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PHONOSTYLISTIC AND VARIANTIONAL FEATURES OF EQUAL TWO-COMPONENT PHRASEOLOGIES USED IN THE LANGUAGE OF KARAKALPAK FOLK TALES

Abstract: Folk tales and their language are an integral part of the history, culture and literature of the Karakalpak people, their rich spiritual heritage. The language of fairy tales has its own phonetic-lexical, phraseological, grammatical and stylistic features. There are also a number of artistic tools that serve to ensure the expressiveness and imagery of the language of fairy tales. Among them, sound (phonetic) repetitions add harmony, rhythm, artistry and music to the language of this folklore, which enhances its beauty. The components of phraseology create a special artistry, expressiveness through the repetition of vowel and consonant sounds in the beginning of the word, give the language of fairy tales an emotional-expressive character, decorate it, and enhance its effectiveness. The article analyzes the special group of phraseologies in the Karakalpak language - alliteration-assonance properties of equal two-component phraseology in the phonostylistic direction. The phenomenon of variability in them is also discussed.

Key words: phraseologism, language of folklore, language of fairy tales, phonetic repetitions, variability, phonostylistics

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Introduction

The folk oral tradition of the people as the most important wealth of each national language is one of the most important source which shows its phonetic, lexical, phraseological, grammatical, stylistic, structural, dialectical, etymological, and other features. The scientific study of the linguistic features of the folk oral traditions of the people as an object of several branches of linguistics, the discovery of their most important features, the analysis of the most rigid directions will be a basis which shows the fundamental features of the vernacular. In accordance with the qualitative differences of each genre of folklore, with the formation of linguistic differences, it is necessary to carry out research work in each direction, using a number of appropriate methods. From this point of view, the study of the linguistic features of folk tales in terms of phraseological

features, which is one of the most important examples of folklore, reveals a source of its linguistic wealth.

Karakalpak folk tales are wonderful manifestations of folk wisdom, which deeply illuminates the long history of captivity, dreams, and views on life of the people, are accumulated a wealth of life experience and valuable vocabulary. The language of fairy tales appears as an influential, simple, harmonious with the language of the people, figurative, artistic language. Its vocabulary includes dialectical and professional units, words of thanks and curses, ethnographies, old (archaic) words from the point of view of modern times, phraseologies, and other most valuable vocabularies, and they serve as an important tool in the full coverage of the peculiarities of life of that period, in the artistic, figurative, impressive depiction. In modern times, it is clear that

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the meanings of some of such units are becoming more obscure and forgotten. Collecting them into a certain system, putting them into scientific circulation, making in-depth scientific analysis clearly proves that the Karakalpak language is one of the oldest but richest and most artistic languages, which is coming from ancient times in the Turkic language system.

Phraseologisms are one of the tools to decorate the language of fairy tales, increase its effectiveness and add figurative qualities. Phraseologisms in the language of fairy tales are a linguistic monument of the epoch in which they were created, and they existed as units that contain rich historical information, figurative and variable meanings.

“The phraseological fund of any language is the spiritual treasure of the nation. Thousands of centuries-old historical worldview of our people, which is reflected in our language, has been continued due to the stability of phraseological units”. [4,115]

In common, phraseologisms mean a wide meanings, reflect the traces of historical events of the distant past, some of them becomes phonetic and lexical rhyme like poem lines, and become artistic and expressive, varies in meaning and sound, conveys a full, deep meaning with little word, stays in the memory for a long time, and is distinguished by its vitality.

Thus, the phraseologies, which are distinguished by such a rich artistic feature, occupy an important place in the vocabulary of the language of fairy tales. In particular, equal two-component phraseologies have their own artistic description, figurative functions, and differences in usage. Along with their polishing and transforming semantically, their phonetic artistic functions are also notable. Therefore, in this article we have chosen to study the phonostylistic and variational differences of the equal two-component phraseologies in the language of Karakalpak folk tales.

Folklore phraseology is rich in phonostylistic features and is a source of phonetic artistic features of the national literary language. Phraseologisms based on alliteration-assonance harmony are often found in the language of fairy tales. Theoretical and practical study of the euphony of such phraseologies is of great importance for linguistics.

“The selection and use of the linguistic tools of the phonetic level with a certain stylistic purpose is important when studying a poetic text, including an epic work. Phonics determines the conditions of euphony characteristic of each national language, explores various techniques for enhancing the phonetic expressiveness of speech, and teaches artistically justified and stylistically expedient sound expression of thought. So, she studies the aesthetic role of phonetic means of language. For example, the English language is replete with so-called phonaesthetic words. In these words, one part, most often a combination of consonants, gives an idea of its

general element of meaning. Words starting with "sl" - slippery, slide, slip, slither, slush, sludge can be grouped with one concept of "slippery" [6, 57].

The repetition of identical or similar vowel and consonant sounds in the componential structure of phraseologism in artistic activity is a phonetic-descriptive tool that increases its effectiveness. Part of the phraseology of the language of fairy tales consists of such euphonic phraseology.

The language of Karakalpak folk tales has its own pattern of beginning. It involves a variety of creative tools, such as repetitive, harmony. Phonetic repetition, are used repeatedly, especially, in the alliteration-assonance pattern. For example: 1. Buring'I otken zamanda, din musulman amanda, bodenenin ayagin annan-sannan bir basip jorgalagan waqtinda Shahabbaz degen patsha otipti. (In ancient times, when the religion was Muslim, a king named Shahabbaz passed by while the quail was crawling on its hind legs). ("Shaykhi-Abbaz") 2. Bir bar eken, bir joq eken, buringi otken zamanda bir patsha bolipti (Once upon a time there was a king). ("Arpamadian")

The phraseological fund of the language of fairy tales is composed of many different phraseological units. Some of them were used as free speech phrases in the period of the fairy tales created, and later they became phraseologisms and some of them became the basis for the development of equal two-component phraseologies. And while one group is based on rhymes, phonetic and lexical repetitions, the other group is distinguished by the richness of colorful semantic phenomena, and all of them make the fairy tale and its language artistic. For example: 1. Soytip jurgende qatini jukli bolip, altin aydarli ul tuwadi. Al, balasi alti jasina kelgende, gumis aydarli qiz tuwadi (While doing so, she became pregnant and gave birth to a baby with golden hair. And when her son was six years old, she gave birth to a baby girl with silver hair). ("Sharki palekli bala") 2. Olar kunin zordan korip, bir kun tapsa, bir tappay, biraz jil omir suripti (They lived poorly and a few years, earning a living and not finding a living another day). ("Muradina jetken ashiklar") 3. Ol jol juripti, jol jurse de mol juripti. (He walks, and even if he walks, he walks abundantly) ("Muradina jetken ashiklar"). The units shown in the examples serve as the artistic phonetic decoration of the language of fairy tales as a stable unit, which has become the golden fund of the Karakalpak language vocabulary, and are an important part of their sharpness, impact, artistic imagery.

Thus, the equal two-component phraseologies, through its portable and variable meanings, serves to make the language of Karakalpak folk tales both impressive, figurative and deeply meaningful. In Karakalpak linguistics, such stable units, which have been specially studied by G. Ainazarova and scientifically revealed the most rigid, characteristic, including phonetic and euphonic features, have a

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special place in the phraseological system of the Karakalpak language with special constructive features. They add great artistry to the language of fairy tales, add imagery, and create the effectiveness of the ideas to be told. Along with such equal two-component phraseologies, other similar stable units are used. For example: 1. Berse qolinan, bermese jolinan, tartip alip kelin! –dep buyirdi. (If he gives, take it from his hand, if he doesn't give it, pull away from him on his way!) ("Muradina jetken ashiklar"). 2. – Ey, Qulamet tore, Qulamet tore, patshag'a qarindasindi bersen de beresen, bermesen de beresen!-dep jane shawip otti de, kelgen izi menen at shawip kete berdi (Hay, Kulamet tore, Kulamet tore, whether you give your sister to the king or not, he will take! – he said and rode, rode with his trace of coming) ("Kulamet Tore"). 3. Tinlasa, jigiti penen qizdin birewi alarman, birewi tiyermen ekenin esitedi. (When he listens, he hears that the young boy and the young girl like each other). ("Tort Abdulla") 4. Sen meni uytine alip barsan, otin menen kirip, kulin menen shigayin, senin ole-olgenshe khizmetinde bolayin" dep jalinadi ("If you take me to your house, I will serve gratefully, and I will be in your service until you die") ("Golden Cup"). Here phraseologisms have many different features, a unique phonetic harmony, and the harmony of similar sounds enhances its artistry and effectiveness. Phraseologism berse qolinan, bermese jolinan means to seize by force, and similar to it, the analogy of bersen de beresen, bermesen de beresen (whether to give or not) repeated unit is used skillfully. And birewi alarman, birewi tiyermen (means like each other), otin menen kirip, kulin menen shigayin (to serve, to obey, to obey) phraseological units, along with their variable, portable, figurative meanings, are also valuable for their similar, harmonious phonetic artistry. [1,14]

Almost majority of the equal two-component phraseologies are based on sound (phonetic) repetitions. The initial component of some of them comes in the assonant harmony, and in the final component such harmony is not preserved. In such a harmony, they are distinguished by their impressiveness, their simile, comparative meanings play an important role in the creation of artistry, for example, reflect the emotional state of fairy-tale characters. "Cases of changing the composition of equal two-component phraseologies are often found in the literary works".

"Variability of words as a lexical and grammatical phenomenon arises from the peculiarities of the natural development of language. Variation in communication is more common in the phraseologies as a result of spoken languages. Variant phraseologies arise because the some components of phraseology are replaced by words with a different meaning or in semantic lines" he said, and there are lexical, phonetic, morphological and lexical-grammatical types of the

variants of phraseology in the Kazakh language. [7, 171-172]

Therefore, the variability of such equal two-component phraseologies is one of the most important semantic phenomena for the language of fairy tales, where phraseological variability is very diverse. Here in the initial part of some of them the sound harmony is preserved. For example: 1. Eger akele almasan o'zin o'limdar, malin patshalik, tukimkurt kilaman! – dedi patsha kaharlenip. (If you can't bring it, you'll be killed, your wealth will belong to king, I will destroy you! Said the king angrily). (Gulzamze) 2. "Kimde – kim bul jurtka barsa, o'zi o'limdar, mal-dunyasi pashshalik" degen patshanin buyrigin esitpedinizbe? – deydi ol. (Have you not heard the king's command, "Whoever enters this land will die, and his wealth will belong to the kingdom"? He says). ("Batir bala") 3. Eger oynamasa o'zi o'limdar, mulki talawda boladi. (If he does not play, he will die and his property will be plundered). ("Salimzhan"). Here variants like O'zin o'limdar, malin patshalik, o'zi o'limdar, mal-dunyasi patshalik, o'zi o'limdar, mulki talawda boladi can be seen.

"Phraseological variants cannot be considered as meaningless repetitive groups of words in our language in according to lexical and grammatical similarities. On the contrary, they serve as a tool to increase the artistic and expressive potential of thought in speech. Variation is one of the most common phenomena in Karakalpak phraseologies. As a result of research, it was found that its methods are several, and new structural phraseologies are formed. This, of course, can be a basis for the enrichment and fullness of the phraseological fund of the language. [8,23]

The phenomenon of variation seems to be productive in some equal two-component phraseology, in which one component is in the assonant harmony. Sometimes, their second component is alternating in the form of options. In the language of fairy tales, the equal two-component phraseologies of the Karakalpak language, which have ethnographic features, such as ak juwip, ak tarap or ak juwip, ariw kepinlep are used in the language of fairy tales as follows: 1. Akessin ak juwip, ariw kepinlep ush balasi jaksilap komipti. (The three sons well buried his father shrouding him clearly). ("Bekimbet bakil") 2. Akirinda senin og'innan o'lip baratirman", - dep kosh aytisip kozin jumdi. Men sol jerde ak juwip, ariwlap komip, ustine jay saldim. ("At last I'm going to die from your bullets," he said goodbye and closed his eyes. There I washed it, buried it, and built a house on it). ("Mashakatli turmis keshirgen jigiti"). Here options were used like: ak juwip, ariw kepinlep and ak juwip, ariwlap ko'mip.

Specially studying the language of fairy tales, Sh. Kunnazarova writes: "Words related to the funeral. The burial of the dead and respect for the dead are present in every nation. Many funeral traditions

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are associated with Islam. In the tradition of shrouding the deceased, a white cloth was chosen for the shroud. Because

The notion that what kind of clothes a person wears when he is born, he should wear the same clothes in the Hereafter is ingrained in the minds of the people in connection with Islamic teachings. In this basis there were stable units, such as "wak juwip, ak tarap", "ak juwip, ak kepinlep". We see that this tradition is used in the language of fairy tales. For example: Balalar o'lip atirg'anda bul is bolmas, ak juwip, ak kepinlep jaygastirip keleyin (When children die, it does not matter, I wash them and put them in a white shroud)... ("Opa sawdager", 306). "Religious views and national feelings of the Karakalpak people are reflected in the language units associated with the funeral." [5, 20]

Such a phenomenon of variability is also found in the system of equal two-component phraseologies in alliterative harmony in the language of fairy tales. For example: 1. Sol jol menen tas tiyse talayimnan, muz tiyse manlayimnan dep tawekel etip jure berdi (On that way he walked with a risk). (Gulzamze) 2.– Nesine kapa bolasan, tas tusse talaydan, tasbaka tusse manlaydan korermiz da, - dedi (Why you are upset, we will risk, - he said. ("Kulamet Tore") 3. Sonin ushin men de gez kelgen kiyinshilik bolsa, talayimnan korermen dep sapar jurgenim edi- deydi. (That is why I used to travel at risk whenever there was a problem). ("Altin tawik") So, this phraseology is varied in the following forms: tas tiyse talayimnan, muz tiyse manlayimnan, tas tusse talaydan, tasbaka tusse manlaydan, talayimnan korermen.

It can be seen that the phraseology ay dese awzi bar, kun dese ko'zi bar (means beautiful), which has almost lost its use in modern times, and is used in fairy tales not only to describe women, but also to describe men: 1. Alimbettin sen-simbati kelisken Jalimbet degen bir balasi, Kalimbettin ay dese awzi bar, kun dese ko'zi bar, suliw Biybisanim atli kizi bar eken (Alimbet has a good-looking son named Zhalimbet, Kalimbet has a beautiful daughter named Biybisanim) (Muradina zhetken ashiklar). 2.

"Abdullah will be a good looking and a young man when he is fourteen months old." ("Tort Abdulla")

Different alliteration-asonance differences in the phraseological units used in the language of fairy tales realize the rich artistic potential of their phraseological system. For example: 1. Patshaga bayagi Shaykhi – Abbazdin aytqan so'zi malim, kelgen bayga "esigindi jel aship, jel japsin" dep koshege jar urdirtip, gaziyeqhanadan ton jawip, sarpaylap jiberedi (The king knew the words of the old Sheikh-Abbaz, and rewarded the rich with ton (coat), valuable things. ("Shaykh Abbaz") 2. Eger qara atti bersen, qashsam qutilaman, quwsam jetemen, - dedi. (If you give me a black horse, I will escape, if I run away, I'll get if I chase). ("Kulamet Tore")

It can be seen that the phraseologisms in the language of fairy tales are composed of patterned, skillfully invented harmony, like a poem in prose.

"The language of fairy tales is one of the richest and most artistic examples of the national language, which combines different linguistic units. One of them is phraseologies, which has an artistic and descriptive function in the language of fairy tales. The language of folk phraseologies is distinguished by its peculiarities. They have common and individually adapted examples to the types of folklore genres. Phraseologies in the language of Karakalpak folk tales also have their own features and peculiarities [9, 138]. One of such differences is the phonostylistic features – sound (phonetic) harmony in the equal two-component phraseologies and the other is their variability. Phraseologisms in such alliteration-asonance harmony are distinguished by colorful, rich, artistic functions by phonetic side. The life of the people, illuminated in fairy tales, is simplified and illustrated, decorated with phonetic harmony, which is a basis in preventing them from being forgotten by the people for a long time. And the variability of such equal two-component phraseologies of euphonic character proves not only the language of fairy tales, but also the richness, artistry and imagery of the Karakalpak language, the national language.

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