



ARTISTIC AND POETIC CHARACTERISTICS OF SIMILES IN CONTEMPORARY KARAKALPAK LYRIC POETRY

Tilegenova Altinay Ernazar qizi

PhD student at KSU

<https://doi.org/10.5281/zenodo.14642635>

Annotation: In this article, we tried to study the artistic and poetic features of similes in modern Karakalpak lyric poetry from the perspective of the ability of similes to interact with several tropes in a stylistic and spiritual sense, as well as based on international theoretical data.

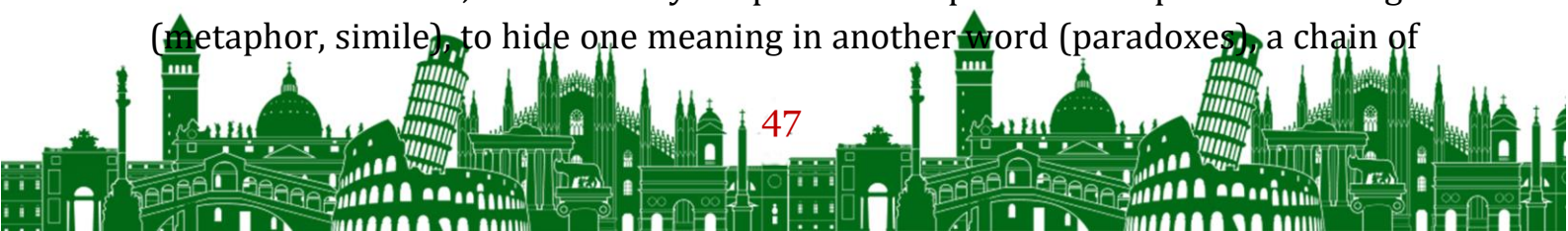
Key words: poetics, character, tropes, simile, metaphorical simile.

Аннотация: В данной статье мы попытались исследовать художественно-поэтические особенности сравнений в современной каракалпакской лирической поэзии с точки зрения их способности взаимодействовать с несколькими тропами в стилистическом и смысловом аспектах, а также на основе международных теоретических данных.

Ключевые слова: поэтика, образ, тропы, сравнение, метафорическое сравнение.

In literary works, metaphor, epithet, simile, metonymy all serve to ensure the figurativeness of thought and imagery with their unique signs and methods. Metaphors tend to dominate in terms of imagery, epithets stand out for their range of usage, and similes are valuable for their ability to communicate stylistically and semantically with several tropes. Similes in most tropes become apparent when comparing two objects, where the characteristics of one prevail over the other. From Aristotle's time to the present day, similes have been considered the earliest element of tropes. The definition of metaphor as a "hidden simile" originated with Aristotle: "A simile is also a metaphor, as there is only a slight difference between them... All effectively used metaphors can be similes, and similes can be metaphors". [1:55-56]

In contemporary literary studies, some scholars propose the view of understanding similes as the basis for all tropes. "In the system of various methods of lyrical depiction, simile serves as the initial stage, from which, based on gradation and division, almost all other tropes are created - parallelism, metaphor, metonymy, synecdoche, hyperbole, litotes, and others. There is a core of the lyrical image in simile." [2:280] There is sufficient reason to give such a definition of simile, because any trop is to compare or compare two things (metaphor, simile), to hide one meaning in another word (paradoxes), a chain of



contradictory words with two meanings (oxymoron, alogism) in all of them, equal to each other in several characteristics, suitable words or objects, characters are selected. Absurd words also contain elements of another word.

Similes (Latin: comparatio) - 1. The process of comparing or equating objects to identify similarities or characteristics. 2. A type of trope based on similarity, which connects the phenomena being compared. [3:1022] In terms of using similes in literary works, they form similes both without and without suffixes. "In literary works written in the Karakalpak language, similes are created using the suffixes – as, like (day, -dey, -tay, -tey), and auxiliary words such as "like" and "as". [4:74] For example:

Tossing the book aside,
Trampling clods like grain,
Caught up in the game's grip,
I played wildly like a madman. [5:18]

In the song, a simile is made using the suffixes as, like (-day, -dey), and the lyrical hero is depicted as a madman by his actions. However, these suffixes do not always form similes in all cases; depending on their meaning and usage, they can also function as other figures of speech. These suffixes can be distinguished through comparative analysis:

They suckled, tugging at each other,
Kicking like foals,
My relative Gumisay,
I entrust you to God. [6:125-126]

With a heart as big as a horse's head,
Quick as a flash of lightning,
There was a beautiful Sarbinaz. [7:8]

They have small horses,
With slender necks,
In Karajan's eyes,
That boy appears
Like a bird-struck blackbird. [8:23]

In all the given examples, although the descriptive devices are formed using the suffixes like, as (-day/dey), they serve three different functions in terms of meaning. In the first example, regarding feelings of kinship and closeness, the brother is compared to foals along with his sister. In the second example,



Sarbinaz's actions and strength are described in an exaggerated manner, using hyperbolic adjectives. The suffix like, as (-day/dey) in the last example also serves to create an exaggerated image, but the difference is that it diminishes excessively, likening the young man to a small bird and his horse to a foal. This is litotes.

Similes can be used with such suffixes in a literary text and also carry metaphorical meanings. Although the suffix like, as (-day/dey) cannot directly form a metaphor, it can impart both metaphorical and simile qualities. It is appropriate to call such comparisons metaphorical similes. In modern Russian linguistics and literary studies, research is being conducted on the characteristics of the layered use of metaphors and similes. In her article on similes, A. Vejbitskaya expresses her opinion about the use of metaphorical similes, the metaphorical quality in the simile, by analyzing excerpts from the novel's texts: "And my knight stood - as if a sculptor had carved him out of stone." [9:145] In this case, the stone statue of a knight was made to resemble a real knight, thereby creating imagery. In terms of its meaning within the novel's text, it forms a metaphorical simile. Additionally, G.D. Axmedova examines metaphorical simile in a linguo-poetic aspect. [10:244] S. Portnova, examining the work of I. Severyanin, in the second section of the second chapter of the dissertation, focuses on metaphorical comparison, explaining the difference between metaphor and metaphorical comparison, notes that the character of the metaphor lacks mobility, while metaphorical comparison is characterized by syntactic mobility, emphasizing that metaphor and comparison interact syntactically: "Metaphoric similes are determined by syntactic mobility, free connection with various meanings, dissemination, aspectualization, definition, amplification, state modifiers:

They torment, like carnal sins,
Spilled by you on the lapel of a frock coat,
Igniting sensual mosses..." [11:140]

In the example, the chain of sins of the soul (physical sins) is created through the method of shifting; the metaphorical simile is created through the fact that sin belongs to the body and equates it. Therefore, metaphorical simile is a phenomenon that depends on the relationship of meanings in the context. In modern Karakalpak lyric poetry, the use of similes in literary texts has significantly improved and developed, and as a result of poetic research by poets, metaphorical examples of similes have also been formed. In the next part





of our research, we will analyze the artistic quality, features of use, and types of similes in our modern lyric poetry.

References:

1. Аристотель. Поэтика. - Ленинград. «Academia», 1927.
2. Квятковский А. П. Поэтический словарь. Москва, «Советская энциклопедия». 1966.
3. Литературная энциклопедия. Терминов и понятий. Москва, НПК «Интелвак», 2001.
4. Jarimbetov Q., Saǵiydullaeva J. Ádebiyattanıw teoriyası. Nókis, «Qaraqalpaqstan». 2020.
5. Пиржанов У. Гүзги жапрақлар. Нөкис, «Қарақалпақстан». 1983.
6. Қарақалпақ фольклоры. Көп томлық. XV том. «Ер Шора», Нөкис: «Илим», 2010.
7. Қарақалпақ фольклоры. Көп томлық. IX том. «Қырық қыз», Нөкис: «Манавият», 2009.
8. Қарақалпақ фольклоры. Көп томлық. I том. «Алпамыс», Нөкис: Қарақалпақстан, 2007.
9. Вежбицкая А. Сравнение – градация – метафора. Москва, «Прогресс». 1990.
10. Ахметова Г. Д. Языковое пространство художественного текста. СПб.: Реноме, 2010.
11. Портнова С. Ю. Лингвопоэтический аспект оценочных значений в творчестве Игоря Северянина: Игоря Васильевича Лотарева. Диссертация на соискание ученой степени кандидата филологических наук. Москва. 2002.

