids being oppressed by anyone like himself, and he avoids being sad.

g) Yor orazining ishqida **Majnun kabi** yig'lab,

Gul yuzlari shavqida gulistona yetushtuk. (Ajab zamona, 27)

In this verse, Majnun's devotion to love and his longing for his beloved's return are also transmitted to the lyrical hero, that is, the lover likens his longing for his beloved's return and his weeping to Majnun's situation, and he artistically describes how he finally reaches the flower garden where the beloved's face is shining.

Usually, when one object-state is to be likened to another not according to a specific sign, but as a whole, completely, exactly, the basis of the analogy is not directly expressed. In such cases, the verb to liken is often used as a formal indicator of the analogy. The use of this verb clearly indicates the presence of the means of analogy in artistic speech.

h) Zavki's [15]

Xalq oni akosin **o'xshaturlar**,
Og'zin tuvak, burnini sumakka. (Ajab zamona, 104)

This is how the image is created and the content of the literary text is further clarified. This line belongs to the poet's satirical poem, and it skillfully expresses the fact that the appearance of those who have an ugly heart and an unclean conscience can arouse a bad mood in the people.

As noted, the flower simile is considered a leading metaphor in Uzbek classical literature. This lexeme also participates in the emergence of many similes in Zavqi's work: Husni zebo, og'zi g'uncha, qomati shamshod – gul. (Ajab zamona, 82)

In this, the poet described all aspects of the beauty of his beloved through the semantic properties of the **flower** metaphor.

5. Conclusion

In conclusion, the feature of similes, which compare two things or concepts according to the real or figurative relationship between them, is of particular artistic significance in the Zavqi creativity. Also, in the poet's creative texts related to classical genres, the person, object or concept being described through similes is more clearly and attractively embodied in the eyes of the reader, the spiritual image of the symbols of the work is more vividly revealed, and therefore, the poet's idea is fully conveyed to the reader's mind. It can be clearly seen that the likening of the lover's limbs to specific objects, namely, her lips to a bud, her face to a red rose, her height to a cypress, and her hair to a sunflower, served to further clarify the poet's artistic goal. Furthermore, it is noteworthy that in Zavqi's poetry, the lover's oriental behavior, Uzbek accent, and charming gaze are depicted with touching images and expressions that remain imprinted in the reader's heart and mind.

REFERENCES

- [1] H. Udovichenko, "Basic Approaches to the Study of Simile in Linguistics," BBK 81я43 H22, p. 327.
- [2] N. Kirvalidze, "Three-Dimensional World of Similes in English Fictional Writing," *Sino-US English Teaching*, vol. 11, no. 1, pp. 25–39, 2014.
- [3] K. G. Muxiddinova, "The Scientific and Research Provisions of Scientific Research," *Modern Scientific*, 2020.
- [4] S. I. Mustafakulov, N. Muradullayev, and O. Raximberdiyev, "Uzbekistan on the Way to Third Renaissance: Harmony of Ethnocultural, Historical, and Economic Aspects," *Academia.edu*, 2021.
- [5] M. S. Kurbonaliev, "The Structure and the Features of 'Tazkirat-Ush-Shuara' Mutribi Samarkandi," *Theoretical & Applied Science*, 2020. [Online]. Available: elibrary.ru.
- [6] T. Boboyev, *Poetry Science Education*, Tashkent: O'qituvchi, 1996.
- [7] J. Lapasov, *Artistic Text and Linguistic Analysis*, Tashkent: O'qituvchi, 1995.
- [8] N. Mahmudov and D. Xudoyberganova, *Explanatory Dictionary of Uzbek Language Similes*, Tashkent: Ma'naviyat, 2013.
- [9] Z. Marufova, "Verbalization of the Concept of 'Beauty' in Classical Literary Texts," Ph.D. dissertation, Fergana, 2022.
- [10] N. To'lanova, "Linguistic and Stylistic Analysis of Artistic Techniques in Modern Uzbek Poetry," Ph.D. dissertation abstract, Tashkent, 2008.
- [11] M. Qurbonova and M. Yo'ldoshev, *Text Linguistics*, Tashkent: Universitet, 2014.
- [12] F. F. Usmanov, "Linguocultural Study of Similes in the Uzbek Language," Ph.D. dissertation abstract, Tashkent, 2020.
- [13] A. Hojiahmedov, *The Elegance of Classical Poetics*, Tashkent: Sharq, 1999.
- [14] M. Yo'ldoshev, "Cholpon's Linguistic Mastery," Ph.D. dissertation abstract, Tashkent, 2000.
- [15] Zavqiy, *Strange Times*, Tashkent: Sharq, 2003, p. 176.