



Section 2. Folk art

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THE LINGUOCULTURAL DIFFERENCES OF PHRASEOLOGISMS IN KARAKALPAK FOLK-SONGS

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Abstract

In the article, the problems of the phraseologisms used in Karakalpak folk songs, their learning and classification in the linguistic and cultural aspect are discussed. Some groups of phraseologisms: kinematic phraseologisms, phraseologisms with zoo components and euphemism phraseologisms were analyzed with the help of examples.

Keywords: *Linguoculturalogy, folk songs, phraseologism, kinematic phraseologisms, phraseologisms with zoo components, euphemism phraseologisms*

Introduction

The phraseologisms are considered to be the pride and rich treasure of the language of every nation due to its imagery and deep meaning. However, the difference of the phraseologisms from words and other word combinations, types of meaning, especially their classification issues are still being studied from different points of view.

Learning phraseologisms in relation to people's world view, culture, in the aspect of linguistic culture is one of the important issues of modern Karakalpak linguistics.

Phraseologisms form a certain part of the vocabulary of the language. It is possible to learn them as an object of study in any aspect, from any point of view. As, the customs and traditions of the people, nationality, the way

of life and faith of the people have found their expression in the phraseologisms. During the captivity, they were developed as the fruit of the people's mind and thinking level, and they are being used in the language in a ready form. "Because the culture of the every people is especially reflected in phraseologism" (Aybarsha Islam, 2004). Therefore, in this article, we aimed to study the phraseologisms in the language of Karakalpak folk songs in relation to the world view, way of thinking of the Karakalpak people, national peculiarities, that is, in the linguistic cultural direction.

Materials and methods

There are many works devoted to the problem of classification of Phraseologisms in world linguistics. However, most of them

are related to the problem of language learning from a theoretical point of view. And meaningfully guided works, especially in the aspect of linguistic and cultural studies, are met. Even so, the opinions of the Kazakh linguist Aybarsha Islam on the classification of Phraseologisms from the linguistic and cultural point of view in her work “Linguistic and cultural studies: language in the context of culture” were guided. Because the Kazakh language is one of the closest languages to the Karakalpak language, both in terms of kinship and territoriality, and the language, religion, way of life, and world view of these two peoples are similar to each other.

Learning language units, including idioms in the linguistic and cultural aspect “requires the researcher to use information on history, culture and ethnography in many cases”. That’s why we tried to learn the linguistic unity that we have learned not only from a linguistic point of view, but also more deeply with the knowledge in other fields.

In the some sections of A. Pirniazova’s doctoral thesis, the semantics of the phraseologisms in the Karakalpak language was studied in relation to the linguocultural and linguocognitive parameters. In other words, the phraseologisms of a national character in the Karakalpak language were analyzed. Special attention is paid to the arrival of phraseologisms, especially in the composition of words of blessing, wish, and thanks. And in the section dealing with the linguocognitive parameter, the problem of the expression of the human concept in the phraseologisms is learnt (Aybarsha Islam, 2004).

As we mentioned before, in order to learn any language from a scientific point of view, especially in the linguistic and cultural aspect, it is necessary to study it in a complex way. “In order to properly understand the meaning of phraseological units, it is necessary to have a linguistic and cultural base – knowledge and information about the culture manifested in a certain language” (Vorob’ev, 1999). We learned the phraseological units used in the Karakalpak language by dividing them into several groups, taking into account the characteristics of the Karakalpak people’s culture, opinion and level of thinking, and other sides and the phraseologisms which are used in folk songs. In the article, we will focus only on some types.

The kinematic phraseologisms. Every gesture, facial expression, kinetics reflects the character and psychology of each nation. Therefore, they are closely related to the culture of the people.

Mimic actions and gestures are performed with the help of human body parts, somatisms are effectively used in the composition of kinematic phraseologisms.

As we have mentioned above, a person learns the world around him first of all, starting from himself, from his body organs, that is, from comparing things, events and incidents in his life to them. As a person looks for and starts forming such knowledge and habits from the place close to him. Variable meanings of words also appear in this way.

The meaning of greeting is different from the specific actions of each nation. On the one hand, it is differentiated among representatives of various social groups, and sometimes it has a gender character. In Eastern countries, most of the time, men do not shake hands with women. He only bows politely or greets verbally. This tradition is preserved in the related Kazakh people especially the bride does not shake hands with her father-in-law, brother-in-law or other older men. She greets by putting her right hand on his knee and bowing.

“Many Turkic languages, in the composition of their somatic phraseologisms there are also phrases that express national-cultural movements (gestures) related to the word hand. Greetings, showing respect, etc. in the Karakalpak language are based on national and cultural movements (gestures)” (Bekniyazov B.K., 2021). According to tradition, the young person should greet first. A person greets a crowd, a young person greets an older person, a person with a horse greets a person who is walking, and a walking person greets a person who is sitting. For example: Qıtay qızı kiyatır jol berińiz, On tórt urıw jıynalıp *qol berińiz* (“Toy qosıqları”, p. 28). (Chinese girl is coming, give a way, Gather fourteen tribes and greet).

As a synonym for it, the phraseologism of *qolnan alıw* (taking from the hand) is used, and expresses the meaning of greeting, meeting: *Alıp qollarınan* sálem degeyseń (“Báy-it”, p. 166). (you’ll say hello by taking from hands (shaking hands)).

And in other related languages, the idiom of handshake does not mean the meaning of greeting. In the Kazakh language, this phraseologism means following the path of Ishan, Imam, healer, etc, and bowing. Greetings in Uzbek explain the meaning of being a disciple of Imam or healer. In the poem rows above, it is used as a greeting. In the Karakalpak literary language, this phraseologism only means greeting, asking one's health, and caress.

In addition, the word “*qol qawsırw*” explains the meaning of humanization and is an a unit with a figurative character that means a sign of slavery that is used not only in Eastern peoples, but also in other peoples. For example: *Qol qawsırsam óńgesine* (“Mende júrsen qızlar menen”, p. 297). (If I bend my hands to my chest).

The phraseologism *qas qaqtı* (*raise eyebrow*) explains the meaning of the signal. For example, Kostyumine sádep taqqan, Qatınına *qasın qaqqan*. (*sewed button on his suit, raised his eyebrows on his wife*) (“Bet ashar”, p. 53). *Aytta, toyda imlap qasların qaǵar*. (Make a gesture and raise eyebrows at Eid, at a wedding), (“Shımbay”, p. 268). The facial expression of the raising eyebrow indicates all kinds of feelings of a person, as well as meanings such as instructions, encouragement and signs. In which sense it is used will be determined in the context. Underneath it is hidden the meaning of politeness, mannerisms, and gestures characteristic of a certain nation and culture, expressing one's feelings in the crowd without saying anything, using facial expressions.

The phraseologism *qabaq úydi* (*frown*) expresses several meanings, such as angered, offended, sad, and displeased. A person can express his feelings or his attitude to an event or incident not only with words, but also with some gestures and signs. This is a common situation among many peoples, and in the Karakalpak language, the phraseologisms of this nature are also met. For example: *Dushpanǵa ozalda qaba ǵ in úygen*. (*Frowned to the enemy*) (“Aq boz at”, p. 209). Here it depicts the state of a horse, not a human.

Phraseologisms containing zoo-components. In the language of Karakalpak folk songs, there are the phraseologisms with zoo components in their composition. Be-

cause in the culture of the Karakalpak people cattle breeding occupies a special place, the phraseologisms, in which the image of *tórt túlik mal* (the four types of cattle) is given, are often used.

In the language of folk songs, the linguistic units that have the image of the horse are met. Especially, they come in the composition of similes, metaphors, and phraseologisms, and explain all kinds of changing meanings. “... our ancient ancestors valued the horse as an intelligent creature and as a holy animal that was divine talisman and can fly, sense future disasters, and recognize the friend and enemy” (Ashirov A., 2004).

The phraseologism of *Atqa mindi* (riding a horse) explains the meanings of became a leader, be official, as well as joined a line, walked in a line. For example: *Atqa minse qaramaǵan*, *Malaqayǵa jarımaǵan* (“Bet ashar”, p. 48). (He didn't look when he rode horse, couldn't even get hat).

Among the phraseological units from which the word “Jan (soul)” comes, the phraseological unit “*shıbın jan* (fly soul)” is particularly interesting. “In Turkic peoples, the soul is understood in every way. Academician Bartold wrote about this that” according to the faith of the people, the soul of the deceased turns into a bird or an animal. “The famous ethnographer” O. A. Sukhareva expressed the opinion that the human soul turns into the form of a butterfly or a fly. G. P. Snesarev, who studied the beliefs and rituals of the Khorezm Uzbeks deeply and thoroughly, pointed out that the soul leaves the body of died person in the form of a bird (generally pigeon) or moth (night-butterfly). The most widespread belief among the Karakalpaks is that the soul of the deceased is compared to a fly (“fly soul”). Similar interpretations are also found in other Turkic peoples. For example, such terms spread among the Nogais – *shıbın yan*, among Kazakhs – *shıbın jan*, among Kyrgyz – “*chıbın jan*” (Turekeev K. J., 2022). Ethnographer A. Ashirov shows that those who wash and bury the dead are called “*nasasas*” (*nasu* is a sign of death, it is understood that death is brought by a fly flying from the back) (Ashirov A., 2007). Therefore, we can see that the human soul is connected with the fly in the folk understanding. So, for ex-

ample, *Shıqpağan kókirekte shıbın jan bar* (there is a fly (little) soul in the alive chest) (“Sınsıw”, p. 176).

Euphemism phraseologisms. In many cases, we see places in the language where any object or phenomenon, as well as action, is expressed politely or softened with the help of the second words, without saying it directly.

The Karakalpaks believe that the transient world is not everlasting, but another world is eternal. That's probably why they say with the word combinations like “qaytis”, “qaytis etti”, “qaytis boldı” (“died”) (“the person has returned”) (Berdimuratov E., 1994).

According to the concepts widely spread among older people, this world is a fake world, and that world is the real world. A number of ethnographers who studied the funeral rites of the peoples of Central Asia emphasize that the word combination of “qaytis bolıw” (óliw) (“to die” (death)) means the transition from one world to another.

The phraseologism of *Dúnyadan ketti* (ótti, qayttı) (died from the world (passed, returned)) means died, passed away, died. For example, *Sen dúnyadan ketkeli*, *Kewilimniń bári bos* (“Joqlaw”, p. 222). (Since you leave the world, all my soul is empty). *Siz hám bul dúnyadan kettiń aǵajan* (“Qaliyla”, p. 173). (You also left this world, my brother). The phraseologism *Qaza boldı (taptı, qıldı)* (died) is also in the same meaning with this and explains the meanings of “died”. For example, *Bul sawashta qaza bolsam* (“Sagınış”, p. 165). (If I die in this war). *Jan ákem qaza bolǵan soń* (“Joqlaw”, p. 232). (After the death of my dear father). Also, to explain these meanings, in the language the phraseologisms *ájeli jetti*, *ájel keldi*, *ájel kúni jetti* (death time) are used. They are also productive in folk languages. They explain the meanings of “killed” and “died”. For example: *Ájel jetken bende jollarda óldi* (“Qaraqalpaq”, p. 386). (A person who has death time died on the ways). *Ájel nege kelip* almaydı,

Kel há ájel, meni ket alıp! (“Jesir hayaldıń muńı”, p. 197-bet). (Why can't quietus come and take, Come, quietus, take me away!). *Ájel kelse búytip xor bolıp júrgenshe* (“Jılamayın ba”, p. 193). (May the quietus come in spite of living humiliated).

The phraseologism *Paymanası toldı* means that he is dead. For example: *Paymanamızdıń toǵanı* (“Baysıńa”, p. 387). (It's our death time). *Búgin paymanası toldı degeyseń* (“Qońıratbay”, p. 205). (may you say that today he's died). *Paymanam meniń tolǵansha* (“Joqlaw”, p. 220). (Until my death time comes). In a language related to it, the phraseologism *qurban boldı* (“to be victim”) is also used. For example: *Qurban bolsam qálem qasqa* (“Yar qırmızı kiyinipti”, p. 289). (May I be victim for this beauty).

Therefore, it is hard and difficult situation to report the death of a person. Therefore, in order to inform about the loss of a loved one, not using the word “died” directly, they told it in a polite and soft way. There are a few monosemantic phraseologisms that prove that the service of phraseologisms is special in this place. In this place, our people's own manner of speaking, ethical rules, and others is visible.

Conclusion

Finally, as a result of the classification and linguistic-cultural analysis of the phraseologisms used in the language of Karakalpak folk songs, we have come to following conclusions:

1. The kinematic phraseologisms used in the language of Karakalpak songs reflect the unique gestures and greeting culture of the Karakalpak people.

2. The phraseologisms with zoo components are related to the religious and mythological beliefs of the Karakalpak people.

3. Euphemism phraseologisms include concepts such as the speech culture of the Karakalpak people, the ethical principles of using word and expression of the thought.

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