

THE ARTISTIC FEATURE OF PERSONIFICATION IN K. KARIMOV'S POETRY

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In the poetry of K. Karimov, one can find many types of artistic devices. Artistic devices play a crucial role in conveying the intended message to the listener or reader in an artistic and impactful manner, further enhancing the value of the work. Whichever artistic device we look for in the poet's verses is immediately apparent. Among tropes, animation occupies a special place.

Animation is a type of metaphor in which human characteristics and traits are transferred to inanimate objects, animals, or birds. However, it also differs from metaphor. While metaphor is based on comparison, personification, as its name suggests, is based on words, language acquisition, and making inanimate objects speak. Through this, they develop imagery and enhance expressiveness. We can encounter revitalization starting with folklore works. T. Boboev, D. Quronov, H. Umurov, and E. Xudoyberdiyev point to two types of animation.

1) portraying inanimate objects as having a soul - this is connected to the individual. For example, in literary works, the sun runs, the river hurries, the winds shed tears, the flower laughs, the cloud weeps, and so on.

2) portraying inanimate objects as having a tongue, capable of speaking - this is related to words. In this case, we can say that in literary works, various animals or birds begin to speak and communicate with people.

In Karakalpak literary studies, A. Dosimbetova, in addition to these two types, also mentions animation that occurs through the transmission of human-like feelings and thoughts to non-conscious beings.

In the poet's lyrics, we can find all the aforementioned forms of personification. Through the following examples, we can see that the personifications found in the poet's poetry are used very productively and appropriately in creating artistic images.

Animations that portray inanimate objects as having a soul:

of this village

Clay roofs

It resembles people

From palm-sized windows

Lamps and lamps glitter.

Women are tired at dusk

They return home from the cotton fields.

(Bul awildiń

Paxsa tamlari

Adamlarga megzep ketedi

Alaqanday terezelerden

Sıǵalaydi lampa-shiralar.

Imırt payıt hayallar harǵın

Paxtazardan úyge oralar.)

In the example above, we can see the animation in the "Lighting Lamps" series. In this, the poet managed to create an artistic image by depicting a simple domestic situation. Through the animations in the following examples, he depicted natural phenomena with artistic colors in a very artistic way.

2. Animations that make inanimate objects talkable:

In the morning of April,

I heard a voice: "There's no horse, there's no horse."

When I looked closely, it was by the stream.

The groom repeatedly called out his name.

(Sáwirdiń ayında sáhár waǵında,
Bir dawıs esittim: "at joq, der at joq",
Ser salıp qarasam, salma boyında,
Atın ayta-ayta shaqırdı átshok)

Through the animation in the first example above, we seem to be aware of the emergence of the folk tale about the partridge, and we can understand why the partridge bird is called that.

The animations in the mentioned lines of the poem are created through the characteristics of people and their actions, and through this, we can see that the poet tried to depict the thought even more figuratively.

References:

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3. Boboev Fundamentals of Literary Studies. Tashkent, Uzbekistan, 2002. pp. 426-454.