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THE RICH CULTURAL HERITAGE OF THE KARAKALPAK LANGUAGE: UNIQUE WORDS AND THEIR SIGNIFICANCE

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Abstract: The Karakalpak language is a historically rich and culturally significant language, with words that hold deep meanings unique to its speakers. This article explores these distinctive words, their origins, and their relevance in both everyday life and cultural practices. Understanding the relationship between the language and the customs of the Karakalpak people offers insight into their history, worldview, and the preservation of their traditions.

Keywords: Karakalpak language, cultural heritage, dialects, historical significance, linguistic evolution, unique words, traditions

The Karakalpak language, spoken primarily in the Karakalpakstan region of Uzbekistan, boasts a rich and intricate history shaped by centuries of cultural exchange and internal development. Over time, it has evolved through continuous interaction with various languages and peoples, resulting in a vocabulary that vividly reflects the life, traditions, and values of the Karakalpak people. Unique words specific to Karakalpak serve not only as linguistic markers but also as vital elements of cultural preservation, embodying the community's collective memory and worldview. This article examines the origins and meanings of these distinctive words and highlights their essential role in maintaining the cultural identity of this Turkic-speaking population.

Language and culture in the Karakalpak context are deeply interconnected, forming an inseparable bond through which generations have transmitted cultural knowledge, oral traditions, and social values. The Karakalpak worldview is encapsulated in its linguistic expressions, many of which, especially those relating to familial relationships, traditional practices, and natural phenomena, resist easy translation into other languages. These unique terms offer a glimpse into a way of life molded by the historical experience of nomadism, the influence of Islamic traditions, and the dynamics of modernization. The vocabulary thus serves not only a communicative function but also acts as a repository of historical and cultural identity.

Many words within the Karakalpak language are intrinsically tied to specific cultural practices, rituals, and customs that continue to shape the community's identity today. For example, terms associated with traditional family structures, social gatherings, agricultural practices, and religious ceremonies hold profound cultural significance. These words encapsulate the values, beliefs, and social norms of the Karakalpak people, offering a living testimony to their enduring traditions. By preserving and using these culturally significant terms, speakers of Karakalpak contribute to the continuity of their heritage, ensuring that future generations remain connected to their ancestral roots.

- **Shógirme:** A traditional winter cap worn by Karakalpak men, also known as *Qurash*. It holds historical significance and is considered a symbol of Karakalpak identity.
- **Sáwkele:** A ceremonial headpiece worn by women and girls, especially during weddings. Adorned with pearls and precious stones, it represents the beauty and grace of Karakalpak women.
- **Háwjar:** A traditional song sung during the wedding ceremony when a girl is sent off to her new home. It expresses emotional farewells and captures the deep sense of longing and connection to one's homeland.
- **Bet Ashar:** A unique Karakalpak wedding tradition, where the new bride is introduced to her husband's family and community, often through a light-hearted and humorous depiction of her character.
- **Yaramazan:** A poem recited by children at the beginning and end of Ramadan. It conveys well-wishes for good health, prosperity, and happiness for the community.
- **Qiz Uzatiw:** The departure ceremony of the bride, marking a significant cultural moment in Karakalpak weddings.
- **Besik Toy:** A ceremony dedicated to placing a baby in a cradle, symbolizing the beginning of a new life in the community.
- **Júweri Gúrtik:** A traditional Karakalpak dish that holds symbolic significance in celebrations.
- **Súyinshi:** A gift given in celebration of happy news, such as the birth of a child or a marriage.

The Karakalpak language is characterized by notable internal diversity, being traditionally divided into two primary dialects: the Northern and Southern dialects. Each exhibits distinct phonetic features and unique lexical choices, reflecting the geographical, social, and cultural diversity within the Karakalpak-speaking community. In the Northern dialect, spoken in regions such as Kegeyli, Shimbay, Taxtakopir, and Qaraozek, certain words differ significantly from their Southern counterparts. For instance:

1. **Shirpi** (match) vs. **Kúkirt** (Southern dialect)
2. **Shalbar** (trousers) vs. **Sim** (Southern dialect)
3. **Baylanis** (connection) vs. **Alaqa** (Southern dialect)
4. **Úlken** (large) vs. **Áydik** (Southern dialect)
5. **Qulaqshin** (earphones) vs. **Toppi** (Southern dialect)
6. **Gúze** (jug) vs. **Ibiriq** (Southern dialect)

These regional variations highlight the flexibility of the Karakalpak language and its adaptability to different local contexts.

These regional variations not only highlight the linguistic richness of Karakalpak but also demonstrate the language's flexibility and its capacity to adapt to different local contexts, thus preserving a sense of community identity while embracing diversity.

The evolution of the Karakalpak language over time is further illustrated through the phenomenon of lexical obsolescence, where many traditional words, known as *go'nergen so'zler* (old words), have gradually fallen out of common usage. This process reflects broader societal changes, technological advancements, and increasing global influences. For example, the traditional word *wa'spi* has been largely replaced by *tariyxi* to denote 'history'; *na'har* has given way to *awqat* or *tamaq* for 'cuisine'; *joybar* has been superseded by *reje* for 'plan'; *ga'rdish* by *qiyinshiliq* for 'difficulty'; *qanterek* by *kelisim* for 'agreement'; and *jarliq* or *hamir* by *buyriq* for 'order'. Similarly, *jar* has been replaced with *dag'aza* to mean 'announcement'. The replacement of these traditional terms with newer equivalents is a natural part of linguistic evolution, illustrating how the Karakalpak language continues to adapt to the shifting realities of its speakers while still preserving echoes of its historical roots.

Conclusion. The Karakalpak language is more than just a means of communication; it is a reflection of the culture, history, and worldview of the Karakalpak people. Its rich vocabulary, shaped by centuries of tradition and evolution, provides invaluable insights into the life and customs of one

of Central Asia's most storied peoples. By studying and preserving these unique words, we not only gain a deeper understanding of the language but also ensure that the cultural heritage embedded within them is passed on to future generations. The continued exploration and documentation of the *go'nergen so'zler* offer a pathway to understanding the broader linguistic and cultural evolution of the region.

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Q.MÁTMURATOVTIŇ «TERBENBES» ROMANÍŇDA SESLERDIŇ STILISTIKALÍQ FUNKCIYADA QOLLANÍLÍWÍ HAQQÍŇDA

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Kórkem ádebiyatta jazıwshı sóz tańlawında tildiń barlıq stilleri de (kitabıy hám sóylew stilleri) paydalanıla beredi hám olardı paydalanıw shıǵarmadaǵı waqıyaǵa, onıń personajlarınń xarakteristikasına, tiline baylanıslı boladı. Sonlıqtan da hár bir kórkem shıǵarmada jazıwshınıń individuallıǵı, jekke stili, onıń kóz qarasları, obraz jasaw uqıplılıǵı kórinedi. Ayırım jazıwshılar óziniń sheberligi menen milliy ádebiy tildiń rawajlanıwında iz qaldırıp, oǵan óz tásirin tiygize aladı.

Biz belgili dramaturg hám jurnalist, jazıwshı, kórkem óner ǵayratkeri Qıpshaqbay Mátmuratovtıń «Terbenbes» romanında seslerdiń stilistikalıq funkciyalarda qollanıwın qarap shıǵamız. Q.Mátmuratov bul shıǵarmasında XXI ásir baslarında óziniń isbilermenlik uqıbı arqalı xalqınıń baxıt-ıǵbalı ushın janın otqa jaǵıp xızmet etken tariyxıy tulǵa Lepes bay haqqında sóz etedi.

Geypara izertlewshiler fonetikanıń stilistikalıq quralların úlken eki toparǵa bólip qaraydı: avtorlıq qurallar hám atqarıw (sóylew) quralları.

Avtorlıq qurallar dep poetikalıq shıǵarmalardaǵı ritmika, metrika, rifma alliteraciya hám t.b. aytıladı, al atqarıw qurallarına intonaciya, pauza, logikalıq hám frazalıq pát, sózlerdiń aytılwındaǵı emocionallıq hám ekspressivlik belgiler (boyawlar) kiredi [1].

Rus tiliniń stilistikası boyınsha jazılǵan miynetlerde fonetikalıq stilistikada, tiykarınan: 1) sózlerdiń aytılwı (sóylew) stili; 2) seslerdiń stilistikalıq funkciyası; 3) seslik simbolizm hám seslerdiń poetikalıq funkciyası analizlengen [2]. Haqıyqatında da kórsetilgen bul fonetikalıq qurallar hár qıylı stilistikalıq xızmetler atqaradı.

Sunday-aq jazıwshı shıǵarmasında seslerdiń aytılw stili birqansha ózgeshe bolıp keledi. Shıǵarma tilinde sesler óziniń sózdegi poziciyasına qaray hár qıylı aytılw múmkin. Ondaǵı nızamlılıqlardı hár tildiń orfoepiyalıq normaları belgileydi [3]. Biraq sóylewde bul normalar saqlana bermeydi. Máselen, radio hám televideniedegi diktordardıń, lektor hám dokladshılardıń, sonday-aq sabaqtaǵı muǵallimlerdiń tilinde sózdegi sesler jazba ádebiy tildegi normaları menen aytıladı. Al óz-ara sóylesiwde, awızeki sóylewde sózdegi ayırım sesler, hátteki buwınlar túsirilip te aytıla beredi: -