

ORDINARY SIMILES IN KARAKALPAK LYRICS

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Abstract: This article examines the characteristics and innovative use of artistic imagery in contemporary Karakalpak lyric poetry. By studying the works of poets who are enriching the genre with their creative approaches, we analyze the current artistic level of similes, their types, and the objects to which they are frequently applied, as well as the methods used in their implementation.

Key words: poetics, character, trope, simile, simple similes.

Аннотация: В данной статье исследуются особенности и новаторское использование художественных образов в современной каракалпакской лирической поэзии. Изучая произведения поэтов, обогащающих жанр своими творческими подходами, мы анализируем современный художественный уровень сравнений, их типы и объекты, к которым они часто применяются, а также методы, используемые при их создании.

Ключевые слова: поэтика, образ, троп, сравнение, простые сравнения.

Similes consist of several elements according to their use in a literary text, and are divided into complete and incomplete depending on the presence of similes or words. Literary theorist T. Boboev asserts that a complete simile comprises four elements: "a) the subject being compared - the object of comparison; b) the object of comparison - a similar character; c) the feature of similarity between the compared objects - the basis of comparison; d) affixes such as like (-day, -dek, simon, ona, noma, amuz, cha, larcha); lexical auxiliary words such as like (kibi, like, yangliq, xuddi, göyo, bamisoli, misli, mislsiz, tus, shakl, holat, barobar); words such as like (sifat, qomat, nusxa, rang, bashara, taxlit), are simile suffixes. [1:152] Thus, for a simile to be complete, all the aforementioned elements must be present.

Another distinction in the literature regarding the description of similes is manifested through their comparative features. G.L. Abramovich categorized similes into direct similes and negative similes based on their form. [2:153] Direct similes are comparisons of one object to another through a specific characteristic, which is easily noticeable in the context. For example:

Their thoughts are a salt market,
their clarity is a bird market.
Five hundred birds from the north,

five hundred birds from the south,
breeding fledglings
thousand-bird island - thousand-bird mountain -
Were you Mangistaw (Thousand-Bird Mountain),
Mangistaw?!..

The comparison of deep places to a salt market and "moon" birds to a bird market is manifested in the similar characteristics of two things: shallow areas where salt accumulates are suitable for salt extraction, natural food, while lakes where birds frequently inhabit can provide conditions for bird hunting and sustenance. The comparison of the Mangistaw people in the last line to the island of birds and mountains also stems from its objective factors and the birds' habitat, with things being accurately compared to each other based on such natural, objective qualities. Such comparisons are found in almost all poets in contemporary Karakalpak lyric poetry. Now, negative comparisons become more complex. In these, one object or person (the comparer) is mentioned, their qualities and characteristics are given, and then the second, the compared, is said to be even superior, with the comparer's qualities being weaker than the one being compared. That is, it's a comparative description of something similar to show the superiority of one thing over another. Professor B. Genjemuratov, in his monograph dedicated to the lyricism of Ajiniyaz, analyzes the negative comparisons in the poet's work as follows: "Biybigul and Ayjamal are compared, and Biybigul's dominance in beauty is depicted. That is, Ayjamal's beauty is denied in the process of comparing it to Biybigul's beauty. That's one side of the issue. But in terms of inner meaning, the equalizing girl - "Biybigul" is also beautiful, and the equalized girl - "Ayjamal" is also beautiful. These are the similarities between the equalizer and the equalized, so they are compared more closely. As a result, Biybigul's beauty is manifested through the presence of Ayjamal's beauty". [3:39] Such similes are mainly used in descriptive poems when praising a person or object excessively and glorifying their superiority.

The most common method of similes in modern Karakalpak lyric poetry is simple similes formed from the similarities of two objects related to their appearance, appearance, and color. Any element in nature that can inspire the poet primarily evokes thoughts through its visual characteristics.

Like the feathers of a fluffed-up white hen,
It gently settles on your eyelashes.
The earth's surface, like the bodies of beauties,
Stands slightly pale. [4:50]



Like a sword drawn from its sheath,
Like a belt tied around a girl's waist,
You are a wisp of golden mist,
You are the golden waters of speech. [5:27]

Summer season.
Red apples,
Apricots - like a girl's lips.
The Khan's daughter - golden beetles,
Crawl ceaselessly, without tiring. [6:110]

In the first example, the phenomenon of snowfall is depicted with exquisite similes. The appearance of snow is compared to the feathers of a white hen, followed by an even more powerful comparison - the bodies of beautiful women. The snow whitening and covering the ground reminds the lyrical hero of a beauty's fair body. Such aesthetic beauty, portraying the appearance and natural characteristics of objects through color similarities, cannot fail to astound the reader. In the second poem, the snake's body structure, based on its physical attributes, is likened to both a belt and a sword. The sword also evokes the image of a snake poised for attack, lunging at a person or an animal, while the belt represents its coiled state. The final example consists of comparisons derived from color similarities. The natural red hues of apples and apricots are likened to a girl's lips, carefully chosen to align with the poet's artistic intent. The fruits are compared not to any similar object, clothing, or red-hued phenomenon, but to the lips of a girl, which hold great value for the lyrical hero. Selecting an appropriate detail for a simile also requires skill from the poet.

In modern Karakalpak lyric poetry, there is a collection of similes created using the methods we mentioned above, which are effectively employed. Such similes, based on the external appearance, image, color, and similar features of objects in certain comparable concepts, are considered the simplest and easiest types of similes to create. This is because objects that immediately catch a person's eye and evoke other things in their memory through external signs are understood at a glance to be different yet similar. It is not difficult to notice the similarities in their external structure. The state of real objects mentioned in the latter examples and their semantic comparison are created based on the concept of action, which ensures their semantic connection. In the semantic connection between living actions in natural phenomena and the state of time passing, time

serves as the main source of similes and is taken as the object of similes with other temporal actions, personal qualities, and actions of living and non-living creatures. Other time-related actions, personal qualities, and behaviors of living and non-living creatures are taken as objects of comparison with time. Some poets use the flight of birds, others the flow of water, the blowing of wind, and so on.

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