

## LINGUOCULTURAL INTERPRETATION OF SIMILES IN THE KARAKALPAK LANGUAGE

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#### Abstract.

This article describes stable and free comparisons in the Karakalpak language. Their specific characteristics are analyzed, in particular freedom the position of comparisons in a work of art, the emergence of free comparisons. Linguistic factors are revealed and extensive using examples from works of art are proven.

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The phenomenon of analogy in Karakalpak linguistics and problems the role of static comparisons as a descriptive means in fiction and their linguistic nature are widely studied in linguistics. Similes, which are the main means of artistic imagery, are of great importance in the text. In linguistics, the emergence of comparisons, the tools for their creation, the theoretical foundations of this phenomenon, and the connection of comparisons with related phenomena are specially studied. The poetry of karakalpak language is a real research object of the poetry of artistic expressions. In the poems, we could find many artistic forms and pictorial styles that are not found in other languages. In language, the image of simile is a very important detail. This element forms the center of the analogy, and other elements (subject of analogy, basis, indicator) are united around this standard. According to V. Maslova, standards of comparison are of great importance in determining the relationship of language, culture and mentality, since they reflect people's unique perception of the world as traditional images. Because in this place a certain object is compared with one object, the same object can be compared with another object in another place, and among different peoples (nation) these elements are expressed differently. Below we

will analyze some similes in the Karakalpak language:

Nar – Túyeniń jalǵıs órkeshtli túri, hasıl tuqımlıń iri túye. [QQTS.5 22-bet]

**Narday** (*siyaqli, tarizli*) bul teńew tómendegidey mánilerdi bildiredi.

1. *Búgiliw, qayǵı-hásret shegiw. Adamnıń psixikalıq jaǵdayı tómenlew mánisinde. Narday* qáddın búgip perzent daǵı (I.Yusupov). Qalpaǵı menen jelpinip, shep qaptalǵa shókken **narday** jambaslap jatır. (T.Qayıbergenov)

2. *Íhıranıw, tiykarınan dawıs shıǵarıw. Alıs sapardan boldirip kelgen narday* ínıldap, hasıretı demin aldı. (K.Sultanov)

**Túye** – bir yamasa eki órkeshtli, shólge shıdamlı, gúyseytuǵın, tabanları úlken, jalpaq, tórt túlik maldıń bir túri. **Túyedey** (*túye tárizli, siyaqli*) tómendegi mánilerde qollanıladı:

1. *Túyedey úlken, túyedey sabırlı, túyedey shógiw. Túyedey* tóze biler sabır menen. (I.Yusupov).

2. *Tiykarınan tawlarıń kórinisine salıstıra qollanıladı. Qaraqalpaqtıń jalǵız Qara tawı bar, Ámiw jaǵasına túyedey* shókken. (I.Yusupov)

3. *Bókirıw, ókirıw. Adamnıń ǵázeplengen jaǵdayda bálent dawıs shıǵarıwı.*

**Talaq** – Adamzattıń, janlı-janıwarlardıń qarnınıń sırtına jabısıp turıp organizmde qan bólekshelerin tayarlawshı hám basqa da túrli wazıypalardı atqarıwshı organı. **Talaqtay** (*siyaqli, uqsagan, tarizli, megzes*). 7/43

1. *Qattu urıw nátiyjesinde, uyıw nátiyjesinde adam denesinde payda bolatuǵın, kógeriw. Bılǵarı etiktiń tumsıǵı qabırtqamdı tesip ketkendey boldı, kóylegimdi kóterip qarasam kók-kómbek talaqtay* bolǵan eken. (J.Aymurzaev)

2. *Ashıwlanıw, bozarıw, kógeriw, túri surlanıw. Eki kózi qızarıp, awızınan kóbik shashqan túr-túsi talaqtay* kógerip ketti.

**Jaba** – Xojalıq jumısında ot-shópti hám basqa da nárselerge paydalanatuǵın temirden yamasa aǵashan islengen 3-4 tislı uzın dástesi bar ásbap, buyım. Temir jaba, aǵash jaba. **Jabaday**. *Ingaysız, úlken mánide qollanıladı. Qolı jabaday* kelisiksiz. (M.Nızanov) “Awqattan basla” dewimdi de kútpesten *jabaday* qolın toldırıp bir alǵanda tabaqtıń bir shetiniń túbi kórinıdi (M.Nızanov).

**Qazıq**. Jerge yamasa diywalǵa qaǵıw ushın ushı súyirlenip islengen kishirek aǵash yamasa temir. [QQTS.4 315-bet] **Qazıqtay** (*siyaqli, tarizli*)

1. *Awzı ashılıw, an-tań bolıw, hayran bolıw. Qudaynazar qazıqtay* qaqaıyq turıp qaldı (M.Nızanov).

2. *Qazıqtay tikeyip turıp qalıw. Sol waqıtta telilerdi baslap kelgen jasawıl qazıqtay* qaqshtıyıp: — Shıǵıńlar, dep belgi kórsetti. (J.Muratbaev). **UWIZDAY** UWIZ at. 1. Jańa bosanǵan hayaldıń, tóllegen maldıń dáslepki suti. [QQTS.7 282-bet] **UWIZDAY** (*uwizga usagan, uwiz siyaqli*)

1. *Baladay, nárestedey. Jas. Kamalına kelmegen mına uwizday jas jigittiń* mennen de dártli bolıwına qara (O. Xojaniyazov). Qayaqtıń músapiri ol-álle ketken bir urǵashı dep aq sút bergen anasınan, **uwizday** kelinshegine, gúldey nárestesine qaramaǵan iymansızdı... (M.Nızanov)

2. *Uwizday dene — jas, súyegi qatpaǵan. Uwizdayın denegе, Ashshı qamshı tiygen soń, Jádigerdey jas bala, Shırqırıp úyge kiredi («Alpamıs»).*

In the Uzbek and Karakalpak languages simile and metaphors close to each other, there are word combinations that do not differ in national origin, occurring in the language and culture:

**Qamırdan qıl suwirǵanday sóz dizbegi** - “ańsat”.

**ǵanday**– *oylanıp qalıw, qorqıp sóylemey qalıw, hayran bolıw, toqtap qalıw mánisinde. Tilden qalǵanday lal bolıp turǵan jerinde sileyip qattu da qaldı.* (A. Bekimbetov) [3.86-b.]

**Tal shıbiqtay.** Názik, jıńishke, qıpsa bel,ıqsham. Bel, qáddi-qáwmet, ulıwma.

Tal shıbiqtay qıpsa beli-belbaǵlı,

Meni hayran etip ketti shul páriy. (Ájiniyaz)

Qaraqalpaq tilinde *qoyǵa usaqan, qoyǵa megzes, qoy sıyaqlı, qoy tárizli, qoy yańlı, kibi teńewler qollanıladi. Sonday-aq qoy sózi qollanılǵan dizbeklerde barshılıq: Qoyday shuwlaw—uwshuw bolıw, shuwlaw. Qoyday óriw—japırılıp shıǵıw, tolıp ketiw,qaplaw. Qoyday buwızlaw, qoyday shalıw—qırıw, óltiriw, joq qılıw.* [4. 5-6.] *Qoyday juwas*(“mómin, juwas,ǵarip” mánisinde)

**Awzına qatıq uytqanday va awzına qum quyılǵanday-** Hesh nárse demew, úndemew. Dúsenbay *awzına qum quyılǵanday* tinip, eki qoli menen basın qısıw menen oylanıp qaldı. (T.Qayıpbergenov)[6. 36-6.]

Similarities and metaphors help add uniqueness to creative writing Characters, things, word settings, etc. It 's ... are unfamiliar to the reader, so the comparisons and similes provide familiar images to convey the themes of the narrative in a more accessible way. Characters can often form vivid images in the reader's mind, which is one of the goals of an author when they work exclusively with words as opposed to visual art.

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