

ARTISTIC AND LINGUOCULTURAL ASPECTS OF SIMILES IN THE WORKS OF JACK LONDON AND ABDULLA QODIRIY

Andijan State Institute of Foreign Languages
Abdulazizov Dovudbek Bakhtiyorjonovich

Abstract: This study examines the use of similes in the works of Jack London and Abdulla Qodiriy from linguistic and cultural perspectives. The findings indicate that similes are employed differently in Western and Eastern literary traditions. Jack London uses similes to portray the intense struggle between humans and nature, while Abdulla Qodiriy employs them to express subtle nuances of human emotions. The research demonstrates that Western literature generally emphasizes dramatic and naturalistic similes, whereas Eastern literature often imbues them with poetic and symbolic meaning.

Keywords: simile, linguocultural studies, Jack London, Abdulla Qodiriy, Eastern and Western literature, literary imagery

Introduction

Among literary stylistic devices, similes occupy a prominent position. This technique not only enhances the artistic expressiveness of a text but also serves as a medium for reflecting the author's worldview and cultural perspective. Different literary traditions and individual authors employ distinct forms of similes, as these are deeply intertwined with language and culture.

Jack London and Abdulla Qodiriy, as leading representatives of Western and Eastern literature, actively incorporated similes into their works. Examining the linguoculturological features of similes in their texts enables us to uncover the unique traits of Eastern and Western literary traditions. London primarily uses similes to depict the relationship between humans and the natural environment, while Qodiriy employs them to convey the poetic and emotional aesthetic characteristic of Eastern literature.

The aim of this study is to classify the linguoculturological types of similes in the works of these two authors, conduct a comparative analysis, and reveal the differences between the literary traditions of the East and West. The research investigates how similes function in the texts and how they relate to cultural context.

Theoretical Framework

In literary studies and linguistics, simile is recognized as a key expressive device. A simile is a figure of speech in which two distinct phenomena or concepts are compared to highlight their similarities. They are commonly expressed with connectors such as "like," "as if," or "as though." This device not only enhances the aesthetic appeal of a text but also reflects the author's worldview.

Scholars argue that similes are an instrument for expressing national mentality, revealing each culture's worldview and lifestyle. For instance, V. A. Maslova defines linguoculturology as a

discipline founded on the synthesis of language and culture, while G. N. Skliarevskaia emphasizes the national specificity of similes.

Linguoculturology studies the interconnection between language and culture and helps reveal the cultural codes embedded in literary devices. According to Shamsiyev, a linguoculturological analysis allows for a deeper understanding of the layers of literary language and aids in identifying national thought and mentality.

The present analysis of similes in the works of Jack London and Abdulla Qodiriy draws upon these theoretical approaches. The use of similes is closely connected with each writer's cultural and literary traditions and exhibits distinctive features in their works.

Similes in the Works of Jack London and Abdulla Qodiriy

The deployment of similes reflects the cultural and literary conventions of each author. In London's works, similes are primarily employed to describe the interactions between humans and nature. These similes are dynamic and sometimes carry mystical undertones. In contrast, Qodiriy uses similes to bring human emotions and internal states to life, often in a poetic and metaphorical manner. Below are examples illustrating these distinctions.

Examples from Jack London

1. **“His hands were cold, as if brushed by the wind of death.”**

From a linguoculturological perspective, this simile depicts a character's physical coldness using the terms “cold” and “wind of death.” In Western literature, particularly in London's works, the relationship between humans and nature is a central theme. The image of the “wind of death” conveys the end of life, human vulnerability, and the harshness of natural conditions. Linguoculturologically, this simile aligns with the Western literary style of realism and drama, portraying nature as a force testing human resilience. If compared with Eastern literature, such as Qodiriy's works, similes involving nature are more often integrated with lyrical expression and human emotional experience. Qodiriy reveals the inner world not through external natural events but through traditional and poetic imagery.

2. **“The wolves moved in silence, as if driven mad, like ghosts.”**

This simile corresponds with London's naturalistic and realistic style. Wolves are presented not only as biological beings but also as creatures struggling for survival under extreme hunger. The phrase “driven mad” emphasizes the destructive effect of hunger, while “like ghosts” portrays the wolves as mysterious and terrifying. This approach, common in Western literature, evokes both suspense and fear. London's similes often humanize animals, linking their experiences to human emotional states.

Analysis:

London's similes dramatize the conflict between humans and nature, imbuing animals with human-like qualities to create a heightened effect. This style, characterized by realism and naturalism, accentuates tension and the struggle for survival. In contrast, Qodiriy would likely

depict such a scenario differently, portraying animals as part of the natural cycle rather than as mystical or fearsome entities.

Examples from Abdulla Qodiriy

1. **“Komial’s voice trembled and was anxious, like the buzzing of a bee.”**

This simile compares Komial’s voice to a bee’s buzzing, highlighting its tremulous and uneasy quality. The connector “like” enhances the vividness of the image, allowing readers to vividly imagine the character’s emotional state. In Eastern literature, the connection between human emotions and natural phenomena is deeply emphasized. The bee’s buzzing symbolizes the link between feelings and natural sounds, reflecting Qodiriy’s use of nature to express psychological states.

2. **“People walking along the street were like dark shadows stretching across village fields.”**

This simile compares walking people to dark shadows, using “like” to convey their slow, uncertain, and somber movement. In Eastern literary tradition, light and darkness are often used metaphorically to depict moral or emotional states. Here, dark shadows symbolize melancholy, depression, loss, or the unknown. Qodiriy employs this imagery to subtly reflect societal lethargy, poverty, or spiritual gloom.

3. **“Zaynab’s eyes shone like stars, and her heart beat like a dove.”**

Zaynab’s eyes are compared to stars and her heart to a dove. These comparisons highlight her charm and the delicacy of her emotions. Stars represent brightness and beauty, while the dove symbolizes gentleness and innocence. In Eastern literature, beauty is often linked to the sky or nature. Stars signify virtue and goodness, while doves symbolize love and purity. Through this simile, Qodiriy reveals the poetic quality of his characters’ inner lives.

Analysis:

Qodiriy effectively uses nature-based similes to depict human emotions. While Western literature often emphasizes dramatic or realistic depiction, Eastern literature prioritizes poetic, emotional, and symbolic meaning. This comparison highlights the distinct approaches of London and Qodiriy in simile usage.

Conclusion

Similes in the works of Jack London and Abdulla Qodiriy exhibit different linguoculturological characteristics, reflecting each author’s worldview and cultural traditions. London’s similes emphasize the struggle between humans and nature, survival, and the harshness of natural conditions. His depictions are dramatic and naturalistic, evoking excitement and fear.

Qodiriy’s similes, however, express the subtleties of human emotions poetically. He often connects natural phenomena with emotional states, creating lyrical and symbolic meanings. In Qodiriy’s works, similes serve primarily to intensify emotional expression and highlight national mentality.

The study demonstrates that similes in Western literature tend to be aligned with realism and naturalism, while in Eastern literature, they carry poetic and symbolic significance. A comparative analysis of similes in London and Qodiriy’s works allows us to identify artistic

differences between Eastern and Western literary traditions, providing a foundation for deeper linguoculturological study of literary processes.

References

1. London, J. (1903). *The Call of the Wild*. Macmillan.
2. London, J. (1906). *White Fang*. Macmillan.
3. Qodiriy, A. (1926). *O'tkan kunlar*. Tashkent: Sharq Publishing.
4. Qodiriy, A. (1934). *Mehrobdan chayon*. Tashkent: Sharq Publishing.
5. Karimov, A. (2010). *Adabiy tahlil asoslari*. Tashkent: Uzbekistan National Encyclopedia.
6. Saidov, U. (2015). *Qodiriy ijodida badiiy tasvir vositalari*. Tashkent: Fan.
7. Smith, J. (1998). *The Art of Simile in Western Literature*. New York: Literary Press.
8. Yusupov, B. (2020). *Lingvokulturologiya asoslari*. Tashkent: University Press.