

# Linguopoetic Features Of Some Examples Of The Art Of Simile In The Tragedy “Mirzo Ulugbek”

Ikramova Muhtaram

Senior lecturer at the Department of Philology at Namangan State Pedagogical Institute, PhD, Uzbekistan

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**Abstract:** The article presents a semantic, functional, and stylistic analysis of certain similes in Maqsud Shayxzoda’s tragedy “Mirzo Ulugbek”.

**Keywords:** Dramatic work, tragedy, speech, artistic quality, figurative devices, comparison, simile (tashbeh), tashbehi muyaqqad (indefinite simile).

**Introduction:** Speech and action are the foundation of dramatic works. The theme and idea of a work are revealed through the speech of its artistic characters. Therefore, in dramatic works, especially in stage plays written in verse, special attention is paid to the speech of the characters; by means of artistic devices, their speech is endowed with concise meaning, charm, melodiousness, and musicality, and is artistically refined.

## METHODOLOGY

In artistic discourse, including dramatic works, the means that express literariness and imagery are referred to in scholarly sources by various terms such as badiiy tasvir vositalari (artistic expressive means) [1], transfers, tropes [2], stylistic figures // syntactic-stylistic figures [3], and she’riy san’atlar (poetic devices) [2], and they are divided into several types from a semantic and functional point of view. In this study, drawing on the theories of scholars such as T. Boboev and M. Yuldashev [4], we employed methods such as analysis, synthesis, and classification within an anthropocentric theoretical framework.

## RESULTS AND DISCUSSION

In the tragedy “Mirzo Ulugbek”, Maqsud Shayxzoda makes appropriate and effective use of more than twenty artistic devices such as metaphor, simile, personification, epithet, parallelism, gradation, periphrasis, hyperbole, irony, and sarcasm. In particular, the author actively employs simile as an artistic expressive means.

Simile is an artistic device based on depicting the object

of description more vividly and emphatically by comparing it to something else, relying on common features and qualities shared by the things or phenomena being compared [5:375]. In literary studies, simile is also referred to as the art of tashbeh.

The act of likening or comparing two things and concepts, actions or states, and the like is called the art of tashbeh. It is one of the ancient devices widely used in literature, especially in poetry. The emergence of tashbeh is based on the similarity between two things, concepts, two actions or states [5:319].

Simile is used in all components of a literary work: in the depiction of portrait, inner emotional experience, speech characteristics, landscape, and character portrayal [6:4]. The analysis of Maqsud Shayxzoda’s tragedy “Mirzo Ulugbek” clearly confirms this interpretation.

The author, in connection with the central character Mirzo Ulug’bek, expresses the depiction of nature—the image of the heavens—through similes with a unique artistic quality.

Maqsud Shayxzoda depicts the image of the sky in Act I of the tragedy through the speech of the Third Guard as follows:

Shu zangori ko’kni degin yalanglik o’tloq.

Mana senga misol uchun, bir to’da yulduz,

Fahming yetsa, uni bilgin bir suruv qo’y deb.

Mana deylik o’sha bulut...

Lekin asli-chi,

Yaylovdagi tog' tizmasin qorli sirtlari,  
Fahming yetsa, sen chaqmoqni hassa deb bilgin.  
Qo'ychivon oy – o'dag'aylab urar tog'larga.  
Yomg'ir – osmon qo'ylarining tabarruk suti.  
Qorlar esa qo'ylardan to'kilgan junlar. [7:7–8]

The art of tashbeh (simile) is realized through four components: *mushabbih* (the compared object), *mushabbihun bih* (the object to which it is compared), *wajhi shabah* (the ground of similarity), and *wositai tashbih* (the comparative marker). Depending on how these elements are used, several types of tashbeh are distinguished. A simile that contains both *mushabbih* and *mushabbihun bih* is considered *tashbehi muyaqqad* (an implicit/indeterminate simile). The examples above are precisely of the *tashbehi muyaqqad* type.

The writer's mastery lies in the fact that he depicts the sky with unique similes in harmony with the guard's profession, worldview, and mental universe. The guard is a person who protects the homeland and does not possess celestial knowledge, yet he has an image of the king and scholar Ulugbek. Therefore, the author makes the guard speak in a manner characteristic of the astronomer-scholar Ulugbek, while describing the sky in terms fitting the guard's way of thinking: he likens the spring sky to a pasture, the stars to a flock of sheep, the clouds to the snowy ridges of mountains, lightning to the shepherd's staff, and the moon to the head shepherd driving the flock. On the basis of the art of tashbeh, he draws a unified image of the heavens and the pasture, as if the shepherd were driving the sheep and the "shepherd-moon" were leading the stars toward a single goal. From the context it becomes clear that the moon is Ulugbek, and the stars are his disciples.

Another point is that in the passages where the images of the sky and the palace are given in harmony, the author, in creating the similes, also skillfully employs the art of *tanosub* (semantic correspondence) by using words belonging to a single semantic field: *samo*, *ko'k* (sky), *yulduz* (star), *oy* (moon), *yomg'ir* (rain), *chaqmoq* (lightning), *qor* (snow); *o'tloq* (meadow), *qo'y*, *poda*, *suruv* (sheep, herd, flock), *jun* (wool), *qo'ychivon* (shepherd).

There is also wisdom and logic embodied in the author's likening of lightning to a staff: the staff of the shepherd-moon is the staff of justice in the hand of King Ulugbek. Just as a shepherd governs the flock with his staff, the scholar and ruler Ulugbek governs the heavens—that is, the state.

In the final lines, the author likens rain to sacred milk. Through an individual occasionalism, the writer

harmoniously depicts the similarity between the sound of milking (the rhythmic, splashing noise) and the action of heavy, pouring rain, and by means of the "rain–milk" simile hints that rain is a blessed source of abundance for Mother Earth. In the next line, he compares snow to a sheep's wool. In the same of white wool, the author, in line with the similarity of signs, conveys the meaning of a bright future.

From the analysis it becomes clear that the guard was once a shepherd; the author, by making him speak in a way consistent with his profession and intellectual level through these similes, succeeds in clarifying Ulugbek's philosophy. This paradigm of similes can be represented as follows:

- *samo* (sky) → *o'tloq* (pasture) → *saroy* (palace)
- *cho'pon* (shepherd) → *oy* (moon) → *Ulug'bek*
- *chaqmoq* (lightning) → *hasa* (staff) → staff of justice
- *bulut* (cloud) → *qorli cho'qqi* (snowy peak) → the dignity befitting King Ulugbek
- *yomg'ir* (rain) → *sut* (milk) → abundance
- *qor* (snow) → *jun* (wool) → bright future.

The playwright also depicts, in a popular national style and through simile in the guard's speech, that Ulugbek is the master and sovereign of both the palace and the celestial sciences.

Creating philosophy and logic by depicting nature and society in harmony is a characteristic feature of the writer Shayxzoda.

In the subsequent lines, the author further expresses the image of the moon in the same guard's speech through even more original similes: he describes with unique artistry how the *xumpar* (moon) sometimes throws its cloak over its shoulders and wanders carelessly, sometimes disappears and curls up quietly in its tent, and sometimes, shamelessly, like a forty-day-old baby in just a shirt, laughs boisterously, disturbing the silence with riotous joy [7:8].

Throughout Act I of the tragedy, Maqsud Shayxzoda brings three guards into dialogue and, through their speech, manages to reveal more vividly the qualities characteristic of Ulugbek as king and scholar:

#### First Guard

Oy deganing, ya'ni barcha yulduzga rais.

Ya'ni, ulug' jahongirga yulduz bo'ladi.

Sohibqiron Temurbekning yulduzi... [7:9]

The moon, that is, is the leader of all the stars.

That is, it becomes a star to the great world-conqueror.

The star of Sahibqiron Temurbek... [7:9]

Through simile, the author depicts the historical palace atmosphere appropriate to the stage with powerful, weighty tones:

moon → leader → Amir Temur + stars → members of the court.

By means of the lexemes moon and stars, the author alludes to the past and, in the guard's speech, to the great world conqueror who built Samarkand; at the same time, he succeeds in depicting the phenomena of nature and society in harmony, stating that "the moon, like Sahibqiron Temur, is mighty and the eternal ruler of the realm of stars."

Maqsd Shayxzoda unites the characters of the play around the figure of king and scholar Ulugbek and reveals him through their speech. Significantly, every character in Ulugbek's palace is knowledgeable in celestial science; the author makes them speak in a manner consistent with their past and profession, imbuing their words with a sage-like philosophy.

In artistic literature, the moon is often likened to a beautiful beloved, to the face or eyebrow of the beloved, to goodness, to a new day. Maqsd Shayxzoda, however, non-traditionally depicts the sky and the palace proportionally through similes.

In Scene 2 of Act I, the writer describes lunar features in Ulugbek's speech in an expressive manner befitting a king and scholar:

Welcome, O golden wanderer of the heavens!

Why is your back so bent — are you tired?

Oh, my dear, if a traveler who has walked

Far, far roads for thousands of years grows weary, it is no wonder! [7:10]

The author's use, in Ulugbek's speech, of semes such as "golden wanderer of the heavens" and "tireless traveler" with reference to the moon constitutes individual occasional units. In likening the moon to a golden wanderer, the mastery of Ulugbek's scholarly theories and philosophical reflections is manifested. In the context, the author hints that the moon's motion around the Earth along its orbit was thoroughly studied by Ulugbek. In the next sentence, the writer philosophically expresses concepts by comparing a lunar attribute to human qualities in Ulugbek's speech:

You, too, do not tire or grow weary, like human thought... [7:10]

In this simile, the author expresses the lexemes thought — moon in a philosophical-logical sense. The creator paints the image of the moon—Ulugbek in the same colours: through the simile with the seme "you traverse heavy, weighty paths thinking in a kingly and scholarly way like human thought, like my own, and you never

grow tired," he conveys the regal dignity characteristic of King Ulugbek. The author further substantiates these similes in Ulugbek's speech:

U-u-u... look how splendid your stations are,

No king has ever enjoyed such honour. [7:10]

By doubling the vowel u (assonance), the word artist expresses the meaning of remoteness — unattainable for any human hand — and the splendour of the palace atmosphere characteristic of the moon—King Ulugbek. In the next line, the author emphasizes in Ulugbek's speech that the moon is an even more noble ruler than himself, and that he will walk the paths it has trodden.

## CONCLUSION

In the similes polished with masterly, "shaykh-like" skill, we come to understand and feel the Ulugbek phenomenon even more deeply. Through the descriptive device of simile created in the speech of the guards and Ulugbek, Maqsd Shayxzoda makes the characters speak in a way that is consistent with their identity, psychology and status. In the drama, these sage-like similes serve to express artistic quality, emotional-expressive force, and a national, folk colour.

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