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SIMILE AS A PRODUCTIVE TOOL IN KARAKALPAK POETIC AND TEXT DISCOURSE

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Annotatsiya. *Mazkur maqolada qoraqalpoq she'riy va matn diskursidagi o'xshatishning stilistik usulni ko'rib chiqiladi. Muallif g'oyani ta'kidlash yoki o'z o'quvchilarini biroz g'ayrioddiy tilni qo'llash orqali hayratda qoldirishga harakat qilayotganida stilistik usulni topish mumkin. Stilistik usullar ma'lum bir tasvirni yaratish bilan ajralib turadi. O'xshatish foydalanish - bir ob'ektni butunlay boshqa narsalar sinfiga tegishli bo'lgan boshqa ob'ekt bilan aloqa qilish orqali tavsiflash.*

Kalit so'zlar: *o'xshatish, qoraqalpoq she'riy va matn nutqi, adabiyot, stilistik usul.*

Аннотация. *В данной статье рассматривается стилистический прием сравнения в каракалпакском поэтическом и текстовом дискурсе. Стилистический прием можно обнаружить там, где автор пытается подчеркнуть какую-то идею или произвести впечатление на своих читателей, используя в некотором роде необычный язык. Стилистические приемы отличаются созданием определенного образа. Использовать сравнение — значит характеризовать один объект, приводя его в контакт с другим объектом, принадлежащим к совершенно другому классу вещей.*

Ключевые слова: *сравнение, каракалпакский поэтический и текстовый дискурс, литература, стилистический прием.*

Abstract. *The given article deals with the stylistic device simile in Karakalpak poetic and text discourse. Stylistic device can be found where an author tries to stress some idea or to make an impression on his readers by using language, that is in some way extraordinary. Stylistic devices are distinguished by creating a certain image. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things.*

Key words: *simile, Karakalpak poetic and text discourse, literature, stylistic device.*

INTRODUCTION

Simile is considered one of the most productive tools used in both folklore and written literature. In literary work, the comparison of one object with another object is called simile. Imagery and aesthetic impression of thought is improved in the equalization aid. As L.I. Timofeev notes: "Equation is considered to be an epithet of a trope, a type of reference," in this way, in order to identify the characteristics of something else, two phenomena are brought closer together". [2: 201]

A simile is a tool used in oral and written literature of peoples since ancient times. It is often used in the everyday language of the people. Writers of fiction use



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similes to clearly illuminate what they are portraying, to quickly convey their thoughts and ideas to the student, or to express their attitude to events. The relative part of the equations is used to create the image of the heroes in Karakalpak sagas. The characteristic and originality of the images of Karakalpak epics is best achieved by using similes created by the wisdom of the people. In sagas, “on tórtten tuwǵan ayday”, “tal shıbıqtay buralǵan”, “mollaǵa barsań qálem bar, qálemdi kór de qasın kór” are used to create the image of fairy-girls, and “tekdey intiresti”, “qoshqardayın dúgisti”, “qorazdayın julıstı” and other traditional similes are used to create the image of heroes.

METHODOLOGY

Methodological basis of an article is based on the creative comprehension of the concept of the communicative essence of the language (G.V.Kolshansky), the concepts of stylistics and the pragmatic vocabulary E.S. Aznaurova, text theory and text categories (Galperin I.R.). The analysis uses a complex methodology, which combines various techniques of lexic-semantic, semantic-stylistic and pragmatic analysis. In the article is used the semantic, descriptive and stylistic analysis.

RESULTS AND DISCUSSIONS

In I.Yusupov's composition “Allergy”, the social and journalistic content is made more effective and attractive by means of similes [4, 1992]

Bir-birewdiń nervasına tiyemiz, Birewge-birewdiń sózi jaqpaydı,
Kewil irenjitkish hazarshı qusap, Bir jırtıq balonǵa jel bergen yańlı,
Isimiz júrmese jurttan kóremiz, Birewdiń birewge ózi jaqpaydı,
Qaltası juqarǵan bazarshı qusap. Kesel qozdırwshı allergen yańlı.

There, the resin exposes the society and the invalid ideas in people's minds. Allergy disease seems to be taking away a lot, unkindness, dishonesty, and apathy among people have increased, and even the interpersonal relations of people are taking on the color of "allergy". Poet, with the help of “Qaltası juqarǵan bazarshı qusap”, “Bir jırtıq balonǵa jel bergen yańlı”, “Kesel qozdırwshı allergen yańlı” artistically conveyed the breakdown of moral relations in society.

Simile is the comparison of two or more things, properties from the point of view of similarity, comparison (attribute, sign, function) between them. Flat imaging serves to illuminate the object, the subject, or the event more clearly. Uzbek linguist T. Boboev [1:78] described the simile as follows:

There are four elements in the equation:

- a) the subject of the equation is the object that is equalized,
- b) equalizing subject - similar image,



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- c) known similarity of equalized and balanced things,
- d) simile additions (dai-dei, kibi, siyakli and others)"

The image of the girl depicted in the joint is very artistically presented with the help of similes. Equations are not always complete. If any of the elements listed above are not included, an incomplete equation will appear on the right.

For example: Jigit bolsañ arıslandai tuwılǵan,

Xızmet etkil udayına xalıq ushın. (Berdaq)

- 1) the equivalent subject, i.e. the object being equated is “jigit”
- 2) balancing subject, i.e. a similar image is “arıslan”
- 3) the similarity of equalizing and equalizing things - xızmet etkil
- 4) comparative conjunction – dai

No hyphen is included in the sentence.

Gúmis bulaqlardıń shoq qaynawı da

Seni eske saldı Ámiwdiń qızı. [4, 1992]

- 1) qız
- 2) gúmis bulaq (epitetli teńew)
- 3) ----
- 4) -----

Qabaq teńkeyisken boylap qarıqtı,

Gúzde mektep betke baratırǵanday. [3:1989]

In these sentences, the beauty of nature is combined with realism to create an emotional effect, one subject is not compared to another subject, but to an action, the compensating subject (children) is not involved, and its action is given. Similes appear in a new, poetic language in the context of renewal of the traditional meanings of words and word combinations.

Similes, which are the most elementary formal units, are also related to the illumination of artistic content. Qıylı quyırq bılǵawınday túlkiniń, Bir kúnińe usamaydı bir kúniń. [3:1989] Symbolizing trickery and deception with a fox's tail is a trick found in our folklore, poetry, science, and fiction. Resin is used to rework this phenomenon, to give positive ideas about life, to show the fickleness and deception of life. Ótip ketti-aw sel suwınday lepirmeli jıllarım,– Miyzandaǵı óli suwday bayaw aǵarman!.. [3:1989]

The mental state of the lyrical hero is aimed at the dead water in the “miyzan”, and it is one of the possibilities inherent in the artistic word. The lyrical hero, who was unable to enjoy the feeling of love and the beauty of his life, grew up in an environment where his world was likened to the "dead" water that did not have clean water.



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In Kararalpak, language stylistic device “simile” is called “teñew” and it is denoted by these grammatical features like:

Verbal similarity affixes as: -day/dey, -tay/tey,

With the help of conjunctions as sekilli, siyaqli, kibi, yañli.

-Keshirerseñ, Perixan, kútá aqıllı, kútá sulıw, keñ dalanıñ ğumsha qızǵaldaǵı yañlı qız kórineseñ, - dedi [3: 206].

In the provided example, author tries to compare girl’s beauty with flower that has recently bloomed. Here it is clear that usage of figurative language is impressive and clearly depicts the girl’s attractiveness.

*Svetlana onıñ betine únilip, endi ózine keler degen dáme menen basın kóterip edi, anaǵa qızınıñ súykimli qolları **tikenektey** tiyip, bar kúshi menen qaǵıp jiberdi: - Tart qolıñdı! [3: 77]*

In the next extract, hands are compared with thorn generating tactile imagery, which focuses on aspects that can be sensed or touched while describing something.

*Állekaydan Svetlana da kelip qalıp, anasın qapsıra qushakladı. Perixan mawqın basqansha qızın suyıp-suyıp, kushagınan jazdırıp tula boyına kóz juwirtti. Ol buringısınan tolısıp, biraz kóriklenip ketken sıyaklandı. Ananıñ qıyalınan "qızım ekiqat emes pe?"- degen oy juwirip ótti. Svetlananıñ dál anasına megzes qarapáreñ juqa juzi **shoqtay** lalaplap qızardı da, ákesine megzes úlken kózleri qıpılıkladı [3: 88].*

In the given example, we can see visual imagery that was generated by using simile. Here the word “shoqtay” “like ember” depicts how girl felt bashful.

*Bul jaǵday bárshe janlı-janıwarlarǵa áste jan endirip jerler erte kópshidi. Ushları **inyedey** shansılǵan kók shópler demde-aq, putkil álemge tóselgen **jasıl ğilem yañlı** bolıp qaldı. Ağashlar erte bórtip, jasıl lipasların kutá tez jamıldı. Erik ağashları aq, qızıl gullerge malınıp, aynala álýan- álýan reñge dóndi. [3: 82]*

The provided extract creates a tactile and visual imagery with the help of words like “as needle” and “like green carpet that are laid out” which allow readers to feel and visualise beauty of early spring.

*Qız minezli Jumabay onıñ qolǵa uyretilmegen **asaw tayday ozbir** xáreketlerine ashıwlanbastan, sol shawıp ketkeninen kara górim jerde atın irkip, **qawınnıñ shopaǵınday** iri appak tislerin kórsetip, jimıyıwı menen artına aynalıp keledi. [3: 96]*

In the example, author tries to illustrate main character comparing her with unbroken horse that never stops and Jumabay’s attitude to her was depicted by his smiling and showing his white teeth similar to stone of melon.



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Perixan kóp básekilesip turmay, atın kamshılap jibergende, Akbóz dónen ór qoyanday sekirip, alğa zıttı. Jumabay onnan qalıspawğa tırısıp, izinen quwa jóneldi.

Perixanniń Akbózi onsha qamshı suymeituun edi. Iyesiniń ústi-ústine qamshılawınan arlanğanday, dalañlıqtıń arǵı basına qaray kiyiktey atlıǵıp baratır. Kızdan qalıwǵa namısı qıskan Jumabay torını bas demey, kóz demey sabalap kiyatır...[3: 103]

These provided extracts show the characteristics of Perixan's horse, how it runs fast and jumps high and therefore it is compared to nimble animals like rabbit and deer creating visual imagery.

Ana mexirli qızına juwap ornına jáne unsız qalıp, muzlı suwǵa tusıp shıqqan buzaw kibi dirildey basladı. Svetlana onı bezgek bolǵan ba, degen qáwip penen ústine kórpe japtı...Ana jáne oy qushaǵına qısıldı. [3: 107]

The visual imagery created with simile in this excerpt is so emotive and reader can imagine a woman trembling like a calf, which has just been in icy water, and feeling afraid.

— *Bilmeymen, men xeshteńe bilmeymen!* — dedi Perixanniń **qızıl boyaw tamǵan kaymaktay erinleri jıbırlasıp.** [3:104]

In the given example, charming girl's lips are compared to cream where red colour has just dropped and here writer's imagery effectively appeals to the reader.

Azanda Perixan zorǵa oyandı. Onda da ákesi dawırık salıp oyattı. Ol dalaǵa shıkkanda, quyash ot alǵan toptay qızarıp shıǵıp kiyatır edi. Otlı quyashqa kókiregin ashıp kerildi. [3: 101]

Author compares two different things such as “sun” and “fiery ball” which are similar just in shape.

— *Ooo, Perixan!* — dedi asa quwanış penen. Biziń keń jaylaw únsiz japalaq kibi qusları menen emes, **keń dalaǵa sıymay, asır salıp oynaytuǵın asaw tay kibi, shaqalaklaǵan kúlkisi búlbúl sestine megzes** Perixan menen gózzal eken! *Ol atınan tusıp, piyada jurgen uakıtta yampañlap sır bere-beretugin mayıp ayaǵına emes, salmaǵın saw ayaǵına salıp qáddin tiklep tur edi, endi ol qızǵa uzın boylı, **sulińgir jigittey bolıp** kórinip ketti. [3:130]*

In this line, author demonstrates not only the power of simile as a comparison between a girl and an unbroken horse with figurative language, but he also invokes a literal image of her voice as a nightingale.

Ekinshi ret — ótken jıldıń avgustında, kızı Svetlananı institutka kirgiziwge ákelgen edi. Ol sol kelgeninde awıl jagdayında ósken kızınıń studentler jatakxanasında bolıwın kálemey, jalǵız baslı bir kempirdiń sırtı sulıw, ishi azada,



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uyaday, bir bólmessin kireyge alıp, Svetlananı sol jayda kaldırıp ketken edi. Kala ádewir ózgergenine karamay, kızı turatuǵın jaydıń kóshesin shofyorga durıs siltep, jańılıspay tawıp keldi. [3:87]

In the extract, visual imagery is created with the help of simile “*uyaday*,” which means how the room is so tiny.

Toǵay arasında qıdırıp júriw bárinen de kewilli. Qurǵıy menen mıyqınıń palapanların izlep azannan keshke deyin gezeń de jalıqpaysan. Turpatı qara úydey bolıp ketken toranǵıllar da bar. Al, bizi awıldıń qonıs jeri oypatlaw. [3: 3]

In the example, author uses simile “*qara úydey*” aiming to help reader to visualize how trees are big.

Paxta atızları da enapattay. Biraq olar ele tolıq pispey atr. Górekleri túymedey bolıp awzın ashayın-ashayın dep tur. Bazda góreklerin qolıma uslap kórip: “ ashıwlanǵan adamnıń awzınday tobarsıp tursa-da, birden kúlip jiberseń -aw” deymen.

Ásirese qawın degen iytıqırǵın. Boz qarıqtan egilgen qawınlardıń hárbirin adam túwe arba zorǵa kóterer. Eń kishi degeni Dúysen mollanıń úyindegi sadaqa qazanday bar deseń de boladı. [3: 4]

In the given extract, visual imagery is effectively utilized with similes like “*túymedey*”, “*ashıwlanǵan adamnıń awzınday*”, “*úyindegi sadaqa qazanday*”.

The last used simile “*úyindegi sadaqa qazanday*” “like a pot at home” is compared to a melon and means how melons are huge. Here we can see Karakalpak culture, since they use big pots for meals in family occasions.

Dúysen molla menen de usılay sálemlesetuǵın edim. Biraq, onıń barmaqları qaq jingılday qattı, alaqaqları kúygen teridey edi. Qol bersem qaytıp alǵansha asıǵatuǵın edim. Minaw múǵalimge qol bergende, ózimdi pútkilley basqasha sezdim. Torsıqtay barmaqları qaynap shınıqqan polattay nıq eken. [3:17]

Here bright examples for tactile imagery are provided. Personage’s fingers and hands are compared to burned skin and hardened steel that are hard and strong.

Siz Gúlzar Qaraqalpaqova haqqında, bálkim, bilmeytuǵın shıǵarsız. Biliwge arziydi. Ol orta boylı, ayday aq júzi: ne sál súyirlew qobaǵa murnı jarasqan, biyday reń shashın bir burım etip jelkesine taslaǵan, bir kózi jasalmalı, jigirma jaslardıń shamasındaǵı rus qızı. Medsestra., Joq, abzalı, siz onıń óz ángimesin oqıń. [3, 365]

In the example, Gulzar’s pale-colored face are described like moon. In fact, in Karakalpak language girls’ charm is often compared with moon, which is uncommon in other languages.



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*Bir jola Vera degen qızdı anası ertip keldi, Vera bunnan bir ay ilgiri ğana meniñ menen bir stolda otırip awqatlanatuğın edi. Tünde bir krovat'ta jatatuğın edik. Qarasam, kiyimleri özgerip ketken. **Qarday aq jipekten** kóylek kiyip, shashına aq jipekten lenta tağıptı. **Misli aq gúbelek** bolğan. Qolında rezinka qoyanı bar... Hammeniñ háwesi ketti. [3:366]*

Here readers can come across visual imagery “like snow” “as butterfly” which is generated with the help of conjunctions and verbal similarity affixes as “-day” and “misli”.

*Veraniñ rezinka qoyanın alma gezek úrlep oynadıq. Sonıñ arasında balalardıñ bireui onıñ qoyanıñ alıp qashpasıñ ba? Vera „Apa!!- dep baqırıp jiberdi. Jerden astınan zoñq etkendey, apası payda boldı da qashıp barastırğan balanıñ izinen apır-topır juwırıp jetip, Veraniñ qoyanın ákelip berdi. Veraniñ ústibası shañ bolıp qalğan edi, qaqtı. Kózleriniñ jasın ózinin **súttey appaq** sharshısı menen sıpırıp, mañlayınan shorp-short suydi de, moynına oturgızıp, ketip qaldı. Vera júdá quwanışlı, dizilgen **aq monshaqtay** tisleri jiltırap, anasınıñ moynında bir buket **janlı aq gúldey** bolıp ketti. Bizlerge **alaqanday aq sharshısın** qayta qayta bilğadi. Bunısı qarañgıda tın ishinde qolına shıraq kóterip, basqalarğa jol kórsetip baratırğan ertektegi káramatlı perilerge usadı. [3: 366]*

In the extract, plethora of visual images are provided such as “tears like milk”, “teeth like white beads”, “a bunch of real white flowers” which shows up that how author’s inner world and imagination are so rich.

CONCLUSION

In conclusion, similes help to create images in poetry and in text. Writers can give a new or surprising meaning to an object when they compare it to something familiar. The result of investigation shows that all these functions produce more intense emotional impact on the reader and promote better understanding the personages. The analyses of vast practical data show that stylistic device of simile in the most universal means of characterizing personages for revealing their feelings, their inner world and their relationship.

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