

Linguostylistic Analysis of Tropes in Karakalpak Essay Texts

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ABSTRACT

In this article, the use of tropes in the Karakalpak language, such as synecdoche, litotes, hyperbole in texts, their influence on text semantics, and their role in creating imagery are discussed from a linguistic perspective. Essay texts characteristic of the Karakalpak literary-journalistic genre were selected as the object of our research. Because texts in the essay genre, compared to other genres, allow authors to create more freely, and based on this characteristic, authors express their thoughts artistically, with stylistic and figurative coloring. Our findings indicate that these tropes do not merely decorate the text, but function as structural units that alter text semantics by shifting the author's objective evaluation into an intense subjective-aesthetic framework. In carrying this out, the aforementioned types of tropes serve as a unique linguostylistic tool.

Keywords: Tropes, synecdoche, litotes, hyperbole, essay genre, etc.

1. INTRODUCTION

The effectiveness of artistic works and speech, as well as the imagery of their thoughts, is ensured by the lexemes used in these texts. In artistic works, lexemes serve as a specific artistic means of expression to fully reveal the author's idea, ensure the comprehensive completeness of the expressed thought, and achieve artistic imagery and emotional expressiveness. Tropes

provide such artistic expressiveness for lexemes. A. Bekbergenov states: "When a word in certain contexts is used in a figurative sense different from its primary literal meaning, performing the function of various artistic means, it is called a trope." There are the following types of tropes: epithet, simile, metaphor, metonymy, synecdoche, irony, allegory, personification, and periphrasis [1: 77]. Scientists K. Jarimbetov & B. Genjemuratov explain the reason for using metaphors in artistic works as follows: "The purpose of using metaphors is to create a clear, deep impression of something, an event, or a phenomenon by transferring, comparing, and revealing a similarity with something else. Transitional means of depiction based on the similarity and connection between events and phenomena in human life, which are invisible to us but perceived by the sharp gaze of a writer or poet and used in their work, amaze and delight the reader [2: 152]. It can be said that this opinion of the scholars fully explains the stylistic functions performed by tropes and the purpose pursued in their use.

Scholars have also expressed appropriate opinions regarding the fact that not all types of tropes are used equally frequently within the text composition. Specifically, P. Najimov, in his work "Comparisons in the Karakalpak Language," notes that all phenomena and events in the universe are in comparative relations, pointing to comparisons as the most frequently used type of metaphor [3]. Furthermore, in works dedicated to metaphors, we can encounter opinions that metaphors such as metaphor and metonymy are also used quite productively within texts [3]. In this work, we aimed to discuss types of tropes such as synecdoche, hyperbole, and litotes. During our research, it became clear that these tropes, alongside other tropical units, are capable of fully revealing the thought associated with them and performing their own stylistic function.

As the object of our research, we chose tropical types such as синекдоха, литота, and гипербола. We chose the essay in the Karakalpak language as the subject of the study, as the specific features of the essay genre allow essayists to use tropes more effectively and appropriately.

2. LITERATURE REVIEW

The study of tropes and their varieties as an object of general linguistics dates back to ancient times. It can be said that the first thoughts on this matter were expressed in the works of Aristotle and Plato. Later, these views were expressed by Western scholars such as Jakobson, Lakoff, and Johnson, as well as Russian scholars such as V. V. Vinogradov, M. I. Fomina, A. A. Reformatsky, Yu. Vladimirova, Yu. Apresyan, and I. Artyunova, and Turkic-speaking scholars such as I. Kenesbayev, G. Musabayev, A. Khasenov, L. Nurzhekeeva, R. Suvonova, and Sh. Abdullaev, who conducted research on several types of tropes.

However, no special research has been conducted on these types of tropes in Karakalpak science. However, in works dedicated to the study of artistic devices created from a literary perspective, the types of tropes under consideration are examined in general terms, and their artistic nuances and emotional-expressive impact on the artistic text are discussed. Among the scholars who have studied artistic devices in literary studies, one can note N. Davkaraev, I. Sagitov, K. Aimbetov, N. Zhapakov, M. Nurmukhammedov, K. Maksetov, B. Genjemuratov, A. Dosymbetova, and others.

The study of units related to tropes as an object of research in Karakalpak linguistics and the disclosure of their functions in literary works are primarily associated with the name of N.A. Baskakov. In subsequent periods, scholars such as E. Berdimuratov, A. Bekbergenov, Kh. Khamidov, E. Allanazarov, Sh. Abdinazimov, T. Jumabaev, B. Yusupova, G. Karlybaeva, and others have studied this issue in more detail.

3. RESEARCH METHODOLOGY

The types of tropes we study: synecdoche, epithet, litotes, hyperbole, irony, and personification are issues that exist in all languages and have been studied from the perspective of various directions. We also analyzed the semantic-stylistic functions of the question of tropes in essay texts based on the scientific works

of the aforementioned scholars. In our work, we utilized types of linguistic methods such as linguistic analysis: semantic-stylistic, comparative, structural-grammatical, and synthesis.

4. ANALYSIS AND CONCLUSIONS

In literary works, a synecdoche is a type of trope capable of adding a special artistic quality and imagery to the expressed thought. Synecdoche – the meaning of one object is transferred to another depending on the quantitative relationship between them (numeral – from the author) [1: 80]. Based on such a relationship, a group of scholars who have expressed opinions on synecdoche, by proposing to consider this type of trope as part of metonymy, actually deny the existence of a trope called synecdoche [7; 8]. However, scholars of the second group, despite the common features of synecdoche and metonymy, put forward the idea that they are separate linguistic phenomena and types of tropes [1; 2; 9]. We prefer the latter of these two different statements, because indeed there are similarities between metonymy and synecdoche, but this similarity cannot completely deny the existence of synecdoche. Because, while metonymic transference is based on all similarities of the subject, in synecdoche, only quantitative relations are guided. In the reviewed scientific works, it is shown that the representation of synecdoche in texts occurs mainly in three different ways [1: 80]. Relying on these methods, we also deemed it appropriate to present the synecdoches found in the essay texts as follows.

1. *Synecdoche formed by using a part of the whole instead of its part*

*Bilip qoy, óz mañlayıń menen iyterip ashıwıń tiyis kóp ǵana jabıq **esikler-ám** kútip turıptı. ...Bilip qoy, Táńirtaalaǵa shúkirklik te, nápret te bir **awızdan** shıǵadı (T.Qayıpbergenov “Qaraqalpaqpan, ómirde táwekelshimen” essesi). ...Ayırımları usı **alagannıń** qızıǵına bir ómir mıtáj bolıp, óz qábiletin joǵaltıp aladı (R.Otarbaev “Kewil dápterimnen kóshirmelerim” essesi). ...Qulaǵına tutup turıp **diskanı** zırıldatıp aylandırdı (K.Smamutov “Jaqsı adamlardıń jıllı alaqańı” essesi). Srajatdin Axmetov*

máńgilikke kóz jumǵanda qayıspaǵan **qabırǵa** joq (K.Smamutov “Jaqsı adamlardıń jıllı alaǵanı” essesi).

2. *Synecdoche formed by using the singular in place of the plural*

...Ara-tura tawǵa **keklik** atıwǵa shıǵıp turamız. ...Al jalǵız **qaraqalpaqtı** sıyıstırmaı quwıp salıw degenniń ózi dim uyat ǵoy (K.Smamutov “Jaqsı adamlardıń jıllı alaǵanı” essesi). Meniń ózim de sizler jaqtan keldim, **molladan** bir-eki jil sawat alǵanman (M. Ibragimov “Aq otaw” essesi). Ata-ana báláátke jetken balasına: Óz **nanıdı** óziń tawıp je...,der (O.Ábdıraxmanov “Ótmishtiń máńgiliǵı” essesi). Awılda keshte óristen **mal** qaytqan payıttı kórgeńiz bar ma? (M. Jumanazarova “Sáǵınish” essesi).

3. *Synecdoches formed by using the plural instead of the singular*

...Bul ushin óz **ásirińdi** tereń hám hártárepleme túsiniwge, **kelesi ásirlerge** oy jiberip jasawǵa ádetlen. (T. Qayıpbergenov “Qaraqalpaqpan, ómirde táwekelshimen” essesi) Imtixandı Srajatdin Axmetov alatuǵın bolıptı. **Jurtlar** qatal adam desip atır (T.Orashbaev “Gáwhar tas” essesi).

4. *Plural forms of words in a synecdochistic function, used as part of a whole*

...Bul juldızlar qanshadan-qansha **jüreklerge** jaqsılıq nurların shashqan bolar edi (R.Otarbaev “Kewil dápterimnen kóshirmelerim” essesi). **Ayırım sumtuyaqlar** men aytqan romannıń ideyasın bir qosıq etip, jarq ettirip shıǵara salıp, betime arsızlıq penen qarap turadı. ...Xojekeńniń gortorg, hátte qassaplardan da **qolları** baar-a! (Sh.Seytov “Talang hám táǵdır” essesi).

Among the words performing a synecdochistic function in our examples, the following characteristic features can be identified: a) synecdochisms provide essayists with broad opportunities for word choice; b) they can convey thoughts metaphorically and figuratively; c) they can serve as a unique artistic tool in fully revealing the possibility of expressing thoughts concisely.

Litotes play an important role in literary works, including revealing the artistry of the text and the essayist's thought. Litotes are used to reduce the size of the object being depicted. In this case, the author of the artistic word reduces their antipode (or what is parallel to it) in order to strengthen the meaning and highlight what corresponds to their ideological goal [11: 42]. The difference between litotes and other artistic devices lies in the fact that litotes directly emphasize the subject of focus. That is, while the lexeme used is stated directly, its characteristic features are excessively diminished in volume and appearance [9]. From the essay texts in the Karakalpak language, we identified the following examples related to litotes and classified them from different perspectives:

1. *Types of litotes by degree of identification*
 - a. *Traditional litotes*

...Bular **shappattay** nandı tamaqlarınan qıyup, erteńge giznep úyrenbegen. ...Pútkil adam degen nárseden shiytkip heshbirewge **iyne ushı** jaqsılıq etkisi kelmey qaladı. (E.Ótepbergenli “Qıdır ata qarǵaǵan qız” essesi). ...Qanshama gózzallar, ǵoshshaq jigitler, **ana súti awzınan ketpegen náresteler** biymezgil dúnyadan ótip atr. Biz solay tárbiyalanǵanbız, Quday da, Alla da joq dep **qarshadayımızdan** qulaǵımızǵa quyılǵan (K.Smamutov “Allanıń rehimi – ananıń mehri” essesi). Sen meniń barlıq sırlarımdı bileseń, **mushtay bolıp** mennen sır saqlaysań (G.Shamuratova “Biybizada” essesi). Bir nárseler dóretiw – **qurǵur tuǵımı az, ańqanıń urıǵınday** bolǵan talantqa kelip tirele beredi. (K.Kárimov “Ómirim dápteriniń jazıwlarınan” essesi).

- b. *Individual litotes*

Qaysı dushpanıńnan ósh alıp úlgermegen bolsań ol jóninde perzentlerińe **tigislik bildirme** (T. Qayıpbergenov “Qaraqalpaqpan, ómirde táwekelshimen” essesi). Islam tálimatshılarınıń aytıwı boyınsha, olar daraq jemisi emes, **biydaydıń dáninen kishkene kishkene bir tilikshe** alıp jep kórgen (T. Qayıpbergenov “Türkiynama” essesi). Tirishilik belgilerin saqlap kelgen tiri organizmlerdiń **mikroskop astında ǵana kórinetuǵın** zamarrıqları tabılǵan ...Siziń oyńızsha, **0001**

milligramm siya menen qol qoylsa heshteñesi ketpeytuğın is edi. (K. Kárimov “Ómirim dápteriniñ jazıwlarınan” essesi) ... ullı xalqımnıñ **qosıwısta qalğan** urpağın qanshelli sınsaysañ. (O. Ábdiraxmanov “Ótmishtiñ mángiligi” essesi). Orıs tili degen bir okean, men **okeandı stakanğa sıydırıp** ákelip tursam, aytqan raxmetiñ usı ma! (Sh. Seytov “Talent hám táğdir” essesi).

2. Types of litotes by semantics
 - a. Litotes that reduce the size and appearance of objects

Elege deyin **bir sózi túwe, bir noqatı, bir háribi** ózgermegen kitap - Quran (T. Qayıpbergenov “Türkiynama” essesi). ...Ol júreginde **jilt eterlik** otı bar talaylardı ilim jolına, ádebiyatqa aq pátiya berip atlandırıp salğan ádiwli insan edi (T. Orashbaev “Gáwhar tas” essesi). “Bizden **nanniñ usağın da** úmit etpe...” (O. Ábdiraxmanov “Ótmishtiñ mángiligi” essesi). Qaltamda **Xalqabadqa jetip jıulǵanday** jol kireyim ğana bar (J. Járımbetova “Kewlimdegi gápler” essesi). ...**Túk sızbawımnan** biyǵárez, jata-dastana tayarlanıp, fizmatıñ matematika bólimine kirdim, ...yadımda qalıp atırǵan **dımım joq**. Waqt penen esaplasıw, kúni-túni degeniñ – **nol!** (Sh. Seytov “Talent hám táğdir” essesi)

- b. Litotes expressing the brevity of temporal concepts

Ákesiniñ **topırağı suwımay turıp** ulınıñ úylenip atırǵanın kóremen (M. Jumanazarova “Sağınış” essesi). ...Pútkil dúnyanı berse hám **bir dem, bir nápeske** ómirin soza almadı (T. Masharipova “Ómir gúli” essesi). ...Usınnan keyin ákem **bir juma ğana** jasap bul dúnya menen xoshlastı (M. Ibragimov “Aq otaw” essesi).

- c. Litotes expressing the brevity of spatial-territorial words

Turmıs táshwıshleri qıynap kóziñe keñ dúnya **bir qádem kóringen waqıtları** sırlasqanday aqılǵoyıñ, keñeskendey keñesgoyıñ bolmasa ruwxıy ezileseñ (R. Otarbaev “Kewil dápterimnen kóshirmelerim” essesi)

All the litotes presented here lend a unique stylistic character to the text they refer to, drawing the reader's attention.

Hyperbole is an artistic means of expression that enhances the essence, power, and meaning of the object or phenomenon described in the work, transcending its ordinary reality [1: 80]. For example:

...Aradan biraz jil ótti, Nikita Xrushev iyelep turǵan lawazımlarınan, kiygen kostyumınıń tap jaǵasınan etegine shekem qatara qadalǵan orden-medallarınan birotala jurday boldı (K.Smamutov "Jaqsı adamlardıń jıllı alaǵanı" essesi). ... "Olardıń muhabbeti bir-birinen aspan menen jerdey qashıq" (T. Qayıpbergenov "Qaraqalpaqpan, ómirde táwekelshimen" essesi).

Although hyperbole is studied within the framework of metaphor, it possesses a unique feature compared to other types of metaphor: while in other types of metaphor, the figurative meaning is expressed through a second term based on certain similarity and interconnection, the artistic image depicted in hyperbole undergoes changes in the text only in terms of volume and quantity. In this way, the speaker strives to draw the readers' attention to the expressed thought and awaken various emotional-expressive feelings in them [10].

Hanpumep: ...bálent aspandaǵı bulılarǵa taynapır sútin bolǵan Elbrus... (Sh. Seytov "Talant hám táǵdır" essesi). Meni sayası bir jaydıń ornın iyelegendey úlken tuttıń astındaǵı tapshanda otırǵan jası úlkenniń aldına apardı (T. Qurbanbaeva "Hár insan bir dúnya" essesi).

We deemed it appropriate to classify the hyperbolic units we identified from the essay by dividing them into the following groups:

1. *Types of hyperbolic units depending on their recognition and frequency of use*
 - a. *Traditional hyperbolic units*

Olay bolmaǵanda Quday bul dúnyanı tas-talqan qılıp qayta jasar edi (T. Qayıpbergenov "Túrkiynama" essesi). ...Esite sala barıp, onıń úyinde tań atqansha bázim qurdıq (T. Qayıpbergenov

“Qaraqalpaqpan, ómirde táwekelshimen” essesi). Eki sińlim, apam men – tórtewimiz yarım aqshamǵa deyin kishkene gezimizdegi qızıqlı waqıyalardı aytısıp kúlsken boldıq (J. Járımbetova “Kewlimdegi gápler” essesi). Ele yadımda: sırtta jamǵır qalay bolsa solay sheleklep quyıp tur edi. (K. Smamutov “Jaqsı adamlardıń jılı alaqańı” essesi).

b. *Individual or author's hyperbolic units*

Mirza menen Abaydıń qolında “kózgirden” beter kesetuǵın xat bar edi (O. Ábdıraxmanov “Mirzaniń isi” essesi). Úlkenligi jıgıldıktey pıtralarǵı tawıp alıp kelip edik, bir eshek dorba toldı, sol pıtralar kimlerdi óltirdi, Nókis? (Sh. Seytov “Muhabbetim, jashǵım, Nókis” essesi). ...jandı jabbarǵa berip jazǵan kópshiktey-kópshiktey keletuǵın júz mınlaǵan tirajda basılǵan romanlar... (K. Kárimov “Ómirim dápteriniń jazıwlarınan” essesi). Turımbetovtıń waqıyalı qosıqları jańalıq spatında tanılǵanlıǵı sonshellı, ádebiy kritikamız sol waqıtqa shekem poeziya ishqıpaqlarınıń ashıǵı bolǵan I. Yusupovtıń dáńqın gúńgirt tarttırıp jiberdi. (Sh. Seytov “Talant hám táǵdir” essesi). Tamaqtı jегende de jeti atasın, jetti iqlımdı umıtıp, tabaqtıń tap ústine et-betinen ónmenlerin artıp, dóńip jep, bir túrli ashkózlik penen asıǵıp-úsıǵıp jeydi (E. Ótepbergenli “Qıdır ata qarǵaǵan qız” essesi).

2. *Types of hyperbolic units depending on their expression*

a. *Pure hyperbolic units*

Onıń ókshege túsetuǵın qos burım qolań shashı músindey kórkine múnásip edi (G. Shamuratova “Biybizada” essesi). Jurtqa sonshellı záhárin jayǵanı ushın ákemdi ólgeyliden jek kóretuǵın, urısqa tezirek ketip joq bolǵanın tileytuǵın edim (Sh. Seytov “Talant hám táǵdir” essesi). ...Burjuaziyalıq gazetalar onu kóklerge kóterip maqtaǵansala qulash maqalalardı járiyalap atır (K. Smamutov “Jaqsı adamlardıń jılı alaqańı” essesi). ...Al, men bes alǵanım ushın quwanışım qálbime sıymaǵanı bilay tursın, hátteki sol gezdegi keń arba jolǵa zorǵa sıyıp qaytqanım esimde. (T. Qayıpbergenov “Qaraqalpaqpan, ómirde táwekelshimen” essesi). Jol uzaq bolǵan soń tań saz bere qızdı Moynaqqa alıp keteyik (G. Dáwletova “Uzatılıw” essesi).

b. *Hyperbolic units with an equalizer*

Bul nayzaday bir ayğa sozıldı, povestimdi sađınıp, ólip baratırman (Sh. Seytov “Talant hám táđdir” essesi). Mađan ol jerlerdiń qumı, topırađı altınday, bunday topıraqlar, qumlar basqa jerlerde joqtay, tap bunday mákanlar jáhánde azaday sezemen (A. Paxratdinov “Bárhá awılımdı sađınaman” essesi). Allanıń rehimi kúshli, peyili jáhándeý keń ğoy (K. Smamutov “Jaqsı adamlardıń jıllı alaqańı” essesi). ...Tula bedenim ótkir biz qadalǵanday sızlap qoya beredi. ...Qarapayım ğana sóz biraq bayram shaqırılınday jańlap esitildi qulađıma (K. Smamutov “Allanıń rehimi – ananıń mehri” essesi).

c. *Hyperbolic units formed through phraseological units:*

...Sol waqıttađı quwanışların táriyplep jazıwıma tıllerim ázzilik etip atır (G. Dáwletova “Uzatılıw” essesi). ...Jáne ushqan shıbınnıń sestı bilinerliktey jum-jurt. ...Sol mártebege saylandı studentler qatarında jetisip otırman, malaqayımdı aspanǵa ılaqtırıp quwanım kerek ğoy. (K. Smamutov “Jaqsı adamlardıń jıllı alaqańı” essesi). ...Aq júzli abıraylı bolıp kelgenine atalarınıń júrekleri jarılıp quwanıp, toy berip, awıl-eldiń pátiyasın aldı (T. Masharipova “Ómir gúli” essesi). Jez ókshe degenimiz eki tastıń arasınan da shıǵıp ketedi (K. Smamutov “Allanıń rehimi – ananıń mehri” essesi). Ol jaylardıń eń túpkirindegi óz jataqxanasına tıǵılıp, aqılı altı bólek, kewli jabırqaw halda eken (G. Shamuratova “Biybizada” essesi).

From a semantic perspective, hyperbole can be used in any literary work based on the need to express one's opinion. Hyperbole can be used in various forms depending on the author's goals: praise or mockery, drawing special attention, and increasing expressiveness. For example:

Olardıń shańarađı qoqtasınlı edi, bir jan emes, eki qoy soyıp, araqtı da suwday ađızıp eki kún toy berdi (T. Qayıpbergenov “Qaraqalpaqpan, ómirde táwekelshimen” essesi). Gileń usınday awır sózlerden gazetalardıń beti kórinbeydi (K. Smamutov “Jaqsı adamlardıń jıllı alaqańı” essesi). Afuza kishemiz pilge awır qáde-qáwmetlerimizdi bir iyinnen atqarıp júrer edi. ...Imáratımızda neshshe jıllardan berli paldan tatlı ómir súrip kiyatır edik (T.

*Masharipova “Ómir güli” essesi). ...“Apam shaqırıp atır” dep albirap **aldı-artuma qaramastan** úyge qaray **juwirıp ketemen** (G. Shamuratova “Biybizada” essesi). Házir **zerge oransań da** qońst-qobańa juwirıp barıp payǵazı soray alasań ba? ...Ákem al alarıp bir qaray qoysa **in-inimizge kirip ketetuǵın edik** (M. Jumanazarova “Saǵınısh” essesi).*

CONCLUSIONS AND RECOMMENDATIONS

In conclusion, the use of tropes in any work, including works belonging to the essay genre in the Karakalpak language, provides a unique linguistic and stylistic feature. Each of the types of tropes considered in our study, based on their nature, could give the work a special artistic coloring, reflecting all the figurative influences of the language and serving to provide the reader with a special aesthetic pleasure. In particular, we consider it appropriate to present the following concluding remarks:

- when studying any type of metaphor, we relied not only on their general fundamental concepts but also on the lexico-semantic and lexico-stylistic features of their expression and impact on the text;
- we approached words that function as tropes contextually, based on their use throughout the text, rather than from the perspective of individual lexemes;
- when classifying tropes, we first focused on their semantic-stylistic nature; therefore, we preferred to discuss hyperbolas with a comparison indicator within the hyperbola;
- we attempted to focus on the interconnection of several types of metaphor used within a single text or sentence, and to pay attention to the study of hybrid types of metaphor arising from interconnection.

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