

STYLISTIC USAGE OF SIMILES IN THE WORKS OF G. DAULETOVA

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Abstract

The article studies the stylistic difference of similes in the poetry of G. Dauwletova. The article also examines how G. Dauletova uses comparisons in her poetry. The conclusion was drawn using data from scientific publications and illustrations.

Keywords: stylistics, lexicon, simile, poetry, expressive unit.

Introduction

Examining the function and placement of the artistic instruments employed in the work is crucial when debating its creative merit. In literary studies, artistic tools are referred to as "tropes," "description tools," and "artistic tools." It goes under the term of "metaphors" in Eastern classical literature. An analysis of how artistic techniques and approaches relate to the content is essential when studying the form of the work. Regarding the significance of tropes in his writing, the Russian scientist A. Potebnya states, "The internal shape of a word only appears in poetic poetry through the use of figures and tropes." [1:2]

Materials and Discussions

Trope is the use of abstract artistic works to represent something, not in the literal sense of the word but rather in the abstract sense (derived from the Greek, trope means to change into another thing). The literature uses a variety of tropes, including metonymy, metaphor, synecdoche, allegory, litota, hyperbole, symbol, animation, and others. Using artistic techniques, beautiful words can effectively turn reality into something lovely. Through artistic means, the work's emotional-aesthetic effect is guaranteed. In one work, the author moved readers' hearts with the force of insightful philosophical thought; in another, the author expressed his emotions lyrically; and in a third, the author employed artistic mediums and figurative language.

Poets must have a special search and talent in order to be able to use tropes or artistic instruments to achieve artistry.

The role of artistry in the work is fulfilled by artistic tools, which also help to clarify and concretize the idea behind the piece. The employment of creative instruments is related to the work's content, realism in describing the scenario, character typification, aesthetic impact, and form unity.

In the work, the word is used in the direct or in the indirect way. If the word is not in the direct sense, but in the indirect sense, it is accepted as an artistic tool or trope.

Tropes are often used in the poetry. Poetry frequently uses images such as flowers, nightingales, the sun, and the moon, which serve as the foundation for tropes. Tropes are related



when two objects or a tale are compared. According to Uzbek scientist R. Kongurov, "an object or an event is accurately depicted when another object or a sign of an event is copied and compared to it." [2:152]

Tropes are categorized in the following ways based on word's direct and indirect meanings relate to the artistic work:

1. Similar or comparative tropes. When classifying an object within a group of tropes, the external surface of the object is compared to one that is comparable. Comparative tropes have a number of related qualities, such as comparing two items (the object being compared is also the object being discussed) or applying one object's characteristics to another. Here, a graphic representation of the description object is shown. Allegory, symbol, epithet, metaphor, and renewal (prosopopoea) are examples of comparative tropes.

2. Contigual tropes. It involves a covert comparison between the thing being rated and one that is comparable in meaning but not in appearance. These are more nuanced stereotypes. The following are examples of concurrent tropes: metonymy, hyperbole, litota, synecdoche, periphrasis, etc.

3. Contrastive tropes. This set of cliches is centered on creating an idea with a veiled meaning or connecting words with two opposing meanings. Among the contrastive devices are oxymoron, sarcasm, irony, and antiphrase.

One of the most frequently used creative devices in literature and culture is the simile. Simile is the process of comparing one element or feature in a work of art to another element or feature. Similes give the idea's imagery and aesthetic significance. "Simile is a simple, initial type of trope," stated P. Nazhimov. [3:5] In this instance, the signs of one thing were used to bring together two phenomena in order to make the signs of another more clear. People have been using similes as a descriptive device in both oral and written texts since antiquity. It is frequently used in peoples' daily conversation.

G. Dauletova uses simile a lot in her poetry. Here are examples of traditional folk language similes that can be found in folklore, classical poets' works, Turkish folk classics, and unique similes that fit a particular poet's style.

G. Dauletova frequently employed similes pertaining to "horse" and their types in her works. It is intimately connected to the poet's birthplace and the professions of those residing in the area of her life. For example,

Ol hám argımaqtay zuwlap baratır («Ómirdi men ashıqlarday súyemen»),

He is rushing like a horse ("I love life like lovers", p. 152).

Jaslıqta sezbeppiz, tayday talasıp («Ájağa»),

We didn't notice when we were young, fighting like foals ("Brother", p. 15).

Doslar qayda tayday kisnep tebisken («Balalıqtı sağınp»),

Where are friends going like foals? ("missing childhood", p. 64).

Waqt júyrik attay jelip baratır («Zor boladı, óz qádirin bilgenler»),

Time flies like a quick horse ("Great will be those who know their value", p. 87).

Aqlıqlar júr tay qulanday tebisip («Ana nalışı»),

The grandchildren are walking and kicking like foals («Mother's complaint », p. 97).

Tulpardayın suwlıǵında suw ishken («Írazı bolıń, anajan»),

Drinking water like a horse (Be pleased, mother p. 111)



Tay qulınday tayın turğan húr qızı («Sher tolqıtqan shejireli Shaxaman», 121-bet).

(Free girl like a foal) (Prosperous Shaxaman)

Tay qulınday xızmetiñe tayınman («Sher tolqıtqan shejireli Shaxaman», 121-bet).

(I'm ready for your service like a foal) (Prosperous Shaxaman)

Jeyran júris, sahıpjamal barmaqta («Tanıs súwret», 132-bet).

(A beauty walks like a horse) (Familiar picture p 132)

Among the similes used in her works, the simile "narday" has a special place. This trope has been preserved in several places, and is often used to describe the meaning of "a husband who takes care of the family issues":

Lovers' feelings, their emotional state are depicted through the image of a bird:

Qustay qanat qağınaman («Sağınaman», 31-bet).

I am flying like a bird ("I miss" p 31)

Serxosh búlbil kibi sazı ekenseñ («Muhabbat», 54-bet).

It's like a drunken nightingale's song («Love», p 54).

Qanatı qayırılğan qustayman sensiz («Kórinbes», 19-bet).

I am like a bird with folded wings without you ("Invisible", p. 19)

The portrayal of women in G. Dauletova's art makes it distinct. Our opinions are supported by the names assigned to the collections. It would not be incorrect to state that a woman's songs are based on her value, beauty, childhood, role as a bride and lifetime companion, and the joys of parenthood. The poet employed a number of similes to convey these attributes:

Qumay qustay bálent shıńǵa shıǵıp al («Dáwranıń bolǵay da, dúrdana hayal», 52-bet).

Fly high like a Huma bird (May there is your time, beautiful woman . p 52)

Ǵam kewilli Araldıń aq quwınday («Házireti hayal», 69-bet).

Sorrowful like a Aral's swan (Holy woman. p 69)

Shırıldaysañ, qızǵısh qustay qorıysañ («Háwjar-ay», 139-bet).

You are chirping and protecting like a bird (Hawjar-ay. p 139).

Qızǵıstay qorǵaǵan báhá anajan («Bawırmanım anajan», 16-bet).

Always protected like a bird (Caring mother . page 16).

Qálbińde ot, biraq tútin jeri joq,

Sonda hám tawıstay tawlandıń hayal («Watansań hayal», 71-bet).

There is fire in your heart but no smoke,

Even then, you are like a peacock, woman → (You are the country, mother . page 71).

By employing the simile "huma bird, bird, swan, peacock" in her poems, the woman skillfully conveyed her kindness, caring nature, and capacity to go through life in secret, despite the challenges she faces.

Conclusion

As a result, after examining the simile that G. Dauletova employed in her works, we come to the following conclusion:

1. Similes, which are used in folk language and folklore, are effectively used in poet's works
2. There is also an individual simile characteristic of the author's personal style



3. Some songs even consist of a whole piece of simile and we can see the skill of the poet is determined by analyzing it in a contiguous way.

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