

FUNCTIONAL AND STYLISTIC FEATURES OF THE LANGUAGE OF T. MATMURATOV'S WORKS

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ANNOTATION

This article discusses the functional and stylistic features of the language of the works of Karakalpak poet T. Matmuratov.

The peculiarities of the common used lexicon, which has a certain place in the vocabulary of the Karakalpak language, is often used in everyday life, and is widely understood, are illustrated by the example of poet's works. T. Matmuratov's works also provide information about functionally limited lexical units. The article reveals the function in giving the stylistic and artistic meaning of the elements of the spoken language, vulgarisms, dialectisms, professional words, taboo and ephemerals, which are included in the limited vocabulary found in the works of the poet. The peculiarities of the stylistic figures used in T. Matmuratov's works are illustrated with the examples.

Keywords: common used vocabulary, limited vocabulary, spoken language, written language, vulgarism, dialectics, professional words, taboo and ephemerals, stylistic figures, gradation, ellipsis, rhetoric question, polysyndeton, alliteration, assonance, and so on.

INTRODUCTION

When it comes to language styles, their differences from each other, and their relationship, the identification of common language tools for all styles is objectively the first project. Therefore, this issue is of particular interest to many linguists. An outstanding representative of Karakalpak literature, the poet T. Matmuratov skillfully used language units in his works. The common used vocabulary, limited language units, tropes and stylistic figures are used in various stylistic functions in the poet's works.

In fact, in any language, it is a natural phenomenon that its phonological, lexical and grammatical constructions have common language tools that are common to all styles. Stylistic linguistic resources, on the other hand, are used in the basis of common language resources, which is related to the expansion and development of the social function of the language. In all aspects of life, regardless of the profession of the narrator, in what style he narrates, there is a group of words that serve as a lexical tool. Whether it's the language of speech, fiction, scientific literature, or official papers, they all depend on the same vocabulary.

This lexicon group can be used without any field selection, and has not any stylistic limitations. Therefore, they serve as a basis of the lexicon of the language.

Words that are used both in colloquial and in written language as common and main vocabulary constitute the common used vocabulary. They consist of the majority of the vocabulary of the Karakalpak language.

Otlak zher enedi onin tusine,

Hamde shapkilasip zhurgen kozilar,

Oninda, tusinde erter izine,

Isi kop aytazhak zalaw sozi bar.

The pasture land gets in his dream,

And the lambs that are running...

they follow in his dream and life,

Has much work, a little to talk (p. 5.189).

The general usability of such words is that, first of all, they are known in the vocabulary of the Karakalpak language as the terms of the most basic concepts, secondly, it is often used in everyday life, and thirdly, it is a basis of the personal vocabulary of each person who speak in the Karakalpak language, fourthly, it has the same meaning for all professionals, and fifthly, it builds main lexical wealth in any of the language styles and so on. [2.92].

From an emotionally-expressive point of view, the additional meaning that describes the this or that relation of a speaker to a thing or a phenomenon that is called by that word is not noticeable in common used lexical units used in isolation.

In the last period of development of the Karakalpak language, the work has become a source of happiness and a new approach to the work of recognizing people as a necessity of life appeared. The people had a great opportunity to find new ways to achieve new achievements in the field of material wealth of the society, to find a way of productive organizing the work, and to implement it in the life. The word "baslama (initiative)" appeared in our language in the basis of this. This word was added to the lexicon of the Karakalpak language in the form of a new word related to production. It is made by adding the suffix -ma to the word basla. The meaning of the word "baslama (don't begin)" in the negative form is completely different. The two words have the same affix in terms of external form, but in essence, consist of grammatical forms that are far from each other in function. The first is the formation of a verb from the basla verb, which has a negative meaning, and the second is the formation of a noun in the form of a new semantic term from that verb.

The vocabulary which is used in all spheres of public life of the Karakalpak people without any restrictions, and serves as a basis of our language, takes the main place in the vocabulary of the language of the poet's works. Styles of oral speech, fiction, and official documents are created on the basis of this common used lexicon. The common used lexicon is the main part of the vocabulary of the Karakalpak language.

The poet based on the common used vocabulary, which served as basis for the vocabulary of spoken and written style in the process of composing his works. The poet is not limited to the correct choice of the word that has the emotional impact, which is necessary for a series of poetic songs, but achieved the effectiveness and clarity of opinion by the skillful use of a simple word that is stylistically neutral at first glance:

Menin anam nannin usagin,

Zherde korse meni gargay sala,

Manlayina tiygizip aldin,

Koyar edi son manlayshaga.

Zhumsalmaydi algan buyimi,

If My mother sees crumbs of bread,

On the ground, curses me,

Touches it to her forehead,

Then puts it in the oven (page 4.15).

bought things are not used,

Zhata-zhata tat basip keter,
Kaltasinan shiksa tiyin,
Eki kozi atlasip keter.

rusts it after lying a long,
if he takes a coin out of his pocket
Both eyes become larger (p. 4.22).

In these examples, the words mother, bread crumbs, earth, thing, pockets, coin, eyes are clear to everyone who speaks in the Karakalpak language.

In the works of the poet T. Matmuratov we can often find the common used vocabulary.

Functionally-limited vocabulary. The words used in the vocabulary of T. Matmuratov's works differ in their usability and scope. Some words are understood for all aspects of public life, are used in the language of certain level of society or in the region. Also, in the language of the poet, the group of words is met that is included in the vocabulary of the Karakalpak language, but does not take the place of the vocabulary, the field of application is limited, and is used non-productively in literary language. Such groups of words include elements of spoken language, vulgarisms, dialectics, professional words, taboos, and ephemerals.

Units of spoken language. Units inherent in the spoken language are distinguished by the richness and portability of the meanings, and become influential. The lexical units included in the lexicon of spoken language differ in stylistic and semantic influence [4.113]. Therefore, masters of rhetoric often use them as a means of description, giving the work a natural, clear, artistic meaning.

The poet skillfully uses the elements of spoken language. For example, in the following lines:

Men zhurippen,	I'm walking,
Sen shigar dep,	as if you are
Kop kizlarga <i>alanbop</i> .	Looking agape to many girls (p. 5.39).
Zhurgen zholimdi az kordim,	I saw my way little,
<i>Kiligiw – kilwasina</i> .	To its behavior (p. 5.48).
<i>Latte de, ibirsik, musor de meyli,</i>	say rag, huddle, rubbish,
Sot aldinda meni bir bende etpe.	Do not make me a prisoner in court.
<i>Kushigin bolayin, "kushigim" de meyli,</i>	I'll be your puppy, call my "puppy",
Birak zhurt aldinda shermende etpe,	But don't embarrass me in public (p. 3.107).
Awzimizga keltirdingoy <i>kara kan,</i>	You brought <i>black blood</i> to our mouths,(in the meaning suffer)
<i>Tentekdey</i> tukirip zhursen mushina,	You show your strength <i>like a fool</i> .
Ongan ekenbiz da medsestradan!	We have at least a nurse! (P. 3.107).

In these examples the words *alanbop*, *kiligiw* *kilwasina*, *latte*, *ibirsik*, *musor*, *kushigi* *bolayin*, *kara kan* *awzina* *keltiriw*, *tentek* are inherent units of spoken language, the poet was able to use such colloquial language units skillfully to achieve emotional impact and to create beautiful images, used to enhance the clarity and effectiveness of words and phrases in the spoken language.

Spoken language is an expressive form of direct communication between people in everyday life. Its basis, as mentioned above, is the common used words in the language. There are not only common used words that are used in the lexicon of spoken language, but also words that do not meet the lexical norms of the literary language. For example, in the case of public oral communication the words like *jutim* (in the meaning of food), *parwayı panseri* (in the meaning

to be unaware about anything), *mäzi* (just, only), *pätamamı* (all) are often used. All of them consist of words that are unique to the spoken language. They often have their synonymous equivalents in the literary language. Therefore, such words are often used only in the vocabulary of the spoken language, and are a little far from the norms of literary language [2.94]. This does not mean that there is no connection between the spoken language and the literary language, and that the lexicon of the spoken language does not come close to the lexicon of the literary language. There is a strong connection between the two, and the literary language is used only on the basis of the spoken language. However, the fact that certain words in the lexicon of the spoken language are not used in the literary language indicates the difference between them.

Bul karada <i>zhuwilmagan kasiktay</i> ,	here as if an unwashed spoon
<i>Negip zhursen</i> , bar sen, zhumisina ket!	What are you doing, go, go to work!
Goshshim zhazip al sen barin asikpay,	Please write everything down not rushing,
Nabiev khizmetin ayriksha korset,	Special mention should be made of Nabiyevev
Biz <i>dakki</i> beremiz sendey namartke,	We give you comment such a fool (p. 3.91).

In the Karakalpak language, words characteristic of the lexicon of the spoken language have a special emotional-expressive meaning.

Norms of literary language require the use of words and phrases in a certain standardized grammatical form. In the spoken language, words and phrases are often changed. For example: *kayer*, *kaydem*, *zhurmedyn*, *kalayik*, *kaymanda*, *olmanda*, *aytos*, *oytpe*, *buytpe*, *kelos*, etc.

The vocabulary of the spoken language includes vulgarisms and uncultured words. Such words have the meaning of discrimination, hatred and vulgarity. They are fundamentally opposed to the literary language and form a small lexical layer in the spoken language.

As a result of the growth of the speech culture of the modern population, the field of vulgarisms and uncultured words is decreased in the spoken language, and almost disappears from everyday life.

Vulgarisms. Vulgarisms and vulgar expressions which are found in the vocabulary of the spoken language, but contradict the norms of the literary language, are less met in the language of the poet's works. Such words have the meaning of discrimination and vulgarity. [2.92].

Khabarim zhok edi onday sirinnan,	I did not know such a secret,
Awelden <i>sumiray</i> ekensen <i>naysap</i> ,	you are a dodgy, a sly man, (page 3.96).
<i>Kabakbas</i> bolmasan tusinsesh soni,	Understand that if you are not a pumpkin head,
Koy idisti ornina sen kane, kiz!	Put the dish in its place, you, girl!
Berman ber zhurekti, <i>uyzhangir</i> , <i>akmak</i> !	Give heart to me, homeless, stupid! (P. 3.86).

In these examples, the poet used "sumiray", "naisap", "kabakbas", "uyzhangyr", "akmak" vulgarisms for stylistic purposes.

Professional Words

The words that are limited in terms of the field of application, related to a certain profession, used in the language of people in that profession are used in the language of people in that profession are found in the vocabulary of the language of the poet's works. The main difference

of professional words is reflected in their professional constraint and serving as equivalent of the corresponding terms. [2.92]. In the poet's works there are words related to the profession of medicine.

Kane, zhur onda, *palataga* basla, Come on, go to the *ward*
 Oni sizin menen birge koreyin. Let me see it with you (p. 3.88).
 Yak, yak, olay emes, asikkanimnan, No, no, no, I'm in a hurry,
 Mine, gabirisip turganim menin, Here, I am, confusing.
 Kaysi *khirurg* operatsiya zhasagan? Which *surgeon* performed operation? (P.3.88)
 Biz zholin tutamiz *medicinanin*, We follow the path of medicine
 Ol adamdi burin korgen emespiz. We have never seen that person before (p.3.92).
 Ujibatli is bul ne degen menen, What a hard work is this,
Operatsiyalar islendi kaytip. How the operations performed (page 3.90).

Related to Internal Affairs Services:

Sensiz-ak tekserer *organdagilar*, Without you, examine, the inspectors
 Eger uslanbasa bolmaydi uri. If the thief isn't caught. (p. 3.91).
 Biz *miliciya* khizmetkerleri emespiz, We are not police officers,
 Paraxorma, sawdager me baribir bizge, We don't care either bribe-taker or businessman
 Men kilmis tabiwga kelmedim bunda, I did not come here to find a crime,
 Ozlerin soylesin ketemen onda, Talk with each other, I'll go then,
 Ol ushin *prokuror* boliwim shartpe? Have I to be a prosecutor for that?
Mugallimmen zhamiyettin kozimen. I am a teacher -the eyes of society. (P. 3.91).

Taboo and euphemisms. During the early development of the Karakalpak language, the words which was derived from a prohibition to say this or that word in real life for any reason, are met. Words derived from such a strict etymology are called taboo words in Karakalpak linguistics.

At a time when people have a very low level of knowledge of the world, they do not understand the thing and phenomena, and are even afraid to call them, it is forbidden to name these substances and phenomena directly. This especially dominated at certain times in the development of society. People were forced to rename things and phenomena that could not be named in connection with this prohibition. In this way, they seem to be able to avoid falling into the trap of false notions of "miracle", "special power", "and sin".

In the Karakalpak language such words are found in large numbers. For example, instead of naming the husband, the bride uses the words "man in our house, my son's father, father", instead of naming the husband's mother, the bride uses the word "ene (mother-in-law)", the husband's sister as biykesh (sister-in-law), the second one- ortanishi kiz (middle girl), the third one – little girl.

Zhenge, menin sozime inan, Sister-in-law, believe in my words,
 Aysanemninn shin ashigiman. Sincerely beloved with Aysanem. (p. 5,269).
 Aysanemninn kasina barip, Going close to Aisanem:
Karindasim, kalmaniz harip, Sister, don't get tired (page 5.269).
 Algan yanli aspannan Aydi, like getting the moon from the sky,
 Kuwanar-em *zhengezhan*, *zhenge*. I'll be happy, my sister-in-law (page 5.270).

Birak *kaynim* ne degen menen, But my brother-in-law, what to say?
Ugit sozge ermes Aysanem. Aisanem doesn't follow the word. (p. 5,270).

Due to the fact that euphemisms are words that soften the meaning of one word by another and come from a polite way, they play a role in the formation of semantic effectiveness of the vocabulary of the literary works. Through euphemisms, both in the author's text and in the language of the protagonists, imagery of the opinion emerges. For example, the word *tuwiw* (birth) is a stylistically neutral word in the basic sense: *Ana keshe tuwdi*. (Mother bore yesterday). In the vernacular, there are types of polite, expressive feature, *zhas bosandi*, *ko'z zhardi* (give a birth, have a baby). These are said only in relation to the person. In the daily conversation, we use like "ana keshe koz zhardi. Ana keshe zhas bosandi". There is a significant expressive difference in the meaning of the words *koz zhardi*, *zhas bosandi*. This is typical of many words that have emerged through the euphemism. There are also euphemisms in the language of poet's works:

Otiripti kozin zhumip, Sat closing his eyes,
Minekey ol otbasinda. Here is he, in his family. (p. 5.259).
Abbaz shayir aramizda san edi, Abbaz was a poet among us,
Dunyadan otipti keshe bar edi. Died he, yesterday he was alive. (p. 5.9).
Koz zhumdi dese bir zhaksi. When it is said a good died. (page 5.12)

In the lexicon of the Karakalpak literary language, words continue to have a euphemistic meaning. There are cases that euphemisms in language often do not directly state the action or thing, but soften it politely and express it in other words.

In the Karakalpak language the method of euphemization plays a significant role in the search for the polite meaning of the word, the softened variant. Synonyms are also created in the language by replacing the same word with euphemisms. For example, "otirik aytpa" in polite way "tell not adding", "semiz (fat)" in "tolik" (plump); "oldi (died)" in "kazalandi, zhan beriw, kaytis boldi, zhan tapsirdi, kurban boldi, dunyadan kaytti" (gave up his life). Euphemistic synonyms of the word "death" can be found a lot in poet's works.

Euphemisms are of great importance in shaping the beauty of the work. That is why resin is widely used such synonyms.

This semantic aspect of euphemisms can help to create the imagery of the language of fiction. Therefore, the masters of speech pay special attention to the selection of euphemisms in the lexicon of the work.

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