

THE LINGUOPOETIC ANALYSIS OF PHRASEOLOGISMS IN KARAKALPAK FOLK AITYS

Abstract. The article analyzes the linguistic and poetic features of phraseological units used in the Karakalpak folk aitys. Their possibilities of creating an artistic image are studied.

Key words: Karakalpak folk aityses, phraseology, poetic speech, linguopoetics, linguopoetical analysis, artistic image.

Introduction

Phraseologisms serve to express ideas in a figurative, short and compact way. In the literary works, the phraseologisms are used for the purpose of pictorially depicting situations, events, and illuminating them clearly and fully in the eyes of the book lovers. Also, the phraseologisms are considered a big and important tool in describing a person's behavior, lifestyle, daily life, profession, skill, psychology, speech, customs, traditions and various relationships, feelings, habits and understandings, as well as describe him in every way in the language. That's why poet-writers use the phraseologisms as a linguopoetic tool in fiction, and they give life to the language of artistic works. The character is shaped by the use of the phraseologisms in the speech of character, image and the heroes. Communicative intent is expressed artistically with the help of an effective tool – phraseologism.

Since Karakalpak folk aitys are directly related to people's consciousness, everyday life, customs and traditions, various language units, especially the phraseologisms, are skillfully used in their language. In this article, we aimed to make a linguopoetic analysis of the phraseologisms used in the language of aitys. The reason is that the study of the language of folk oral works in the linguopoetic orientation is considered one of the actual problems of modern Karakalpak linguistics.

Materials and methods

The problem of the study of phraseologisms in the Karakalpak linguistics has been attracting the at-

tention of linguists for many years. There have been many studies on this issue. Issues such as the formation of phraseology, their characteristic features, their development, stylistic sides, etymological differences, comparison with the phraseologisms in some languages, development of dictionaries, research in new directions of linguo-cultural studies, linguopoetics and phono-stylistics were learned. In particular, in E. Berdimuratov's work [2], it was learned in relation with the vocabulary of the language. In S. Nawrizbaeva's work [13], the issue of giving phraseologisms in the Karakalpak-Russian dictionary is learnt. Zh. Eshbaev [5] created a short phraseological dictionary of the Karakalpak language, and T. Jumamuratov [6] prepared a Russian-Karakalpak phraseological dictionary for school pupils. A. Bekbergenov's work [3] mentions the differences in the stylistic use of the phraseologisms. G. Aynazarova [1] studied the equal two-component phraseologisms in the Karakalpak language, their lexical-semantic differences, semantic types and the cases of their use in the literary works. In the work of B. Yusupova [18], extensive information is provided on the structure, semantic and syntactical differences, etymology, style and field of application of the phraseologisms in the Karakalpak language. The work phonostylistics [19] of this author is devoted to the phonostylistic analysis of phraseologisms. The above-mentioned scientific works contributed to the scientific study of Karakalpak phraseology and its

development as a special subject. It is worth noting the works of A. Pirniyazova [15], J. Tangirbergenov [16], G. Allambergenova [2] among special studies. That said, there are issues that need to be studied in Karakalpak linguistics in this area.

Classification, comparison, description, as well as semantic-stylistic, linguopoetic analysis methods were used in revealing the research topic.

Results

In Karakalpak folk aitys the phraseologisms are very productively used. It is possible to increase the artistic power of the lines of aitys along with the effective narration of the opinion based on this. For example:

Arqadan keledi arqar,/ Jaqsı adam menen sóylessen,/ *Qumarıń tarqar* [8, 271]. (Arhar comes from back,/ If you talk to a good person,/ Your passion will disappear). *Sóz sózden shıǵar*,/ *Sóylemeseń qaydan shıǵar?*/ *Sóz piyazdın qabıǵı*,/ *Sóylesen zeyniń ashılar*,/ *Sóylesip otırayıq qızlar* [8, 271]. (Words come from words,/ Where comes from if you don't speak?/ Words are the peel of an onion,/ If you speak, you will have good mood,/ Let's talk, girls). *Biziń usınǵan kesemiz tımp tur ma?*/ *Tıńǵanın ol zamanlas bilip tur ma?*/ *Bir kese bergen shaydı alalmastay*,/ *Qarındastıń dińkesi qurıp tur ma* [8, 321]. (Is the cup that we have offered still?/ Does that friend know that it is still?/ As if not taking a cup of tea,/ is the sister's health well?) *Bilgenler bar bilikli*,/ *Bilmegen kisi jelikti*,/ *Bilgenler aqıl tındırar*,/ *Bilmegenler sózdi sindırar* [8, 277] (Those who know have knowledge,/ Those who do not know are empty,/ Those who know sharpen the mind,/ Those who do not know just speak).

In the first example, the word “*qumarıń tarqar*” is actively used in our lexicon and means pleasure [14,117]. Couplet lines are used to reveal the spiritual condition of a person, i.e., to perform a poetic purpose and an artistic aesthetic task. In the second example, the phraseologism *zeyniń ashılar* is used, and it explains the meanings of happy and pleasant [14, 80]. In this example, as in the previous example, it was used for the purpose of clearly revealing the

mood of the person. In the third example, the phraseologism of *dińkesi qurıp tur ma* is used in accordance with the content of the aitys, and it is very appropriately used from the linguopoetic point of view. In the last example, the phraseologisms *aqıl tındırar – sózdi sindırar* are used together with other words in a masterly and antonymic sense. It was achieved to contrast the positive and negative meanings of educated and uneducated people.

In Karakalpak folk aitys, there are increasing cases in which, along with the public phraseology, changes are introduced and used in some phraseologisms related to the content and topic of the aitys. For example:

Hayt haytlıńıki, toy toylıńıki,/ *Asılǵan qazan, pisken tamaq*,/ *Biz usaǵan sorlıńıki*,/ *Jaqsı at, jaqsı qız*,/ *Ózińdey ońlıńıki* [8, 325]. (Aid is belonged to person who is having Aid, Wedding to person having wedding,/ Boiling pots, cooked food,/ belonged to poor like us,/ Good horse, good girl,/ Belonged to rich like you). *Ne qılsın bermey seni, mal bolmasa*,/ *Ishpege ayran, jewge nan bolmasa*,/ *Burınnan qalǵan jol ǵoy, neter deyseń*,/ *Kúyewiń alpıs jasar shal bolmasa* [8, 333]. (What will he do not giving you, if he doesn't have livestock,/ If you don't have kefir for drink, or bread to eat,/ It's way from past, what you will say, / If your husband is not a sixty-year-old man). *Duwa jazsam, tabılar sıyadanım*,/ *Seni kórip, janıp tur jıǵırdanım*,/ *Duwa emes, berermen dártke dawa*,/ *Júregińnen jay tawıp, jasnar janım* [8, 340]. (If I write a prayer, I will find ink-pot,/ My stomach is aching when I see you,/ Not a prayer, but a cure I'll give,/ My soul will be refreshed by finding your heart). *Shayırshılıq taysalaqlaw bolmaydı*,/ *Jasullını húrmetleydi, sıylaydı*,/ *Tórt awız qosıǵıń ishke sıymaydı*,/ *Júregiń sháwkildep júrgen usaysań* [8, 372]. (In poetry there is no haste,/ Respects old men and elders,/ Four lined poem won't fit,/ You look like the one who's happy). *Men keldim, aǵayındı, xalqım kórip*,/ *Atam menen anama sálem berip*,/ *Qılarıńdı óziń bil, arıw Meńesh*,/ *Qolıńa bir aq suńqar qondı kelip* [8, 331]. (I have come, brother,

saw my relative, nation,/ Greeting with my father and mother,/ Do what you know yourself, beauty Menesh,/ A white hawk landed on your hand).

In the first example, the two-component phraseology *hayt haytliniki, toy toyliniki* was changed and used to ensure the compatibility of the lines of the poem and the content of aitys. In the second example, the phraseologism *Ishpege ayran, jewge nan* is considered to be synonyms of the phraseologism “*isherge asi, kiyerge kiyimi joq*” in our language. Due to the use of this equal two-component phraseologism, the appropriate effect on the content in the aitys is enhanced. The verbs “*ishpege-jewge* (to drink-to-eat)” related to education are less stylish in comparison to the verbs “*isherge-kiyerge* (to drink-to-eat)”. The phraseologism *Janıp tur jıǵırdanı* is usually used in the vernacular in the form of *jıǵırdanı qaynaw*. The word *qaynaw* (to boil) in the composition of phraseologism is changed to *janıw* (fire) and provided with alliteration. Accordingly, in the following lines, the phraseologism *júreginnen jay tawıp* is used, and the value of the poem lines is increased from the artistic point of view. In the next example the phraseologism *tórt awız qosıq is given*. In most cases, the number four is used in phraseologisms *tórt ayaqladı, tórt kóz túwel*. In this example, the phraseologism *tórt awız qosıq* (a four-word poem) was used to give the meaning of a four-line poem. If it's used as four lined poem, the art of the lines would be reduced and the style would not be given. At the same time, after the phraseologism four-word poem, the phraseologisms *ishke sıymaydı* and *júregiń sháwkildep* are used in a row, and the psychological state of a person is described in a figurative way. In the last example, the phraseologism *qolına bir aq suńqar qondı kelip* (A white hawk landed on your hand) from the aitys between Ajiniyaz poet and Kyz Menesh is presented. Ajiniyaz poet introduced changes to this vernacular phraseologism, which was *basına baxıt qası qondı* (bird of happiness landed on your head), with poetic skill. It was changed like your head – your hand, the bird of happiness – a white falcon, and corresponds

to the content of the speech. The bird of happiness is an abstract concept. Hawk is an ornithonym, which means a powerful wild bird, an agile bird, a hawk, a vulture, which belongs to the group of relatives of the vulture [17, 38]. Hawk means brave, courageous, hero in portable meaning [12, 225]. Ajiniyaz poet gives himself a lot of value. Therefore, he equals himself not to the bird of happiness, which expresses abstract concept, but to the one of the strong, powerful birds. We can see that the worldview, figurative thinking, and poetic skill of our classical poet is very high. The reason why the word “head” is changed to “hand” is related to this.

According to the purpose of use and stylistic colors of some phraseologisms in Karakalpak folk aitys, the amount of them has expanded and has increased the range of influence of thought. For example:

Sabır et deseń, men sabır etermen,/ Jıldam kelseń, muradıma jetermen,/ Keshikseńiz, basımdı alıp ketermen,/ *Mıń sawda bar*, bilseń, *basımdamenıń* [8, 369]. (If you tell me to be patient, I will be patient,/ If you come quickly, I will reach my goal,/ If you are late, I will leave,/ There are a thousand problems, if you know, on my head). *Jaqsılar járdemine súyendi dep,/ Kórdiń be bas qorǵalap sasqanımdı?/ Qazaqtıń xan, qarası qasında tur,/ Túsir sen tirep turǵan aspanıńdı* [8, 351]. (Relying on the help of good people,/ Did you see me hurrying preventing head?/ Kazakh khan, stands by your side,/ Bring down the sky you are holding). *Jaylawdıń shańı shıqqas,/ Jalǵızdıń úni shıqqas,/ Jónsiz bosqa kóp sóyleme,/ Mıljırń sóz qulaqqa jaqqas* [8, 320]. (The dust of meadow will not rise,/ The voice of the lonely will not rise,/ Do not talk too much unnecessarily,/ Ears will not like murmuring). *Quslardı patsha jıynaǵan,/ Shiyrin janların qıynaǵan,/ Aldı menen bizdi julǵan,/ Sonlıqtan joq boldı párim* [8, 315]. (The king collected the birds,/ Tortured their sweet souls,/ He plucked me,/ So that my feather disappeared).

In the first example, in the phraseologism *basımda mıń sawda bar* (there are thousand problems on my head) using the number thousand has expanded

contain of phraseologisms. This has increased the range of influence of the opinion. The reason is that the number “thousand” has many, much, countless meanings in the group of phraseologisms. As you can see, the girl eagerly waited for the arrival of her beloved husband, along with a thousand different internal regrets. The phraseologism used in the second example is a synonym of the words “*aspandı jerge tú-sirdi, aspan úzilip jerge tústi*” (the sky fell to the earth, the sky broke down and fell to the earth), and the use of the words “*tirep turğan* (holding) before the word *aspan* (sky)” expanded the structure of the phraseologism and effected on strengthening its meaning. In the next example, the phraseologism *miljiń sóz qulaqqa jaqqas* (ears don't like murmuring) is used in the form of *qulaqqa jaqqaydı, qulağına jaqqadı* usually in the vernacular. The word “*Miljiń* (murmuring)” was chosen logically and expanded the content of the phraseologism. After all, good, positive opinions, less words worth gold are more pleasant to the ears than many words. In the last example, the phraseologism *shiyirin janların qıynağan* (tormented the souls) is effectively used mainly in the form of *janın qıynadı* (tormenting the soul). In the phraseologism *Shiyirin janın qıynaw* is more effective meaningful than the phraseologism *janın qıynaw*. Compare: *shiyirin janın qıynaw – janın qıynaw*.

Beyish deseń, erte turıp All de,/ Dozaq deseń,
bağqa kirip alma je,/ Hawa eneni *shaytan kelip azğırğan*,/ Adam ata kúnin basqa salma de [8, 311]. (If you say heaven, Get up early and say to Allah,/ If you say hell, enter the garden and eat apple,/ Eve was tempted by the devil,/ Don't change Adam's day). Meyli jaqın kelseń de, kelmesen de,/ Mennen sen alalmaysañ talabıńdı,/ Úsh ólip, úsh qaytara tirilseń de [8, 345]. (Whether you come close or not,/ You don't get your demand from me,/ Even if you die three times and resurrect three times). Kórdiń be sum qoyshınıń taqıldawın,/ Buwraday qańtardağı saqıldawın,/ *Awzına kelgen sózin qaytarmaydı*,/ Kishe, tóbesine ur otın menen [8, 275]. (Have you seen the sound of the sly shepherd's knocking,/ Like a sound

of camel in the desert,/ He does not take back the words that come to his mouth,/ Sister-in-law, hit the head with wood).

In the first example, the phraseologism *shaytan kelip azğırğan* (was tempted by the devil) is given. In the language of our people, it is the synonyms of the phraseologisms “the devil entered” and “the devil has led astray”. It is used according to the content related to the religious concepts in the poem lines. Here, the word *kelip* (came), while maintaining the equality of the number of syllables in the series, has expanded the scope of phraseologism. In the second example, the phraseologism of *ólip-tirilip* (death and resurrection) has been changed and used in the form of three deaths and three resurrections. Compared to the death-resurrection phraseologism, the effectiveness of the meaning of the phraseologism three deaths and three resurrections is strong. In order to increase the impact of the thought, it was used with poetic skill. In the last example, the phraseologism *awzına kelgen sózin qaytarmaydı* is given, and the synonymous variant of the phraseology is “*awzına kelgenin ayttı* (he said that he came to his mouth)”. But between the two phraseologisms, there is a slight difference in stylistic color. Through the phraseologism *Awzına kelgen sózin qaytarmaydı* (he does not take back the words that come to his mouth), the idea is presented figuratively to a certain extent.

In the lines of Aitys, the cases that two phraseologisms appear in a row, the influence of opinion increases, and gradation happen more often. For example:

Túbi juwan qaraman,/ Eki ayrılса, tal bolar,/ Bir adamğa eki adam gáp aytsa,/ *Aqılı hayran, lal bolar* [8, 320]. (The thick bottom oak,/ If is divided into two, it will become a widow,/ If two people talk to one person,/ The mind will be surprised, it will be dumb). Juwap degen sharım-sharım,/ Baqsha etip, qazsań qarım,/ Bul juwapqa túsinbegenniń,/ *Esi joq, aqılı jarım* [8, 324]. (Answer is many-many,/ When you dig as plant a garden,/ Those who don't understand this answer,/ You're out of your mind, half

minded). Qosshimniń *aqılı pútin, bardı esi*,/ Qaytar izine, basına tiyse tisi,/ Qosshimniń ózi mómin, kópdur kúshi,/ Isine qaytpay barar, aman tóbesi [8, 336]. (Friend's mind is full, thought, / He will return, if it hits his head, / Friend himself is a believer, he has a lot of power, / He will go without turning back, he will be safe).

In the given examples, the two semantically synonymous phraseologisms appeared side by side and were basis to the validity of the gradation phenomenon. In the first example, the phraseologism *aqılı hayran, lal bolar* (surprised, dumbfounded), are presented, and the mental state of a person is emphasized. These two phraseologisms are skillfully arranged. The reason is that the stylistic color prevails in the phraseologism *lal bolar* rather than *aqılı hayran*. That is, the state of not knowing what to do after a person's mind is confused is described in an artistic way with the help of these two language pearls. In the second example, two semantically synonymous phraseologisms are used. In this example, there is not a meaning increase, but a meaning decrease. Because, in a phraseologism *esi joq* (non-conscious), the semantic clarity is stronger than in phraseologism *aqılı jarım*. We will see how it is used to provide harmony in the lines. In the last example, the phraseologisms *aqılı pútin, bardı esi* (*mind is full*), whose meanings are synonymous, were used, and increased the impact of the thought.

Kemsitpe Qıdırsız dep Qızılqumdı,/ Bunnan sen *payda kórip, kewiliń tındı*,/ Shıǵadı túrli keńes kómeyińnen,/ Ónersiz jigitseń ǵoy demeyin men [8, 351]. (Don't belittle Kyzylkum by saying Kyzdyr,/ You will benefit from this, and your heart will calm down,/ Various advice will come out of your throat,/ I won't say that you are an unskilled young man). Qaraǵay aǵash qattı aǵash,/ Qabıǵın alsa, tal boladı,/ Usınday qısınıspalı jerlerde,/ Sóz tabalmaǵan jigitle,/*Tili shıqqay lal boladı*[8, 326]. (A pine tree is a hard tree,/ If the bark is removed, it will become a willow,/ In such tight places,/ Young men who cannot speak,/ Their tongues will

be mute). Meniń mardanımdı tek sen súyerseń,/ Xalqıń quwsa qutıla almay kúyerseń,/ *Uwayım jep, qabaǵıńdı úyerseń*,/ Sol jaǵı tursın, qız, yadıńda seniń [8, 370]. (If only you love my hero,/ You can't escape if your people chase him,/ If you worry and frown,/ Remember, girl, on mind). Sol jigitińiz suwqabaq bolsa,/ *Qolıma alsam, moynına arqan salsam*,/ Awıldan-awılǵa súyretip barsam [8, 293]. (If that guy of yours like water pumpkin,/ If I take him by the hand, put a rope around his neck,/ If I drag him from village to village).

In the given examples, semantically and stylistically different phraseologisms are used in a row. In the first example, the phraseologism *payda kórip, kewiliń tındı* are used. We can see that the opinion has been graded based on this. Because *payda kórdi* means it has benefited, it has brought income, it has been successful [14, 133], *kewili tındı* means that it has calmed down, or it has found peace. In this example, we can see that two phraseologisms, which meanings have been differentiated, are used logically right, appropriate. This is because after being successful, a person's mind calms down. In the second example, the phraseologisms *tili shıqqay lal boladı* are used, and it can be seen that the impact of the thoughts in the lines of aitys is increased. In addition, the meaning has also been graded. The situation of the young men, who could not say opposite word, is presented in a very convincing manner. In the next example, the phraseologisms *uwayıp jep, qabaǵıńdı úyerseń* (you'll worry and frown) are used in a row, and the mental state of a person is described in an artistic way. *Uwayım jedi* means worried – sad, upset [14, 152], *qabaǵı úyildi* (frowned) – angry, offended, sad [14, 105]. Therefore, the negative emotional state of a person is clearly and concisely depicted, such as sadness, anger, worry, and frustration. In the last example, the phraseologisms *qolıma alsam, moynına arqan salsam* are used with poetic skill. Here, we can see that the two phraseologisms express the meanings of *boysındırdı, baǵındırdı* (subjugated), and give a different life and style to the aitys lines.

Discussion – Conclusion

In short, the phraseologisms serve to make the language of Karakalpak folk aitys vivid, figurative and impressive, play an important role in illustrating the depicted events and phenomena, and in showing the poetic features of the plot characteristic of couplets.

In folk sayings, it is not limited to the phraseologisms existing from ancient times in the folk language, and changes in meaning and structure were introduced to some phraseologisms. This, of course, had a great impact on the increase of artistry and the expansion of their scope of application.

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