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LINGUOPOETIC ANALYSIS OF SIMILES IN THE OSHIQNOMA DASTANS (EPICS)

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ABSTRACT
This article explores the linguopoetic potential of various similes found in the Oshiqnoma dastans (epics), focusing on their role in textual development, types, and their function as expressive means that contribute to the creation of imagery and artistic form.
KEYWORDS: *Linguopoetics, Simile, Lexical, Grammatical, Linguistic Means, Fixed Simile, Free Simile.*

1. INTRODUCTION

Among the different forms of logical reasoning in the science of logic, special attention is paid to analogy, which is considered a specific form of drawing conclusions. As experts in the field point out, "analogy is the identification of a shared feature in two objects through comparison, which implies the presence of other similar features in both objects. The first object or phenomenon is fully known, while only some characteristics of the second are familiar. In such cases, these two objects or phenomena are compared based on those features" [3]. According to I.A. Shev, for many years similes were studied as rhetorical tools in speech, while their grammatical aspects were left relatively unexplored. Studying similes from various disciplinary perspectives and through interdisciplinary approaches reveals their broader value—not only as grammatical structures but as linguistic instruments within speech. Linguistic and psychological processes are closely interconnected. It is worth noting that a response to I.A. Shev's view can be found in the justified definition by our contemporary scholar N.M. Djusupov on imagery and its types: "The development of modern linguistics demands interdisciplinary and multi-directional research approaches to the study of various phenomena in language and speech" [2].

Aristotle referred to the term "simile" as "imago." According to him, imago is a stylistic tool that compares one object or phenomenon to another due to their similarities. In the 18th century, M.V. Lomonosov produced scholarly works on similes, where he discussed the distinctive characteristics of similes and skillfully used them in his poetry. Lomonosov was among the first to analyze this issue not only in the rhetorical sense but also grammatically. This tradition continued into the early 19th century [1].

In the latter half of the 18th century and the early 19th century, researchers began to focus more on the purpose and function of similes. Later, scholars turned their attention to the causes of similes and their different interpretations across cultures. This marked the beginning of a new approach to figurative similes, linked with the works of notable scholars such as F.I. Buslayev, A.N. Veselovsky, and A.A. Potebnya. "Today's scholars face the task of identifying the reasons behind the emergence of simile forms in the development of language and thinking", notes Potebnya, who considered simile the starting point of both language and thought [4].

2. METHODOLOGY

Simile is one of the oldest forms of figurative expression, and Aristotle even called poetry the "art of simile." In his view, the ability to make comparisons distinguishes humans from other beings, as people acquire their earliest knowledge through simile, and this process brings joy to all. In Uzbek linguistics, the first scholar to study simile was M. Mukarramov, who stated that similes consist of three main elements: the object being likened, the image it is compared to, and the shared feature. He emphasizes that the linking device itself is not considered one of the core elements. D. Khudoyberganova, who has conducted special research on similes, argues that simile constructions actually consist of four components, although in some cases, one of them may not be explicitly expressed due to stylistic requirements [6].

3. DISCUSSION AND RESULTS

Simile, as a stylistic device, is formed by comparing a feature of one object or phenomenon to that of another. It thus consists of three key components: the subject being compared, the object it is compared to, and the shared attribute. In addition, linguistic means that connect these elements also play a crucial role in forming similes. However, the involvement of such means can sometimes be optional, as many similes are expressed without explicit connectors. Accordingly, similes are divided into two types: **explicit** (with connecting words) and **implicit** (without them). In explicit similes, besides the three core elements, the simile also includes a linking word or phrase. Various means are used in Uzbek to form similes, predominantly through **lexical** and **grammatical** means [5]. Such similes are abundant in the *Oshiqnoma* dastans. Researchers generally classify the tools that form similes into

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two categories: a) lexical devices for forming similes; b) grammatical devices for forming similes.

1. Lexical devices that form similes include words like *kabi, singari, go'yo, xuddi, misli, misoli, bamisli, mangzar, mangzamoq*, and so on. In Khorezm dastans, many similes are created using these lexical devices. For example:

- *Mangzar*: *Anorga mangzar yuzlaring, Gulingni termaka keldim* (Vol. 2, OA, p. 114)
- *Misoli*: *Sen bir nozik badan, qomati zebo, Bo'ylari misoli sarvi sanobar* (Vol. 7, GB, p. 147)
- *Kabi*: *Boshga tushgan illat kabi* (Vol. 7, Dav., p. 81)
- *Go'yo*: *Go'yo bir olmani ikki bo'lganday...* (Vol. 4, HG', p. 35)

2. Grammatical devices used to form similes include affixes such as *-day (-dek), -simon, ona, -larcha*, and others. Examples:

- *-Day (-dek)*: *Ikkingiz bir olmani ikki bo'lgandek* (Vol. 1, SH, p. 7)
- *Alifdek ingichka belingdan* (Vol. 2, Xir., p. 238)
- *Dilbar hayron etding mani husniga, Bulbuldayin sayrab qo'nsam gulinga* (Vol. 2, OA, p. 136)

These similes often reflect emotional states or physical descriptions of characters, sometimes evoking past events or sentiments. For instance, similes of this type often reveal characters' mental states or serve as artistic tools for expressing emotion. Modern research increasingly emphasizes the **linguopoetic** value of similes. V.A. Maslova notes that similes reflect a nation's figurative thinking and worldview, which is evident in the imagery found in its language. D. Khudoyberganova supports this view in her analysis of Uzbek fixed similes, emphasizing that a people's attitude toward specific objects, features, or actions is mirrored in their figurative associations. Based on her research, she categorizes similes about people into eight groups:

1. Similes related to human body parts
2. Similes related to external appearance
3. Similes concerning physical qualities
4. Similes regarding voice
5. Similes related to speech
6. Similes reflecting character
7. Similes of emotional state
8. Similes depicting behavior

Of these, similes describing **emotional states** and **behavior** are the most frequent, followed by those related to **body parts**. This shows that speakers of Uzbek tend to favor similes that vividly depict human experiences and actions. Thus, it can be concluded that speakers of the Uzbek language tend to express human actions and conditions figuratively [6]. Based on the above classification, we will analyze several semantic groups of stable similes that describe humans and their body parts in the Khorezm dastans:

1. **Similes related to human body parts**: In the following similes, the slenderness and delicacy of the waist symbolizing an upright posture are compared to the Arabic letter "Alif": *"Uzoqdir saning ellaring, Alifdek incha bellaring"* ("Your waist is far stretched, slender like an Alif") (Book 2, MG, p. 174); the beauty of the face compared to fragrant amber: *"Yuzda anbardin qaboli, Kiyinibdur olma bolli"* ("The glow on your face is of amber, adorned like a sweet apple") (Book 8, AK, p. 12); cheeks compared to pomegranates: *"Anorga mangzar yuzlaring, Gulingni termaka keldim"* ("Your face resembles a pomegranate, I came to admire your flower") (Book 2, OA, p. 114); teeth compared to pearls, eyebrows to bows, lips to honey, waist to a willow whip: *"tishlari dur kabi tuzilgan, qoshlari yoy kabi egilgan, lablari bol kabi ezilgan, bellari tol xipchinidek..."* (Book 8, SH. (y.v.), p. 150); height compared to a cypress: *"Bo'ylari misoli sarvi sanobar"* ("Her height is like a graceful cypress") (Book 7, GB, p. 147); feet compared to the space between mosque columns: (Book 6, MZ, p. 83); mouth to a tandoor, nose to a grindstone: (Book 8, As. (og'), p. 60).
2. **Similes related to appearance**: The hero's physique is compared to a dragon: (Book 4, Erh., p. 182); or to a lion, dragon, tiger: (Book 6, Y-Z, p. 25); stature compared to an Alif letter: (Book 2, MG, p. 176; OG'SH, p. 42); eyes to goblets: (Book 8, SH. (y.v.), p. 110); beloved girl compared to the full moon or fresh snow: (Book 6, SH, p. 206); ears to tablecloths, head to a dome, and appearance to a tired mythical bird: (Book 1, RCh., p. 142).
3. **Similes related to physical characteristics**: Bravery compared to an elephant: (Book 7, Dav., p. 111); readiness in arms compared to Goro'ghli: (Book 7, Dav., p. 95); the leader to Rustam: (Book 7, Dav., p. 54); shoulders to cutting boards, calves to pots, bellies to hay bales: (Book 7, Dav., pp. 91–92).
4. **Similes related to voice**: Lover's voice to a nightingale: (Book 2, OG'SH., p. 46); to lion's roar: (Book 7, Dav., p. 68); beloved's voice to that of a parrot: (Book 2, MG., p. 185).
5. **Similes related to character and condition**: Lover's sorrowful state compared to a howling wolf or writhing snake: (Book 7, Dav., p. 77; Book 6, Gav., p. 142); shock compared to a cold bucket of water: (Book 6, YuZ., p. 32); overflowing with love like a flood: (Book 2, OG'SH., p. 103; Book 8, SH. (y.v.), p. 129); the first glance at the beloved compared to a frog near a snake's mouth: (Book 6, Gav., p. 140).
6. **Similes related to movement or actions**: Beloved's walk to that of a wealthy man, or a phoenix: (Book 2, OG'SH., p. 25); running toward father like a cat reuniting with its owner: (Book 1, ED., p. 213); defeating enemies like harvesting corn: (Book 6, Gav., pp. 160–180); dragging Hamro like pulling a wet blanket: (Book 3, HH., p. 266).

CONCLUSION

In conclusion, similes—products of figurative thinking—are linguistic units that deserve detailed study in the "Oshiqnoma" dastans. Similes are used to establish connections between different objects, thereby creating vivid imagery and emotional expression. They can be found in various genres such as poetry, prose, drama, and even humorous anecdotes. Similes serve as a rich source for expressive speech and act as a majestic means for preserving symbolic imagery across generations, carrying

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immense ethnopsychological, linguistic-cultural, and lingvopoetic value.

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