

## POETICAL SERVICE OF SYMBOL AND METAPHOR IN THE POEM

### “AKTRISANIŃ IĠBALI” BY I. YUSUPOV

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I. Yusupov's first step in the branch of poetry started with epic poems, then lyric-epic and lyric-dramatic poems began one after the other. For example, the poet's lyrical-drama poem "Aktrisanıń ıǵbalı (Actress's Fate)" (1956-58) was included in the collection "Oylar (Thoughts)" published in 1960, and this poem also depicts the poet's inquisitiveness, poetic excitement, deep lyricism and drama. The poem has a broad and rich plot characteristic of epic works, a large-scale composition according to this plot, and wide ranged and multi-project methods of depicting events.

Professor S. Akhmetov took into account the predominance of such features in the poem, i.e., giving the spiritual trials of the characters with the lyrical colors, and the fact that its construction is based on a stage model, and called "Aktrisanıń ıǵbalı" a lyric drama, [1.313]. Generally, in this poem, the poet tightly synthesizes a dramatic quality that is not formed before in the field of Karakalpak poetry with the pre-existing lyrical and epic symbols. In general, this poem was one of the biggest successes of Karakalpak poetry of the 50s, not only because of its formal innovation, but also because of the skillful creation of the image of the stage owners.

Now let's move on to the analysis of symbols and metaphors used in the poem. It should also be mentioned that about this poem the linguist E. Berdimuratov in his book «Ádebiy tildiń funkcionallıq stilleriniń rawajlanıwı menen qaraqalpaq leksikasınıń rawajlanıwı» highly evaluates I. Yusupov's skill in creating metaphors. Along with that, we will see that the metaphors used in the poem «Aktrisanıń ıǵbalı» by I. Yusupov have been separated. E. Berdimuratov mentioned the «Qızıl esikti» ("Red Door") in particular and said that it is a metonymy. For example:

Ash qızıl esikti bas ayaqtı bas,            Open the red door and step on,  
Baxtın qarsı alıwı kerek hár adam.    Everyone should welcome his happiness.

"Here the red door is a personal stylistic metonymic unit created by the writer," [2.129], explaining the meaning of its new Soviet life. This effect of metonymic meaning is explained by the fact that the additional meaning loaded on the term which is renamed with the word "door" has its feature. The "red door" shown here has a symbolic meaning and explains the changes in Ariukhan's life. Also, in literature, red color is a sign of strong emotions, love and fear. The red color used in the context implies a different meaning. The red door is a sign of

gratitude and a step towards success, as well as the infinite love of the actress for her profession. In this way, it will also describe with the difficulties that she has met and may meet. And it contains the meaning of transition to a new stage of life.

The door used as a general metonymy, has a deeper meaning in itself than a simple subject or object. In this poem it creates deeper symbolic connections. In the poem the events of the 20s of the XX century are depicted. If we analyze the red color from the point of view of that era, it represents the meaning of Bolshevism, revolution and communism in the past. The red door means reaction to the communist ideology, revolutionary ideas, as well as the new order of the society. We can call this that the actress who is the heroine of this poem is with the values of her time and her attempt to establish her place in the reality of the new system.

Also, the achievement of an individual serves the purpose and ideology of society, that is, it is described as a symbol of collective society. In addition, the red color indicates the beginning of a new era, i.e. radical changes in theater art. If we look on a personal level more, the red door is actress's bravery, her ability to make quick decisions on the way of success, and her ability to act regardless of the circumstances at her surroundings. Now, if we discuss these situations from the point of view of national differences, we will see that the symbolic meaning is much deeper. From the point of view of that era, it was not a good idea for girls to become actresses. These actions are not supported in our religion. And, this is marked by going against the social order. That's why the author tries to show these objections either with the images of a rich man with many wives, or a father who sold her instead of the cattle, or a mullah. Despite these objections, Ariukhan achieves her goal. Well, no matter what the society says, because she was able to compare it with the life she saw before as a tokal (extra wife) and she accepted the decision. She was able to choose her sweetheart. In general that was the idea of the work. We understand that the "Таң нурı (dawn light)" troupe, which worked to show the passion of these woman and girls, who were faced with such difficulties in the era the author is talking about, wanted to show the works they made to open the eyes of the people. The second heroism of Ariukhan can be seen in her inner spiritual maturity. She not only steps into a new profession, but also goes against the rules implemented by society, and this, of course, requires great strength from her. In this way, the "red door" is a symbolic image used by the author to define Ariukhan's inner world and orientation towards the future. The "Таң нурı" troupe led by Abdiraman also attracts our attention with its symbolic features. For example:

...Қызыл қыя шөлде турды бир дарак. ... A tree is standing in the red rocked desert.

«Суў, суў» деп елпилдер сарғыш жапырақ. "Water, water" shouted a yellow leaf.

Бурқып дәрья ағар шөл қапталынан, Strong river flows near the desert,

Бирақ бир тамшы суў әкелмес оған. But does not bring it a drop of water.

«Суў» деп шөл тереги телмирди бултқа. "Water" said the desert tree looking at cloud.

Адасқан атлыдай тепсинип булт та, the cloud also galloped like a lost horse,

Өтти тамшы бермей шөл терегине, passed by without giving a drop to desert tree,

Жапырақлар төгилди дөгерегине... The leaves fell around ...

Қуурап халға келген сол байғус дарақ – That plain tree came to wither -

Бизедик, мийнеткеш ел қарақалпақ. We were hard-working nation Karakalpak.

Хәзир үстимизде таң нуры жайнар, Now tañ nurı is shining above us,

Усы таң нурында ығбалымыз бар, We have luck in this tañ nurı,

Мәрүерт шық тамшысы жайнар бул нурда. A pearly dew drop shines in this light.

Қуяш мың кубылып ойнар бул нурда.[3.55] A sun dances shining thousand in this light.

"Tañ nurı" means the coming of the dawn, the beginning of a new stage in the life of the people living here, and light is a sign of knowledge and culture. Dawn light is a sign of hope and enlightenment. And this troupe named after this name is considered to awaken people's interest in art and theater, as well as contribute to the cultural and spiritual development of the society. In a metaphorical sense, the light of the dawn chases away the darkness, and this means the emergence of new perspectives. And "Dawn Light" expresses the people's faith in new ideals and discoveries along with the development of culture.

If we speak generally, "Dawn light" is a symbol of the beginning of a new day, hope, enlightenment and progress, and it is considered an appropriate name for those who tried to change the cultural life of this region and the first theater troupe. For example:

Аш қызыл есикти, бас аяқты бас, Open the red door, and step on,

Бахтын қарсы алыуы керек хәр адам. Everyone should welcome his happiness.

Тартынба еркинлик алған қарындас. Don't hesitate, free sister.

Жол ашық, жол ашық, жол ашық саған.[3. 4] Road is open, it is open, path is open for you.

In addition to this, let's mention the images with symbolic meaning: dawn, white shelter, storm, road, snake, old road, new road, new spring, old place of the snake, garden, sprout, etc. b. In the poem, in the image of Ariukhan, the image of woman and girls of that era is revealed. What are the difficulties of that age? Firstly, there was not enough freedom for every person, which was as necessary as water and air. The price of the woman and the girls in the family was not as cattle. This opinion, this point of view, of course, finds its expression in society. The most common aspect of this is that in a family with a daughter, traditions such as selling the daughter to a rich man as an extra wife are widespread. The manifestations of these traditions have survived to our day. It can be said that even though women were given equality and cattle were banned as a result of the October Revolution depicted in the poem, no decision could stop these traditions. Now, the author describes what happened to every girl of that era with the following lines: «Қызыл қапы алдында иркилдің неге?», «Бул Жәлеке байдың хәўлиси емес», «Киси есиги деген тоң тезек екен» ("Why did you hesitate in front of the red door?", "This is not a rich man Jaleke's house", "Other's door is a bag of dung"). We have already analyzed the symbolic meaning of the "red door". Here, when we say the house of the rich man Jaleke, the character of rich man in A. Uteпов's play «Төңин тапқан қыз» ("The Girl Who Found her sweetheart"), incense rich Shaleke was about to take a wife over his wife. So

the girl who went to his door had to adapt to the pains and sufferings the rich man and his wife gave. Here, these difficulties are equaled to a "bag of dung". From this, we will make a conclusion through the "red door" that every girl child will grow up, marry and adopt to another family, a new marriage will begin, old customs will lose their power, woman and girls will be able to study and work in their desired profession like men, and take their place in society, and it means that there will be a time of equality. This idea is figuratively illustrated as follows:

Сөйтип жүргениңде таң атқан еди, It was dawn when you were walking like this.

Таң атты, нурлы таң, бир эжайып таң. Dawn, bright morning, a wonderful morning.

«Қәпестеги бүлбүл» азатсаң деди. "The nightingale in cage" you are free, he said

Хәм мәңги кутылдың қуллық торынан.[3.4] And forever free from the slavery net.

With the symbolic images such as «қәпестеги бүлбүл», «қуллық торы» ("nightingale in the cage" and "slavery net") in these lines it's revealed.

Begdiyar, who sent a carriage to Ariukhan three times and tried to talk to her, turned out to be a person whom Ariukhan had met when she was tokal (extra wife) at rich door. In the lines «Өйткени таныдым ғарры сағалды», «Қысқасы бир аман қалған пазнадан, Уўлы шөп пе деп ойлайман, бул адам» ("Because I recognized that old jackal)", "In short, he survived from ploughshare, I wonder if this person is a poisonous herb") the metaphors of "old jackal" and "poisonous herb" are used in accordance with Begdiyar's character. Abdiraman himself described the "Dawn Light" troupe as follows: That is, from the "Golden Dawn Light" troupe spread leaves and create a garden from this light. The members of this troupe are called the first sprout of this garden. This is the sprout of a new life, - they call it. He described with the metaphorical images saying like the flowers blooming in this garden are the sign of life, and its fruit is the sign of beauty, and the people of Karakalpak have never tasted the ripe fruit of this garden. Those who were against these changes in that era were religious leaders, illiterate mullahs, and they used their language to insult modern girls and portray them as follows:

Анаў алтақтада отырған қызлар, And the girls sitting on the stage,

Нағыз ешкилер ғой қарасаң аңлап, They are real goats, you will understand if you look at.-insulting Ariukhan's father and told him that you have not been able to educate your daughter, and following their words, his father dragged Ariukhan from the stage and beat her. Above all, this poem was able to convey the idea that the poet wanted to convey to the students in an understandable way.

## References

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