

# Classification Of Metaphors In The Poetry Of I. Yusupov, Their Place And Connections In The System Of Artistic Language

Daniyarova G.P

Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan, Karakalpak  
Humanities Research Institute

**Key words:** lyrics, image, metaphor,

Well-known poetry belongs to lyrical works. Lyric (Greek "Lyra" is a musical instrument. This instrument was played while reciting verses) is a part of literature. There is an artistic image in the basis of any lyrical work. The artistic image is usually described as a form of the representation of reality and as a tool in art, the representation of abstract ideas in concrete forms of feeling. Metaphors are one of the main tools that provide imagery in poetry. Although all the words used interchangeably in terms of similarity form a type of metaphor, they are not all the same. We have mentioned that the problem of metaphor can be studied in many humanities fields besides literature. All these branches learn the metaphor in the aspect they are interested in, and divide it into groups based on the principle of classifications necessary for them. In modern linguistics, firstly they are divided into linguistic and poetic metaphors.

As can be seen from this, the poetic metaphors are learned in literary studies. The most important properties of poetic metaphors are originality and expressiveness, and these properties are always realized in close connection with the context.

In scientific studies related to literary studies, in particular, in special dictionaries and textbooks, no special attention is paid to the classification of metaphors. Therefore, in the scientific literature, two types of metaphor are mentioned: metaphor - animating and metaphor - objectification types and they estimate that there may be other classifications besides these. [2.69]

Let's focus on two types of metaphor. When we say that metaphor is animate, it is meant that the qualities characteristic of a person are transferred to the inanimate things, events in the world. On the other hand, in the opposite way, the metaphor is the objection, the signs characteristic of the events, things of the external world are transferred to the events of the inner world –to the spiritual concepts. It is clear that metaphor is a comparatively study of internal and external world. In I. Yusupov's poetry, the animating type of metaphor is used actively. For example:

Wa tuwısqan tallar dala batırı,      Oh, related willow field hero,

Wa, siz jaslıgımnıń jasıl shatırı,      Oh, you are the green roof of my youth,

Sarğayğan saratan barlas batılı.      "The yellowed saratan brave dares", [3.58] in the lines

the relation of the poet to a willow is described, which is considered to be an expressive characteristic of poetic metaphor. By reading the lines, a deep love for his birthplace is awakened on the reader. The poet imitates black willows, which tolerate the intense heat of the sun and grow green in summer to the qualities of courage and heroism in a person. In general I. Yusupov's creativity, the willow, black willow detail can have the development evolution as own artistic image, and this tree type can have the symbolic image in the poet's creativity.

In poetry, metaphor objection is used actively in poet works like animating metaphor, and the impact is no less than animating metaphor.

Jil artınan jillar júzip, Year comes after year,  
Oyınıńdı keter buzıp, It will spoil your game  
Balalıq bir altın júzik A childhood is a gold ring.  
Túsip qalğan soń qolıńnan After it falls out of your hand

Hár kim izler óz jolınan, "Everyone traces on his own path" [3.73] in the lines he gives time a sign characteristic of a person, and imitates childhood, which is the happiest and most inexhaustible nature of a person to the "golden ring". Here, the "golden ring" is a precious metal. And even if it is buried for years, it does not rot like other metals because of it he may have copied its characteristics. Since I. Yusupov's poetry, no matter what topic he writes about, philosophical thought and thought predominate, so the artistic images used by him are also inclined to philosophical thought. This type of metaphor, that is, a metaphor objection, provides a description of a concrete feeling, which is one of the main conditions of an artistic image. This is because concepts related to the inner world of a person are abstract concepts, and objectification helps to perceive them based on concrete feelings. For example, the poem called «Ómirbek laqqı» contains the following lines:

Kel jigitle gápti onsha sozбайın, Come on, guys, let's not talk too much.  
Bir qazanğa kúydiréyin sóz mayın, I will burn oil of words in a cauldron,  
Hám sol mayğa salgan gúrish piskenshe, And until the rice put in that oil is cooked,  
Bes altı awız warsaqı sóz qozğayın. Let's talk five or six words. [3.66]

In the daily life of our people, it is known to us that in the past, oil was cooked in a pot and burned. And then vegetable oils appeared, and mainly it was used to make oil from sesame and cotton seed. And this type of oil is firstly burned then used for food, and it is the same now. He loaded the usage of the oil after being ready at the result of burning on the word. In the previous examples, we saw the transition of meaning of metaphors from inanimate to inanimate. Such metaphors can be transferred from animate to inanimate. For example: "You are poem born in a torn house" in this line he resembles the person or the Karakalpak classic poet Berdak to the poem. If we pay attention to the next lines of the poem, we will notice that the image of the resin has become more defined and deeper.

El dártine dárman bolğan giyasań You are a medicine for the country's pain,  
Xalıq ármanı tuwğan poeziyasań If you are the poetry born of the people's dream [3.70]

If the metaphors used in both lines of the couplet clearly and understandably convey the image of the poet Berdak, the rhyme of these metaphors also affects the construction of the couplet, and as a result, we can see that the couple is effective emotionally robbed. And in the poem called "Kazakhdarya" we will see the following lines:

Kósheń – dárya, suw arnası, Your street is a river, a water channel,  
Ġaz qatar úy aynalası, Goose in a row around the house,  
Araldın Veneciyası Venice of the Aral Sea

Qızıqlı el Qazaqdarya An interesting land Kazakhdarya [3.88] - in these lines, Kazakhdarya is described in a manner similar to the city of Venice. This means that if there is a person who has not visited Kazakh Darya, he will have a different view of this city.

From the above examples, we can see that four types of metaphors are used in the poetry of I. Yusupov, depending on the comparison objects and the meaning transfer. These are:

1) transferring human characteristics to inanimate objects;

2) transfer the sign of the subject to abstract concepts related to the spiritual world of a person or in the external world;

3) Metaphors are considered to be realized in basis of transfer of meaning from animate thing to an inanimate object;

4) Metaphors are considered to be realized in the basis of transfer from an inanimate object to an inanimate object.

It is worth mentioning that in the creativity of the poet, the levels of these types of metaphor are not the same in terms of usage. Among these, the most used is metaphor animation, and the metaphor objectification is also the most used type. We can see that in the artistic thoughts of I. Yusupov, he tried to compare and understand the inner and outer world, and this is the event related to the surrounding where the poet grew.

Language units that realize these two types of metaphors have also particular importance. If we take a general look, a metaphor can be described by words that belong to any part of speech. However, in poetry, especially in the creativity of I. Yusupov, these two types of metaphor prevail, and they are basically made from the words related to the verb and noun. This is because, even if we look at it from a logical point of view, they are the most suitable words for animating verbs and subjecting nouns. Despite this, the verb has an important place in the formation of both types of metaphors. Especially, in I. Yusupov's poetry:

Teñiz qashqan menen bizden, even the sea fled from us,  
Biz qashpaymız elimizden, We will not run away from our country.  
Arba júrip keter ele, The cart will go,  
Iske ótip alsaq sózden . if we move to work from word. [3.25]

Verbs such as "run", "walk" in the compound series animate the sea and the cart with the actions associated with the words "sea" and "chariot". However, it should be mentioned that the action is not only characteristic of humans, but there are also words that denote the actions characteristic of animals, insects, birds, and other things.

Contextual verbs explain a significant meaning when used with concepts related to the inner world of a person. For example, there is a poem called "Kewil kewilden suw isher". Basically, drinking water is applied to humans or animals. Water is the source of all life. Like this the person soul needs water (spiritual food) like a thirsty person. So, where does the soul of a person get spiritual food, of course, from the soul of another person. That's why our people use the phrase "let your heart be relaxed". This means don't worry about anything. Therefore, we can see that verb metaphors have a special place in I. Yusupov's poetry.

Metaphors made from nouns are characteristic of the objectification type of metaphor. For example:

Qosıq teñiz, bolsam balıq, I will be a fish, if poem is sea,  
Is buyırsa sizdey xalıq, orders to work, people like you  
Ayağımdı qolğa alıp, will hurry taking my leg  
Basım menen jumalayman. I will walk with my head. [3.129]

These lines are taken from I. Yusupov's poem "Sen degende" and he resembles the poem to the sea. He resembles the importance of the sea for fish to the poet and poem. As it can be seen from the examples, we can say that the metaphors made from nouns have the same strong imagery as the metaphors made from verbs.

We can see that in the poetry of I. Yusupov there are also metaphors that come from the adjectives. Adjective metaphors animate some places, thing, events, but objectify them in other places. Especially the adjectives characteristic of a person animate. Scientist B. Yusupova, who



has specially studied this, says the following description about the adjective metaphor: "... adjective metaphor is a metaphor that appears in the context of transferring a sign from one thing to another"[44]. And she says that in I. Yusupov's poetry the adjective metaphors appear from the transfer of signs, characteristics, qualities characteristic of people to other things. Also, she particularly said that they are inseparably connected with nature, things in it, events, human life, life, the contrast and correspondence between them are taken together, and in the context, they are harmonized with other words and used in a poetic sense.

Qaytpas miynet – qattı qollı tábiyat, Irrevocable work – strict nature,  
Aralasqan qızgın miynet óshegis. Mixed hard work doesn't give up [4.134]

Man's cunning, narrow-mindedness, strictness, qualities are transferred to nature in these lines. Words that are neutral or do not have emotional-expressive properties in a separate form are given a poetic color in resin poetry and are effectively used in a new meaning in the context.

**References:**

1. Dosimbetova A. Ádebiyatta kórkemlew quralları. Nukus. "Qaraqalpaqstan" 2017. - 64 p.
2. Karimov O. Abdulla Oripov she'riyatida metaforik obrazlar tizimi. Diss. Can. Phil. Sc. - Tashkent. 2012. - 140 p.
3. Yusupov I. Kewildegi keń dúnya. Qosıqlar. Nukus. "Qaraqalpaqstan" 1989.
4. Yusupov I. Tumaris hám basqa da poemalar. Nukus. "Qaraqalpaqstan" 1974.
5. Yusupova B. I.YUsupov shıǵarmaları tilinde kelbetliktiń stillik xızmetleri. Monograph. Tashkent. "Tafakkur qanoti". 2014. - 136 p.