

THE USE OF METAPHORS IN I.YUSUPOV'S WORKS



Literature

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Abdiev Azamat

Associate Professor of Nukus State Pedagogical Institute. City Nukus, Uzbekistan.

Abstract

This article is devoted to the analyze the words, which are formed with the affixes -day // -dey, -tay // -tey, and also the words comparisons arqali, yaʼni, misli, misal, kibi and others. Such words are especially powerful in poetic works, they are very close to imagery, and the themes left by the poem are very figurative and effective. In the works of Ibraim Yusupov, the words created using the words misil, misal, megzer, shelli, tüwe were interpreted with examples in the Karakalpak language. Besides it, in this paper studied in-depth study of the literary language and metaphors of the work of the Hero of Uzbekistan, People's Poet of Uzbekistan and Karakalpakstan Ibrayim Yusupov. And the metaphors also reserched in this paper, and regarding to obtained results, in the Karakalpak language can be divided into three groups depending on the degree of national character and stylistic differences.

Each writer or poet in his work uses words to create beautiful images in common speech, the choice of word forms, and finally, not all words in a work are figurative.

Metaphors used as one of the means of description in fiction are perceived by people who speak the Karakalpak language as a recognized meaning. The meanings used only in connection with the distinctive style of the master of the word, which has not yet gained popular recognition, remain as individual dyes, without belonging to the group of lexical meanings.

Metaphors in the Karakalpak language can be divided into three groups depending on the degree of national character and stylistic differences.

1. Metaphors in the vernacular. This includes metaphors that are widely used in all spheres of life, in the vernacular, in the written language, and finally in the works of art. they cannot be used as a means of artistic expression, they do not have imagery.

2. Metaphors used in the vernacular, but with a figurative character. This includes metaphors, which, in turn, are used as one of the tools of fine art.

3. Metaphors which are not recognizable in the vernacular language. In Geypara, one can see metaphors in the works of other masters of the word, indicating distinctive stylistic differences related to their style of depiction. For example:

Chase the captives of the past,
In the place where Al-Beruni was born ("To the Passenger of the Sun").

Centuries have passed and *chased the chariot*,
Ál-Beruni's Birthplace ("Day to the East Traveler")

The metaphor in this example *chased the chariot* is considered to be the only metaphor that shows the stylistic difference of the poet's language. You will not find such a unique style of metaphor in the lexicon of anyone, like a common language metaphor. But most metaphors have a wide understanding and are easily understood by most people.

For the sake of imagery, the poet's words were written in a different transitive manner than usual. Examples:

Like a mother who cares for their child,

Balların qımtağan ana qolınday,
Biysheklerin qımtar qawın pálegi.
 Samal oynap ústin ashıp ketkendey,
Jalañash teñkeyip uyqular ġarbızlar.

The figurative meaning, metaphORIZATION in these poems is characteristic of the poet's unique style and has greater imagery than the metaphors formed in the vernacular.

The essence of the metaphor is similar to comparison by service. If a comparison is drawn by comparing the similarities of an object, then in a metaphor their similarities are crossed out. If there are no two objects, the direction is based on some similarities, and one of them is figuratively connected to the second object with the corresponding sign. Metaphors are divided into three according to the level of general population character and stylistic features:

1. Metaphors in the language of the general population. This includes metaphors that remain in the language of the general population, but are not figurative in nature.

2. Metaphors of a figurative nature used in the language of the general population. This includes metaphors used as visual representations.

3. Metaphors that are not familiar in the language of the general population, but are related to the style of some poets [2. 116].

I. Yusupov's stylistic features are clearly visible in the use of metaphors. Examples:

Dalada teñew hám megzetiwlér kóp,
 Kel janım, tamasha baslandı jáne,
 Dala – *stadion*, quyash – *otlı top*,
 Batis gorizontqa zıńıdı áne.
 Qaysar qurġaqshılıq shól armiyası,
 Meni kirpik baqpay turadı baġıp.
 Jıq-jıq qarlıġashlar *bolelshik balları*.
 Shól táńirisi-*atañ*, qurġaqshılıq *eneñ*.

Quyın – *shirıldawıq*, úrgin - *mámelek*.
 Geologlar – *dala robinzonları*,
 Ómiri izleniw, sayaxat, gúres,
 Shayır shıǵar deymen olardıń bári,
 Olar túnep ketken jer tegin emes.

In these examples, the words *field-stadium*, *sun - ball of fire*, *stubborn drought - army of deserts*, *geologists - field robinsons*, *swallows - fans*, *quyın – shirıldawıq, úrgin - mámelek* are metaphors that emerged from the personal style of the poet.

That is why the similarity marks of the subject are crossed out, giving the language of the work a special beauty, a sharp imagery, and a special effect on the reader.

I.Yusupov with the help of adjectives enumerated types of metaphors, the hidden meaning in the semantic structure of the adjective, and he was able to bring out the expression with resourcefulness. For example:

Mafiya hám sawdagerdiń *mañqası*,
 Qashshan bul bazarǵa kirdi, jigitler. («Bazar jolında»).

The word "manqa" means a sign of a person's natural imperfection. This word is emotional. If its initial meaning is the meaning of the shortcomings of a person's nose, then in the language this semema is strengthened, sharpened, sharpened, someone negative in a person, an eloquent person who cannot express his thoughts in a comprehensive, understandable way, is unable to do so, etc. means meanings.

The poet said that our nation is lagging behind in the global market and development, the need for competence, entrepreneurship, mastery of the market system, agility is required in this work, and even the laziest, lazy and lazy people have taken their place in the market. In this, the ratio of the poet is embodied together.

I. Yusupov created metaphors of individual authorship as properties, color, quality, appearance, etc. in nature, objective world, object, phenomenon, events by comparing symbols, understanding the subtlest aspects of similarities between them with a mysterious eye. Metaphors do not create by comparing two objects, phenomena, events, and signs. In order to create and apply a metaphor, one needs sharp eyes, an attentive ear, and a sensitive heart in the comparison between the subject and the object, their internal, most delicate features, and their signs with extremely sensitive taste.

In the works of I.Yusupov, every subject, event etc., is captured by his aesthetic taste through the images of his objective, nature, life, etc. Amazing metaphors are born from the comparison of words and phrases. For example:

Altın japıraq, *aq baltırılı* qayıñlar,
Sharpıdı ma qoñır gúzdiñ ızǵarı? («Sulıw eken Alma-Atanıñ qızları»)

Poet used the metaphor of the beauty of nature through the use of great ingenuity. Live nature in front of us is more beautiful than before.

Usually, the words "ak baltir" and "ak baltirli" are used to describe the portraits of women and their beauty. In particular, the poet created a new meaning of the word "aq baltırılı" by transferring this beauty, delicacy, and external sign to the sign of another thing, creating an individual-author metaphor.

Another group of metaphors in the poet's poetry arose from the transfer of human characteristics, qualities, signs to other objects. They are inseparably connected with nature, its objects, phenomena, human behavior and life, taking the contradiction and compatibility between them together, they are very compatible with other words in the context, and they are left in a poetic sense:

Qaytpas miynet *qattı qollı* tábiyat,
Arpalısqan qızǵın gúres, óshegis. («Joldas muǵallım»).

In describing the dryness and narrow features of the person, describing the intensity of work in the lap of nature is also copied in the description of nature.

When standing alone, words with emotional-expressive qualities took a poetic turn in poetic poetry and remained very effective in the context in an occasional sense. The author used figurative metaphors to refer to people, animals and other things. The word "Jalañayaq" is used in the context in an occasional sense.

Basketbolshı qızlar komandasınday,
Júytkip barar *jalañ ayaq* jáyranlar. («Dala ármanları»)

The poet paid special attention to the use of each word and each poetic device, and selected them according to the requirements of the context. That is why the words used by poet had become a powerful tool of emotional-expressive meaning. Poet used such words in his work with unexpected meanings around the new word and they became effective and emotional.

Ash názerin tikti suǵı ótkenshe,
Dúziw edi arbakeshtiñ *júregi*,
«Quday bar» dep kóp jıl baxıt tiledi. («Joldas muǵallım»)

Thus, the poet paid attention to the availability of his artistic tools for each word, and selected them according to the necessity of thought and context. That is why the words used by poet had become a powerful tool of emotional-expressive meaning. Poet used such words in his work with unexpected meanings around the new word and they became effective and emotional.

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