

Metaphorical similes based on the similarity between living and non-living things

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Abstract: This article presents the study of the works of poets, enriching them with the characteristics of the use of artistic means in contemporary Karakalpak lyric poetry, which reveals the current artistic level of similes, their types, and the object of comparison, and the methods by which they are most often used.

Keywords: Poetics, character, tropes, simile, metaphorical similes.

Introduction: In modern Karakalpak lyric poetry, metaphorical similes are a form that has elevated similes to a new level in terms of imagery and expressiveness. Metaphorical similes are considered as similes that carry the properties of metaphor, which is distinguished by syntactic mobility, imagery, and the ability to define the word related to it with metaphorical adjectives. When identifying metaphorical similes, the primary task is to determine the quality of the metaphor rather than the elements of the comparison. This is because the elements of a simple simile are relatively clear and apparent, whereas identifying the metaphorical quality in a simile requires logical analysis. Let us attempt to demonstrate this through examples:

You are brimming! Undulating...
Like a flower-shaped goblet filled with nectar.
Emotions surge and swell,
You yourself are nectar... My beloved... [1:19]

Even my feet, like plane trees,
Have spread roots into the ground. Reaching
the skies,
Storks have built their nests above me. [2:41]

Like a wistful beauty -
Bare willows,
Winter has buried your surroundings in snow.

Now - the once playful winds

Can no longer rustle your leaves. [3:12]

In the examples, we see excellent instances of metaphorical similes. In the first poem, the beloved is likened to wine. In the lyrical hero's consciousness, the beloved's actions, allure, and radiance evoke the image of a cup filled with wine. In the song, the metaphor manifests through the transference of the natural properties of a wine-filled glass to a figurative meaning, resembling the beloved. The metaphor is realized as the characteristics of the wine-filled glass take on a symbolic meaning in relation to the beloved. The patterns and shape of the cup reflect the face and external appearance of the beloved, while the wine inside represents the beloved's inner world and beauty. The lyrical hero compares the charming figure before him to a flower-shaped cup designed for pouring wine. The poet has deliberately chosen a cup with external features that closely resemble the girl, while the inner meaning of the simile is revealed through wine and the feelings of the beloved. Wine, with its natural properties and composition, has the ability to intoxicate a person and fully captivate their imagination; these characteristics are also determined by the sensations of wine. A woman, like wine, can enchant with her grace and love, delighting the spiritual world of a young man. In terms of these qualities, the poet has successfully employed this simile. The difference between this metaphorical simile and a simple simile lies in the ability to shift the metaphorical meaning between the objects being equated and the

equating one, in the transfer of the inner meaning to the metaphorical meaning, that is, the properties of the cup in which the wine is poured are compared to the charming, the charming wine is reflected as a full glass, the internal properties of the wine and the girl are compared.

In the second example, the feet of the lyrical hero take root in the ground like plane trees. This simile may seem to contain an absurd image, as root spreading is a characteristic unique to trees and plants, while humans don't have roots that burrow into the ground. The song is titled "Situation" and it narrates the lyrical hero's later years, describing his condition in old age. The natural qualities of the plane tree are metaphorically transferred to the lyrical hero, to the human: the plane tree's longevity, its deep rooting in the earth, its branching out and spreading beauty - all of these are embodied in the lyrical hero. The natural features of the old tree and the old man are compared, as seen in the final lines of the song:

But to bend to the table,
And my feet, rooted in the earth,
My twisted hair won't let me. [4:41]

- he presented. The main spiritual connection between the plane tree with its head touched by the greens and the storks nesting on its head and the lyrical hero is closely related to the last moments, days of his life, and old age. The details of the knees and twisted hair that make it impossible to bend over the table are proof of our opinion. In this example, the metaphorical comparison arose from the figurative transfer of the property of an inanimate object to a person.

In the last example, the feelings of the beautiful, the woman, are transferred to the willows. The transfer of human emotions to a tree is, of course, a metaphor. The poet does not just compare the willows to a girl, here subjective feelings are more equated than objects. The mental state of the beautiful beauty is compared to the natural state of the willows on a winter day, initially based on these similarities, the feelings of the longing beauty are transferred to the willow, and then the willow is equated to the beautiful. Therefore, by the first metaphorical method, the inner content of the person being compared to the object (willow) is transferred, and then an artistic simile is formed based on similarities. The song also involved beautiful, naked epithets, the epithet also creates imagery, but we cannot analyze this as an epithetical comparison, if so, the two objects of comparison must be interconnected by epithets (beautiful and naked), they must fall into a spiritual connection. However, the words naked and beautiful are not combined with the comparison, on the contrary, using similes, two images are

metaphorically connected: words defining the beautiful and the willow, as well as those images, the quality of one being transferred to the other. Since metaphorical comparisons are somewhat difficult to identify, they require deeper analysis, logic, and artistic perception. Russian literary critic V.M. Jirmunsky correctly assessed: "In-depth analysis does not limit itself to defining one or another art, but implies understanding the aesthetic function of that art, its meaning, and precisely what this art means". [5:425]

In metaphorical comparisons, the difference between living and non-living things, the actions are constantly changing, and the quality of one is complemented by the other. For example:

Hurricanes running in tears...
Those blizzards are stupid. [6:27]

In the first line, hurricanes act as nouns and serve to animate, while in the second line, animation as a verb has now entered the composition of similes. The similarity (unpleasantness) between the natural unpleasant, noisy voice of the hurricanes and the crying, nostalgic voice of a grieving mother is compared. In order to more vividly depict this situation of the hurricane, the author translates the sad voice of a sobbing woman, not an ordinary woman. The involuntary missing and crying of a sane woman is an insulting and piteous situation. This whistle of the storm is a natural phenomenon, there is no sound from it, it should be accepted as simple, but the poet, who sought imagery and artistry, created a wonderful means of artistry by transferring this natural noise, which seemed to us ordinary, to the figurative meaning of the state of a sane woman. In this example, the sign of living life is transferred to an inanimate phenomenon, and sometimes it is the opposite. The properties of inanimate matter and animals are copied and compared to humans:

It was a quiet evening. We must say good-bye,
The moonlight dried my tears.
Measures ended, events ended,
My mother said good-bye like a swan. [7:21]

In the song, the characteristics of the swan, its state before death, are transferred to the state of the mother's death. This seems to be a metaphorical analogy, but knowing the swan's death philosophy helps to understand that it is a metaphorical simile. Philosophical concepts such as the death of the swan and the swan poem were formed in ancient literature. It was first used in the image of Aesop. His philosophy of swan death can be seen in the title: "I have heard that swans sing before they die". [8:292] The swan's very character is a philosophy, and his death is a

philosophy. The swan (the song of the swan) has become a separate genre in Western literature. When a swan loses its mate, it prepares itself for death and dances, then commits suicide. In the song, the lyrical hero equates himself and his mother to a pair of swans, which is undoubtedly used to reflect the high love between mother and child. This is why his mother is likened to a swan, and his mother's death is likened to the aesthetic death of a swan. This metaphorical epithet - the death of a mother like a swan - forces a deeper analysis, while the simile of a mother and child to a pair of swans leads to an expansion of ideas about the swan, which are symbolic characters.

My soul is a musical instrument. If possible
I'll take off my wings!
When I remember I like you,
I'm like a mournful goose losing its mate.
[9:397]

The song uses both metaphor and metaphorical simile, the first line is a metaphor, and the last line is a metaphorical simile. The lyrical hero is not compared to the goose, but to the movement of the goose and its actions and state. In this case, the state of the goose when losing its partner, the anxiety of the lyrical hero, is transferred to the state of longing for the beloved, and then, like a goose, he becomes impatient and suffers. The song aims to compare their emotions rather than objects. One of the main features of metaphorical simile is that it simulates internal actions, although objects are similar in form, their feelings, states, and actions are similar, arising from the comparison of internal content.

In modern Karakalpak lyric poetry, we observe that metaphorical similes are more often used in landscape lyric poetry, in describing natural phenomena and phenomena. According to Aristotle, just as man learns everything from nature, natural phenomena affect the poet with constant changes, actions, and states. They act in the same life as a human being as a factor of life. Therefore, it is no coincidence that creators see the expression of their inner feelings in them. J. Izbasqanov is a skilled master of depicting natural phenomena in our lyrics, especially spring and autumn are constant objects of depiction. For example:

Why did you stay here "sad"?
It's like there's ice on your feet.
Spreading her hair by the flowing water,
Like girls coming to have a swim. [10:117]

The song is about cypress willow. The poet chose the best of the willows to depict the character. The cypress willow is a conical, coniferous tree. [11:234] The

cypress willow differs from other willows in that its leaves are long, thin, and always bent. This scene involuntarily reminds the poet of a girl with scattered hair. A wonderful metaphorical simile was created in order to liken the natural appearance of a tree to some wonderful state. The poet's artistic fantasy is that only the scattered hair and bent leaves are similar in structure and appearance, and this position of the willows is likened to a girl adapted for swimming. The metaphorical character in the song is manifested in the movement of the girls who spread their hair and tried to swim, moving to the natural state of the willow, and then resembling the willow to that movement.

The skill of creating such metaphorical similes from natural landscapes is also characteristic of the lyrics of B. Genjemuratov and K. Karimov. In K. Karimov, as in the lyrics of J. Izbasqanov, attention is paid to love, beauty, and aesthetic pleasure, while in B. Genjemuratov, philosophical thoughts are more focused on conveying sad, anxious feelings. For example:

If the willows think they have many leaves,
what will happen to the nightingales?
The dawns grow dark like an unloved girl,
if the nightingale thinks there's too much
sound. [12:88]

How pleasant the wind is,
What do I say, buds whisper
A white willow, swinging like youth,
Why did the wind blow the glass? [13:11]

Both songs represent the image of the willow. The object is the same, the images and comparisons are similar, and the author's thoughts are different. The first example discusses strict laws of the universe, environmental issues, and the philosophy of the universe. Both the willow and the nightingale have their own vital functions, and the willow shade and the pleasant air that comes from it are as necessary to the nightingale as its sweetness is useful to man. The nightingale, unlike other birds, is a bird that tends to sing and live in beautiful places. The beauty and expressiveness of the willows' nature are depicted figuratively with nightingales and birds. We cannot analyze the images of the willow and nightingale as about love for the image of a girl and a boy, but the analysis that the biological connection, the inseparable connection of the world of plants and birds, and their interdependence are reflected in the poem from the point of view of world philosophy allows us to reveal the author's idea and understand the feelings of the

lyrical hero. In this case, the metaphorical comparison is manifested in the series of sad mornings like a girl without a lover. The poet transfers, compares, and resembles not the willow and the girl, but the willow's natural-biological, human-emotional state, and the girl's psychology. In the second example, the comparison between the willow and the girl stems from the appearance, beauty, natural inner content, and aesthetic influence of both. The word "adult" is a metonymic description of girls, their shining until they reach adulthood, their beauty is compared to their state before the end of the last days of winter and the arrival of spring, the opening of buds. Unlike the previous example, the main focus is on the artistic goal of reflecting the beauty of natural phenomena on the eve of spring.

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