

Eureka Journal of Education & Learning Technologies (EJELT)

ISSN 2760-4918 (Online)

Volume 2, Issue 2, February 2026



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<https://eurekaopenaccess.com/index.php/2>

LINGUPOETICS OF SIMILARITIES IN SAIDA ZUNNUNOVA'S POEMS

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Abstract

This article examines the repetitions used in the poems of Saida Zunnunova and their specific features. The epithet (adjective) category is one of the most important stylistic means of the language, which helps to create richer and more colorful images through words.

Keywords: Epithet, compound epithet, phraseological epithet, descriptive epithet, evaluative epithet, emotional-psychological epithet.

Introduction

Similes, one of the oldest and most popular forms of artistic thought, have been studied quite well in Uzbek linguistics and have found their theoretical foundations. In the second half of the 20th century, one of the topical issues in Uzbek linguistics was the study of the stylistic aspects of similes used in the language of a poet or writer, or in the language of a separate work of art, and the skill of word artists in using them, and to date, significant work has been carried out in this regard.

However, the study of linguopoetics based on the pragmatic field theory, which has attracted the attention of the general public, in the language of individual poets and writers, has retained its relevance. In a number of works carried out to date, a number of valuable ideas have emerged about the structural components of similes, the method of use, and the image-creating functions. However, the

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question of the shift of specificity in similes towards generality, that is, the relationship of the manifestations of private hidden content, reflecting the speaker's inner purpose, to the general idea of the work, has not yet been resolved. As is known, “linguistic pragmatics, as a new branch of linguistics, studies the hidden propositions related to the internal purpose of the subject of speech”. The figurative means of language, as a unit of linguistic pragmatics - pragmeme, take on the manifestations of this private hidden content. Similes are no exception. Simile is a linguosubjective tool that expresses people's perceptions of a thing or event. Using it skillfully, the writer creates his own unique style in clarifying the characters of the work, revealing their unique individual characteristics, reflecting their spiritual (intimate) states, and giving a picture of space and time. As is known, similes are divided into traditional and individual types according to their use in the language of fiction.

Traditional similes are devoid of imagery and expressiveness.

“Individual similes are similes used by the writer in a skillful way using the vernacular language.”

Expression of similes with auxiliary words.

Like - similes formed with the auxiliary. In this case, the means of simile comes after the standard of simile.

Like a traveler whose hair has dried up,
White snow is falling slowly, leisurely.

In the cited verses, similes are formed with the auxiliary like.

As is known, similes are divided into traditional and individual types according to their use in the language of fiction.

Traditional similes are devoid of imagery and expressiveness.

“Individual similes are similes used by the writer in a skillful way using the vernacular language.”

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Similes formed with the auxiliary like. In this case, the simile comes after the simile standard.

Madori qurigan yo‘lovchi kabi,
Oppoq qor yog‘moqda sekin,
bemalol.

The above lines are created with the help of similes. In the first lines, the poet compares the slow, leisurely falling of snow to a traveler who has been walking all day, exhausted, and whose breath has dried up. In the next lines, the poet says that he is prosperous, his fortune is bright, and his paths are clear. In the next lines, he addresses the bride and groom, saying that his tears are like morning dew, like dew, and always shine like a flower.

Similes formed with the suffix -as if. In this case, the suffix -as if can appear alone or in combination with the suffixes -day and -dek.

Barg yuzida titrar nam,
Go‘yo tongdagi shabnam,
Uyni bahavo etdi.

In the examples given, the similes are created by associative means. Such similes can only be imagined. The poet has created a beautiful example of the moisture on the leaf surface, comparing it to the dew that falls in the morning.

Asal mevalardan egilgan shohlar,

Egilgan, bog‘bondan go‘yo minnatdor.
Tillarang oymomo kezardi asta,
Go‘zal edi go‘yo bir kulchasimon.

He describes the tree branches, bent over by the abundance of fruit in the summer, as if they were serving the gardener out of gratitude. In the next verse, he describes the moon as golden and compares its movement in the sky to a single star.

Kimdir kelib eshigim qoqdi,
Go‘yo qoqdi eldan yashirin.

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The author describes someone knocking on his door without his knowledge and as if he is doing this in secret from everyone. The poem laments the fact that sometimes people are unaware of the eternity of separation and the spoils of separation.

Go‘yo vujudimda ruhim ham horib,
So‘roqqa tutadi meni ushbu dam.
Ammo sovuq bir so‘z umrbod,
Yuragingga bo‘lib go‘yo bod.

The mental states of a person, such as sometimes questioning themselves, are more vividly reflected through analogy. They say that a person is a beggar for a good word. The poet also says that in this way, a bad word pierces your heart like a dagger, as if it takes over your whole body like a bad disease.

Misol

Tunquyuq kiprigi bo‘lgan misoli,
Chiroyli ko‘zlardek porlar yulduzlar.

The poetess, like all poets and poetesses, illuminates the hymn of love, likening the night to an eyelash and the stars to a shining eye. She was able to convey in her verses the rebirth of nature, the fact that it snows and covers the earth with snow, and that everything is transient, that what is here today and may be gone tomorrow.

Istaymanki, avval ishq, ilhom bo‘lib,
Bir bahor misoli qalbingga kirsam.
To‘zg‘iydi o‘rikning gullari tinmay,
Kapalak niisoli uchishar yelda.

The mental states of a person, such as sometimes questioning themselves, are more vividly reflected through analogy. They say that a person is a beggar for a good word. The poet also says that in this way, a bad word pierces your heart like a dagger, as if it takes over your whole body like a bad disease.

Fikr- u o‘ylariga bo‘lib bir g‘avg‘o,

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Sanchilar ekanman misoli tikan.
O'tgan damlar go'yo tuyuladi tush,
Xira surat misol tushadi esga.

In the first example in the verses cited, the poet sincerely wishes that every verse and every line of the poem she wrote to her lover be as joyful and warm as a bonfire. In the second verses, the poet emphasizes that the lover's love should be as innocent, fiery, and pure as her heart, that the lover's love is the glue of her heart. In the following verses, she mentions that the word love should be hidden in the fragrance of flowers and that this word should always spread flames like a bonfire.

Goh tandirdan uzilgan
Dumaloq kulcham misol.
Suv bo'yida majnuntol,
Soch yozgan suluv misol.
Tunlarni tonglarga kiprik bamisol
Har xil maqom bilan ulaydi yurak.

In the above verses, the similes are created with the word simile. In the first verses, the poet compares the slow, leisurely falling snow to a traveler who has been walking all day, exhausted, and whose breath has dried up. In the following verses, he says that the verse of the poet is prosperous, his fortune is bright, and his paths are clear. In the following lines, he addresses the poet, saying that his tears are like morning dew, and fly away like dew, and always shine like a flower.

Issiqdan bo'shashgan misoli dengiz,
Jimgina ufqqa uzatmish oyoq.
Ajib g'azalmisol yaqin-u yiroq,
Dilga quyiladi bo'lib muhabbat.

In the examples given, the similes are created by associative means. Such similes can only be imagined. The poet created a beautiful example of this by comparing the surface of a leaf with the dew that falls in the morning.

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Expression of similes with affixes.

When we carefully observe the poems of Saida Zunnunova, we witness that they are created with similes-Day

Xuddi gulxaningizday sho‘x bo‘lsin,quvnoq bo‘lsin
Sizga yozgan she‘rimning har bir satri,har bandi.
Qalbingizday otashin,beg‘ubor,qaynoq bo‘lsin,
Chunki muhabbatingiz doim ko‘nglim payvandi.
Toki gullar atrini harflarga berkitay,
Yoshligingiz ko‘rkiday gurkirab tursin unda.

In the first example in the verses cited, the poet sincerely wishes that every verse and line of her poem dedicated to her lover be as joyful and warm as a bonfire. In the second verses, the poet emphasizes that the lover's love should be as innocent, fiery, and pure as her heart, that the lover's love is the bond of her heart. In the following verses, she mentions that the word love is hidden in the fragrance of flowers and that this word, like a bonfire, always spreads flames.

Biyron-biyron so‘zingiz, ko‘p ravon nutqingizda
Fikringizning billurday toza, tiniqligi bor.

In the first stanza above, he speaks eloquently about his child's eloquent words, fluent speech, and the purity and clarity of his thoughts, likening the clarity of his thoughts to a crystal.

Yuz yilgi she‘rimni, yig‘salar hamki,
Bo‘lmaydi dildagi sevgimday asil,

In the above lines, the poet openly demonstrates her love for her homeland, emphasizing that even though she has written and collected poems for a hundred years, this is only a drop in her boundless love for her homeland. -simon

In the poet's poems, this affix not only gave the meaning of similarity to the metaphorical standard to which it was added, but also carried the meanings of "guess", "suspicion".

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Tilla rang oymomo kezardi asta,
Go‘zal edi go‘yo bir kulchasimon.

In the summer, he describes the tree branches bent from the abundance of fruits as if they were serving the gardener out of gratitude. In the next verse, he describes the moon as golden and compares its movement in the sky to a single star. He compares the swaying of a baby to the secret groan of a mother. Every mother is able to turn the world upside down even if a thorn pricks her child. But when she herself is in pain, she endures the pain secretly and secretly.

Xuddi nurdek tolanadi oltinsimon olmalar,
Shoxlaro‘zin ko‘tarolmas jiyda marjonlaridan.
Chirt etib uzildi oltinsimon barg,
Kuz, dedim, rangiga termilib ma’yus.
Ammo o‘zi bir narsaga hamisha muhtoj,
Yomg‘irga to‘ymagan chanqoq yersimon.

He compares the ripening of fruits on trees to gold. He also creates beautiful examples of similes by comparing the yellowing of tree leaves in autumn to gold. As is known, in linguistics, two types of similes are distinguished: traditional and individual similes. Traditional similes are devoid of imagery and expressiveness.

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