

The Features of the Stylistic use of Some Phraseologisms with the Sound (Phonetic) Harmony in the Karakalpak Language

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Annotation: The article deals with the adaptation of some phraseologies in the Karakalpak language to the types of style, the peculiarities of their use in the spoken language and the style of fiction, stylistic services in portraiture, the expression of nature phenomena, human emotions.

Keywords: phraseologism, sound repetition, euphony, style, spoken language, language of fiction, variability

The rich phraseological fund of the Karakalpak language includes all-round, mixed, multi-colored, diverse, different phraseologisms. In this case, the phraseologisms contain a certain group, which are characterized by the sound repetition, the repetition of similar or identical sounds in the beginning of the phraseologism, the harmony of sounds. Such phraseologies, along with the vocabulary of the spoken language, have a special place in the definition of individual, characteristic, distinctive features of the language of fiction. They differ in the phraseological system of the Karakalpak language with their own features and characteristics.

Scholar G. Ainazarova, who has studied the equal two-component phraseologisms in the Karakalpak language, defines the euphony of such phraseologisms as follows: “the euphony in a two-component system can be divided into two interrelated types:

- internal sound harmony, i.e. the sound harmony characteristic of the most basic members in the component: *oyı onğa, sanası sanğa (bóliniw), alıp altı, jep jeti, jegeni jelim, ishkeni iriń*, etc.
- external sound harmony, i.e. the mutual harmony of the parts of two components and between the components: *bası awırıp, baltır sızlaw; at qoyıp, aydar tağıw*”[1:22].

along with the phraseological formations in the form of constructions with such structural differences in the Karakalpak language, the sound harmony of phraseologisms, which consist of one part is also a matter of particular interest.

The peculiarity of phraseologisms based on the sound harmony is that, first of all, the component of phraseologism itself has sound repetitions in it (word); secondly, at the beginning of individual components (words) the same or similar sounds are repeated. Such phraseological units reflect the richness of the phraseological fund of the Karakalpak language.

The similar or same sounds are repeated when the sound repetition is repeated in a single word, which is a component of phraseologism. Phraseologisms of this euphonic nature are used productively in the Karakalpak language. Their artistry, expressiveness, and musicality, which are formed through the sound harmony, are particularly noticeable. For example: – *Bul kim ózi bassinatúgın!* “*Jatqanıń ústine turǵan kelmesin*” degen, ya jarlı- jaqbay jer basıp júre almay ma? – dep **badabat salıp, aybaraq urdı**. (Who is this who oppresses! ... “standing man doesn't come to lying man” or can't the poor walk on the ground?– he said **rudely**). (Ó.X.) *Bul háreketten taǵı ne bálege duwshar boldıq*” degeney, *Pirimbet penen **shım-shırqaday bala-shaǵasınıń húreyi uship, zárresi qalmadı***. (What else did we suffer from this action? “Pirimbet and his **young family were shocked and frightened**). (Ó.Kh.) *Ol shep kóziniń qıysıqlıǵına ózi de **dirriqshılıq etpeydi***, sebebi ishten solay tuwılǵan – *iláji ne?* (He himself does not **get upset** the curvature of the left eye, because he was born that way - what is the cure?) (Ó.Kh.) *Kóp uzamay ógey kempir de **muǵal(l)aq atıp** qostarınıń izinen ketti* (Soon the stepmother also hiccupped and went after her husband). (Ó.Kh.) *Pirimbet janına tiygen sózge*

shidamay, tura esik betke **ókireñ qaqtı**: – Ket-á, ataña nálet! (Pirimbet could not bear the word and knocked on the door: – Go, damn your grandfather!) (Ó.Kh.) Zulp shıńır etip ashılǵanda, sırttaǵılar **basa kóklep** ishke kirdi. (When the lock opened with a bang, the outsiders entered in a hurry). (Ó.Kh.) In this case, if we pay attention to the internal sound structure of the components of phraseologisms **badabat salıp, aybaraq urdı, shum-shırqaday bala-shaǵa, húreyi ushıp, zárresi qalmadı, dırırqshılıq etpeydi, muǵal(l)aq atıp, ókireñ qaqtı, basa kóklep**, we can see that several similar or same sounds, hard or soft and other sounds (a, ú, u, r, l, etc.) are repeated, combined and formed the artistry. From them in the explanatory dictionary of the Karakalpak language the word **aybaraq** is explained as follows: Aibarak noun. noise, horror, careful-politics. Qolǵa uslap jaw jaraǵın, **Salıp** bular **aybaraǵın**, Siltedi barlıq jaraǵın, Qızdı biylep almaqshı eken. (Taking weapons in his hands, put all their **noise**, shaken all the weapons, wanted to owe the girl.) (Berdak) Shıraǵım-aw, burn arısladay alıstan **aybaraq** urıp keletuǵın edi. (My dear, he came with noise like a lion from afar before). (K.Sultanov) [6:38]. In other phraseologies, the same sound artistry is clearly visible.

““Language sounds create harmony in the process of change, based on the principles of harmony, imagery and art. Although the words in the PU have the sound harmony, their meanings do not change. [2: 121]. For example, the above-mentioned phraseology **húreyi ushıw** retains the same meaning in the variant of **úreyi ushıw**.

Of particular interest is the fact that in such phraseologies the phenomenon of variability is productive. This shows their rich stylistic potential. For example: Jurt nanǵa jarımay atırǵanda, kimniñ pivoǵa **ıntıǵı qurıydı**. (Who **wants** a beer when people are short of bread?) (Sh.S.) Haqǵanıyın aytqanda, joqqa kózi toymay, **emeshesi qurıp** turǵansha, ǵárip jolı qaysı dep qaytqanı da jaqsı edi. (To be honest, it would have been better if he returned home than being insatiable and **wanted to something**.) (Ó.Kh.) Tırnaǵına shekem kúyingeninen **uwızıyı qurıp**, tistenip, surlanıp: (being burnt till the nail, his **patience ran out**, he was biting and

whispering) (J.H.). In all of this, the inner harmony, and euphony is noticeable.

The Tatar linguists point out that "the presence of archaic, dialectal words in phraseologisms, which are not used in a single form and not understood in the modern language, is a common phenomenon" [8: 200]. The fact that this opinion also applies to the Karakalpak language is clearly proved by the fact that the meanings of the some phraseologies analyzed above are not clear.

6) Phraseological units are characterized by imagery, that is, they serve to describe the emotional and aesthetic feelings of people. [8: 200] For example: Qalǵanlardıń kóbi **qanı qarayǵan** jawıngerler, ólimgе bas tikken estiyarlar. (Most of the rest are **bloodthirsty** warriors who are ready to die). (H.Ó.) **Qanı qaynaǵan** jawıngerler sawashqa qumar. (**Bloody** warriors are addicted to war). (H.Ó.) Súyegine enip, suwǵa endirgenlerge kiyim úlestiriwge kelgende hámmeniń **ókpesi qara qazanday isti**. (Everyone's sadness was **like a black cauldron** when it came to distributing clothes to those who had penetrated their bones and watered). (Ó.H.)

They express different social conditions of people. For example, Usı órten aman qutqarsañ, **tórt túlik** malımnıń jartısı seniki bolsın, – dep jalınadı. (if you save us from this fire, half of the **four** animals will be yours –he begged). ("Qudabay mergen" fairy tale). Buringı ótken zamanda hawlı harem, baǵ-baqshalı, **tórt túligi** say, bir bay bolıptı. (In ancient times, there was a rich man with courtyard, with a garden, enough four animals). ("Altın tawıq" fairy tale). I. Kenesbayev explains the phraseologism **tórt túlik**, which is often characterized by adaptation to the language of folklore, as follows: "Tórt túlik * is called when a camel, horse, sheep, cow are gathered. Baybóri degen bar eken, Baybóri malǵa bay eken, **Tórt túligi** say eken, Bir perzentke zar eken. (There is a man called Baybóri, Baybóri is rich in cows, the four animals are enough, he needed one child). (AB). [3: 514]

They describe the appearance of a person, serves as a portrait. Such phraseologisms are used in both spoken and written language and are known for their effectiveness. For example: Bay da júdá sulıw, qara

shoq saqalli, murtlas, eki **beti bótekedey**. (Rich man is also very handsome, with a dark beard, a mustache, and two faces **like kidneys**). (Ó.Kh.). Aytana degen, ózi sonınday **kelseñ kel**, shırayı jerden piship alganday sinbatlı nashar. (Aytana is so **beautiful**, as if her beauty came from the ground, formed woman) (H.Ó.)

Jigit kórdi anıq anaday jerden: The young man clearly saw from that place:

Qumırısqa súwretli názik bel eken. With thin waist like ant has,

Qnama bášpenti tamamı zerden, The sewed jacket is full of frippery,

Qız eken ándemli "**kelseñ-kel**" degen. She was a polite, **formed** girl. (I.Yu.)

Sound repetitions add sharpness, expressiveness, imagery to the phraseological meaning. For example: Sen bunnan ádewir kún jol júrip Ráhim patshanıń eline barasań, patshanıń bir orasan júyrik suw tulparı bar, mine sol tulpardı er-turmanı menen ákelip **qolma quwıstırasań**, sol tapsırmalarımđı bejersañ, altın qusımđı alasań, eger bul jumıstı orınlamasañ, **bir shıbın janińnan úmit úzip**, gelleńnen ayrılasań. (if you go to the land of the Rahim King for a long time, the king has a huge galloping water horse, and you bring that horse to me with a saddle, and if you do my job, you get a golden bird, and if you don't do that, you will lose hope from your soul, you lose your head!) ("Altın tawıq" fairy tale)

Yadıma túskende kewilim ósken, When I think about it, I feel better,

Kózim kórmegenshe **kókeyim kesken**, I was **hopeless** until I saw it,

Jılında miywalap úsh iret pıskın, The fruit ripens three times a year,

Atı súılmektey jemisim bardı. We had fruit like sutılmek. (Azhiniyaz Kosybay uly)

B.Tuychiboev, K. Kashkiri explained the meaning of the phraseologism **kókeyin kesiw** "Kógeyi kesildi-kúgayı kesildi. The hopes were dashed, faith was extinguished, and he was disappointed"[9: 118].

Such phraseologisms have a national character, which of their sound artistry is conveyed through sound repetition. For example: **Qabırğaña keńeseseñ**. (Discuss with your rib). (H.Ó.) **Qursaq kótergeniń** tamamı ana bolmas. (The all of pregnant are not mothers). (H.O.) **Betiń bulk etpey** tılap otırsańgo sonı. (If you listen without being ashamed). (M.N.)

The sound and lexical repetitions is sign that they show the figurative nature of phraseologism. For example: Patshağa bayağı Shayxı –Abbazdıń aytqan sózi málim, kelgen bayğa "**esigińdi jel ashıp, jel japsın**" dep kóshege jar urdırtıp, gáziynexanadan ton jawıp, sarpaylap jiberedi. (The king knew the words of the old Sheikh-Abbaz, "Let the wind open the door and let the wind close it," shouted in the street, gave ton from the treasury, and gifts.) (The Tale "Shayxı-Abbaz)

Aqıl menen aldın boljap, Predict with the mind before,

Ójetligin qoysa anań, If your mother leaves her stubbornness,

Amanlıqta jasaw olja, hard to live in of peace,

"Mádetkár bol" dese mağan, tells me "be a supporter".

Eliń farsılar shahınıń, your land of the Persian shah,

Panayında bolar edi. would be safe in his hand.

Esigin boz ordasınıń, The door of the gray horde

Jel ashıp, jel jabar edi. The wind opened and closed. (I.Yu.)

-Meni urısqa jiberiń, Gitlerge **kóresisin kórsetemen!** –dep ótinish etti. (Send me to fight, I'll show Hitler their grandfather! -he begged). (Ó.Kh.)

The diversity of meanings of phraseologisms, synonymy, and phenomena of variability show that their stylistic possibilities, the field of application is very wide. Example: Saqshı: Islerińdi islep bolğan soń, qıshqırmaqtan, kúni-túni way-way salsań da

paydası joq, inim. (Guard: After you've done your work, it's useless to scream and shout day and night, brother).

Izban: **Jalağa qayım jalmambet boldım góy.** (Prisoner: **I was slandered.**)

Saqshı: ..Házir, inim, keńes húkimetiniń zamanı góy, qayaqtaǵı **jalanı** aytıp tursań? Óytip, húkimetke **jala jappa!** (Guard: ... Now, my brother, it's the time of the Soviet government, which **slander** you are telling? Don't **slander** the government, like this!)

Izban: Men húkimetińe **jala jawıp otırnanım joq.** (Prisoner: I am not **slandering** your government) (KR).

Phraseologisms in alliteration-asonance harmony also explain the meaning of time. For example: Tumaris **kún keshkirip qalısqına** qaramastan, jetimler otırım tapqan darǵayǵa at sabılttı. (Tumaris not looking that the day got late, rode to the place where the orphans were sitting). (H.Ó.) **Kún batıp, qas qaraydı.** (The sun sets and it **got dark**). (Ó.H.) Such units are common to other Turkic languages: "Qash qarayuv - [Qash qarayuv] is a stable Turkic unit. It's getting dark. **Qash qarayǵanda** suvǵa barmastan, suvıńdı erterek apkesen, bóyma?! (Why don't you get your water earlier, not in dark?!) [7:456]

"One of the most important cultural features of the people - customs, traditions and national ceremonies are reflected in the phraseologies." [4: 155] For example, such meanings are preserved in both proverbs and phraseologisms: "Toy dese quw bas jumalaydı (all go when there is wedding)" or "**Tayda tayaq qalmastan** keń maydandaǵı qatara ósken aq sókitlerdiń kóyleńkesine jiyilǵan. Jurt qur bolıp otırıptı. (**Everybody without leaving anyone** is gathered in the shadow of the white sukits, which have grown up in a row on a wide front. The people were crowded). (Ó.Kh)

Some phraseologisms are adapted to the style of speaking. For example: Sóytip, atızdıń ishinde, jol menen jap-salmalardıń boyların da mıstay etip, **tap tuynaqtay etip** qoydı. (Then, in the field, the side of the road and ditch and bourn were stowed **accurately**) (Ó.Kh). **Qullası**, usı gúrjiniń áwere-sarsañınan úsh ay

tımshım buzıldı (**In short**, for three months I was disturbed by the problem of this man). (M.N.)

"Researchers say that various social, cultural and economic changes in society have a significant impact on the revival of linguistic communication. As a result of extra and intralinguistic factors in the life of society, the phraseologies absorb and to some extent preserves the cultural, historical and linguistic information of the linguistic communication that took place at that time. Thus, the transitional periods, which bring about changes in the history of society, leave their mark on the formation of the phraseological fund of the language".[5: 207] They also left their mark on a number of phraseologies in the Karakalpak language, the units formed in accordance with the sound harmony also play an important role in this. For example: Sol zamatta kóz aldı qarańǵılasıp, bası zeńip ketti. Sebebi, birewdiń mańlayına tas penen urǵanın sezdi. Bul da **jıǵılǵańa judırıq** bolıp tiydi. (Immediately his eyes darkened and he felt dizzy. Because he felt that someone hit him on the forehead with a stone. This also was like fist for fallen). (J.H.) Ózi asharsılıqqa ushıraǵan xalıq onıń ústine jawgershilik zaman baslanıp "**jıǵılǵańa judırıq**" boldı. (The famine-stricken people became a "**fist to fall**" (**big chock**) with the onset of hostilities.) (K.A.) Ózi ólip qalsa sol **kóz qarashıǵında** qásterlewli otawlardıń **kem-qutıǵı** kóbeyip ketpesin. (If he dies, let the **shortcomings** of the **esteemed** families not increase). (H.Ó.) Ele kóz jasları tıylımay-aq olar birin-biri jáne qushaqlap quwana-quwana, endi demde shaddı-quram shawqım sol úsh ójire gone jaydıń esiginen de, tesiginen de **ál-áspanǵa jarıp shıqqanda**. (not having welled up tears in their eyes, and they hugged each other and rejoiced, and now, in short time, the sound of joy **echoed** through the doors and openings of those three rooms of the old house). (Á.Á.) Bet perdesin sıyıırıp, sol Palqumar dańqparazdıń **tázirin tarttırıw kerek edi** (It was to take off his veil and **have a lesson** to Palkumar glorious). (H.Ó.) Olar seniń tebirenislerińdi oqıp, **keleke qılar?** (Will they read your jokes and **make fun of you?**) (H.Ó.)

"The own artistic functions of sound repetitions, emotional characteristics, imagery, expressiveness,

musicality, sound harmony, phonetic harmony, harmonious features are the most productive use of repetition, and are distinguished by other qualitative differences". [10:18] The repetition of identical or similar sounds, especially in phraseologisms, not only gives them a special art, but also creates a variety of stylistic functions. The study of their stylistic features is one of the most important issues in Karakalpak linguistics.

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