

KARAKALPAKISMS AND THEIR INFLUENCE ON THE TEXT-FORMING
FUNCTION OF RUSSIAN-LANGUAGE LITERARY TEXT

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Abstract. *The influence of Karakalpaks on the Russian literary text is considered. As an example, the works written or translated into Russian by writers of Karakalpakstan are cited.*

Key words: *Karakalpakisms, mutual enrichment, mutual influence, borrowing, lexicon.*

КАРАКАЛПАКИЗМЫ И ИХ ВЛИЯНИЕ НА ТЕКСТОБРАЗОВАТЕЛЬНУЮ
ФУНКЦИЮ РУССКОЯЗЫЧНОГО ХУДОЖЕСТВЕННОГО ТЕКСТА

Аннотация. *Рассматриваются вопросы влияния каракалпакизмов на русскоязычный художественный текст. В качестве примеров рассматриваются произведения писателей Каракалпакии написанные или же переведенные на русский язык.*

Ключевые слова: *Каракалпакизмы, взаимообогащение, взаимовлияние, заимствования, лексика.*

Interlingual mutual enrichment and mutual influence is a two-way process, that is, this is a type of interaction of languages in which all contacting languages, for example, Russian and Karakalpak, are enriched. Thus, through the translation into Russian of the works of Karakalpak writers and poets depicting the unique way of life and culture of the people, more and more Karakalpak words are becoming known to Russian-speaking readers.

When studying a literary text, it is important to identify the individual characteristics of the vocabulary of the work, its vocabulary, which acts as the main tool in achieving maximum expressiveness of what is being described, be it real events or some figment of the author's imagination.

In the language of each work of art, it is always possible to identify a group of words that are not registered in dictionaries for various reasons. For individual writers it will be different in quantity, in statistical assessment, and in the role it plays in the system of semantic-stylistic and figurative-tropical means of the language of a particular work.

The study of unregistered words in a writer's language or in a separate work is nevertheless of interest not only for lexicology, but also for other branches of the science of language (word formation, grammar, stylistics, and so on). The study of their structure, features of functioning in the language of a work of art provides valuable factual material for solving some general problems of linguistics - primarily for the theory of speech activity and the system-level foundations of text generation [3:35].

One of the researchers in this area is A. Umarov, who is the author of the dictionary "Dictionary of Karakalpak words in Russian text," published in 1995, containing more than 300 words found in translated literature from the Karakalpak language into Russian.

An analysis of A. Umarov's dictionary shows that in terms of their composition, Karakalpak words reflected in Russian-language texts are mainly nouns denoting various concepts.

They are divided into the following thematic categories:

1) Words with the meaning of person (*aksakal, aspaz, arabekesh, bazhban, beldar,*

belsendi, dzhasavyl, zerger, karavanbashi, kurbashi, murap, naspurish and others).

2) Words denoting the names of tools (*bel, gulmyyik, gunde, gurek, kakpan, orak, pazna, tyrman* and others).

3) Words denoting household items (*alasha, boyra, gubi shelek, guse, digirman, kebezhe, kelikelsap, kozak, kumgan, orlik, sukabak, khurjun* and others).

4) Words denoting religious concepts (*Allah, Akhun, Imam, Maksym, Mullah, Namaz, Oraza, Sufi, Khoja, Sharia*, and others).

5) Words denoting family relationships (*apa, ata, biykesh, zhenge, kainaga, kainim, kelin, kurdas, myrzaga, sheshe* and others).

6) Words denoting the names of national dishes and food products, drinks (*baursak, beshbarmak, gurtik, zharma, zagara, kaymak, katyk, katybylamyk, kaun, kurt, kuurdak, may juice, syuk, syuk gozhe, shaule, shurpa* and others).

7) Words denoting national customs, games (*as, besik, zhyry, betashar, zhuap, kalym, kok bar, suyunchi, talak, taslau, tusau toy, usir* and others).

8) Words denoting means of transportation (*arba, atshana, keme, ogizshana, from arba, payapyl, sokpak* and others).

9) Words denoting the names of jewelry, clothing and shoes, fabrics, hats (*aidynly, arabek, basorau, bas oramal, belbeu, beshpent, boz, gupi, etik, keush, kimeshek, koilek, kurash, kyzyl, masi, saukele, tone postun, sharshi, shogirme* and others).

10) Words denoting the names of plants (*azhyryk, dzhida, jingil, dzhugara, zheken, koknar, kuga, kurai, yantak*; this also includes stable phrases (terminologisms): *ak-tal, ak-terek, juzgun, karabarak, karagach, turangil, shengel* and others).

11) Words denoting national musical instruments and naming performers of songs, dastans (*bakhsy, dombra, dutar, zhrau, kobyz, kissakan, saz girjek, sazendi, syrday, ushpelek, shynkobyz* and others).

12) Words related to agriculture and water management (*ak egis, arpa aspek, basu, boget, cairo, kazu, karabura keriz, kamar, tarnau, tartpa, chigir* and others).

13) Words denoting the names of animals and insects (*gayran, kiyik, nar, serke, tai, tulki, chayan* and others).

14) Interjective words included in sentences (*ay, alla-alla, wai, ie, ha, hau, ettegen - ay* and others), expressing a bright national flavor (Comparison: "Ha, what a cultural horseman" - Yu. Leontichev 1983, p.56).

It should be noted that the examined Karakalpak words have been mastered by the Russian language to a significant extent phonetically. Most of them are transformed, obeying the sound laws of the Russian language (for example, after hissing ones, *i-jingil* is written), and some are preserved in the same form in which they are used in the source language (*shy-shymyldyk, zhy-zhyrau*). There is a discrepancy in the graphic design of individual words (*korpeshe-kurpacha, suyunshi-suyunchi, suiinshi* and others). Often before *j* there is *d* (*jasaul-djusaul, jigir-djigir*) and so on.

The gender of Karakalpak words and their number are determined according to the law of the Russian language. Nouns are usually not declined in cases where they end in a sound unusual for the Russian language (*sufi, kurbashi, bakhsy* and others): (Comparison: "But then the strong

voice of the *bakhsa*, sitting right next to the fire, sounded” - A. Begimov 1987, p. 155). Most female names also do not decline if they have a hard consonant at the end (Comparison: “A month later a letter arrived from Myrzakhan” - A. Bekimbetov 1980, p. 45) and so on.

A certain part of the borrowed words, having been included in the regular word-formation models of the Russian language, gave a number of derived words with the suffixes

-chan, -sk, -n, -ov: aul-aulny-aulchane; turangile-turangile.

There are cases of the use of Karakalpak words in a figurative meaning (Comparison: “And the government promises us an iron tulpar” Y. Leonichev 1983, p. 156). "Tulpar" is a “winged horse” in mythology, and in this case it means “railroad”.

So, in Russian-language texts, Karakalpak words are used to express a unique and multifaceted national and socio-historical flavor. They are woven into the language of works as an inseparable important component of artistic, visual and semantic-stylistic means.

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