

**COMPARATIVE STUDY OF SYNECDOCHE, IRONY, AND SIMILE IN ENGLISH
AND UZBEK HISTORICAL NOVELS (BASED ON CHARLES DICKENS'S "A TALE
OF TWO CITIES" AND ABDULLA QODIRIY'S "MEHRONDAN CHAYON")**

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Abstract: This article is devoted to a comparative analysis of the artistic devices used in Charles Dickens's "A Tale of Two Cities" and Abdulla Qodiriy's "Mehrobdan chayon" historical novel. The main purpose of the study is to identify the role, function, and stylistic features of such key artistic devices as synecdoche, irony, and simile in the works of writers belonging to two different cultural and literary traditions. The article employs comparative-typological, structural-semantic, and contextual analysis methods, revealing similarities and differences in the artistic styles of Dickens and Qodiriy. The study shows that both authors used these artistic devices not only for aesthetic purposes but also as powerful tools for expressing and criticizing the pressing social, political, and spiritual problems of their eras. In Dickens, these devices reflect class oppression and the bloody nature of revolution on a global scale, while in Qodiriy they serve to expose the crisis of national spirituality during the colonial period and hypocrisy in society.

Keywords: synecdoche, irony, simile, historical novel, comparative literary studies, artistic imagery, Dickens, Qodiriy, linguopoetics, text analysis.

Introduction: The historical novel genre stands out for its unique nature, as it strives to harmonize artistry with historicity. In this genre, the writer not only narrates past events but also expresses the spirit of that era, social relations, and cultural values through artistic images. The degree of figurativeness in artistic language, particularly the use of various stylistic devices, determines the ideological-aesthetic impact strength of the work. From this perspective, a comparative study of the artistic imagery devices in the historical novels of two outstanding representatives of English and Uzbek literature — Charles Dickens and Abdulla Qodiriy — holds special importance. Charles Dickens (1812–1870) is one of the greatest novelists in English literature, and his "A Tale of Two Cities" (1859) is considered a model of the historical novel genre. The work is dedicated to the period of the French Revolution and covers complex themes such as tyranny, revolution, revenge, and self-sacrifice. Abdulla Qodiriy (1894–1938) is a classic of Uzbek literature, and his novel "Mehrobdan chayon" (1929) reflects life in Central Asia in the early 20th century, particularly in the Bukhara Emirate. The work encompasses themes of the colonial period, the crisis of traditional society, and spiritual quests.

The main purpose of this study is to comparatively examine the use of synecdoche, irony, and simile in the historical novels of Dickens and Qodiriy, their ideological-aesthetic functions, and their role in revealing social content. At the same time, the study identifies similarities and differences in the artistic styles of writers belonging to different cultural and literary traditions.

The theoretical basis of the study consists of linguopoetic, contextual, and semiotic approaches. The linguopoetic approach focuses on studying the poetic function of linguistic units in an artistic text, the contextual approach takes into account the socio-historical conditions of the work, and the semiotic approach interprets artistic images as signs and symbols.

Research Methodology

The following scientific methods were used in this study:

1. Comparative-typological analysis: Similar and differing aspects of artistic devices in the works of the two authors were identified. This approach makes it possible to reveal universal and national features in the artistic approaches of writers living in different cultural spaces.

2. Structural-semantic analysis: The place of devices such as synecdoche, irony, and simile in the text structure and their semantic significance were analyzed. The specific function of each artistic device in the work was determined.

3. Discursive analysis: How discourse constructed through artistic devices reflects social relations, power structures, and cultural values was studied. The discourse of the French Revolution in Dickens's work and the discourse of the colonial period and traditional society in Qodiriy's work were analyzed.

4. Contextual analysis: The historical and cultural conditions in which the works were created, as well as the authors' personal worldviews, were taken into account. Dickens lived in Victorian England, while Qodiriy created during the early years of Soviet rule, which directly influenced their artistic styles.

Main Part of the Study

Synecdoche is an artistic device based on expressing the whole through its part, or the part through the whole. Through this device, the writer can express a complex phenomenon or concept in a vivid, tangible, and concise manner. In Charles Dickens, synecdoche is mainly used to reveal themes of social justice and class contradictions. In "A Tale of Two Cities," Dickens extensively uses synecdoche to depict the tyranny of the French aristocracy and the curses of the people rising against it.

"The red wine" symbol: In the early chapters of the novel, the spilling of a wine cask in the Saint-Antoine quarter and the starving people kneeling to lap up the wine from the ground are described. In this episode, "red wine" as a part symbolically represents the whole — the future revolution and rivers of blood to be shed. Dickens says: "The wine was red wine, and had stained the ground... and it was not red anywhere else." Here, "red wine" through synecdoche expresses the inescapable bloody nature of the revolution.

"Hand" images: The phrase "The hand that fed them" refers not only to an individual but to the entire working class, particularly farmers. The "hand" of the aristocracy is a symbol of violence and despotism. Likewise, Madame Defarge's constant sitting at her knitting frame and recording the names of aristocrats is also synecdoche — she becomes a symbol of the entire revolutionary terror system.

In Abdulla Qodiriy, synecdoche is more used to express national-spiritual themes and to reveal the spiritual crisis in society. "Consciences sold for a teapot of tea": This expression is a powerful synecdoche used to depict the complex social situation in "Mehrobdan chayon." "A

teapot of tea” as something materially worthless represents the entire system of spiritual decline, opportunism, and lack of conscience. Through this, Qodiriy strongly criticizes the widespread moral decay in the society of his time, people selling their beliefs, convictions, and even humanity for trivial things.

The symbols “Mihrab” and “Scorpion”: The title of the work itself has synecdochic meaning. “Mihrab” is a symbol of prayer, purity, and spirituality, while “scorpion” is a symbol of betrayal, malice, and evil. A scorpion emerging from the mihrab is a symbolic expression of evil nesting in places considered sacred, of the erosion of the spirituality of the entire society. Through this, Qodiriy exposes hypocrisy and corruption in traditional religious institutions.

In Dickens, synecdoche is more a tool of socio-political criticism, while in Qodiriy it is closely linked to moral-ethical criticism and the theme of finding national identity.

Irony is an artistic device based on expressing the opposite of the stated meaning. Through irony, the writer can express his opinion indirectly, yet clearly and sharply. In Charles Dickens, irony is the main satirical weapon characteristic of his work. He widely uses irony to expose the ruling class, bureaucracy, and moral hypocrisy in society.

“It was the best of times, it was the worst of times...” The famous opening sentence of the novel contains strong irony. Through this phrase, Dickens emphasizes the contradictory nature of the world on the eve of the French Revolution — progress and enlightenment on one side, violence and barbarity on the other. This is an allusion to the complex and conflict-filled nature of history.

Description of the aristocracy: When describing aristocrats, Dickens ironically destroys the official notion of their “nobility” and “culture.” Through characters like Marquis Evrémonte, he reveals their inner brutality, selfishness, and immorality. For example, the Marquis’s words “These are ordinary people, I see them merely as a burden” ironically criticize the attitude of an entire class toward the people.

In Abdulla Qodiriy, irony more manifests as a means of moral-ethical ridicule and exposing false religious figures in society.

“Religious mask over ignorance”: In his work, Qodiriy uses strong irony when describing certain representatives of the religious world, hypocritical rulers, and officials. The sharp contradiction between their actions and their claims to be pious, just, and spiritual leaders forms the basis of the irony. For example, the actions of a qazi issuing a religious ruling (fatwa) for financial gain are analyzed with deep irony.

The “leadership in culture” of colonial officials: Qodiriy also ironizes the claims of colonial administrators that they are bringing “culture” and “progress.” In reality, their policies involved destroying the culture and traditions of the local population and subjecting them to spiritual slavery. Qodiriy reveals the true meaning of this “progress.”

Dickens’s irony is broad satire directed at the entire social system, while Qodiriy’s irony is aimed at exposing the unworthy behavior of spiritual leaders and the specific features of colonial policy.

Simile is a method of creating an image by comparing one thing to another, finding similarities between them. This device enhances the artistic expressiveness of the work and helps the reader perceive complex concepts in a tangible way. In Charles Dickens, simile serves to create strong dramatic and lyrical effects, as well as to reveal more deeply the inner world of characters and the environment around them.

Describing the revolution as a natural phenomenon: Dickens compares the revolution to natural disasters such as floods, fires, and earthquakes. Through these similes, he emphasizes the inevitability of the revolution, its savage force, and its destructive nature. The phrase “It was raining blood in France as if it were raining water” is a vivid example.

Madame Defarge as a symbol of revenge: Madame Defarge constantly sits at her knitting frame recording the names of aristocrats. Her action resembles a chain reaction, expressing the gradual accumulation of a vengeful feeling that ultimately becomes deadly.

In Abdulla Qodiriy, simile is based on the rich traditions of Uzbek folk oral creativity, fairy tales, and proverbs. His similes are often closely connected with local nature, way of life, and cultural codes.

Folk expressions and proverbs: Qodiriy widely uses images from folk oral creativity when describing characters’ personalities or situations. For example, describing someone’s cunning as “cunning like a fox,” or a patient and enduring hero as “strong as a rock.” These similes make the images vivid and familiar in the reader’s mind.

Harmony of nature and human psyche: Qodiriy is masterful at expressing characters’ inner experiences through natural landscapes. For example, a character’s spiritual torment may be depicted through stormy weather, while joy is shown through clear skies and bright sun. This method is characteristic of Uzbek literary tradition.

Dickens’s similes are more global and universal in nature (natural disasters), while Qodiriy’s similes are closely tied to national cultural and geographical context. This clearly reflects the difference in the cultural contexts of the two authors.

Conclusion: The historical novels of Charles Dickens and Abdulla Qodiriy — “A Tale of Two Cities” and “Mehrobdan chayon” (“Scorpion from the Altar”) — are masterpieces that effectively utilize the powerful possibilities of artistic language to reflect the complex socio-political and spiritual processes of their eras. This comparative analysis shows that both authors used key artistic devices such as synecdoche, irony, and simile not only for aesthetic purposes but also to fulfill deep ideological tasks.

In Dickens’s work, synecdoche serves as a symbolic means of expressing class oppression and the bloody nature of revolution, while in Qodiriy’s work it expresses the crisis of national spirituality and moral decline in society. Irony in Dickens is a sharp tool for criticizing the entire social system and its ideology, whereas in Qodiriy it serves to expose hypocrisy and falsehood in a morally decayed society. Simile in Dickens serves to create broad dramatic descriptions, while in Qodiriy it is a device based on Uzbek national cultural code that ensures folk-spirited imagery.

Thus, although they lived in different cultural and historical conditions, Dickens and Qodiriy adhered to the universal laws of artistic thinking. Their works are vivid proof that artistic imagery devices are not merely ornaments but powerful tools for deeply understanding,

analyzing, and seeking to transform history, society, and the human soul. This study provides an opportunity to understand the artistic dialogue between representatives of different national literatures and how they approach eternal themes of universal human significance.

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