

Discourse Types and Similes in Alisher Navoi's "Hayrat Ul-Abror": A Linguocultural Analysis

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Received: 31 May 2025; **Accepted:** 27 June 2025; **Published:** 29 July 2025

Abstract: This article examines the argumentative and descriptive discourse types, as well as similes, in Alisher Navoi's "Hayrat ul-Abror" and their linguocultural characteristics. The study draws on contemporary linguistic fields, such as cognitive linguistics and linguoculturology, employing qualitative analysis of the epic's texts. Findings indicate that discourse types bridge Sufi ideas and Uzbek culture, while similes enrich poetic imagery. The discussion evaluates the significance of these elements in literary and linguistic contexts. The research contributes to Uzbek literary studies and linguistics.

Keywords: Alisher Navoi, Hayrat ul-Abror, discourse types, argumentative discourse, descriptive discourse, similes, linguoculturology, Sufi literature, Uzbek linguistics.

Introduction: The paradigm of modern linguistics extensively explores the interplay between language and human factors through integrative fields like cognitive linguistics, linguoculturology, pragmalinguistics, and psycholinguistics. These domains emphasize language's role not only as a communicative tool but also as a system reflecting cultural, social, and philosophical contexts. Theoretical traditions from ancient philosophers like Aristotle and Wilhelm von Humboldt, alongside modern scholars such as E. Sapir, B. Whorf, and N.D. Arutyunova, highlight the connection between language and thought (Hakimov, 2011). In Uzbek linguistics, fields like pragmalinguistics and sociolinguistics are advancing, focusing on text impact, speech acts, and sender-receiver dynamics.

Alisher Navoi's "Hayrat ul-Abror," the first part of the "Khamsa," is a pivotal Sufi and didactic work in Uzbek literature, offering rich material for such investigations. It addresses Sufi stages, tariqat principles, and divine love. The research problem centers on identifying the linguocultural features of discourse types (argumentative and descriptive) and similes, evaluating

their role in the Uzbek cultural context. The objective is to analyze these elements qualitatively and contribute theoretically to Uzbek linguistics. The hypothesis posits that discourse types and similes are key tools for expressing Sufi ideas and cultural symbols.

Global linguistic research on discourse types and their cultural features has been developed by Western scholars. The classification of discourse into argument, description, exposition, and narration is widely discussed (Attardo, 2000a). In Uzbek linguistics, Hakimov (2011) explored pragmatic text interpretation, analyzing speech acts and their impact in literary contexts. Jumayeva (2021) conducted semantic and linguocultural studies of phraseological units, providing a foundation for analyzing cultural components in discourse.

Studies on Navoi's works include Sharipova (2021), who examined the poetics of "Hayrat ul-Abror," emphasizing Sufi motifs and poetic devices. Mavlonov (2024) analyzed the structural-semantic aspects of terms, particularly the poetic function of economic terms. International sources include Attardo (2000a, 2000b) on irony and pragmatic theories, and Barnden

(2010, 2015) on metaphors and similes from a cognitive perspective. This review highlights gaps in applying modern methods to Uzbek literary discourse and similes, which this study aims to address.

METHODOLOGY

The study adopts a qualitative approach, analyzing the texts of “Hayrat ul-Abror.” The following methods were applied:

1. Textual Analysis: Identifying and examining the structure of discourse types and similes in the epic’s couplets.
2. Linguocultural Analysis: Evaluating symbols (colors, objects) and terms in discourses and similes within their cultural context.
3. Comparative Analysis: Comparing Navoi’s styles with predecessors (Nizami Ganjavi, Khusraw Dehlavi, Abdurahman Jami).
4. Pragmatic Analysis: Investigating speech acts and influence mechanisms.

Primary sources include the epic’s text and scholarly literature. The analysis followed a logical sequence: identification, classification, and interpretation.

RESULTS

The epic reveals two primary discourse types: argumentative and descriptive. Argumentative Discourse: This type persuades readers through logical evidence. Example:

Chun bu nasim esti azal tog’idin,
Muncha gul ochildi jahon bog’idin.
Qaysi nasim ulki erur gulfishon,
Bargi gul-u nastaran andin nishon.
Bu ikki yafrog’ni qachon zufunun
Bir-biriga qo’ysa bo’lur “kof-u nun”.

Here, lexemes like “azal” and “kun” substantiate divine creation (Sharipova, 2021).

Descriptive Discourse: This evokes sensory experiences. Example:

Forsi o’ldi chu alarga ado,
Turki ila qilsam ani ibtido.

The poet describes innovation in Turkish within the “Khamsa” (Qayumov, 2021).

Linguocultural Features of Similes

Similes enhance Sufi ideas and cultural symbols:

1. Example: “Nasim esti azal tog’idin” – likening the breeze to flower blooming symbolizes eternal power, reflecting Uzbek cultural ties between nature and divinity (Begizova, 2021).
2. Example: “Adan mulkida bor edi tojire, /

Tijoratda tujjor aro mohire” – comparing a merchant to expertise integrates economic terms into a Sufi context, linking material and spiritual wealth (Mavlonov, 2024).

3. Example: “Ishq iztirobi dardi” – likening love’s anguish to a burden emphasizes endurance in the Sufi path, rooted in Uzbek folklore’s symbols of divine affection (Sharipova, 2021).

Economic terms (tojir, tijorat) serve as poetic devices, creating alliteration and harmony (Mavlonov, 2024).

DISCUSSION

The empirical findings from this analysis underscore the multifaceted roles of argumentative and descriptive discourses in Alisher Navoi’s “Hayrat ul-Abror,” aligning with pragmatic and linguocultural frameworks established in contemporary linguistics. Argumentative discourse, as evidenced in the selected couplets, functions as a rhetorical mechanism for logical substantiation of Sufi ontological truths, such as the eternality of divine creation, thereby facilitating reader persuasion through deductive reasoning and evidential support (cf. Hakimov, 2011). This aligns with Attardo’s (2000a) conceptualization of discourse as a goal-oriented process, where irony and pragmatic markers—though not central here—parallel the persuasive intent in Navoi’s mantiqiy dalillar (logical arguments). Descriptive discourse, conversely, serves to evoke vivid sensory and cultural representations, depicting innovations like the Turkic linguistic revival within the “Khamsa” tradition, which not only enhances aesthetic immersion but also reinforces cultural identity formation (Jumayeva, 2021).

Similes in the epic further embody linguocultural depth, reflecting Uzbek symbolic systems encompassing colors (e.g., associative connotations of renewal in natural imagery) and objects (e.g., economic artifacts as metaphors for spiritual commerce), thereby extending Begizova’s (2021) emphasis on chromatic and material expressiveness in cognitive-linguistic paradigms. This integration of similes with discourse types supports Barnden’s (2015) cognitive theory of simile as an exaggeration of likeness, where metaphorical extensions bridge literal and abstract realms, enriching the tasavvufiy (Sufi) narrative with layered interpretations. Comparatively, Navoi’s infusion of an indigenous Uzbek spirit — manifest in his adaptation of Persianate forms to Turkic vernacular — distinguishes his work from predecessors like Nizami Ganjavi and Abdurahman Jami, corroborating Qayumov’s (2021) assertion that “Hayrat ul-Abror” represents a paradigm shift toward culturally autonomous epic poetry, while preserving intertextual continuity with tasavvufiy sources such as Abdullah

Ansari's "Manazil al-Sa'irin."

Methodological limitations are noteworthy: the study's confinement to a single epic precludes broader generalizations across Navoi's oeuvre, potentially overlooking diachronic evolutions in discourse patterns (Sharipova, 2021). Future investigations could mitigate this by adopting longitudinal designs, incorporating corpus-based analyses of the entire "Khamsa" to quantify discourse frequencies and simile distributions. Moreover, while the analysis draws on international cognitive models (Barnden, 2010; 2015), their application remains exploratory; integrating advanced tools like semantic network analysis (Van Atteveldt, 2008) could facilitate quantitative validation of linguocultural linkages, bridging Eastern classical traditions with Western computational linguistics. This interdisciplinary expansion would not only address existing gaps but also foster a more robust theoretical synthesis, potentially revealing cross-cultural universals in metaphorical cognition.

CONCLUSION

In summation, Alisher Navoi's "Hayrat ul-Abror" exemplifies discourse types and similes as pivotal conduits interfacing Sufi philosophical tenets with Uzbek cultural epistemologies, thereby illuminating the epic's enduring relevance in linguocultural scholarship. This investigation elucidates the linguistic mechanisms underpinning these elements — argumentative discourse for epistemological grounding, descriptive discourse for experiential vividness, and similes for symbolic amplification — thus enriching Uzbek literary analysis with integrated pragmatic and cognitive perspectives (Attardo, 2000b; Barnden, 2015). By foregrounding Navoi's innovative synthesis of tasavvufiy motifs with indigenous linguistic vitality, the study contributes to a nuanced understanding of how classical texts negotiate cultural hybridity, extending theoretical frameworks from Hakimov (2011) and Mavlonov (2024) to broader discourses on postcolonial literary identity.

Prospective research avenues are manifold: employing large-scale corpus linguistics to map discourse evolution across Central Asian epics, or leveraging cognitive models (e.g., conceptual metaphor theory per Barnden, 2010) for experimental validations of simile comprehension among bilingual readers. Such endeavors could yield predictive insights into language-cognition interfaces, ultimately advancing interdisciplinary dialogues between Uzbek *tilshunosligi* (linguistics) and global cognitive science. This study, therefore, not only reaffirms Navoi's canonical stature but also posits "Hayrat ul-Abror" as a fertile ground for theoretical innovation in linguocultural studies.

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