



“Similes In Navoi's Works: Artistic Imagery And Philosophical Depth”

 Azimbayeva Nargiza To'xtamuradovna

Senior Lecturer at the “Languages-1” Department of Oriental University,
Uzbekistan

OPEN ACCESS

SUBMITTED 31 July 2025

ACCEPTED 27 August 2025

PUBLISHED 29 September 2025

VOLUME Vol.05 Issue 09 2025

COPYRIGHT

© 2025 Original content from this work may be used under the terms
of the creative commons attributes 4.0 License.

Abstract: This article analyzes the artistic and philosophical features of similes (tashbih) used in Alisher Navoi's Khamsa. The study demonstrates that similes not only showcase the poet's literary mastery but also play a crucial role in expressing the psychological state, emotional experiences of the characters, and conveying deep philosophical ideas. Examples are drawn from Farhod and Shirin - highlighting Farhod's strength and Shirin's beauty; from Layli and Majnun - illustrating themes of love and separation; and from Hayrat ul-abror - relating to wisdom and enlightenment. The article scientifically explores the systematic and purposeful use of similes in Navoi's works and their contribution to the overall ideological and artistic structure of the texts.

Keywords: Alisher Navoi, simile, tashbih, Khamsa, Farhod and Shirin, Layli and Majnun, Hayrat ul-abror, artistic imagery, philosophical meaning, image (character).

Introduction: Alisher Navoi's contribution to Uzbek literature is not simply a literary pinnacle, but a groundbreaking phenomenon in its own right. His poetic works are distinguished not only by the structural elegance of his ghazals and epics, but also by the richness of artistic imagery that vividly captures the enchanting power of language. Among the many literary techniques he employed, simile (tashbih) stands out as one of the most skillfully and effectively used.

Similes occupy a central place in Alisher Navoi's body of work, serving as one of the most essential elements of his poetic expression. Through a wide range of similes, he enriched his poetic imagery, imbuing his works with profound meaning and artistic charm. In Navoi's use of

simile, one finds not only depictions of external beauty but also a masterful expression of human emotions and philosophical ideas.

Alisher Navoi's *Khamsa* represents the pinnacle of his creative achievement, with the similes within it standing as vivid testimony to his poetic mastery. These similes serve not only to enhance the lyrical beauty of the epics but also to reveal the inner states, personalities, and underlying philosophical ideas of the characters. In *Khamsa*, Navoi's use of simile is far more than a mere play on words - it is a powerful tool for expressing his artistic and ideological intentions. Each simile contributes to unveiling the emotional depth, character traits, and philosophical essence of the epic's protagonists.

The similes in Navoi's works are not merely decorative elements - they fulfill several important functional roles:

Aesthetic Function:

Similes add beauty and charm to the work. The poet compares the beloved's appearance to the most exquisite elements of nature - such as the moon, the sun, flowers, and the nightingale - thereby enhancing the poetic imagery and emotional appeal.

Psychological Function:

Similes serve to uncover the emotional condition, perspective, and sentiments of the lyrical protagonist. For instance, the depiction of tears falling "like pearls" powerfully conveys the intensity of the lover's anguish and the significance of his sorrow.

Philosophical Function:

Navoi employs similes to express his mystical and philosophical ideas. He likens beauty to a divine light and the beloved's appearance to the path leading to ultimate Truth. This endows the similes with profound meaning and symbolic significance.

Navoi's similes possess a dual nature: on one hand, they rely on traditional literary conventions, while on the other, they create entirely new and unique symbols.

Traditionalism:

In Navoi's work, similes characteristic of classical Eastern literature, which have been formed over centuries, are widely used. For example, the beloved's face is often compared to the moon, the sun, or a flower, and their hair to the night, hyacinth, or amber (musk). These conventional comparisons frequently appear in Navoi's poetry. However, Navoi does not merely repeat these traditions; he breathes new meaning and nuance into them. For instance, instead of the simple simile "face like the moon," he creates

more vivid imagery such as "a fragrant tulip blooming in the garden like your moonlit face," which also conveys the beauty's influence on the surrounding environment.

Innovation:

Navoi did not limit himself to traditional similes but enriched them with new meanings. For example, in the epic *Farhod and Shirin*, the comparison of Farhod's labor and strength to a mountain rock vividly highlights his heroic qualities.

Similes found in Navoi's works can be categorized into several groups:

Similes with Natural Phenomena:

Navoi extensively used elements of nature for similes, often linking human emotions to natural events.

Flower and Nightingale: The flower symbolizes beauty and the beloved, while the nightingale represents the lover. Navoi employed this classic pair to express themes of love and the pain of separation.

Moon and Stars: The moon often symbolizes the beloved's face, and stars represent tears or beauty marks on the face. Lines such as "When I see your face more beautiful than the moon, the stars (tears) fall" illustrate the complexity and depth of his similes.

Mythological and Legendary Similes:

In the epic *Farhod and Shirin*, Farhod's hard work and strength are compared to Rustam, the legendary hero, while Shirin's beauty is likened to mythical queens. Additionally, Navoi draws on the characters from the story of Yusuf and Zulayho and the legend of Layli and Majnun as sources of similes.

Philosophical and Religious Similes:

Navoi employs religious and mystical symbols to express philosophical concepts and human perfection. For example, he compares beauty to a divine light and the beloved's appearance to the path leading to ultimate Truth.

Artistic Similes:

The poet is also skilled at creating unique and original similes. For instance, comparing tears to "pearls" or "gems" is a distinctive feature of his work.

It is possible to provide a broader analysis of similes with examples from "*Xamsa*".

"Farhod and Shirin"

Symbol of strength and endurance: Navoi does not depict Farhod's strength as ordinary human power. He compares him to a hero like Rustam, and his willpower to a force that can tear mountains apart. This further exaggerates Farhod's heroism and bravery.

"Farhod's strength is metaphorically compared to that of the legendary hero Rustam, renowned for his

extraordinary ability to cleave mountains. This simile, characteristic of epic heroism, serves to emphasize and amplify Farhod's physical power."

Description of Beauty: Shirin's beauty is portrayed through similes such as a face radiant like the moon, words sweet as sugar, and lips like a ruby. These images convey not only her external appearance but also reflect her spiritual dignity and inner worth.

"Her face is like the moon, her words like sugar, her lips like a ruby."

In this simile, Shirin's face is compared to the moon, her words to sugar, and her lips to a precious gemstone (ruby). This not only emphasizes Shirin's beauty but also reflects her dignity and value.

"Layli and Majnun"

The similes in the epic "Layli and Majnun" are primarily aimed at expressing love, sorrow, and the pain of separation.

Simile of Majnun's emotional state: Majnun changes so profoundly under the torment of love that he transcends ordinary human condition and becomes a symbol.

The struggle between love and reason: Majnun's departure from his rational state is depicted through similes such as breaking the chains of reason and diving into the sea of love. These similes illustrate how love liberates a person from the constraints of reason.

"Reason is depicted as chains that are broken, while love is compared to an infinite sea. This metaphor highlights how love liberates an individual from the confines of rational thought, fully immersing them in a different, transcendent reality."

The value of sorrow and comparison to tears: Majnun's tears shed in the torment of separation are not ordinary. Navoiy compares them to pearls of sorrow. This portrays Majnun's pain and suffering as precious and rare emotions. The tears shed in Majnun's grief are not merely drops of water.

"Each of my tears is a pearl of sorrow."

Majnun's every tear is compared to a pearl of sorrow (durri g'am). This simile expresses how precious and profound his pain and suffering are.

"Hayrat al-Abrar"

The similes in Hayrat al-Abrar are primarily aimed at conveying religious-philosophical and ethical ideas.

Symbol of wisdom and comparison to knowledge:

As this poem is philosophical in nature, its similes are primarily related to wisdom and enlightenment. For example, wisdom is compared to a shining pearl hidden in the depths of the sea. This imagery

emphasizes the great value of wisdom and its power to illuminate the human soul.

"A shining pearl of the sea of wisdom"

This simile conveys the idea that wisdom is a source of light that illuminates the human heart and guides it toward the right path.

The danger of desire:

Navoiy compares destructive human desires to darkness or a swamp, symbolizing how they lead a person astray from the righteous path. These similes serve as a warning against vices that drag individuals toward moral downfall.

"Beware of the swamp of desire, O heedless one"

This simile illustrates the dangerous nature of unchecked desires, comparing them to a swamp that can engulf a person. It emphasizes the need to avoid such temptations, which lead to moral and spiritual ruin.

These examples demonstrate Navoiy's exceptional mastery of the art of simile, showing that every word in his works is rich in meaning and artistic expression. Through similes, Navoiy was able to convey human emotions, philosophical concepts, and ethical principles in a vivid and impactful manner.

In Navoiy's works, similes are mostly used in the form of direct comparison (tashbīh-i šarīḥī). Grammatically, they are expressed through nouns, adjectives, or verbs. Examples include:

Simile through a noun: "Moon-like face" (Your face is like the moon)

Simile through an adjective: "Tears like pearls"

Simile through a verb: "Your lips opened like a flower"

These analyses show that Navoiy's use of similes is not only a stylistic device but also a complex system created through the masterful use of the full expressive potential of the language.

CONCLUSION

In conclusion, the similes in Alisher Navoiy's works are not merely decorative literary devices but an essential part of his creative worldview. They not only enhance the artistic beauty of his poetry but also serve to express the poet's philosophical perspectives. Navoiy's use of simile significantly contributed to the development of the Uzbek literary language and served as an invaluable creative school for future generations of poets.

REFERENCES

1. Akhmedova, D., Alimova, K., Azimjanova, D., Nuriddinov, N., Azimbayeva, N., & Arifdjanov, Z. (2023). Polysemy of Simple Verbs in the Persian Language. *language*, 1, 3.
2. Azimbayeva, N. (2023). A COMPARATIVE STUDY OF

SIMILES IN PERSIAN AND UZBEK LANGUAGES.
Theoretical aspects in the formation of
pedagogical sciences, 2(22), 123-125.

3. Azimbayeva, N. (2023). CENTRAL ASIA AND KAZAKHSTAN IN THE SCIENTIFIC HERITAGE OF ACADEMICIAN BA AKHMEDOV. Galaxy International Interdisciplinary Research Journal, 11(6), 479-486.
4. Azimbayeva, N. (2023). Uzbek, Persian, Russian and English alternatives of wise words used in "Nazm ul-Javahir". The Peerian Journal, 19, 53-55.
5. Azimbayeva N. "O'zbek va fors tillarida xulq-atvorni ifodalovchi o'xshatishlar", Til va adabiyot.uz, №8, 2025. B. 144-145b.
6. Azimbayeva N. "O'zbek va fors tillarida xulq-atvorni ifodalovchi leksik konstruksiyalar tasnifi", So'z san'ati jurnali, 7-jild №6 2024. B. B. 135-138b.
7. Azimbayeva N. "Fors va o'zbek tillaridagi o'xshatishlarning lingvomadaniy xususiyatlari", Qo'qon DPI Ilmiy xabarlar, 2025-yil 5-son. 2008-2015b.
8. Azimbayeva N. Strategies for Teaching Eastern Languages as Foreign Languages in The Context of Modern Education, European International Journal of Philological Sciences, ISSN : 2751-1715, 2025-04-21, P. 47-50
9. Азимбаева Н. Изучение восточных языков как иностранных: современные средства и возможности, // <https://www.iupr.ru/5-132-2025>, Экономика и социум.-2025.- №5(132)
10. Abdullaeva, M. (2015). O'zbek adabiyoti tarixi. Toshkent: Yangi asr avlodi.
11. Berdiev, E. (2018). Badiiy tasvir vositalari. Toshkent: A. Qodiriy nomidagi Xalq merosi nashriyoti.
12. Erkinov, S. (2012). Navoiy poetikasi. Toshkent: Akademya nashr.
13. Navoiy, A. (1991). "Xamsa" to'liq to'plam. G'ofur G'ulom nomidagi Adabiyot va san'at nashriyoti.
14. Qayumov, A. (2007). Navoiy ijodiyotining badiiy xususiyatlari. Toshkent: Ma'naviyat.
15. Rahmatullayev Sh. Hozirgi adabiy o'zbek tili. – Toshkent: Universitet, 2006. – B 71