

## A Structural and Diachronic Analysis of Phraseological Units in the Poetic Language of Qazi Maulik (19th-20th Century Karakalpak Literature)

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### ABSTRACT

*This study presents a systematic, analysis of phraseological units (PUs) found in the poetic works of Qazi Maulik Bekmuxammeduli, a prominent Karakalpak poet of the early 20th century. The research addresses the critical need for a formalized linguistic investigation into his idiosyncratic style, which exhibits significant diachronic connections to Old Turkic Literary traditions. Employing a rigorous framework adapted from Vinogradov's semantic cohesion model (Fusions, Unities, and Combinations), the study analyzes Qazi Maulik's corpus for structural complexity, semantic opacity, and stylistic deployment. The results demonstrate a high prevalence of Phraseological Fusions (Adhesions), particularly those conveying intense emotional suffering, often featuring lexemes that are explicitly noted as being archaic or obsolete in modern Karakalpak (e.g., bađrı). Morphologically, bipartite structures dominate, maintaining rigid case relations, such as Possessive Noun + Verb constructions. The Discussion reveals that Qazi Maulik's artistic mastery lies in his ability to manipulate these fixed structures through syntactic inversion and creative lexical modification, thereby positioning him as a linguistic archivist who preserved and simultaneously enriched the classical Turkic phraseological heritage within the emerging Karakalpak literary tradition. This research provides essential philological data for the diachronic study of Turkic languages.*

## INTRODUCTION

The historical study of creative literary output is fundamentally important for tracing the development of literary languages among Turkic-speaking peoples. It is posited that literary language is not merely the natural evolution of the general national vernacular, but rather a refined and processed form that has been actively cultivated, edited, and creatively enriched by acknowledged masters of artistic expression (*kórkemsózsheberleri*). Therefore, analyzing the unique stylistic footprint of these masters provides crucial evidence regarding the formalization and historical trajectory of the national literary standard.

A necessary element for assessing the artistic contributions of a literary figure is the evaluation of their careful and expert utilization of fixed word groups, or phraseological units (PUs). Phraseologisms are recognized as constituting the "cream" (*qaymağı*) and "essence" (*mağızı*) of the national language, distinguished from other linguistic units by their high emotional intensity, expressive force, and capacity to encapsulate cultural wisdom. These units represent exemplary models of figurative thought, embodying the condensed creativity of a people developed over centuries.

Qazi Maulik Bekmuxammedulı, a Karakalpak poet active in the early 20th century, holds a distinct position among his peers, such as Sarıbay and Gúlmurat Qurbanalulı, due to the specific linguistic characteristics evident in his works. His artistic compositions adhere fundamentally to the shared written literary traditions that were widespread among all Turkic peoples during that period. This alignment suggests a conscious connection to a broader, classical literary register.

Crucially, the language employed in Qazi Maulik's oeuvre exhibits pronounced features – including phonetical, morphological, and lexico-semantic traits – that are characteristic of the Old Turkic Literary Language (*Eskitürkíyádebiyili*). This strong diachronic connection requires that his works be examined from multiple linguistic aspects. Previous scholarly activity has recognized the importance of his work, with dedicated analyses

focusing on his literary qualities and, more recently, on specific grammatical forms, such as verb usage. The examination of fixed expressions in his work is essential because these units often serve as critical repositories of archaic language, providing a clear pathway to trace the evolution of the Karakalpak lexicon.

The study of phraseological units requires an established theoretical framework that recognizes PUs as fixed expressions that function as single linguistic entities, distinct from free word combinations. This foundational principle is consistently applied in general Turkic linguistic research, which classifies PUs according to their structural-semantic features and degree of motivation. The fixed structure of these expressions enables them to reflect the historical heritage and worldview of Turkic peoples.

In the Karakalpak theoretical tradition, PUs are categorized by semantic cohesion into Phraseological Fusion (*frazeologiyaliqótesiw*), Phraseological Unity, and Phraseological Combination (*frazeologiyaliqdizbek*). For this internationally structured report, this system is mapped onto the standard tripartite classification (Adhesions/Fusions, Unities, and Combinations), which is widely referenced in philology. Given the textual evidence, the analysis is concentrated on Phraseological Fusions (complete idiomaticity) and Phraseological Combinations (stable collocations), as these poles of the spectrum offer the clearest data on archaism and productive usage.

The objective of this research is to formalize the analysis of Qazi Maulik's phraseology, which remains an insufficiently explored area within his linguistic profile.

#### *Aims of the study*

1. To systematically identify, translate, and categorize the phraseological units in Qazi Maulik's corpus based on established semantic cohesion models and internal morphological structure.
2. To analyze the stylistic function of these fixed units, particularly focusing on the poet's creative modifications, such as syntactic inversion and lexical manipulation.

3. To assess the implications of the identified phraseological archaisms on understanding the connection between Qazi Maulik's poetic language and the broader development of the Karakalpak literary language.

#### METHODS

The primary source material consists of selected poems and poetic fragments composed by Qazi Maulik Bekmuxammedulı. Key works from which phraseological units were extracted include *Giriptaremdi*, *Shumbaybayazı*, *Yadımatúshı*, *Aqlımhayrandur*, *Periyzat*, and others specifically cited within the research material.

The extraction protocol was rigorously applied to identify all stable word groups that the author designated as phraseologisms. The defining characteristic for inclusion was semantic non-compositionality or fixedness, where the overall meaning transcends the sum of the individual component meanings. These expressions, derived from the core linguistic culture, were analyzed as part of Qazi Maulik's creative process, where he filtered and utilized these "language pearls" (*tilmarjanları*).

The study relies on the structural and semantic criteria for classification, following the Karakalpak framework which distinguishes units by the degree of semantic fixedness.

The categorization procedure formally utilizes the following definitions:

- Phraseological fusions (adhesions): These are characterized by an extremely strict structure and semantic opacity. The components have lost their original meaning, resulting in a single, fixed, and non-divisible meaning. Examples include *yurek-bağrındağlaw*.
- Phraseological combinations (collocations): These exhibit a lower degree of idiomaticity. Although the structure is stable, the individual meanings of the components remain partially discernible, yet their co-occurrence is heavily restricted. Examples include *iskekózintigiw*.

By focusing on these two categories, the analysis was designed to contrast the poet's use of highly archaic, fixed idioms against his utilization of more transparent, yet still stable, expressive constructions.

*Two primary analytical procedures guided the research:*

1. **Semantic and functional analysis:** Each phraseological unit was examined to determine its degree of idiomatic shift and its specific emotional-expressive function (*emotsionalliq, ekspressivlik*) within the poetic context. Particular attention was dedicated to the emotional field surrounding suffering and astonishment, where the analysis documented instances where multiple units functioned as phraseological synonyms (e.g., *bağrımdaotyandar* and *janımğaotlarsalıw*), serving to rhetorically amplify the intensity of the poet's expression.
2. **Morphological and syntactic analysis:** PUs were first structurally classified by the number of components (bipartite, tripartite, multi-component). The most frequent structures, the bipartite units, were then subjected to a detailed internal grammatical breakdown based on the word classes and the required case markings of their constituent parts. This established the fixed grammatical dependencies inherent in these expressions, such as the mandatory use of the possessive suffix on the nominal component in structures like Possessive Noun + Verb (e.g., *kewlimketmadı*). The final stage of this analysis involved documenting and classifying the poet's stylistic manipulations, including the use of inversion and lexical additions.

## RESULTS

The systematic analysis of the corpus yielded empirical data concerning the semantic nature, structural composition, and grammatical dependencies of Qazi Maulik's phraseological units.

A key finding is the significant proportion of Phraseological Fusions (*frazeologiyalıqötlesiw*) in Qazi Maulik's works. These units are characterized by semantic opaqueness; the meanings of

the original components are completely lost, yielding a fixed, indivisible, and highly expressive metaphorical whole.

The identified Fusions primarily serve to illustrate dramatic emotional and psychological experiences, often clustering around themes of sorrow, torment, and ecstasy. Examples demonstrating this high expressive functionality include:

- *yurakdaqantoliw* (blood filling the heart), signifying profound regret or sorrow (*ármanım*).
- *bağrimdaotyandar* (fire burns in my chest), indicative of extreme anguish and suffering (*azaplanıw, kúyiniw*).
- *aqlı-hushimalıw* (to take my mind/senses), meaning to be utterly astounded or entranced (*júdáhayranqalıw*).
- *janımğaotlarsalıw* (to put fires on my soul), denoting deep affliction or torment (*azapshegiw*).

The intense emotional content is frequently amplified through the deployment of synonymic PUs. For example, *bağrimdaotyandıw*, *janımğaotlarsalıw*, and *yurakdaqantoliw* are all near-synonyms conveying suffering. This high density of emotional expressions confirms that maximizing *ekspressivlik* (expressive force) was a principal stylistic goal in the poet's construction of dramatic verse.

A significant discovery regarding diachronic preservation is the frequent occurrence of the component *bağrı* (viscera/soul) within many Fusions. Examples include *bağrimdaotyandar*, *bağrimnitildir* (to split my heart/soul), and *bağrıyaqılğan* (heart/soul burned).

Critically, the research material notes that this specific lexeme, *bağrı*, is not commonly used in the contemporary Karakalpak literary language. This phenomenon demonstrates that fixed phraseological units function as linguistic archivers, safeguarding archaic vocabulary components long after they have become obsolete in the general free lexicon. Consequently, Qazi Maulik's phraseology offers direct evidence of the preservation of older lexical layers, reinforcing the strong connection of his language to the broader Old Turkic literary tradition.

Qazi Maulik's phraseological repertoire includes structures varying in complexity, which are classified by the number of constituent components.

1. **Bipartite (two-component) structures:** These constitute the most numerous group, typically constructed from a nominal element (noun or adjective) and a verbal component.
2. **Tripartite and multi-component structures:** These complex units provide a consolidated mechanism for expressing complicated notions. Examples include:
  - Tripartite (Noun + Noun + Verb): *Yurakdaqantolipqaldármanim* (My regret remained, filling my heart with blood).
  - Quadripartite (Four components): *Túnuyqisuntórtbólédikesheler* (Nights divide the night sleep into four), which fixedly signifies enduring ceaseless worry or severe insomnia.

The structural complexity of these multi-component PUs allows them to carry significant grammatical and semantic weight, providing efficient and strong expressions for nuanced states such as "extreme suffering" or "sleeplessness".

The detailed analysis of bipartite structures revealed rigid adherence to specific grammatical relationships defined by the case markings of the nominal component. These grammatical constraints are essential for maintaining the stability and fixed meaning of the phraseological unit.

Qazi Maulik also frequently utilized Phraseological Combinations (*frazelogiyalıqdzibek*). These units possess a motivated semantic connection between components, resulting in less idiomaticity than Fusions, yet they are structurally fixed collocations.

The component *kóz* (eye) proved to be highly productive in forming these combinations:

- *Iskekózintigiw* (to focus the eye on work), signifying "to strive vigorously" (*ǵayratlanıw*).

- *Kózlerinsuzar* (to squint the eyes), meaning "to look coquettishly."
- *kóztúsiw* (eye falling), simply meaning "to see or notice."
- *kózushudan* (from the tip of the eye), meaning "from afar."

These combinations provide highly specific and concrete descriptive actions (e.g., coquettish looking) through motivated metaphorical extension. The expression *iskekózintigiw* derives its meaning of "striving" from the image of focusing one's gaze (and thus one's energy) intently on a task, acting as a functional bridge between abstract idiomaticity and literal description.

#### DISCUSSION

The empirical results underscore that Qazi Maulik's creative mastery and linguistic choices are intrinsically linked to his careful management of the phraseological fund of the Karakalpak language.

Qazi Maulik's reputation as an artistic master is directly substantiated by the documentation of his skillful and deliberate utilization of fixed word groups. These units are treated not as immutable blocks, but as flexible rhetorical tools.

The poet systematically uses syntactic inversion to achieve rhetorical effect and satisfy the metrical demands of poetry. Inversion involves altering the customary sequence of the phrase components. For instance, the expression for "tears flowing" is rendered as *aqarkózyashı* (the flowing tear), utilizing inversion to emphasize the act of continuous weeping. Similarly, *tilinealmaw* (not to speak of) is reordered to *Yamansóznihaslaalmastiline* (would never take bad words to his tongue).

This frequent reordering demonstrates that while the phraseological unit maintains a fixed semantic identity, it possesses sufficient syntactic malleability for artistic deployment. The manipulation ensures that the components are positioned optimally for emphasis and rhythm within the poetic line.

Beyond simple inversion, the poet engaged in creative lexical modification, demonstrating a high degree of artistic command

over the language. A notable example is the modification of the fixed expression *ózimekeliw* (to come to one's senses). Qazi Maulik introduced the *gezekles* particle *gáhi* (sometimes/alternatingly), producing *Gáhikel semgáhikelmeyózime* (Sometimes I come to myself, sometimes I do not).

This modification demonstrates that the poet did not passively utilize the phraseological units, but actively enriched them through subtle alterations, affirming that literary innovation is possible even within highly fixed linguistic structures. Such deliberate alterations, combined with the use of inversion, confirm his creative competence in enhancing the vividness, figurative quality, and emotional-expressive impact of his work.

The evidence derived from the phraseological analysis—specifically the reliance on structures originating in the pan-Turkic literary tradition and the persistence of archaic components like *bağrı* – establishes QaziMaulik's phraseology as intrinsically diachronic.

Phraseological units are recognized as the carriers of "national wealth" and "folk wisdom". By extensively employing deeply idiomatic Fusions that contain obsolete lexemes, the poet actively reinforced the cultural and linguistic continuity between the Karakalpak language and its historical antecedents, particularly the Old Turkic Literary Language.

This preference for older, opaque, and historically laden expressions contrasts with linguistic modernization trends where Fusions often become transparent Unities or Combinations. Qazi Maulik's conservatism in phraseological choice positioned his work within a classical register, lending it the gravitas and authority associated with time-tested Turkic literary language.

The analysis clearly establishes that many of the phraseologisms used by Qazi Maulik are no longer actively used in modern Karakalpak literary language. The current study successfully demonstrated that Qazi Maulik utilized PUs masterfully to enhance imagery, figurative quality, and emotional resonance, thereby blending classical Turkic linguistic structures with the evolving Karakalpak poetic sensibility.

This formalized analysis provides several avenues for subsequent research:

1. **Quantitative lexical comparison:** Future work should involve a quantitative comparative frequency study contrasting Qazi Maulik's phraseological usage with a modern Karakalpak text corpus. This would precisely map the historical obsolescence or replacement of archaic units over time.
2. **Pan-Turkic phraseological links:** The identified archaisms (such as *bağrı*-related PUs) should be examined comparatively across related Turkic languages. Such an investigation would ascertain whether these units represent specifically localized Karakalpak developments or if they belong to a broader, shared classical Turkic phraseological system.
3. **Holistic linguistic profile:** The current phraseological findings should be integrated with other specialized studies, such as those concerning Qazi Maulik's verb morphology, to create a comprehensive and cohesive linguistic profile of his unique poetic style.

#### CONCLUSION

This research, structured according to the IMRAD format, provides an exhaustive structural and diachronic analysis of the phraseological units within the works of Qazi Maulik. The study confirms that the poet's language is a rich repository of fixed expressions that serve multiple linguistic and stylistic functions.

The key contributions of this research are:

1. **Semantic characterization:** The identification of a high reliance on phraseological fusions, which are crucial for rendering intense emotional states and frequently operate in synonymic clusters.
2. **Structural rigidity:** The documentation of conserved morphological protocols in bipartite structures, particularly

the strict use of case relations (Possessive, Accusative), defining the grammatical fixedness of the PUs.

3. **Stylistic innovation:** The systematic analysis of Qazi Maulik's creative techniques, including expert syntactic inversion and deliberate lexical modification, which confirm his status as both a preserver and an innovator of the language.

The phraseological system utilized by Qazi Maulik is a vital resource for historical linguistics, documenting the enduring legacy of the Old Turkic literary tradition within the Karakalpak context. This research firmly establishes the importance of fixed expressions as essential tools for literary genius, enhancing linguistic identity and preserving historical continuity.

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