

Linguopoetic Features of Formulaic Language, Repetition, and Dialogue in the Karakalpak Epic *Mungliq-Zarliq*

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ABSTRACT

This article examines the linguopoetic organization of the Karakalpak epic Mungliq-Zarliq recorded in the variant of Qaramjiraw Nağymov. The study treats linguopoetics as an integrated analysis of lexical choice, syntactic organization, sound patterning, formulaic expression, imagery, dialogue, and the interaction of these devices with epic narrative structure. The research is based primarily on the text published in volume 24 of Qaraqalpaqfolklori, where the Mungliq-Zarliq text occupies the printed pages 423-488 (Qaraqalpaq Folklori, 2010). The analysis combines close reading with elements of contextual, stylistic, semantic, and oral-formulaic analysis. The results show that the epic constructs meaning through recurrent parallelisms, anaphoric sequences, paired and repeated lexical units, evaluative epithets, kinship and social-status vocabulary, formulaic dialogue patterns, proverbial generalizations, and a persistent alternation between narrative exposition and direct speech. A particularly important feature is the functional interaction between repetition and ethical evaluation: lexical recurrence does not merely facilitate oral performance but marks social conflict, intensifies suffering, and reinforces the opposition between legitimate human values and arbitrary power. The opening narrative already establishes this system by combining parallel constructions and negatively framed clauses to portray social disintegration. Dialogic passages then shift the linguistic center from narration to accusation, lament, persuasion, and oath-like speech. The article argues that the linguopoetics of Mungliq-

Zarliq is inseparable from its oral-performance foundation and from the Karakalpak cultural semantics encoded in the epic's vocabulary, imagery, and formulaic discourse.

Keywords: Karakalpak folklore; *Mungliq-Zarliq*; linguopoetics; epic poetry; oral tradition; formulaic language; repetition; parallelism; imagery; dialogue

1. INTRODUCTION

Epic texts occupy a distinctive position in verbal culture because their artistic organization is simultaneously linguistic, narrative, performative, and communal. The epic does not simply tell a story in verse; it preserves cultural memory through recurring formulas, characterizing names, patterned descriptions, rhythmically organized clauses, dialogue, and stable models of evaluation. For this reason, the linguopoetic study of an epic must move beyond a catalogue of stylistic devices and examine how linguistic structures participate in the production of narrative meaning.

The theoretical foundations for such an approach were established by several influential traditions in linguistics, poetics, folklore studies, and the study of oral narrative. Jakobson (1960) demonstrated that poetic language foregrounds the relations among linguistic units and that the poetic function makes attention to verbal form an essential part of interpretation. His model remains especially useful for epic analysis because sound, grammatical parallelism, repetition, and selection of equivalent forms often operate together rather than independently. Lotman (1977) likewise treated the artistic text as a structured sign system in which semantic value emerges through relations among elements; for epic poetry, this perspective makes it possible to connect recurrent lexical and syntactic forms with larger cultural meanings.

The structural study of traditional narrative also provides an important methodological background. Propp (1968) showed that recurring functions and their ordered relations can be used to describe the organization of traditional narrative. Although

Mungliq-Zarliq cannot be reduced to a fixed sequence of functions, Propp's structural insight encourages attention to recurrent narrative units and to the linguistic signals accompanying major narrative transitions. Bakhtin (1981), especially in his discussion of the epic and the novel, emphasized the relation between genre, discourse, cultural distance, and the representation of voices. His approach is particularly productive for a text such as *Mungliq-Zarliq*, where narrator's speech and characters' direct speech repeatedly intersect.

The oral-formulaic tradition is even more directly relevant. Lord (1960) demonstrated that oral epic composition depends on formulaic diction, themes, memory, and performance rather than on the fixed verbal reproduction of a written text. Foley (1995) further developed the performance-centered interpretation of traditional verbal art and showed that oral poetry is not adequately understood if performance is separated from textual patterning. Finnegan (1977) similarly situated oral poetry within broader social and communicative contexts, stressing the diversity of oral traditions and the role of the performer. Zumthor (1990) emphasized voice, performance, audience, and the material presence of poetic utterance; his discussion of epic and oral performance provides a strong basis for reading repeated linguistic structures as performative resources rather than mechanical redundancies.

Ong (1982) demonstrated that oral verbal culture develops distinctive patterns of organization because speech must be memorable, recurrent, rhythmically organized, and socially recognizable. Hainsworth (1991), from the perspective of epic theory, stressed the continuity and transformation of the epic as a form that carries cultural memory, heroism, and ideological evaluation. Taken together, these ten theoretical perspectives support an integrated model in which epic linguopoetics is understood as the interaction of verbal form, oral memory, performance, narrative organization, and cultural meaning.

The present study applies this framework to the Karakalpak epic *Mungliq-Zarliq*. The primary text is the Qaramjiraw Nağymov variant included in volume 24 of Qaraqalpaq folklori. The volume identifies the text as a variant written down from the

performance of Qaramjiraw Nağymov in 1961; the published text extends from printed page 423 through page 488 (Qaraqalpaq Folklorı 2010). The source thus represents an important intersection between oral tradition and written fixation: what reaches the modern reader as a stable printed text is rooted in a performed poetic tradition.

The epic opens with a broad narrative setting rather than an individualized psychological portrait. The first pages repeatedly describe social and familial separation and introduce Sanjarxan as a ruler whose power develops into coercion. The linguistic construction of this opening is significant: the narrator uses parallel clauses, repeated negative forms, and symmetrical subject structures to create the sense of a community losing its internal bonds. The text repeatedly places father and child, mother and daughter, ruler and people, and rich and poor into grammatically comparable positions. This parallelism turns a social crisis into a formal linguistic pattern. The source pages also reveal frequent transitions into direct speech, where accusations, pleas, laments, and commands become the principal means of advancing the plot (Qaraqalpaq Folklorı 2010: 423-430).

The research therefore addresses three questions: 1) what lexical and semantic fields dominate the epic's linguopoetic organization; 2) how repetition, parallelism, syntactic patterning, and dialogue function in the creation of epic expressiveness; and 3) how these linguistic devices encode social, ethical, and cultural meanings. The article argues that the central principle of the epic's linguopoetics is not ornamentation but functional recurrence: forms return because memory, performance, emotion, characterization, and ethical evaluation require recurrence.

2. MATERIALS AND METHODS

2.1. *Corpus and textual basis*

The primary material is the Karakalpak epic *Mungliq-Zarliq* in the variant associated with Qaramjiraw Nağymov and published in volume 24 of Qaraqalpaq Folklorı. The scanned source identifies the work as *Mungliq-Zarliq*, specifies the Qaramjiraw

Nağymov variant, and notes that it was recorded from Qaramjıraw Nağymov in 1961. The text begins on printed page 423 and concludes on printed page 488 (Qaraqalpaq Folklorı 2010). For citation purposes in this article, these printed page numbers are used rather than the PDF page numbers.

The study treats the published text as a written record of an oral poetic performance. This distinction is methodologically important because some of the most salient linguistic features – repetition, formulaic expressions, parallel syntactic sequences, direct address, and dialogue – may have simultaneously served artistic, mnemonic, rhythmic, and performative functions.

2.2. Analytical framework

The analysis combines five closely related dimensions. First, lexical-semantic analysis is used to identify recurring domains such as kinship, authority, suffering, wealth, poverty, religion, bodily states, and social relations. Second, syntactic-stylistic analysis examines parallelism, anaphora, repetition, antithesis, rhetorical questions, vocatives, and shifts between narrative and direct speech. Third, formulaic analysis considers recurrent phrase structures that provide stability to oral performance. Fourth, image-semantic analysis examines epithets, metaphors, comparisons, and culturally meaningful images. Fifth, discourse analysis considers how different voices – narrator, ruler, victim, parent, child, executioner, and other social figures – construct contrasting value positions.

The study follows the principle that no single stylistic device should be interpreted in isolation. Repetition, for example, may be simultaneously rhythmic, mnemonic, emotional, and semantic. In the same way, a rhetorical question may function as a speech-act of accusation while also strengthening characterization. This integrated approach is consistent with the oral-formulaic and performance-centered perspectives of Lord (1960), Foley (1995), Finnegan (1977), and Zumthor (1990).

2.3. Procedure

The text was read sequentially, with particular attention to the opening episode, the development of the conflict around

Sanjarxan, the episodes involving Shavdirshal and Qanshayım, major dialogic sections, and the final narrative movements. Representative patterns were grouped under the categories of repetition and parallelism, formulaic diction, lexical-semantic fields, syntactic expressiveness, dialogue and voice, imagery and evaluation, and oral-performance markers. The findings were then interpreted in relation to the epic's plot and its cultural-ethical oppositions.

Because the source is a single recorded variant, the purpose of the analysis is not to claim that every feature is invariant across all Karakalpak versions of the plot. Rather, the study describes the linguopoetic profile of the Nağymov variant and treats variant-specific features as evidence of the interaction between tradition and performer.

3. RESULTS

3.1. *Lexical-semantic organization: kinship, power, and social hierarchy*

One of the strongest lexical fields in *Mungliq-Zarlıq* is the vocabulary of kinship. Words referring to father, mother, son, daughter, child, parent, family, and offspring occur in semantically dense contexts. This is not accidental, because the initial conflict is framed through the destruction of ordinary kinship relations. The opening lines construct pairs such as father/child and mother/daughter and then place these relations within a pattern of separation. In the linguistic form itself, the epic presents the breakdown of social continuity. The recurring reference to offspring also becomes a central semantic marker of hope, vulnerability, legitimacy, and future continuity.

The kinship vocabulary is closely connected with the lexical field of social hierarchy. Terms associated with khan, ruler, people, poor person, wealthy person, official, executioner, and servant create a system of vertical relations. The contrast is especially sharp between the ruler's commands and the collective voice of the people. Sanjarxan is repeatedly characterized not only through what he does but through the speech forms that

surround him: orders, commands, threats, demands, and public proclamations. His power therefore becomes linguistically visible.

At the same time, the text gives a much richer semantic life to the words associated with the socially vulnerable. The poor, orphaned, childless, imprisoned, and persecuted are described through lexical items of sorrow, fear, helplessness, hunger, and deprivation. The cumulative effect of these semantic fields is important: suffering is not represented as a single event but as a state that spreads across the social body.

The vocabulary of body and emotion reinforces this effect. Words related to eyes, tears, face, heart, chest, pain, sorrow, fear, and grief frequently accompany moments of distress. The epic thus converts psychological states into bodily imagery. A sorrowful face, tearful eye, or burdened heart is not simply a decorative metaphor; it makes inner suffering visible and performable.

Religious vocabulary also participates in evaluation. References to God, divine judgment, prayer, fate, and moral responsibility create a second interpretive horizon alongside worldly authority. The tyrannical ruler may command people, but the narrative repeatedly invokes a higher ethical order. This semantic opposition is one of the reasons why the epic's linguopoetics is inseparable from its moral structure.

3.2. Repetition and parallelism as the primary epic devices

Repetition is perhaps the most conspicuous organizational principle of the text. Its forms vary: exact repetition of words, repetition of syntactic frames, recurring names and titles, repeated questions, parallel clauses, and repeated formulaic openings. In oral epic poetry, such repetition performs at least four functions: it supports memory, establishes rhythm, intensifies emotion, and foregrounds meaning (Lord 1960; Foley 1995).

The opening of *Mungliq-Zarliq* offers a clear example of syntactic parallelism. Clauses concerning different members of a family are arranged in a similar grammatical pattern, creating a sequence in which the repetition of structure becomes the

linguistic representation of social fracture. The form can be paraphrased as a series of analogous propositions: father does not attend to child; mother does not attend to daughter; daughter does not attend to mother; family members are separated. The repetition creates a semantic pressure that a single descriptive sentence could not produce (Qaraqalpaq Folklori 2010: 423-424).

Parallelism is equally important in character speech. When a speaker laments a social injustice, several clauses often repeat the same grammatical frame with a new lexical item. This structure accumulates evidence and makes the speech sound like an oral argument. The speaker does not merely state one complaint; the speaker layers complaint upon complaint. In performance, such accumulation allows emotional escalation.

The epic also uses paired lexical and syntactic structures to create antithesis. Rich versus poor, child versus childless, ruler versus people, life versus death, justice versus tyranny, and hope versus sorrow are recurring oppositions. Because both terms of an opposition often appear within closely related syntactic environments, the contrast becomes formal as well as semantic.

Anaphoric repetition is another major device. Repeated beginnings of neighboring lines or clauses provide a rhythmic anchor and help the listener retain the thematic center of a passage. In a written transcription, these repetitions can look excessive; in oral performance, however, they create continuity and expectancy. This supports the oral-formulaic interpretation of the text proposed in the present study.

3.3. *Formulaic diction and oral-performance structure*

The language of *Mungliq-Zarliq* contains numerous recurrent phraseological patterns associated with naming, addressing, moving from one narrative episode to another, announcing an action, describing emotional states, and introducing dialogue. Titles and fixed honorific combinations are particularly important. A character's name is often accompanied by a formulaic description of social status, age, wisdom, power, or moral character.

This kind of formulaic diction should not be interpreted as lexical poverty. Rather, it is an efficient artistic system. In oral

performance, the performer needs linguistic patterns that can be retrieved rapidly while maintaining rhythm and narrative continuity. Lord (1960) and Foley (1995) showed that such formulas function as compositional resources rather than memorized blocks alone. The same principle can be observed in *Mungliq-Zarliq*, where repeated expressions provide continuity across long narrative passages.

Formulaic expressions are particularly visible at moments of transition. Before introducing a speech, the narrative often identifies the speaker, describes the physical or emotional situation, and then moves into a direct address. This creates a predictable discourse architecture. The listener therefore recognizes not only the words but the communicative action that is about to occur: pleading, accusing, warning, asking, or blessing.

Repeated forms also contribute to characterization. The ruler's speech is associated with command-oriented formulae, while victims tend to use formulae of plea, lament, and appeal. The difference between these speech types is ideological as well as grammatical. Authority speaks through imperatives; vulnerability speaks through questions and appeals.

3.4. *Syntactic expressiveness: rhetorical questions, vocatives, and accumulation*

The epic's syntax is strongly dialogic. Rhetorical questions appear frequently, especially when a character challenges the legitimacy of oppression or asks why suffering has occurred. A rhetorical question in such a context is not seeking information. It is a speech act of protest. The linguistic form thereby carries ethical evaluation.

Vocatives are similarly functional. Forms of address identify social relations and emotional positions: father addressing daughter, daughter addressing father, subject addressing ruler, or one social actor addressing the community. The vocative therefore performs characterization. It also places the listener inside the imagined communicative scene, strengthening the performative quality of the text.

Enumeration and syntactic accumulation are used to represent emotional overload. A speaker may list several grievances, losses, or consequences in succession. The accumulation creates the impression that the speaker cannot reduce suffering to a single cause. This technique is especially effective in lament passages, where semantic saturation reproduces emotional intensity.

The syntax also alternates between short imperative or interrogative units and longer descriptive sequences. Short clauses accelerate conflict, while longer sequences slow the pace and allow the performer to expand description or reflection. Thus syntactic length becomes a narrative tempo marker.

Another noteworthy feature is the coexistence of formulaic predictability and local variation. Recurrent syntactic frames make the discourse recognizable, but lexical substitution permits the singer to adjust the formula to a particular character or situation. This combination of stability and variation is central to oral style and aligns closely with the oral-composition theory developed by Lord (1960).

3.5. *Dialogue and the polyphony of voices*

Although the epic has a recognizable narrator, its linguistic world is not monologic. Different voices enter the text with distinct pragmatic and emotional profiles. The narrator provides exposition and evaluation; Sanjarxan represents coercive authority; Shavdırshal represents social vulnerability and moral protest; Qanshayım speaks as a daughter concerned with her father's suffering and as a subject confronted with injustice; other figures contribute their own forms of fear, obedience, counsel, or resistance.

The dialogic organization becomes especially visible in the episode where Shavdırshal is threatened and later speaks before the ruler. The source text shows a clear movement from coercion to protest: the threatening actions of the ruler and executioners are followed by Shavdırshal's plea and explicit questioning of the justice of punishing people merely because they have daughters (Qaraqalpaq Folklorı 2010: 426-429). The rhetorical force of the

episode lies in the contrast between the impersonal authority of command and the personal voice of grief.

The speech of Qanshayım produces a different effect. Her questions to her father are intimate and emotionally focused. She notices the change in his condition, asks why he is sorrowful, and invites him to disclose his burden. The shift from public coercion to family dialogue changes the semantic center of the narration. The epic moves from political oppression to the psychological experience of suffering within the family (Qaraqalpaq Folklorı 2010: 429-431).

Such shifts in voice support Bakhtin's (1981) insight that literary meaning is often produced through the coexistence and confrontation of different speech positions. In *Mungliq-Zarlıq*, the opposition is particularly strong because speakers do not merely express different emotions; they embody different value systems. The ruler's speech is grounded in domination, whereas the speech of victims is grounded in kinship, dignity, justice, faith, and communal belonging.

3.6. *Imagery, epithets, and evaluative language*

Epic characterization depends heavily on evaluative language. Characters are frequently represented through adjectives and descriptive combinations that carry an ethical judgment. Powerful rulers may be called great, mighty, or eminent in terms of social rank, while the same ruler can be evaluated negatively through vocabulary connected with cruelty, arbitrariness, or moral corruption. This semantic layering is important because epic discourse can acknowledge social power while simultaneously condemning its misuse.

Beauty is also represented through conventional imagery. Female characters are associated with flowers, brightness, precious objects, and other aesthetic markers. Yet the epic's treatment of beauty frequently intersects with vulnerability: the admired daughter can simultaneously become the object of political coercion. The contrast between beautiful imagery and cruel social circumstances intensifies pathos.

Nature imagery operates as an emotional background. Flowers, light, color, sky, earth, and landscape are not merely

descriptive. They often provide analogies for human states: blossoming may suggest hope or youth; fading may suggest grief; brightness may suggest goodness; darkness may suggest danger or suffering. The source text repeatedly brings emotional states into contact with sensory imagery, making inner experience visually and acoustically accessible.

he image of tears is especially important. Tears occur in the speeches and narrative descriptions of those subjected to loss. The eye, face, and heart form a recurring bodily-symbolic system. Such imagery has a dual function: it dramatizes emotion for the listener and publicly verifies the sincerity of the speaker's suffering.

3.7. *Antithesis and the moral architecture of the epic*

The epic's linguopoetics is deeply shaped by antithesis. The main narrative conflict can be represented through a chain of binary oppositions: ruler/people, power/helplessness, wealth/poverty, childlessness/offspring, cruelty/mercy, falsehood/truth, oppression/freedom, and despair/hope. These oppositions are not abstract; they are repeatedly encoded in lexical and syntactic structures.

For example, the semantic field of the ruler includes authority, wealth, throne, command, taxation, punishment, and force. The semantic field of the common people includes labor, poverty, fear, family, tears, and dependence. When these fields appear in parallel passages, the reader or listener experiences the social hierarchy as a linguistic contrast.

Religious references strengthen this ethical system. The belief that worldly power is temporary and that divine judgment exists above human authority allows the narrative to delegitimize tyranny without denying the temporary reality of political domination. This is one reason why prayers, invocations, and references to God have a structurally important role in the epic.

The moral architecture is therefore distributed across the language of the text. Ethical meaning does not appear only in explicit narrator comments. It is also encoded through the choice of epithets, the contrast between speech acts, the repetition of

emotionally marked words, and the recurring movement from coercive command to human appeal.

3.8. *The opening as a linguopoetic program*

The first section of *Mungliq-Zarliq* can be read as a linguopoetic program for the entire epic. It establishes the most important lexical and syntactic principles: parallel family relations, repetition of negative constructions, public proclamations, accumulation of social grievances, formulaic naming, and a rapid shift from narration to direct speech (Qaraqalpaq Folklorı 2010: 423-428).

The opening also demonstrates how the epic scales from the individual to the collective. The story begins with familial fragmentation, then expands into political oppression, public suffering, and finally individual resistance. Linguistically, the same expansion is visible in the movement from paired kinship clauses to broad social generalizations and public speeches.

An especially striking feature is the recurrence of generalized formulations about children and descendants. These formulations elevate the immediate plot beyond an individual household. Having offspring becomes a sign of continuity and social future, while childlessness is described as a condition of loss, diminished status, or existential vulnerability. The language thus connects genealogy with collective memory.

3.9. *Formula, rhythm, and memorability*

The source is verse-based and strongly patterned. Even without attempting a full prosodic reconstruction, the recurring line structures and syntactic balance reveal a concern for memorability. Formulaic diction, parallel clauses, repeated address forms, and recurrent thematic sequences reduce the cognitive burden of oral composition and reception.

Ong (1982) argued that oral verbal cultures tend to favor additive, repetitive, and strongly rhythmic modes of organization. Finnegan (1977) similarly demonstrated that oral poetry often relies on patterned repetition and performance conventions. In *Mungliq-Zarliq*, these properties can be observed in the recurrence of the same discourse actions: the ruler commands;

subjects plead; parents lament; children ask; narrators summarize; communities react.

The formula therefore operates at more than one level. It is a compositional aid, but it is also a cultural code. The repeated forms teach the listener how to interpret a situation. A formula of blessing signals one emotional regime; a formula of threat signals another; a formula of lament invites sympathetic attention. In this sense, formulaic diction is a mechanism of cultural interpretation.

3.10. *Variation and performer-specific style*

A central implication of oral-formulaic theory is that traditional epic language consists of both inherited resources and performer-specific realizations. The Nağymov variant is therefore valuable not only as a repository of traditional expressions but as evidence of how an individual jiraw organizes them.

The text shows frequent shifts in length, lexical substitution, and speech intensity. A formulaic pattern may be expanded into an extended list of grievances or shortened into a compact statement during rapid action. Such variation demonstrates that formula does not eliminate creativity. Instead, it provides the structural material through which creativity becomes possible.

This point is important for Karakalpak epic studies. A linguopoetic approach that treats every repetition as a static stereotype would miss the performer's role. The same recurrent construction can acquire new significance depending on the character who utters it, the narrative moment in which it appears, and the emotional direction of the scene.

4. DISCUSSION

The results confirm that the linguopoetics of *Mungliq-Zarliq* is best understood as a system in which linguistic form and epic ideology are inseparable. Several broader conclusions follow.

First, repetition in the epic is multifunctional. In purely written literary analysis, repetition can be classified as an aesthetic device. In the oral epic, however, it has additional roles in memory, rhythmic stability, performance, thematic reinforcement, and audience orientation. The recurrence of

names, titles, syntactic frames, questions, and complaints makes the epic recognizable as oral traditional poetry. This supports the theoretical positions of Lord (1960), Foley (1995), Finnegan (1977), and Zumthor (1990).

Second, parallelism functions as a semantic architecture. It does not merely decorate the text. When family members are described through similar grammatical patterns, the reader perceives a patterned breakdown of social relations. When rich and poor or ruler and people are placed in comparable structures, the form itself creates comparison. Jakobson's (1960) emphasis on equivalence and poetic organization is therefore particularly relevant.

Third, the epic's lexical fields create a moral map of society. Kinship vocabulary constructs a sphere of intimacy and continuity; authority vocabulary marks hierarchy; suffering vocabulary marks the cost of oppression; religious vocabulary introduces a transcendent ethical frame. The interaction of these fields produces the epic's value system.

Fourth, dialogue is central to the representation of social conflict. The narrator can describe oppression, but a character's direct speech makes oppression audible. The move from narrative statement to direct address therefore increases dramatic intensity. Qanshayım's questions to her father and Shavdırshal's protest before the ruler are good examples of this transition (Qaraqalpaq Folklorı 2010: 426-431). The voices do not simply add variety; they establish competing moral perspectives.

Fifth, the linguopoetics of the epic reflects the relationship between tradition and performance. The printed version is a fixed text, but its internal structures reveal that it was produced within a performance tradition. This is particularly visible in formulaic transitions, repeated speech patterns, and rhythmic parallelism. Thus, the written record should not be interpreted according to the same assumptions used for a modern authored poem.

Sixth, the epic's imagery is closely tied to social and ethical evaluation. Bodily images of tears, face, heart, and physical weakness make suffering concrete. Floral and luminous images intensify beauty and hope. Contrasting imagery enables

the narrative to represent the collision between humane values and oppressive power.

The findings can also be related to Lotman's (1977) concept of the artistic text as a structured sign system. The meaning of a repeated word in *Mungliq-Zarliq* is often determined by its position within a network of oppositions. For example, "child" gains significance not only as a kinship term but as a sign of future, legitimacy, tenderness, and continuity. Similarly, "throne" is not merely an object of rule; in the context of the epic, it becomes associated with the ambiguous relation between power and justice.

Hainsworth's (1991) understanding of epic as a form shaped by cultural memory is also illuminating. *Mungliq-Zarliq* does not present private suffering as an isolated psychological event. It transforms suffering into a communal narrative. The repeated linguistic patterns enable this transformation because the same formula can move from one individual experience to a broader social statement.

The text also demonstrates that the ethical power of epic discourse depends partly on the contrast between authoritative and vulnerable speech. Command, threat, and taxation operate through short, controlling linguistic acts. Lament, question, prayer, and appeal operate through longer, cumulative forms. This asymmetry is itself meaningful: oppressive power seeks closure, while suffering opens language into repetition because the speaker must continue explaining, asking, and remembering.

The opening sequence is therefore especially significant. It does not merely introduce the plot; it establishes the verbal grammar of the entire moral world. Family separation is represented through parallel syntax; tyranny through command language; social fear through lexical accumulation; resistance through questions and appeals; and hope through references to offspring, divine order, and future continuity (Qaraqalpaq Folklori 2010: 423-430).

From a methodological perspective, the study suggests that future linguopoetic research on Karakalpak epics should combine close reading with systematic comparison of variants. Different jiraw versions may preserve the same narrative core while

displaying variation in formulaic diction, lexical selection, syntactic expansion, and performance cues. Such comparison would help separate elements belonging to the larger epic tradition from features that are more clearly performer-specific.

A further research direction concerns phonopoetics. The present article concentrates primarily on lexical, syntactic, semantic, and discourse features because the available source is a visual transcription of performance. A detailed study of sound symbolism, alliteration, assonance, stress, melody, and intonation would require audio recordings or a more precise prosodic record. Likewise, computational corpus methods could quantify the distribution of repeated formulas, parallel constructions, and thematic lexical fields across several Karakalpak epics.

5. CONCLUSION

The linguopoetics of *Mungliq-Zarliq* emerges as a coherent artistic system built on the interaction of repetition, parallelism, formulaic diction, dialogue, lexical-semantic opposition, imagery, and oral-performance conventions. The epic's language is not simply a vehicle for narrative events. It is one of the principal mechanisms through which the narrative constructs social reality, emotional intensity, and ethical judgment.

The most productive linguistic principle is functional recurrence. Repeated words, phrases, syntactic structures, and speech acts support memory and performance, but they also intensify central ideas. Kinship vocabulary expresses continuity and vulnerability; power vocabulary marks social hierarchy; suffering vocabulary creates pathos; religious vocabulary introduces transcendent judgment; and dialogic structures make social conflict audible.

The Nağymov variant is particularly significant because it demonstrates the interaction of traditional epic language with performer-specific realization. Its formulaic patterns do not suppress creativity; instead, they provide the structural basis for variation, expansion, emphasis, and characterization. The epic's oral foundations remain visible in the repeated discourse

architectures and in the alternation between narrative exposition and direct speech.

The analysis also demonstrates that the linguopoetic structure and the moral structure of *Mungliq-Zarliq* cannot be separated. Parallelism transforms social relations into formal relations; antithesis turns linguistic contrast into ethical judgment; rhetorical questions become acts of protest; vocatives dramatize kinship and hierarchy; and imagery makes suffering socially visible. The result is a form of verbal art in which linguistic organization, cultural memory, and moral meaning reinforce one another.

In this sense, *Mungliq-Zarliq* deserves to be studied not only as a narrative monument of Karakalpak folklore but also as a sophisticated system of traditional poetic language. Its linguopoetics reveals how a jiraw can use recurrent forms to preserve collective memory while simultaneously creating a dynamic performance in which each repetition can acquire new emotional and ideological force. Such an approach can contribute to a broader comparative linguopoetics of Turkic epics and to a more precise understanding of the relationship among language, performance, culture, and narrative in oral literary traditions.

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