

Linguistic and Cultural Features of Similes Involving Quantity Etalons in Alisher Navoi's "Farhad And Shirin"

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Abstract: This article examines the linguistic and cultural characteristics of similes in Alisher Navoi's epic Farhad and Shirin, focusing on the role of quantity etalons. Simile constructions are analyzed from semantic, syntactic, and stylistic perspectives, with emphasis on their sensory-based types (vision, hearing, smell, taste, touch) and the expression of quantity (e.g., "ashkdek," "bir necha"). Quantity etalons serve to specify volume, number, or degree within similes, enhancing their expressiveness. The study elucidates the interplay between language and culture, underscoring the significance of similes and quantity etalons in linguistic and cultural studies.

Keywords: Simile, quantity etalons, linguistic-cultural features, Alisher Navoi, Farhad and Shirin, semantics, stylistics, culture, cognitive linguistics.

Introduction: In linguistics, similes are pivotal in revealing the expressive and aesthetic potential of language, reflecting national worldviews and cultural values (Humboldt, 1984). Alisher Navoi's Farhad and Shirin, part of his Khamsa collection, serves as a rich source for analyzing the linguistic and cultural dimensions of similes and their use of quantity etalons. This study aims to classify the similes in Farhad and Shirin, identify the role of quantity etalons, and highlight their significance in linguistic and cultural contexts. Its scholarly importance lies in uncovering the expressive capabilities of the Uzbek language, analyzing Eastern literary traditions, and exploring the cognitive role of similes and quantity etalons.

Theoretical Framework

Similes, as figurative devices, are extensively studied in linguistics for their role in metaphorical expression. Aristotle defined similes as "comparing one thing to another through likeness" (Aristotle, 2004, p. 1356b). Humboldt viewed language as an expression of national identity, emphasizing its cultural context (Humboldt, 1984, p. 67). The Sapir-Whorf hypothesis

underscores language's role in shaping worldview (Whorf, 1956, p. 134).

In cognitive linguistics, Lakoff and Johnson interpret similes and metaphors as cognitive processes, highlighting their static and dynamic nature (Lakoff & Johnson, 1980, p. 5). MacArthur distinguishes between direct (e.g., "she is as beautiful as a flower") and indirect similes (e.g., "our relationship is as complex as a journey") from a pragmatic perspective (MacArthur, 2005, p. 234). Surovtsev and Syrov (2015) emphasize the cognitive role of metaphors in cultural production (p. 130).

In Uzbek linguistics, similes have been explored by Kongurov (1987), Mukarramov (1976), and Xudoyberganova (1989). Kongurov analyzes their syntactic and stylistic features (Kongurov, 1977, p. 45), Mukarramov examines morphological aspects (Mukarramov, 1976, p. 88), and Xudoyberganova focuses on semantic and stylistic dimensions (Xudoyberganova, 1989, p. 127).

The concept of quantity is central to similes, specifying volume, number, or degree. The Uzbek term "miqdor"

derives from the Arabic “قَدْر” (qadr), meaning volume or number (Wiktionary, 2023). In Uzbek, “miqdor” is defined as “the amount or number of measurable or countable entities” (Hojiyev et al., 2001, p. 336). In English, “quantity” is a formal term used with both countable and uncountable nouns (Cambridge Dictionary, 2023).

METHODOLOGY

The study employs semantic, syntactic, and stylistic analysis to examine similes in Farhad and Shirin. Sensory-based similes are classified, and quantity etalons (e.g., “ashkdek,” “bir necha”) are analyzed within their linguistic and cultural contexts. Data were sourced from Navoi’s 1987 and 2020 editions.

RESULTS AND DISCUSSION

1. Sensory-Based Similes and Quantity Etalons

Similes in Farhad and Shirin are grounded in the five senses (vision, hearing, smell, taste, touch), with quantity etalons enhancing their precision.

2. Vision-Based Simile

Alarg’a oshkoro-yu nihoni,
Ko’z ichra ashkdek asratqil oni (Navoiy, 1987, p. 124).
The term “ashkdek” (like tears) denotes the small volume of tears, emphasizing the subtlety of love and suffering. The quantity etalon enhances vividness (De Mendoza Ibáñez & Cervel, 2023, p. 103541).

3. Hearing-Based Simile

Choparda quyrug’in aylab alam ul,
Qulog’idek ayog’din-bosh qalam ul (Navoiy, 1987, p. 156).
“Qulog’idek” (like an ear) conveys the character’s inner turmoil, with quantity expressed as an indefinite yet perceptible degree (Jones & Love, 2006, p. 196).

4. Smell-Based Simile

Solib majmarga tun udi qamori,
O’ti xurshid ulub, anjum-sharori (Navoiy, 1987, p. 89).
“Tun udi” (night-scented oud) implies an infinite quantity, enriching Eastern aesthetic traditions (Surovtsev & Syrov, 2015, p. 130).

5. Taste-Based Simile

Tuzub bazm ul kecha ham komu nokom,
Ichib achchiqqa-achchiq bir necha jom (Navoiy, 1987, p. 178).
“Bir necha jom” (several cups) denotes an indefinite

but significant quantity, while “achchiqqa-achchiq” (bitterly bitter) emphasizes repetitive intensity (Rundell & Fox, 2007, p. 1422).

6. Touch-Based Simile

Ichinda sham o’tluq joni ma’yus,
Teri birla so’ngok andoqki fonus (Navoiy, 1987, p. 202).
“Teri birla so’ngok” (skin and bone like a lantern) conveys a small volume, symbolizing fading hope (Elzinga, 2005, p. 757).

Additional Similes and Quantity Etalons

Example 1:

Navoiy, xomadek tortib uzun til,
Ne dersen, oxir o’z haddingni bilgil (Navoiy, 1987, p. 98).
“Xomadek” (like a pen) symbolizes creativity, with “uzun til” (long tongue) indicating an expansive quantity of speech (Shomaqsudov et al., 1983, p. 248).

Example 2:

Muanbar zulfidek kam soya bo’lg’ay (Navoiy, 1987, p. 132).
“Zulfidek” (like hair) reflects delicacy, and “kam soya” (little shadow) denotes a minimal quantity, enhancing imagery (Xudoyberganova, 2015, p. 41).

Example 3:

Malakdek zikr ila ko’nglin to’q aylab (Navoiy, 1987, p. 165).
“Malakdek” (like an angel) signifies spiritual purity, with “to’q” (full) indicating a high degree of fulfillment (Ricoeur, 1977, p. 216).

Example 4:

Falak yanglig’ biyik hikmat bu bo’lg’ay!
Quyosh yanglig’ arig’ niyat bu bo’lg’ay (Navoiy, 1987, p. 187).
“Yanglig’” (like) denotes boundless quantity, emphasizing cosmic grandeur (Kongurov, 1977, p. 45).

Linguistic-Cultural Significance of Quantity Etalons

Quantity etalons (“ashkdek,” “bir necha,” “yanglig’”) specify volume, number, or degree in similes. In Uzbek, “miqdor” applies broadly to countable and uncountable entities (Hojiyev et al., 2001, p. 336). Navoi’s similes reflect Eastern cultural aesthetics, as seen in the use of oud in smell-based similes (Xudoyberganova, 2015, p. 41).

Table 1: Quantity Etalons in Similes

Simile	Quantity Etalon	Meaning	Linguistic-Cultural Feature
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<i>Ashkdek</i>	<i>Small volume</i>	<i>Subtlety</i>	<i>Delicate nature of love and suffering</i>
<i>Bir necha</i>	<i>Indefinite quantity</i>	<i>Notable degree</i>	<i>Repetitive intensity of inner turmoil</i>
<i>Quyosh\oy Yanglig‘</i>	<i>Boundless volume</i>	<i>Grandeur</i>	<i>Eastern cosmology and purity</i>

Cultural and Linguistic Features

Navoi's similes embody Uzbek cultural and philosophical values. For instance, smell-based similes using oud reflect Eastern traditions (Xudoyberganova, 2015, p. 41). Ricoeur describes metaphors as tools for reimagining reality (Ricoeur, 1977, p. 216), a concept Navoi's similes exemplify.

Navoi's similes employ quantity etalons to articulate the depth and scope of emotions. "Ashkdek" conveys subtlety, "bir necha" indicates significant quantity, and "yanglig'" suggests infinity. These etalons enhance the expressiveness of Uzbek and reflect Eastern literary traditions.

CONCLUSION

The similes in Farhad and Shirin illuminate the linguistic and cultural richness of the Uzbek language and Eastern literary traditions. Quantity etalons enhance the vividness and precision of similes, revealing the cognitive and cultural potential of language. This study underscores the importance of similes and quantity etalons in linguistic research.

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