

## FEATURES OF THE USE OF METAPHORS IN K. KARIMOV'S LYRICS

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Karakalpak poetry is the leading genre of our literature. In recent years, our poetry has grown fuller and more inspired, achieving considerable success in highlighting the dedication of our people to portraying the scale of its time. Scholar S. Akhmetov described the achievements of Karakalpak poetry in the 1970s, stating that by the 1980s, Karakalpak poetry had reached its peak. Compared to the present time, poetry has deepened in terms of content and has begun to manifest itself in the choice of form.

Scholar Q. Orazimbetov, who conducted research on the poetry of this period, noted that Karakalpak lyric poetry of the 1980s began to develop with the following characteristics and traditions. The creativity, activity, and originality of our poets continued to grow. He expressed the opinion that more humanistic views began to develop even more strongly in lyrical works, and that our poets' attention to artistic exploration increased as they developed their own path and writing style [1,15]. Indeed, in the development of Karakalpak poetry in the 1980s, the creative work of renowned talents played a leading role. Among such talented individuals, a distinct wave is felt in the poetry of Sh. Ayapov, K. Reyimov, Q. Dauletnazarov, S. Ibragimov, K. Karimov, and B. Genjemuratov. Therefore, our task is to discuss the poetry of K. Karimov, a talent who holds a prominent place in Karakalpak poetry of the 1980s. In one of his famous studies, S. Akhmetov stated that K. Karimov's best works contribute

to the achievements of our poetry in the 1980s. Indeed, as soon as K. Karimov entered Karakalpak poetry in the 1980s, he began to gain recognition among a wide readership.

The poet's works until this period include "Distances" (1981), "Tower of Time" (1983), "My Windows" (1985), "I Came from the Aral Sea" (1981), and "The Forgotten Half Moon" (for young and middle school students) (1998). His collections "My Heart" (2005) and "My Karakalpak People" have been published.

Q.Orazimbetov [2,86], in his article, discusses the genre of poetry and its characteristics, attempting to define the concise and profound expression of thought in Karimov's poetry. Furthermore, Q.Orazimbetov's monograph [3, 86-88] analyzes a number of poetic works depicted metaphorically.

The poetry of K. Karimov is directly distinguished from the lyrics of contemporary poets K. Rakhmanov, T. Kabulov, T. Sarsenbayev, A. Utepbergenov, and others by its themes and ideological direction. That is, the theme of the poet's poetry is broad, the content deep. If we pay attention, the poet has composed comprehensive poems about his birthplace, homeland, landscape, love, humanity, friendship, and other themes.

K. Karimov's poetic explorations are evident not only in the literary influences of his work but also in his appropriate use of words, in the various semantic variations of words, and in his ability to use the necessary word appropriately and ensure its relevance to the content. Fiction differs from other forms of art in that it is created through words.

Therefore, a special poetic function is assigned to the word - the function of ensuring artistry. This function is realized, especially through the artistic devices and devices in a literary work.

The Kazakh scholar Z. Qabdalov writes about metaphors: "One of the most important phenomena in literary language is metaphor, or metaphor - modifying and changing the meaning of a word, comparing it to a similar object or phenomenon to clarify and enhance the depicted object or phenomenon."

Furthermore, we have based our research on the theoretical foundations of metaphor on the theoretical views of literary theorists such as Hegel, G. Abramovich, L. Timofeev, V. Khalizev, T. Boboev, I. Sultan, E. Khudayberdiev, S. Akhmetov, Q. Maqsetov, and B. Genjemuratov.

A metaphor is the use of a word in a meaning other than its original meaning. The metaphor is based on the conventionality of similarity between objects. In metaphor, one object is renamed with the name of another, and on this basis, the imagery of the word is formed. On this matter, the Uzbek literary scholar T. Boboev wrote: "Metaphor is based on the similarity between two objects or phenomena (the one being compared and the one being compared). The properties and qualitative characteristics of an object resembling the one being compared are transferred."

I embarked on a journey into the sea of thoughts.

I am a rower

I'm the gallows.

He is a nightingale in poetry.

Poetic feelings are in a horse's purse.

(« Oylar teńizine shıqtım saparǵa,

Ózim eskekshimen

Ózimmen darǵa».

« Poeziya babında búlbilgóya ol

Poetik sezimler at dorbasında»)

A word denoting a specific concept is renamed to a similar object. For example:

The difficult paths of this world are long.

Their endless hustle and bustle,

The children of Adam, who bore their weight,

Strive forward, no matter how much you complain.

There's no time for hesitation.

Wisdom is good for your ailment

A tireless horse that only knows how to gallop.

Test ten times, test one hundred times, your happiness and fortune.

("Don't complain")

(Uzaq bul dúnyanıń awır jolları,

Pitpes- túwesilmes galma-galları,

Salmağın kótergen Adam balları,

Alğa umtıl , meyli nalın-nalınba.

Eglenbekke hasla bermeydi pursat,

Dártińe jaraydı aqıl-parasat

Tek shabıwdı bilgen sharshamas bir at,

On sına, júz sına baxıt-ıǵbalıńdı.

("Nalınba")

Here, the poet likened the life of a human being, carrying the weight of the world's difficult paths, its endless, endless hustle and bustle, to a galloping horse.

The artistic function of metaphor is especially evident in poetic works. Regarding this, the Turkmen literary scholar R. Rejebov wrote: "In the practice of lyrics, in the history of poetry, there has never been and will never be lyrics without metaphor, and without metaphor, lyrics cannot have lyrical meaning." This scientific

thought demonstrates that without metaphor, lyrics cannot possess lyrical beauty or lyrical meaning.

A lyrical poem is an artistic expression of thoughts imbued with the poet's feelings and emotions. In lyric poetry, metaphor is the alteration of a word's meaning, referring to a similar object or phenomenon to further clarify the object of depiction, thereby enhancing the artistry of the meaning. Metaphors deepen lyrical content and enhance imagery.

In conclusion, metaphors are a special type of tropes, directly related to the nature of lyricism. The poet effectively uses metaphor to express his thoughts, assessments, and perspectives on natural and social phenomena. The artistry and emotional impact of a poem are manifested not only in its content and the choice of appropriate form but also in the various forms of artistic expression. Metaphor, as the essence, "soul," and "clothing" of lyricism, adorns the content of the poem, conveying it to the aesthetic taste of the reader's pen.

### References:

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3. Orazimbetov Q. Artistic exploration in contemporary Karakalpak lyric poetry. Nukus, Bilim, 1992, pp. 86-88.