

## FEATURES OF THE USE OF STYLISTIC FIGURES IN THE POETRY OF K.KARIMOV

ARALBAEVA. K

*Karakalpak State University*

*Researcher of Karakalpak literature*

+998(91)8732420

In a literary work, especially in lyrics, the role of artistic devices in conveying the content of the work is paramount. Poets reflect the diverse experiences of the human spiritual world through artistic depiction. Artistic techniques ensure the beauty of the internal form and enhance the emotional impact of the work.

As is known, artistic form has served artistic content, and artistic content has found its reflection only in artistic forms. The function of forms in conveying meaning in a work is also realized through artistic devices. With the help of descriptive techniques, a master of artistic expression achieves the ability to emphasize their intended message and place particular weight on it. The ways and methods of transforming lyrical experiences, life, social, and natural phenomena into artistic reality are considered methods of depiction.

Among literary scholars, since early times, there have been two different approaches to the study of tropes and stylistic figures. One group considers these two to be one, while others distinguish them. The works of B. Tomashevsky, A. Kvyatvokskiy, A. N. Veselovskiy in Russian literary studies, T. Boboev, H. Umurov, I. Sultan in Uzbek literary studies, and Q. Orazimbetov, B. Genjemuratov, and Q. Jarimbetov in Karakalpak literary studies provide theoretical explanations for the methods of depiction.[1]

Every artist sets their worldview, thoughts, feelings, and a specific idea as a goal in every artistic work they create. In accordance with these ideological goals, they must choose their own ways of reflecting, summarizing, and artistically presenting life's events. "Stylistic figures are specific stylistic units used to achieve emotional impact," said A. Dosimbetova in her work "Artistic Means in Literature." [2].

The artistry of thought in lyrical works, the uniqueness of the poetic form stylistic figures are a type of poetic form that provides imagery in a poem, both in terms of content and form. There are several types of stylistic figures. These are anaphora, epiphora, alliteration, assonance, ellipsis, parallelism, gradation, asyndeton, polysyndeton, etc.

K. Karimov's lyrics are distinguished by their mastery in providing a philosophical, didactic, and truthful perspective on all phenomena and events in this world, as well as on the social environment. The poet effectively and skillfully employed artistic devices in conveying such profound ideas in his work. In this section, we aim to analyze the artistic function of stylistic figures used in the poetry of K. Karimov, in particular, amplification and parallelism.

Among stylistic figures, one of the most productively used is amplification. Amplification (Latin: to spread, to expand) is a stylistic figure that includes units belonging to a group that enhance comparison, imagery, synonyms, synonymous phrases, antithesis, and expressiveness.[3]

In amplification, repetitive words or phrases that reinforce any description or statement emotionally are frequently used. Through this, thought finds its poetic expression.

Literary scholars call this stylistic figure differently; the first term is "connecting," "collecting," "gathering," and another term is "increasing" ("nagnetaniem" by A. P. Kvyatkovskiy); the third type is "rhetorical," "mnogorechiem," "velerechiem" by V. I. Dal)[4]. The literary scholar V.M. Zhirmunsky, regarding the power of amplification, its role in intensifying lyrical feelings, and the characteristics inherent in the romantic style, says: "The feeling of excessive lyrical excitement, which intensifies new and new images, due to the impossibility of fully expressing the full intensity and vibrancy of this excitement in words, is a sign of the romantic style." [5] Indeed, as Zhirmunsky said, in amplification, feelings and emotions are very strong, it cannot be described in words, and therefore new artistic images are often encountered in it.

The main function of amplification is to increase expressiveness. It is often expressed through the use of synonymous, related, or synonymous words within a single stanza or line to express a single thought. Let's give an example of amplification used in the poet's poems:

Bul ájayip máwrit, sıyqırlı súwret,  
Ómir dep atalmısh shınjırdıń sebi,  
Waqıt zımıraydı jel kibi gúwlep,  
Nesip etkenge gúz tađı keledi.[6]

(This is a wonderful moment, a magical image.

The thread of the chain called life,

Time flies, howling like the wind.

As fate would have it, autumn will come again)

In the example, the poem is about autumn, the main theme being discussed, autumn, is described in the first line of the stanza with figurative words like a wonderful time and a magical image, and the word autumn is used at the end of the stanza. To enhance the imagery of autumn, the poet renamed it a wonderful time, with magical imagery and amplifications. This, in turn, has played an artistic role in describing the natural characteristics of autumn.

Another type of stylistic device frequently used in K. Karimov's lyrics to enhance the artistry of thought is parallelism. Parallelism is a stylistic figure that represents a repetitive form, syntactic units with similar structures, parts of speech; similar, close phenomena, syntactic parallelism. Syntactic parallelism forms sentences or phrases based on a single model.[7]

In conclusion, stylistic devices in K. Karimov's poetry are skillfully employed to enhance the artistry of the poem and to artistically convey the author's idea and thought.

The amplification and parallelism discussed in this section are frequently encountered in the poet's lyrics. While amplifications are more commonly used in the poet's poems through the combination of synonyms and similes, parallelisms are more commonly used to depict the image of time and its properties, to convey several objects, phenomena, and a person's mental state, as well as to convey natural processes in this world, that is, through the parallel depiction of situations such as birth, death, and natural phenomena. This demonstrates the poet's skill in using stylistic devices and his unique style.

### REFERENCES:

1. Томашевский Б.В. Теория литературы. Поэтика. Москва. «Аспект Пресс», 1996;
2. Dosimbetova A. Ádebiyatta kórkemlew quralları. Nókis, «Qaraqalpaqstan», 2017. 38-bet.
3. Рыжкова-Гришина Л. В., Гришина Е. Н. Художественные средства. Изобразительно-выразительные средства языка и стилистические фигуры речи. Москва. «Флинта», 2015. 67-стр.
4. Квятковский А. Поэтический словарь. Издательство. «Советская энциклопедия» Москва. 1966. 25-стр; В.И.Даль. Толковой словарь живого великорусского языка. 1863.
5. Жирмунский В. М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, Ленинградское отделение, 1977. 408-стр.
6. Каримов К. Қарақалпақ – елим мениң. Toshkent. “Yangi kitob”, 2020. 3-бет.
7. Рыжкова-Гришина Л. В., Гришина Е. Н. Художественные средства. Изобразительно-выразительные средства языка и стилистические фигуры речи. Москва. «Флинта», 2015. 167-стр.