

The Poetical, Structural and Semantical Nature of Similes

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Abstract: *In recent years, it has been recognized that the field of linguoculturology in world linguistics is a leading direction in the study of the language system and one of its objects of study are linguacultural units. In particular, in the scientific literature related to this field, it is noted that similes, metaphors, metonymy, proverbs and phrases as linguacultural units of a particular language represent the national worldview of a nation. D.Khudoyberganova also gave a valid conclusion in this regard: "Such cultural units are evidence of the mentality of an ethnos, as well as the level of expression of actual reality through language. They also reflect the social and spiritual development of people" [1]. We also agree with the comments in this regard that the language of folk epics includes symbols, similes, metaphors, metonyms, adjectives, artistic repetitions, paremiologically units and the art of saj' prose, phraseology, riddles, words related to customs and rituals, informal elements of speech (swearing, cursing, etc.) are also linguacultural units. The study of the language of the epics of Fazil the Poet shows that the attitude of the poet to the behavior of the epic heroes, their appearance and condition, or to a trait of an object manifests itself through associative thinking in the linguacultural units we are referring to. We first observe this in the skill of the folk poet in the use of similes.*

Keywords: *Simile, epithet, standard, folklore, symbol, element.*

I. INTRODUCTION

The simile plays an important role in man's knowledge of the world. Comparing or contrasting in order to identify similarities or differences between two or more objects or concepts, is observed in all areas of human activity as one of the most common logical ways of understanding the outside world. This is an important logical category, which, of course, is reflected in language.

II. MATERIALS AND METHODS

LITERATURE REVIEW.

S.L. Nevelova, a Russian linguist who has studied the poetics of ancient Indian epics, in particular the nature of epithets and similes, points out that similes as a poetic figure consist of four elements:

- 1) Object or subject to be resembled,
- 2) Object or subject that is like the object to be resembled,
- 3) Resemblance mark or basis, 4) formal representation of simile.

Uzbek linguists and folklorists also note that the simile consists of four elements. While any similar relationship is expressed in language, of course, it involves four elements, but each element is called differently by experts. For example, the first element is something that resembles something else, which is called the subject of simile (Yormatov I., Rustamov A.), the subject of comparison (Mahmudov N., Cheremisina M.M.), the object to compare to

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(Mukarramov M.), the ressembler (Saadi A.), object (Tomashevsky B.V.), object of resemblance (Shapiro M.A.), resembled object or subject (Nevelova S.L.) or basis of simile (Yakubbekova M.I.), named in terms. The second element of simile is something resembled, which was called resemblee (Yormatov I., A. Rustamov), the object of simile (Efimov A.I.), standard of simile (N. Mahmudov, Cheremisina M.M.), looking image (Mukarramov M.), imitated by him (Saadi A.), image (Tomashevsky B.V.), resembled image (Shapiro M.A.), something resembled (Nevelova S.L.) and symbol of resemblance (Yakubbekova M.)

The third element of the simile is the similar trait, ie the term of the basis of simile has been named similarity (Yormatov I., Rustamov A.), the basis of comparison (Efimov A.I.), the basis of the resemblance (Mahmudov N.M., Karimova), similar character (Tomasevic B.V.) the similarity index (Khudoyberganova D. Shapirova, Yoqubbekova M.M) and comparison trait (Nevelova S.L.).

Finally, the last - the fourth element is the simile additions, i.e., the form of the simile indicators has been termed in philology as a means of similarity (Yormatov I., Khudoiberganova D., Shapiro M.A, Yakubbekova M.M), a formal indicator of comparison (Mahmudov N.), a formal indicator of simile (Cheremisina MM, Nevelova S.L.) We do not deny any of the above-mentioned terms, but we would like to emphasize that even though the titles of the elements are mentioned differently in the scientific literature, the concepts expressed by each of them do not contradict each other in terms of their scope. In order to avoid confusion in naming the components of simile in our work and to achieve conciseness as well as clarity in expression, we chose to name the four elements as follows:

- 1) the subject of the simile;
- 2) the standard (symbol) of the simile;
- 3) the basis of the simile (symbol);
- 4) the form of the simile.

We pay attention to the specific linguistic expressions and descriptions of such elements, as well as their lexical-semantic content and poetic nature, which reflect the role of similes in language (text).

THEORETICAL PART

The first element in the simile is the lexical expression, and as the name suggests, it is the object or concept to which the subject of the simile is likened. The reason we call it the subject of simile is that it forms the basis of the phenomenon of simile in the language of the epics involved in the analysis. If the subject does not exist, it is impossible to compare it to something else and to find a standard of resemblance in the text that resembles it. In this sense, the simile in the language of epics itself stems from the need to figuratively describe the object, event, action or situation in which the subject of the simile is expressed and to draw the listener's attention to it. This element can be a noun, noun clause, personal pronoun, or a phrase describing a person or an object in the text, often represented by noun and verb phrases. The lexical-semantic content of the subject of simile may include: a) the identity of the epic hero (father, mother, child, spouse, lover, etc.); b) the hero's body parts (such as face, mouth, teeth, lips, eyes, head, hair, eyebrows); c) the hero's character and behavior (gait, performance, beauty, fluttering eyelashes, etc.); d) a variety objects related to the scene (such as flowers, water, snow, lightning, fire, stone).

In the resemblance device of the subject of simile, together with the standard of simile, the representation of simile is carried out using morphological and lexical-morphological means. This relationship can also be expressed semantically (without any lexical-morphological means). The subject of the simile often appears in the beginning of the sentence, serving as the subject. The subject of the simile may sometimes be omitted from the sentence (text) and be understood from the context of the resemblance device.

The second element in similes is the lexical expression of the resembling image, which serves to be likened to the object of the simile, i.e., the standard (symbol) of the simile. The reason we call it the standard of the simile is that the

simile serves as a symbolic embodiment of the characteristics of the subject. N. Mahmudov emphasized that this element in the simile has its own and significantly different linguistic features: “This element is the center and the core of the simile. Other elements unite around this same standard. At the same time, while other elements can be expressed implicitly, the standard of simile must only be expressed explicitly, that is, if the standard of simile does not have a direct linguistic expression, the expression in the content of the simile cannot be formed. The most important thing is that the uniqueness of the people's perception and understanding of the world, which the national-cultural and national-connotative information is directly reflected in the same standard of simile finds. The characters balanced and standardized as a product of the national image of people reflect their overall national perception” [2]. The opinion of M. Yuldashev, who is seriously engaged in the study of this matter, is also noteworthy: “The standard of simile directly constitutes the linguopoetic basis of any simile. This same standard also determines the poetic value and aesthetic weight of the simile as a means of description. The originality of the simile arises from the originality of this very standard of simile” [3].

In the similes of the language of the epics of Fazil the Poet the standard of simile served as an important element in the text, mainly to create artistic color, imagery and a vivid epic scenery. This element is represented in the text primarily by nouns and nominal phrases, as signs and traits are considered to be the leading characteristics of the hero in describing both senses and imagination. The meaning implied from the simile standard is more versatile than the basis and reflects a symbolic nature.

The range of the lexical-semantic content of similes used in the epics included in this analysis is broad:

- a) the identity of the epic hero (Leyli and Majnun, Shirin, Balagardan, Gorogli, my king, my queen, etc.);
- b) animals and beasts (tiger, lion, horse, deer, snake, leopard, etc.);
- c) objects and weapons (lightning, whip, belt, sword, ax, desert, etc.);
- d), jewelry (gold, silver, steel, gem, beads, pearl, etc.);
- e) elements of nature (water, mountain, snow, garden, river, hill, etc.).

When the standard of simile represented by a noun enters into semantic-grammatical connection with the formal means of resemblance in the imitation device, it transforms into an adjective or a verb with the help of suffixes. Syntactically saying, the standard of simile can be expressed, with or without any means, by any other pattern in a sentence besides the subject.

The peculiarity of such features in folk songs is also noted in some literature.

The third element in the composition of a simile is a similar quality, i.e., the basis of a simile, or a sign of similarity between the object, event, or a concept that is likened to another. This can be said to be an expression of the commonality that causes the simile between the subject of the simile and the standard of the simile in the element resemblance device. That is why it has always served the function of expressing in the language of epics a common trait, feature, situation, or action peculiar to two objects or events.

All the objects selected for the standard of simile in the language of folk epics have the feature of expressing this or that character. The notation feature of the simile standards in the dictionary we have prepared and published fully confirms the same consideration. For example, there are ways to describe sweetness of honey; beauty, clarity and charm of the moon, bending of a bow; strength and vigor of a camel; speed and intensity of a falcon; relationship of a creature; light of a day; height and size of a dome; straightness and rightfulness of alif (alif is an Arabic letter, written like capital i); beauty of a damsel; ripeness of a fruit, delicateness of a flower bud; whiteness of snow; height and grace of a hill; conciseness of a cane; brightness of a star; cunning and deceit of the devil; roaring of the wind; sharpness of an ax; disgrace, naughtiness of leprous; abundance, prosperity and pleasure of the heaven; whiteness of a pearl and small size of rice, and all these have been used to a certain extent in the epics chosen for this analysis.

In the course of the research, the lexical-semantic content of the bases of simile and the diversity of the object were identified. They are: the specific action or condition of the epic hero; animals and birds in a particular movement or position, sometimes one of their body parts; things belonging to the plant world, such as a tree, leaf, apple, flower in a particular movement or condition.

The fourth element in the composition of the simile is the formal indicator (means) of the simile, that is, the lexical-grammatical units that are actively involved in the expression of the simile relationship. Based on this element, it consists of a set of lexical, grammatical, stylistic and semantic elements that form the analogical relationship in the simulation device, in which regard we give our observations below.

We will briefly review how the lexical and grammatical possibilities of each element are expressed in the language of the epics, as well as the extent to which the storyteller is able to use the word. In the course of the study, we preferred to study the similes in the language of the epics involved in the analysis into two types, namely:

- 1) traditional or fixed similes;
- 2) individual-author or free similes.

In order to be concise in naming the types of similes in the expression of the analysis, we have found it necessary to call them by the name of free and traditional similes.

Free similes are the similes of the storyteller as a result of his attitude to the actions of epic heroes, his gaze, observation, artistic poetic imagination, mastery of poetry and deep artistic taste. It needs to be kept mind that traditional folk epics are the product of collective creativity, and their creators and performers belong not only to the Bulungur epic school, but also to poets of epic schools such as Kurgan, Narpay, Sherabad, Denau, Dehkanabad, Khorezm. The similes under analysis have also been created by these storytellers and have gradually become more polished by going through certain stages of historical development and have reached us in a traditional way. So it can be concluded logically that the term individual-author is conditionally chosen, and this analysis calls and refers to it as samples of free similes.

Free similes have a special place in the language of epics as a linguocultural unit that demonstrates the individual skill of the storyteller. Storyteller creates a variety of similes in the epic narrative, which are difficult to imitate, captivating any listener-reader, clearly reflecting the psyche, physical condition, character or behavior of certain epic heroes in the eyes of the reader. The following examples show beautiful examples of free similes: Then Khadijah, hearing this word from Tillaqiz, ran back like a slave who has found iron in the ground (M.a.: 108); It was said that this man, lured by the dragon, saw the dragon as a girl would not return back, (R.: 414); Having heard Shozargar's words, Shoqalandar sat in silence, without saying a word, like a body dripping with water (M.a.: 156); What promises me the one who didn't appreciate a boy like that. Come on, don't let my haste come back, 'he said, releasing the old woman with a stick made of ninety batman cast iron. (batman is an ancient unit of weight measurement, and equals to 128 kilograms) She ran away like a bat out of hell (R: 426).

Traditional similes are very common in the language of storytellers of epics, in which the standard of simile is raised to the level of a poetic symbol. Likening a beautiful girl's face to a celestial body such as the moon (by saying bright as the moon, perfect as the full moon, luminous as the moon, etc.), or a plant such as a flower is actively used in epic poems. To justify and add to these arguments, we shall observe how the single example of the moon is used in common language and the language of the folk epic as a standard of simile.

N. Mahmudov, actively engaged in the issues of linguopoetics today, emphasizes that the moon simile is widely used in the Uzbek language, and explains it semantically and linguoculturologically as follows: "1. Nice, beautiful. Mostly about women. 2. To shine, stand out, intensify. 3. To be complete, more stunning. 4. Clear, obvious, well-known, certain beyond doubt...

There is also the option of a fourteen-day moon- that emphasizes a woman's beauty" [4]. Commenting on the word " moon " in the first volume of "Diwan Lughat al-Turk", H. Zarifov, who has made scientific observations on the lexicon of this work in Uzbek folklore, wrote that the fourteen-day moon is called "tolun aj (full moon)" and uses the proverb "a:j tolun bolsa eligin imlamas" (Turkish), which means "the full moon must not be pointed at with a finger" [5]. There is a historical basis for the fact that the taboo of hand gestures towards the full moon was widespread among the Turkic peoples living in the 11th century: our ancestors in ancient times worshiped the moon, sun and stars. N.Ya.Bichurin states that the ancient Turkic people believed it was their obligation to bow the sun rising above the horizon when they step out of the house early in the morning, and the moon in the evening [6]. There is some evidence that beliefs about the full moon have survived among our people in the twentieth century. According to Rahmatullah Yusuf oglu, the people of Nurata said: "Melons bear fruits in the light of the moon, if a calf is born in the light of the full moon, it will give more meat, and when it is born at sunset, it will be skinny. Even Laylat al-Qadr rolls like the moon to the people whom God has given the wealth." [7].

The results of semantic and linguocultural observations of N.Mahmudov's on the standard of the moon simile in the Uzbek language have been confirmed by the many examples of the moon simile in the epics involved in our study.

The linguistic materials in the annotated dictionary that we have collected and compiled have made it possible to interpret the semantic and linguocultural content of the moon simile standard as follows:

1. Beautiful, gorgeous. Mainly about women from epic heroes: I saw the king's daughter like you, / Tillaqiz's moonlit face (M.a.: 132); Came pleasing the moon-like Shirin, / holding his waist (F.Sh.: 258).

2. To fill, to shine, to beautify: I will ask him, the moon-like beauty, full of blossom, of course must some great man's son (N.: 125); ... Layli's walk, body, and her perfection and luminous moon-like beauty, can I see as I look on top of the mountains (L.M.: 301); Miss Shirin walks, with a victorious moon-like charm, / Her maids around her, / Each more victorious than the other (F.Sh.: 236); Your word did delight me/ And tour moon-like face (L.M.: 330).

3. To liken, to resemble. Known to the extent that it leaves no room for doubt, for example: I liken your beauty to the moon in the sky, / And your eyebrow to a bent bow, (B.: 39; N.: 125-126); I liken your beauty to the moon in the sky, / And your body to a gray hawk (M.a.: 52; Sh.Sh.: 35); Your beauty is like the moon in the sky, / Your eyebrows are like the bow in your hand (B.G.:25; Z.:167).

4. Disappearance: He put a mask on his face, / Went inside the mansion. / Gulandom disappeared, / As if the Moon walked away (HP: 66).

Based on these examples, we continue the analysis: in the epic narrative, the face of the mistress is compared to the image of the moon. In the text, words and phrases such as beauty, perfect beauty, face and, victorious charm have been used as synonyms to the word face. The linguistic materials collected in our hands revealed that the symbols of race, face, style, apple, moon, and flower were also involved in the similes depicting the two cheeks of the mistress. Among them, the symbols of the moon and flowers are more actively used. In describing the face of the lover, the tradition in the epics came in handy for the folk storyteller. There is a logical basis for this: the moon with its magical beauty, mysterious charm, precision, whiteness and roundness resembles a beautiful face. A. Rustamov holds that in the moon simile, the moon is the ressembler, the face is the resemblee and the common trait between the two is brightness [8]. N.Mahmudov notes that the simile like born by the fourteen-day moon, which emphasizes the beauty of [9] women, is also common in Uzbek. The more active use of traditional simile patterns in the language of epics, such as the "fourteen-day moon-like beauty" (L.M.: 302-303; Sh.Sh.: 45), fully confirmed this linguistic situation. Signs of similarity between a flower and a face are different: magical beauty, mysterious charm, sophistication, color, redness, and so on. The epic narration is based on the tradition of epic poetry in skillfully depicting the lover's face through the

symbols of the moon and flowers. For example: my flower-like face (B.: 62; L.M.: 327; M.a.46); my flower-like style (B.: 62; M.a.: 39); and my flower-like color (M.a.: 174) confirmed that the frequency of application of similes is very high.

It should be noted that there is a logical basis for comparing the beauty of the face with the beauty of the flower. Therefore, in poetics, the face is always compared to a flower, while the beauty, charm, and red color of the face provide a certain unity of imagination when it is compared to a flower. In the language of folk epics, we have observed many times that the flower -like state of the face is very active. Here is just one example: You, hear what I said / Don't let your flower-like face pale (M.a: 46). The phrase "your flower-like face" in the text refers to the perfection, beauty, charm, and redness of the face. The fact that the epic character says "don't let pale" with an inner, passionate feeling is also a positive wish expressed in order not to lose the above-mentioned charming beauty. Only when the flower withers do all its charm disappear. However, for a flower -like face to be beautiful and attractive, it must never fade. It is also logical for the storyteller to narrate the freshness and redness of the face with a simile of an apple:

With no word to say / His blushed face like an apple (P.:80). In the language of epics, the face has many synonyms, such as cheeks, look, and they are also likened to apples.

For example:

The look as ripe as an apple, the locks reaching the waist, / when people saw this beauty,

Their mind went hasty (B.: 47);

Your cheeks like two apples, grandfather, / Be well! /

Your beard falls to your knees, grandfather, / Be well! (Sh.Sh.: 35) as.

From the above considerations and the linguistic materials at our disposal, it is clear that the standard of apple simile has two different meanings semantically and linguoculturologically:

1. Ripe, blush. Basically, these words express the epic heroes' positive attitude to a woman's face: Goroglybek looked at the beauty of this angel: the cheeks were ripe like an apple, the black hair locks fell on a hungry waist... (M.a.: 7-8).

2. To wither. Basically about a woman's face, her appearance. Negative reaction: My flower-like style, withered like an apple (N.: 174; B: 62; MA: 62). It can be said that these two meanings of the apple- like standard in our national linguoculture are very active in the language of epics.

When we talk about the poetic nature of similes in the language of epics, in our view, it is necessary, first of all, to differentiate the poetic image in similes from the one that best describes it. The collected materials confirm that there are two types of simile descriptions: internal and external image. According to the external image, the similes describe the image of the epic hero, the objects covered, the specific conditions on the basis of the senses of external influences. It is most important to evaluate such descriptions within the context of tradition, to discover and analyze their effectiveness, based on the storyteller's ability to use the art of speech. While the similes in the epic narrative of the epics serve for the inner image, there is a more complex creative process than the external image. In this way, through the simile, the psyche of the epic hero, his inner experiences, desires and opportunities are revealed through the product of the creative thinking of the narrator. Such descriptions rather than intuition, rely on a certain imagination, belief, criteria of conditionality and tradition in the epic. Let's pay attention to the examples taken from the epics: You own wealths, wears adras kimkhob, (adras and kimkhob are types of national Uzbek fabric) / When I see you, my nipples make milk, / My heart burns like fire with joy, by the way, / my dear son, where are you going? (N.: 126-127); Like friends who rejoice over us, / Let the enemy burn like fire (R.412). Epics language used in the active fire like semantics standards and ethnology can be explained as follows: 1. To burn, sparkle. This simile is mostly used to describe the epic hero's eyes with rage: he saw a woman, her eyes like fire, her shoulders like sticks, Avaz looked

around. (B.: 38) as.

2. To burn, to heat. Mostly used when describing the outer and inner parts of the hero's body and the specific effects arising from the mental torture: Qalandar burnt like fire/ His sharp steel sword shining in his hand, / Qalandar's stamina increased (MA: 174).3. To burn, to ignite.

It is sometimes used about the epic hero's certain actions: The sword cuts who escapes / Shirin and Shakar took over, / Their army covering the sides, and / Igniting like fire (Sh.Sh.: 108).

The positive attitude that comes from expressive painting is a sign of kindness and attention. In the words of E. Fromm, "a person's attitude to the subject of his choice, which is the product of a high level of positive emotions, is at the center of his vital needs and interests, the objects of human relations are diverse" [10]. In the epics, the inner feelings and moods of the epic heroes are also a testament to their special love for a particular object, which is vividly reflected in their relationship to their mistress and children. We see this in the following texts: Don't let your tears in vain, / Open your eyes, raise your head, / Rejoice in this world, / Your son Zevarkhan has come! (Z.: 196-197);

My body and soul like Parvarishkar, / The stain on my heart, / Is it my dream or a reality, / Did I lose my son Jahangir? (N.: 179).

When the similes in the epics are based on an external image, they are meant to describe the impressions of the epic hero, such as appearance, hearing, communication, form, specific actions, image, and their consequences. Such similes are examples of descriptions that describe the shape, appearance, or specific shape of a foundation, its behavior or state, character, or trait. To substantiate our observations in this regard, let us consider a traditional epic image that describes a single image of the hero. Such images are very active in folk epics: in them the image of the hero is compared to objects that correspond spiritually and logically. For example: Her beauty is like a full moon, / Her brows like an arched bow, / With the maid of the sun / Like a rich maid with the sun shining, / Her teeth are like a pearl, / She walks the city of Bujul (R: 419); You three are equal, / Like a new flower, Like damsels in the Heaven, /Your pale body like the snow / Your lips like honey, / Impressing those who see you / (MA: 186). We see that in the similes in the same texts, the external image of the epic hero is compared to a number of traditional poetic images such as the moon, bow, pearl, bead, flower, damsel, snow, ball. In them we observe a positive attitude towards epic heroes: this attitude is common to the symbols of the moon, dur, bow, flower, damsel, snow, honey, chosen on the basis of kindness. The character in the simile is the ultimate in beauty, elegance, and charm.

In the performance of epics, when the external image, appearance, and sometimes certain actions of the epic hero are described, a negative attitude is expressed towards the object on which the simile is based, and as a result the negative-expressive color of the words chosen for the basis is masterfully revealed. Often, the emblem chosen by the storyteller will also be in a similar situation and norm. Let's pay attention to the following texts:

After hearing Attar's word, he thought "So the rich gives as much as the poor does," and went to his high palace like a stupid who has found wealth (B.: 73);

After hearing Shozargar's words, Shoqalandar sat in silence, without saying a word, like a dripping body (M.a.: 156); Like a leprous man he sits in a corner, / unable to look into Gorogli's face (M.a.: 207); Hiding, so that he would not see, / So many people crying, / Screaming like a dog, / Going both (M.a.: 136); He had a mother noisy like a stupid horse, who is going out and coming to Jakhangirkhan saying this word (N: 172). Such similes include criticism of the basis, of the image, and in some cases of both, with a tendency to irony, sarcasm, or humor.

We also observe that the body parts of certain heroes in the epic narrative in folk epics resemble an object. The poetic and psychological semantics of these words are connected with the description of the lover's face, eyebrows, eyes, eyelashes, and waist by the devotees. A.Musakulov notes that the body parts that may arouse the opposite sex include the face, eyebrows, eyelashes, hair, etc. [11]. Having studied thoroughly the Uzbek epic songwriting, this

scholar explains that when comparing the eyebrows to a different object, its arches, darkness and rise are likened, and that eyebrows have a unique power to mesmerize the lover. In the language of folk epics, too, the method of comparing the shape of the eyebrow is more active. In particular, the fact that the eyebrows are bent and arched over the eyes, allows for a different description and comparison of this shape for each storyteller. In the language of the epics of Fazil the Poet, we have seen many times that epic heroes are likened to bows and arrows for their bending eyebrows, and, of course, we note that they are very actively used: I liken your eyebrows to the bow (B.:39); The shape of your eyebrows is like a curved bow (Sh.Sh.: 120).

In the language of folk epics, the eye is likened to the star, to the fire, to the deer's eye, and the head is likened to a squash: The five men decided to speak on the road, their heads like that of a squash, their eyes are pale and they stood speechless (R.: 388); I remember the sweet words, / The magical eyes like a cruel deer (L.M.: 297); He saw an old woman with her eyes like fire, her shoulders like a stick, Avaz looked around. (B.: 38)

Sometimes the eye of the hero's horse is exaggerated like an unusually large eye and a popular traditional simile is created: Khan' horse Girat with his hair overflowing above his ears like a flying bird, his ears like a reed, each eye playing around like a dancer, aiming at the star (MA: 13). In this text, the behavior of the horse (Girat) is also compared to that of a fast-flying bird, its ears to a reed.

While developing the theory of the origin and development of the artistic style, AN. Veselovsky, along with other "poetic forms of speech", focuses on the essence of simile and shows that this essence belongs to the form of psychological parallelism. According to him, "parallelism in similes arises by comparing the movements of a subject and an object. Objects are, of course, animals... and plants" [12]. These views can be applied to the essence of similes in the language of Uzbek folk epics. We observed the nature of the similes, the actions of the subjects and objects chosen by the master, the activities of the epic heroes, their psychological state, parts of the body, certain behaviors resembling parts of pets, plants and trees, that is, they also served as a benchmark. For example: You came, like a sheep (L.M.: 330); The giant's corpse stinking like a horse (M.a.: 142); His death is overturned, / He dies like a dog (M.a.: 166); Flower-like body withering on the way (F.Sh.: 219); The eyes of Shozargar, Avazkhan, Mahmudjon were opened like tea... (M.a.: 179);

Very ripe like an Iranian apple (B.: 48); Their red flower-like color fading (168); Atheist trembles like a leaf (M.a.: 133); I cut off the heads of my enemies like a garden (Sh.Sh.: 66); ... A girl with rice-white teeth, pencil eyebrows, a nice, beautiful lady... (M.a.: 119); The old woman flew like rice (R: 426).

Focusing on the essence of simile, A.N. Veselovsky also pointed out moving elements from the elements of nature, such as the sun, wind, lightning, fire, as a source of comparison. In his view, the elements of nature and the motives inherent in human behavior are juxtaposed and compared. These comparisons have been ingrained in our minds for centuries, and if one is mentioned, the other will be remembered. The closest and most compatible object becomes a symbol [13]. Indeed, this view is well-founded: the same symbol emphasized, i.e., the "poetic symbol," is equivalent to the notion that serves as a subject for the symbol of simile in folk epics. This is due to the fact that the elements of nature are typical of objects and epic heroes and in comparison with actions, we observe that the elements of nature act as a benchmark: He was strong like a river (Z.: 162); The two idols are like a peacock (M.a.: 140); The moons are also as dark as stone (M.a.: 17); ... The bitter chill returned to his left mustache like a winter (M.a.: 6) ... their bodies turned to white snow (B.: 47); Every fat is like a rib (N.: 191); A snow-and-rain whip hit my head (R.: 366); ... I roar like the wind until I find the news and go over it (R.: 415); Forty days and got off / Bahram headed out like the wind (HP: 32).

In the language of folk epics, the standard of flood simulation has two semantic and linguoculturological meanings:
1. Flow. About the great amount of blood flowing: Every valley is full of corpses, / Blood is like a flood, / The

mountain is full of soldiers, / Surviving without giving to the enemies (M.a.: 29); Runs hailstorm, and / Devils run like sheep (MA: 144). 2. To come.

About enemies invading in large numbers: Flows like the flood, / Doesn't know low-high. / Now look at the white Devil/ Weeps, doesn't smile (MA: 135).

III. EXPERIMENTAL RESULTS

The standard of simile is multifaceted in terms of the linguopoetic weight relative to the subject of simile, i.e., it encompasses words that express a symbolic feature in itself. Such words fulfill their new, special artistic and aesthetic function in the text of folklore works. Experts are well aware that the usual lexical meaning of a word can have a completely different meaning. As G.O. Vinokur rightly points out, there is no such thing as a porous, lifeless, essentially unmotivated word in literary language. "Art always changes the meaning of the word" [14]. From this point of view, each of the words selected for the standard of simile in the language of folk epics serves as a source of analysis for separate linguopoetic studies. We observed 168 samples of them during the study of simulation standards in the language of epics, and as a result, it was found that the most commonly used simulation standards were 7. We pay attention to the frequency of their use in the text of epics:

Table 1. Frequency of actively used simulation standards

№	Simile standards	Folk Epos									
		H.	M.a.	P.	3.	B.G.	L.M.	B.	F.Sh.	Sh.Sh.	Djami
1	Like a calf	-	1	2	-	2	1	2	2	2	14
2	Like the river	1	7	1	2	-	2	4	4	-	21
3	Flower-like	3	17	7	2	1	7	2	5	4	48
4	Like the lightning	-	11	1	2	-	-	2	-	3	19
5	Saffron-like	-	1	1	-	1	-	1	2	1	7
6	Like a lion	2	-	1	2	1	-	1	-	5	12
7	Fite	2	-	6	1	3	5	2	1	5	25

It is clear from the table that the most commonly used symbol is the simulation standard flower, which occurs 48 times in the texts. It should be noted, in linguocultures different from each flower a symbol of diversity is described. We have observed this many times in the process of studying linguocultural units in the language of folk epics: we have become convinced that the use of the word flower is very active not only in similes but also in metaphors and adjectives

IV. DISCUSSION

We have observed that in the language of folk epics the most active use of many elements of nature, such as fire, lightning and river. In order to clarify our views in this regard, we will focus on the semantic and linguocultural content of a single standard of simile lightning, an artistic discourse that demonstrates the skill of giving from a linguopoetic point of view:

1. Flow. In relation to the speed of certain actions of epic heroes, birds, beasts, and weapons, the noisy voices, etc.: The curse carried Balogardon and flowed like lightning towards the garden of Eden (B.: 32); ... The arrow of the bow flowed like lightning, piercing the stone plate (M.a.: 7); The bird of the unseen that flows like lightning, / The work of love that suffers so much (M.a.:83); The horse flows like lightning, / Took over like the inevitable dragon (MA: 82).

2. To send, to strike, to depart. Used to describe the epic heroes, some of the birds, armor actions and sounds in unexpected dangerous situations: Go like the lightning, O, the great horse,

May the fairies not take us over (P.92); The sky is invisible to the naked eye, / Semurg leaves like the lightning (Z.: 151); Bahram threw an arrow with noise, / The arrow flew burning like the lightning (HP: 51).

3. Fast forward. About the specific actions of the epic heroes in an emergency situation: That's when the great giants of Boymoq giant fought and drove the Shoqalans towards their princes. Shoqalandar persists his horse, bring the horse to the enemy like the lightning (MA: 178).

In poems, instead of the prefix –day, its ancient synonym –dayin is often used (In Uzbek language, comparison words are formed with the help of these suffixes. These equal to the English words “like” and “as”). These suffixes serve a great deal to provide rhyme and rhythm.

This suffix was also actively used in the language of the storyteller's epics at his request: I have a withered, flowery style like an apple, / My dear mother, I have something to tell you (B.:62); Why put your flower-like body in fire? / Layli's pattern is burning in your heart (L.M.: 294); As the star flew, / Many enemies hung on to it. / As the caravan moved, / In the field they were thankful (N.: 153). According to the frequency dictionaries, both suffixes -day and –dayin are widely used in folk epics, in similes such as flower-like, like an apple, like me, like a calf, like an arrow, like the lightning, like a lion.

It should be noted that in a conversational speech the suffix -dek is used interchangeably with another Uzbek suffix -dek, (which also translates to “like” in English) but for the purposes of rhyme, the usability of –dek is somewhat limited.

It should also be noted that the combination of the suffix -day with suffix -bop (translated as “be”, “become” into English) is very actively used in the text of epics. Word bo'lib in Uzbek is replaced by –bop in some Qipchaq-Uzbek dialects. This gives the option to combine –day and –bop to create a word combination synonymous to “like”. Another important linguistic situation is that the –day bop (to be like...) combination is a linguistic characteristic peculiar to the Bulungur district dialect, and therefore Fazil the Poet's narratives often use this word combination:

As he threw the arrow with noise/ The bow's arrow becomes like the lightning (Z.: 165); No one had an eye like Layli's, like the star with the moon, her eyes and face were beautiful (L.M.: 302-303); Jahongir Khan is like a lion, / Like one with his grandfather, / Like a growling man/ Jahongir Khan comes (N: 191).

V. RECOMMENDATION

1. Fozil Yuldosh oglu (Fazil the Poet) is a full-fledged linguist of similes in epics who has used strong imagery of the individual similes and was the skilled at using the art of speech. He is able to fully use his artistic potential and is distinguished by its uniqueness.

2. Names of plants, rare metals, in the series of poetic word-switching,

and sometimes epic place names and words expressing abstract concepts served as adjectives in epics, and they in turn took their rightful place in the priceless treasury of vivid descriptions.

3. Metaphors in the language of epics served to make the epic image in the plot statement attractive, impressive, easy for the listener to remember and understand, and most importantly, the process of enjoyment interesting, with a vivid expression of a particular idea.

VI. CONCLUSION

1. The phenomenon of simile is one of the logical practices of national thinking, a means based on the likeness of two things, an event, or a concept in some way. The similes, as a product of the creative thinking of our people, are actively found in the language of folk epics as a linguocultural unit with its elegance and brilliance.

2. The simile consists of four elements: the subject of the simile; simile standard; basis of simile; means of

simile (lexical-grammatical means). Each element has a lexical-semantic content, linguistic features, and poetic nature.

3. There are two types of similes in the language of folk epics: traditional and free similes. Such similes in the epic narrative of the epics serve to create a vivid poetic image while providing artistry to achieve conciseness and emotional sensitivity.

4. In traditional similes, the basis and the emblem are involved. The basis of the simile (character) is not present in the text, the medium is blurred according to the storyteller style in the epic narrative. In such similes, the relationship between the basis and the emblem corresponds to universal dimensions according to its logical and symbolic nature (face – like the moon, mistress - like a flower), in the text both the base and the emblem are often represented by a lexical unit.

5. Free similes are extraordinary, historically pure, original, and rare, and arise as a result of subjective comparison as a product of the narrator's skill, observation, imagination, and creative thinking. In return for storyteller's skillful use of linguistic units and his proportionality in logical reasoning, the influence of such similes on the art, imagery, and emotional expressiveness of the language of epics becomes strong.

6. In free similes, both the basis and the emblem are unusual or sometimes the basis is traditional. Such similes involve an additional lexical unit for the adaptation of the simile characters, often with the representation of the emblem and sometimes both the base and the emblem with word combinations.

7. In free similes, the chosen phrase is logical, grammatical, in addition to the artistic and aesthetic requirements, the epic narrative must meet the criteria of poetry, meet the requirements of melody in the text. Such similes, which have found logical and artistic perfection, serve not only to express the relationship between images, but also to reveal the nature of images.

8. In the language of epics combinations such as -dek bo'lib, -day bo'lib, -day bo'p (all translated as "to be like...") create lexical and grammatical devices to create similes. The use of such tools in the text in different variants means that they create variety of subtleties and in turn enrich the stylistic features of the epics.

9. Existing similes in the language of epics consist of a unit of logical, linguistic and artistic features.

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CONDITIONAL ABBREVIATIONS

1. B.G. - Bahrom and Gulandom. - T.: Gulom Publishing House of Literature and Art, 1986. - Pages 5-119.
2. Z. - Zevarkhon. Bahrom and Gulandom. T.: G. Gulom Publishing House of Literature and Art, 1986. - Pages 120-198.
3. R. - Rustamxon. T.: Gulom Publishing House of Literature and Art, 1985. - pp. 349-445.
- N. - Nurali. T.: Gulom Publishing House of Literature and Art, 1989. – pp. 118-193.
5. M.a. "The princess is cunning." T.: G. Gulom Publishing House of Literature and Art, 1988. - Pages 6-208.
6. B. - Balogardon. T.: Gulom Publishing House of Literature and Art,
7. F.Sh. - Farhod and Shirin. Bahrom and Gulandom. T.: Gulom Publishing House of Literature and Art, 1986. – pp. 120-277.
8. L.M. - Layla and Majnun. Bahrom and Gulandom. T.: Gulom Publishing House of Literature and Art, 1986. – pp. 278-351.
9. Sh.Sh. - Sweet and Sugar. Orzigul. T.: Gulom Publishing House of Literature and Art, 1975. – pp. 7-130.