



METONYMY, SIMILE AND THEIR ROLES IN TENELBAY SARSENBAEV'S POETRY.

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<https://doi.org/10.5281/zenodo.8413183>

Annotation: the article is written on the issue of metonymy and the role of simile in T. Sarsenbayev's lyrics, based on scientific and theoretical views and using examples from the collections "Jarshi" and "Debdiw."

Key words: metonymy, metonymic nature, metaphor, metaphorical object, expressive object.

In the current era of heightened attention to the rules of artistic expression, the importance of metaphor in any lyrical work has grown significantly. By enriching the expressive means with metonymic rules, enhancing the depth of content and conveying the author's ideas more vividly through metaphor, and, finally, creating a unique image of a lyrical hero, metaphors play a distinct role. In lyrical works, the use of metaphor and metonymy stands out as a significant feature in the application of various tropes. In this article, we will explore the role of metaphor and metonymy in T. Sarsenbayev's lyrics.

Metonymy, from the Greek "metha," meaning "change," and "nimios," meaning "name," refers to a figure of speech where one thing is described by mentioning something else closely related to it. It is one of the figurative speech rules that involve substituting words with related images. In metonymy, what is being referred to is indirectly represented by another word or phrase. For example, "the kettle is boiling" where the kettle itself is not boiling, but the water inside it is boiling. Similarly, "I've prepared the tandoor," implies that the person has prepared the food that goes in the tandoor, not the tandoor itself [1.79]. Metonymy is one of the most frequently used tropes in the poetry of T. Sarsenbayev. For example:

The world's wealth, its ornamentation,
 Lies in the lap of parents, the foundation.
 Remember, my dear, the white-haired elders,
 In this time, wisdom is most valued[2.44-45].

In the given examples, the poet addresses himself and speaks of respect and reverence for one's parents, emphasizing the value of parental wisdom and life experience. The child, in this case, is a metonymical representation of the parents' significance, and the poet underscores the unique qualities and special role of the parents through metonymic expressions. Furthermore, in the poet's lyrics, human characteristics are personified and depicted through metonymy, as seen in the following verses:

Like a swallow's chirping, so tender and sweet,
 My dear, you paint the sky in pure white.
 Don't disturb the tranquility of the good-hearted,
 For their abode is where wisdom resides[3.3-5].

In the presented examples, metonymy is employed to create a vivid portrayal of the character in the poet's lyrics by connecting the various aspects of a person's inner world and unique qualities to their external attributes. Through the use of metonymy, the lyrical hero is characterized in a distinctive way, and the title of the section is "In Praise of the Poet." In this section, the character of the poet, along with their unique qualities, is depicted. In the specific examples, such as "Like a swallow's chirping," metonymy is used to portray the character, their suffering, their eloquence, and their inner thoughts. In another example, "Don't disturb the tranquility of the good-hearted," metonymy is employed to highlight the unique qualities of the character, both positive and negative, contrasting between virtuous and wicked individuals.

Furthermore, in the final example, metonymy is used to depict the character's inner and spiritual world, providing insight into their emotional and intellectual realm.

Additionally, in the poet's lyrics, metaphors are also employed, as another form of figurative expression. Metaphors serve to describe one thing by comparing it to another, enhancing the imagery and depth of the lyrical compositions. In the context of Karakalpak poetry, in metonymy, one can find elements such as "day/dey" or "tay/tey" to create rhyming and rhythmic effects, as well as other supportive words like "mishi," emphasizing the uniqueness of the depicted character (1.82-83).

When similes are used in context, they generally involve the incorporation of four distinct elements:

1. The subject being compared (the metaphorical object).
2. The subject to which it is compared (the figurative image).
3. The indication of the relationship between the metaphorical object and the figurative image.
4. Simile connectives or simile-forming words [4.10].

In the examples provided in the poetry, the subjects used in similes correspond to the elements mentioned above. Similes are directly formed through simile connectives and simile-forming words. For instance:

"Lands whisper their call to you, softly,

You are for the land, and the land is for you, that's evident.

If you are at ease in handshakes,

In the palm of a child's hand, you are adept[2.45]."

In the given example, similes are formed through the use of simile-forming words. In this instance, the subject is the person, and the figurative image is the adeptness and wisdom. Furthermore, simile connectives contribute to the formation of the simile. The poet advises the lyrical hero to be like the land, capable of understanding and skillful in handshakes, symbolizing ease and adeptness. The simile-forming subject, combined with the figurative image, accentuates the lyrical hero's qualities, portraying them as adaptable and skilled.

Additionally, in the poet's lyrics, similes are used to vividly depict the character's inner and outer qualities, enhancing the imagery and emotional impact of the compositions:

"After departing from the countryside, I wander,

Leaving behind the balance in the water's lap.

The homeland has become a foreign land to me,

As if the 'blue wind' has come[3.45-46]."

In the above passages, the poet uses nature and the wind as metaphorical objects to illustrate the lyrical hero's sense of displacement and the feeling of estrangement from the homeland. These similes enhance the vividness of the lyrical compositions, conveying complex emotions and relationships.

In summary, in the poet's lyrics, similes and metaphors are skillfully utilized to portray characters, evoke emotions, and paint vivid pictures of both the inner and outer worlds of the lyrical heroes.

In the swirling sands of time, as it turns,
When you utter the word "father."

In a blue basket lying in the middle of the steppe,
The secrets of the blue basket have been revealed.

Like dewdrops on the grass, one by one,
Like the arrival of the new moon, like the arrival of good fortune[3.48-49].

In the provided examples, the swirling sands of time, the blue basket lying in the steppe, and the arrival of good fortune like the new moon serve as metonymic elements in the lyrical hero's expressions, thoughts, and reflections, contributing to the complexity of the portrayal. In the second example, the individual's arrival and the secrets and treasures within them, as represented by the blue basket, are described.

To sum up, in the poetry of T. Sarsenbayev, metonymy and metaphors are used to enrich the lyrical hero's expressions, thoughts, and emotions. These literary devices contribute to the depth and uniqueness of the poet's style, allowing for a nuanced portrayal of the lyrical hero's character and experiences.

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