

## The Structural Features of Some Phraseologisms with Sound Repetition in the Karakalpak Language

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### Abstract

The article analyzes the structural features of three- and multi-component phraseologisms based on the sound repetitions in Karakalpak language, the methods of placement of words beginning with identical or similar sounds in the structure of phraseologism, the semantic relations of some phraseologisms, their types and variant.

**Keywords:** phraseologism, sound repetition, euphony, structure

One of the many differences of phraseologisms in the Karakalpak language is their phonetic nature. The phonetic structure of some phraseologies is very compact and impressive, the rhythm and musicality is felt in them. Such qualities are provided by their sound repetitions. In this case, the words in the phraseologism begin with the same or similar sounds, and such phonetic repetitions serve to increase their artistry and effectiveness. The structural differences of phraseologies are also diverse, often two or three components. The sound repetitions occur productively in two- and three-component phraseologies.

The article analyzes the structural features of some phraseologisms with the three-and multi-component and sound harmony in the Karakalpak language.

The structural features of phraseologisms in the Karakalpak language have been studied in several works. E. Berdimuratov determines that the types by construction of the phraseologisms "come in the form of word combinations, simple sentences and compound sentences, and morphologically they consist of different parts of speech and meet in their different forms" [2: 147-148]. S. Naurizbaeva [6: 86 108] divides the structural-semantic types of noun phraseologies into 11 groups. The dictionary compiled by J. Eshbaev [3: 16-17] gives a conception about the phraseologism, here also mentions their component structure. G. Ainazarova [1:71], while noting the semantic groups of equal two component phraseologies, defines them as "structurally based on the conformity of form and euphony." J. Tanirbergenov [8: 19-21] analyzes that the verb phraseology comes structurally in two, three and many components in the basis of several models. B. Yusupova wrote: "Structural types of phraseologies in the Karakalpak language should be analyzed, identified and evaluated through extensive research," and pointed a number of their structural types. [11: 127] In phraseologisms, the repetition of sounds, the order of placement of sound repetition, their location, the peculiarities of repetition, the phonetic structure are not specifically studied in Karakalpak linguistics.

"... Phraseologisms are the most valuable and invaluable wealth of any language. The traditions, culture, national consciousness, and rich linguistic historical aspects of the people, as well as their

beliefs, and reality are reflected in them, and require a comprehensive study. This is due to the fact that phraseologisms not only enhance the effectiveness of the word, but also it is used as a tool which is used in a ready-made form, can be a main indicator of the mentality of the nation, have been formed in the minds of the people for centuries, accurately convey ideas impressive, with expressive colors [10:418]. Such sharp, impressive emotional-expressive colors in the phraseologisms are also characteristic of several types which have sound repetitions. The sound harmony is also evident in their structural differences. Their components are combined as follows:

1. All components of phraseologism come in harmony. For example: Bay **kórmes qorlıqtı** endi **kórdı**. Qızınıń mınaw keliwi ólimnen de jaman tásir etken edi. (The rich have now seen the humiliation. Her daughter's arrival had a worse effect than death). (Sh.S.) Eger men ketken soń xorlaytuǵın bolsań, qaytıp kelgen soń **terińe tonap tıǵaman**. (If you want to humiliate after I leave, I'll cut your skin when I come back!) (K.R.) Endi ayaqqa ne kiyiw kerek, **qıstıń qırawlı kúni** ayaq kiyim qayǵı boldı. (What to wear on foot now, on a cold winter's day, the shoes was problem). (Q.A.)

"Phraseologism is not formed in the process of speech, and it has fallen in a strict form since it. It lives as a whole in the language and moves to the speech in this form. However, this does not mean that variability and synonymy are completely alien to him." [9: 108] Such a quality, feature is also found in phraseologisms formed on sound repetition. Endi qáyttim, jat jurtlarda **kúniń qalay keshedi?** (Now I'm back, how are you doing abroad?)(K.R.) Al, sońnan ol hayaldıń **kúni ne keshiti**, halı ne boldı, meniń esimde joq. (And then I don't remember what happened to that woman's day, what happened). (Q.A.)

2. The first two components of phraseologism fall into the phonetic harmony. For example: Molla lıqlıq tutqanday selk ete qaldı. (The mullah shuddered from the hiccup).

– Ne deydi, **sorım-aw!**.. Táw-bee!.. (What does he say, my dear! .. Oh my god! ...)

– **Sorımızǵa sorpa tógildi**, molleke! ("We're **sorry**, Molleke!") (Sh.S.) Jańaǵı keńkildi **qabaǵın qarıs túsirgen** jigittiń iri dawısı taǵı gúriľdedi: (The loud voice of the young man, who was newcomer and **frowned**, resounded: .. (Sh.S.) Dawıs ekinshi shıqqanda **jamı jay tawıp**, sırtqa shıqtı. (When the voice came out a second time, he calmed down and went outside). (Sh.S.) Baydıń **ishi iyt jurtqanday**. (The rich man hated). (SH.S.) **Burınnan otı óre janbay** júrgen Jańabaydıń atın esitken sayın Sıdıq qurışlanıp-qurışlanıp qoyadı. (Sıdıq growls every time he hears the name of Janaboy, who has been unlucky for a long time). (Sh.S.)

In some cases, their components may change through the author's personal use. Example: Úsh qız **bórigе baylanǵan ılaqtay** keregege tıǵıldı. (Three girls are tied to a pole like a Capricorn tied with wolf). (Sh.S.) Ákelingen qız keregege tıǵılıp, **bórigе baylanǵan quralayday** úrke názer taslaydı. (The girl hides in a cage and stares in horror like a bird tied to a wolf). (Sh.S.) “Bórigе baylanǵan ılaqtay bolıw (Leaning on a wolf) - tying a Capricorn in front of a wolf - is the act of feeding, to suggest ready food to him, worrying in the condition of the tied Capricorn, sniffing. The meaning is that human beings are tormented, suffered, and helpless. [4: 9-10] In the last example, it was modified to be used as **bórigе baylanǵan quralayday**.

“The term **sarı reń** (yellow) is often used to describe natural phenomena, including frost. The yellow color in common is the image of the sun, flame and fire in all nations from the very beginning. According to Á.Qaydar, the color yellow is used in many peoples in the sense of instability, betrayal, pain, sorrow, and sometimes means long-lasting physiological or natural phenomena. [2,562]. For example: Álemdegi jumıs atawlınıń eń awırı jer qazıp, toń qoparıp úyiw,

*saqıldağan sarı ayazda* qolıńdı qarıp túser zildey relsti ketirip, kespeltektey kesip, may jaǵıp taslaǵan aǵashlardı kóteriw ekenin qır qazaqları tuńǵısh ret sezingendey boldı. (for the first time, the Kazakhs of the steppe felt that the hardest job in the world was to dig the ground, pile up the frozen soil, remove the rails, cut them into pieces and lift the oiled trees in the *bitter yellow frost*). (O.B.T.1.p 198) Raydın ayaǵındaǵı qayıs etikke suw ótip, tań aldındaǵı jan tózbestey *sarı ayazda* jawrap Elamanǵa tıǵıla beredi. (The belt boot on the Ray's foot is soaked with water, and in the morning she can't stand the yellow frost and hides in Elaman). (Á.N. p. 72) Toliq bir ay ótip yanvardın *sarı shunaq shıńultır ayazı* baslanǵanda, ózgeshe qısıldı. (A full month later, when the yellow frost of January began, it was very different). (OB, Vol. 5, p. 131) in the example, we see phraseologies *saqıldağan sarı ayaz*, *sarı ayaz*, *sarı shunaq shıńultır ayaz* (*yellow frost*) that describe the prolongati\*on of frosty days” [5: 301-302]. From these phraseologies the variant of *saqıldağan sarı ayaz* is used in the Karakalpak language. For example:

**Saqıldağan sarı ayazlı** yanvar,                                      Yellow frosty January,  
Betlemegen oǵan janlı jániwar.                              Doesn't come across a living creature.  
(I.Yu.)

3. The initial component is not harmonized from the sound side, and the final components are harmonized: Sırttan qaraǵan adam bulardı “qattı arazlasqan” dewi mumkin edi, biraq, olar ele **hesh sózdiń basına barıp kórgen emes**. (An outsider may say that they are "very angry", but they have never been what had happened). (Sh.S.) Baydın **janı kózine kórinde**. (The rich man was in horror). (Sh.S.) Qoysañ-á, bıjıq! – Baydın jekiringen dawısı hayalınıń **awzına qumdı quya qoydı**. (Stop, talkative! – The rich man's disgusted voice stopped his wife's mouth). (Sh.S.) Quday qutqarsa, sol **dızıldıńa qum quylǵanına** da bir ay bolıp qalıptı-aw. (It's been a month since your voice stopped, God willing). (laughs) (K.R.) Jigit te “kempirler kelisip qoyıptı” dep, **ózine shań juwıtpadı**. (The guy did not confess, saying that the old women had agreed). (Sh.S.) Eliwden asqansha **maldıń quyırǵın qarısılap** júre bergenshe ertelew nege oylamadi eken usını? (Why didn't he think of it so early instead of not measuring everything until he was 50 old?) (Sh.S.) Sometimes, in the language of poetic works, the components of phraseologisms can be used by substitution and inversion:

Áh, qumkelle baylar, “bolar” dep shıǵın,      Ah, the stupid rich man, come out  
saying “enough”,

Tekte **qarısılardı maldıń quyırǵın**,                              Only measures everything. (I.Yu.)

4. The word between the two components of the phraseologism is not harmonized, and the words on both sides are harmonious from sound side: Tóle jalǵız bolǵanlıqtan usı kárada **tórt kóz túwel edi**. (Since Tole was alone, everybody is here). (Sh.S.) Usı jan túrshigerlik ashshı dawıs bunnan sál ǵana burın selteńsiz otırǵan awıldı **tik ayaǵman turǵızdı**. (This horrible voice frightened the village, which had not been shaken). (Sh.S.) Aqırı **qara basımdı qańǵırtıp qaldırdı!**” dep gijindi. (In the end, my head was dull! ” he sighed). (Sh.S.) Jańabaydın eń jek kóretuǵın adamına “siz” dep sóyleytuǵını bundaǵılardıń bárine **ayan** edi. Bul náirse Sıdıqqa **bes eneden belli**. (It was obvious to everyone that Zhanabay said "You" to the person he hated the most. This is good for Sydyk). (Sh.S.)

In some phraseologisms there are auxiliary words between them. For example: Sen jawlarıńdı **jer menen jeksen** etip, tezirek qayıp keleseń! (You defeat your enemies and come back faster!) (K.R.) **Kóz benen qastıń arasında** bul ne awhal? (What is the situation in a short time?) (K.R.)

5. They come with three or many components, and one of the components comes in pairs. There are two differences: 1. A pair of words with sound harmony occurs in the first place. For example: Qanlqılıshtıń otawı tigilip, **ap-sap bolǵannan** keyin bay álle qaylarǵa ketpekshi boldı. (When the yurt of the Kanlikilish was built, the rich man decided to go somewhere after taking-putting everything). (Sh.S.) ... **Ashım-ayırıq bolǵanımız** jaqsı-ı!" – dedi gegirdegin sozıp. (It's good to be separated! " He said, stretching out his throat). (Sh.S.) Keshegi julıp ákelip salǵan bir qushaq ottı atı **jım-jilas qılıptı**. (His horse ate the bundle of grass, which was pulled out yesterday.) (Sh.S.) 2. Comes in the next place. For example: **Shashları uwdar-duwdar** úsh qız dáslep shoyın qumandı, soń toppı qazandı, aqırında úsh ayaqlı temir oshaqtı esikke qaray zıńǵıttı. (Three girls with uncombed hair first threw the iron kettle, then a round pot, and finally the three-legged iron cooker to the door). (Sh.S.) Demin eki iyninen aladı, **kózleri álle-pálle**, ózi on bes-on altılar shamasındaǵı bala eken. (He takes breath by the shoulders, his eyes are wide, and he is a boy about fifteen or sixteen). (Sh.S.) Buzawın ayayman-dá. Anasınıń uwız sútine toya almay qaldı-aw, jariqlıq. Móniregende **say-súyegim qaqsaydı**. (I feel sorry for the calf. He couldn't get enough of his mother's milk. When he sighs, my soul hurts). (K.R.) Hawwa, shıraǵım, **say-súyegim sırqırıp tur!** – dep baqırıp jiberdi sheshey. ("Yes, my dear, my bones are hurting!" cried the sister-in-law) (P. 210). Here the phraseologism **say-súyegi sırqırıp** is variable and serves to explain other meanings - resentment, disappointment, and suffer. "[12: 245-246]

6. They come with three or many components, and one of the components comes in the form of repetitive word. In phraseologism, the pair word comes at the beginning, middle and end. For example: Bul nárse awıl adamlarınıń arasında da **duw-duw gáp tuwǵızdı**. (This thing caused a big talk among the villagers as well). (Sh.S.) Kempir kelós, **kózimmen bir-bir uship** baratırsań-áy! – dep mıyıp tartqan boldı apama. (Come on, my old lady, you are disappearing from my eyes! - said and smiled to my grandma) (J.S.). Kelinshektiń **qulaǵına** ózge bir **dawıs tal-tal kelip turdı**. (Another voice came slowly to the bride's ears) (Sh.S.). Keshke taman **ústi bası órim-órim** bolǵan baydıń qızı satanı jiltırap awılına oraldı. (Late in the evening, the rich man's daughter returned to the village with her head bowed and sparkling leg). (Sh.S.)

7. They come with three or many components, and two of the components are sound-harmonized. For example: Bay shoq saqalın tutamlap, **tas tóbesinen qarap otırǵan** jigittiń awzına qaradı. (A rich man played with his bushy beard and looked at the mouth of a young man who was looking at him from the top). (Sh.S.) Sol jıllardıń ózinde-aq boyǵa salsa anaw-mınaw irimen dep júrgenlerdiń **tas tóbesinen qaraytuǵın edi**. (Even in those years, from the height he was bigger than people who called themselves big). (Sh.S.) **Kózi tas tóbesine shıqqan** bay otırǵan jerinde sulıq boldı da qaldı. (Angry rich man remained motionless on place he was sitting). (Sh.S.) Basında **kóz-qulaq bolıp** júretuǵın iyesi joq atızdıń **ne kórgeń kúni bar**, padalı shıńgiriklerdi qıyratıp, dońızlar pálekti tumsıǵına ildirip ketetuǵın kórinedi. (What is needed from the field which has no owner to look after at the top, the cattle destroyed the grass, and the pigs hanged the melon on their nose). (Sh.S.)

"Phraseologisms are one of the golden layers of the language treasure that people have created over the centuries. Phraseologisms are the combinations of which usage is very wide and the stylistic emotional impact is high in the oral and literary language. [7: 245] In this case, the repetition of the same or similar words in the beginning of the words in their composition also serves a great artistic function.

In general, when the alliteration-assonance phraseologisms come with three components, all three of them, the first two components, and the last two components are combined, and the word in the middle of the two components is harmonized, and the word between two components is not soundly harmonized, but, the words on two sides are soundly harmonized. Also, when they come

with three or more components, one of them comes in the form of pair word or a repetitive word and harmonized, while only two of the components are soundly harmonized in some of them.

Thus, in the Karakalpak language there are structural features of some phraseologisms with sound repetition, they differ in the component structure of the phraseologism by the sound harmony, place of repetition, structure. Such differences reflect a characteristic feature of phraseologisms with sound harmony.

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