



## PERSONAL STYLISTIC METAPHORS (on the example of Sh. Seitov's works)

**Sadenova Gulbanu Perdebayevna.**

Karakalpak State University

**Abstract:** In the article, the peculiarities and methods of use of individual-authoric metaphors are learned on the example of the prose works of Shaudyrbai Seitov, a well-known writer of the Karakalpak people.

**Key words:** Poetics, trope, figure, metaphor, style, individual style, image, artistic image.

### INTRODUCTION

The method of metaphorical depiction appears as a result of the comparison of objects or actions to each other, and the main task of metaphors is to give the imagery to the artistic text. Using metaphors, an object or action that is not understood before is expressed. Personal stylistic metaphors appear in the literary work through the individual style of the writer. Metaphors, in addition to pictorial representation, also serve expressive purposes, and provide a short and compact presentation of ideas.

Greek thinker Aristotle in his work "Poetics" emphasized that the ability to create metaphors cannot be acquired from others, it is an innate talent, and his opinion that good metaphors can be created only by a person who can see similarities was not told in vain. [1] In fact, talent and creative thinking are needed in order to figurative describe the similarities between things and events, as the thinker said.

Despite the fact that metaphor is a linguistic phenomenon, it can fully express itself only in poetics and is considered as an artistic image. It can not only emphasize things or events with a sign of similarity, but can also visualize its vivid image before our eyes.

Learning the metaphor in directly relation with the thinking process was started from the 20s of the 20th century. Russian scholar A. Potebnya suggested that every word is accepted as an image, one of the simple signs of the metaphorical language. Many scientists connect the emergence of metaphor with mythological thinking. In particular, the German philosopher E. Cassirer says that the origin of myth, language and morality is connected to the spirit and that they cannot be learned separately. [2] It is believed that the reason for the disappearance of mythological thoughts is the emergence of abstract meanings of words. Such opinions are met in the researches of O. Freudenberg, that is, he explains that this is not due to the lack of belief in myths, but to the structural changes in figurative thinking, and the emergence of metaphorical thinking instead of mythological thinking is related to the development of the human mind.

Academician V. Jirmunsky, on the other hand, considers metaphor to be the main sign of stream of whole romanticism. Also, in most situations, the cases of viewing metaphorical images as a sign of a specific poet are met. For example, V. Jirmunsky called A. Blok, R. Jakobson, V. Mayakovsky as "metaphor resin". [3] In fact, figurative speech in the language is considered to be a phenomenon,

mostly, characteristic of poet and writers creativity. For that reason, we analyze the tropes, which are tools of artistic depiction, in the basis of literary works.

In our article, we see the wonderful examples of emotional and expressive imagery that appeared with the help of metaphors used in the works of the master writer Sh. Seitov. *Hárkimniń kewil sarayı biri birine usamaytuǵın óz aldına bir sandıq, sandıq bolǵanda da gási góne kóksiden ele bítamam tazara qoymaǵan, gási zamanniń eń hasıl dúri jıynalǵan sandıqqa meger edidaǵı, usı hár qıylı kewillerdi jámleytuǵın iygilikli bir is bar edi...*(14, X.1) (Everyone's soul palace is a specific chest that is not similar with each other, and even if it is a chest, some of them is not very clean from the old soul, some is like a chest in which gathered all kinds of most expensive pearls, there was a good work that join all kinds of souls here...) The author's mastery in describing time truth at that time, understanding of changes in mood and ways of conveying it are seen in such metaphors. A chest is a household item that shows the national mentality of the Karakalpak people and can be found in every home. In it, people often keep valuable things, worthy products, heirlooms left by their ancestors. The writer, who was able to see this similarity skillfully, at that time equated people's thoughts and feelings in their work as a sign of faith and distrust in the government to the chest, and explained that some were not able to fully leave the old, they did not know what to do and who to believe in the middle of the two paths, some were on the threshold of a new era, was ready for changes with the feeling of the new era. The metaphor chest is used in almost all of the writer's works in one sense - instead of the word "soul" - indicates that this metaphor is widespread in the language of the people. We learned by separating the metaphors used in the author's works into several groups in terms of structure and semantics:

1. Metaphors that appear in the basis of the name of things, subjects:

"*Xalıq dushpanınıń shapanı*" házir hámmege jarasa beredi ("The cloak of the enemy of the people" is now suitable for everyone) (Khalqabad third book, p. 12). If in this example the writer uses the word "getting the title of the enemy of the people", then the word here will destroy its effect and image. The tradition of wearing a cloak, which existed in the tradition of our people, was directly transferred to a different meaning, because the enemy of the people is not covered with a cloak, and there is no cloak to represent such a sign, but the writer will show the wrong policy of that time with the help of metaphorical depiction. *Aǵa degen úlken kópir, kópirden jurt olay-bulay óter bolar, sondayda mıńq etse kópirdiń kópirliǵı qayda!* (Brother is a big bridge, people may cross the bridge from here to there, and if he tell at that time, what will the state of bridge!) (Jaman shıǵanaqtaǵı Aqtuba, p. 181). In the basis of this metaphor, we will remember the meaning of the proverb "Túyeniń úlkeni kópirde tayaq jeydi (The eldest camel will have a stick on a bridge)". In fact, it is known that older people are more patient than younger people, and the fact that the national ethical norms of showing respect to older people and showing respect to younger people have been absorbed into the national consciousness of the people is reflected in such metaphors.

2. Zoomorphic metaphors related to animal and bird names:

*Úrpe-shúrpeniń bárin qurdastıń qolına tapsıramız, miynet kún jazamız, úyiń «úyrekxana» boladı, jas balasız hayal joq, bileklerden sóytıp ónimli paydalanbasaq, bolmayjaq.* (We will hand over all your \*-children to your peers, sign a contract, your house will become a "duck house", there is no woman without a young child, if we do not use our wrists productively like that, it will not be. (The second book of Khalqabad, p. 295) The writer's depiction through the metaphors indicates his own understanding of existence. Replacing the children's garden with a duck house attracts the reader and arouses curiosity.

Haytmurattı erteń qara úyi, qoy-poyı menen «Jeti asırım» qumınan kún shıǵarıraqtaǵı, joldan jıraq qızılǵa kóshirip qonısladıradı da arǵı kúni taǵı tartıp otradı sahranıń sırtlanı!.. (Xalqabad birinshi kitabı, p. 257) (Tomorrow, Haytmurat will move with yurt, sheep, to a bright red one, away from the

road, from the sands of "Seven Step" and the next day he will move again desert jackal!) Such metaphor is used in connection with Izbaskan in the poet's novel "Khalkabad".

Biri menen biri alakózlenip otrıǵan urıwlarıdı mına jaqtan basbashi kelip úylerine ot berip edi, ba-ay, «iyttiń awızı ala bolsa da qasqırdı kórgende birikti-á, túwe!» (One by one, when leader came from this side and set fire to their houses, the jealous tribes joined like "even the unfriendly dogs joined when see the wolf"). (Khalkabad first book, p. 160) The writer here showed the dog – like the people who are not friend, the enemies who are opposite to them using the metaphor of a wolf.

Dońızdı máshke úyretpe» degen! Máshke úyrengeń dońız, «iyesi óldi» degen soń qudayı ábden berip, tumsıǵı menen qırmanın súrip júrgen-dá! – dedi Táńirbergen usta. (Don't teach your pig to a mung bean! If a pig is used to a mung bean, after "the owner is dead" it does as it want and is rubbing the harvest with its beak! - said Tanirbergen craftsman). (Jaman shıǵanaqtaǵı Aqtuba, p. 44)

We can see that the characters of many heroes are revealed in the work based on the metaphor of a pig. The writer also expresses his negative feelings about the event or phenomenon through this.

Tañ aldında sonsha qoraz qıyǵalaqlap shaqırıp atrıǵanda bir qoraz buyıǵıp, shaqırmaı da qalatuǵın shıǵar. Sonda da tań atıp, kún shıǵıp álem ráwshan bola beredi. (When so many roosters are crowing in the morning, one rooster may wake up and stop calling. Even so, the morning will come and the sun will rise and the world will be bright). (Khalkabad first book, page 111)

...zamannıń tábirizine qarap is tutpaǵın, zamanıń qasqır bolsa, sen túlkige aynalıp, tásil menen jan saqlamaǵın kerek. (...don't be deal according to the nature of the time, if your time is wolf, you should turn into a fox and survive). (Khalkabad third Book, page 214)

...aradan bes kún ótkende ispolkom menen Sayimbet Tórtkúlge shaqırılıp, qoraz bolıp barıp edi, pıshıq bolıp qayttı. () (...five days later, the executive committee and Sayimbet were invited to Turtkul, went like a rooster and returned like a cat). ()

Qara ayǵır isqırtıp tartıp turǵanǵa ma, suwıq samal oyaǵınan da, buyaǵınan da húwlep vagonnıń ústindegi Berdikárimniń urqanatın burınǵıdan da beter ushırıp baratır. (Maybe for the black stallion was carrying and the cold wind were breezing from here and there, making Berdikarim's cloth who is on top of the wagon blow even worse than before). (Second book of Khalkabad, p. 3) In the work, some zoonyms are also used in connection with subjects. Even if it doesn't meet too often, it helps to highlight the similarities of certain subjects. In the poet works the metaphorical term "black stallion" related to the train is often used, as well as the term "otarba". By using the black stallion metaphor, the writer conveys the idea in a figurative, effective and expressive manner.

3. Metaphors related to the plant terms: - Aldı menen ózi urıp edi, sońınan átirapta "mıń qazanda mákke quwırılıp attı". (- First he beat, and then "roasted corn in a thousand cauldrons and bomb)". (Khalkabad second book, p. 131) - Tilin tawıp sóylese gór. Qabaǵın házir jarlıp keteyin dep, shırtıldap tur. (Speak quietly. Your eyelids are going to explode right now). (Khalkabad first book, p. 204) - Ol da bir pısken alma, kim úzse sonıń qolında ketedi... (It is also a ripe apple, whoever cuts it will leave in his hand...) (Khalkabad first book, p. 236). In the given examples, corn is a slap, eyelid is a person, ripe apple is a grown-up girl, and they are not called in its main name, used figuratively and metaphorically. If, instead of the metaphorical depiction in the first example, the poet used in the form of "everybody claps", the sentence would have changed from an artistic impression to a simple sentence. And such thinking, putting words together in the form of a simple sentence is not characteristic of the writer's nature. This is because, in this way, he realizes certain poetic goals thanks to the skillful use of artistic metaphors.

In short, the metaphorical depictions created by the creative pen of the writer are used to mold deep thinking in the reader, to increase the aesthetic taste, to strengthen the effectiveness of the speech, and to realize several other goals.

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