

## The Use of Stylish Figures in the Message of "Ilimkhon"

**Abdiev Azamat Turǵanbaevich**

*Dotsent of the Karakalpak Language Department of the Azhinyaz National Research Polytechnic  
Institute, Candidate of Philological Sciences Electron*

**Nurjanova Hurliman Ergalievna**

*Master's student of Nukus State Pedagogical Institute*

**Abstract:** *In this article we have studied the linguistic features of Karakalpak folk epics. We have also studied the features of the stylistic images used in the Karakalpak folk epic "Ilimkhan".*

**Keywords:** *linguistic folklore, stylistics, stylistic figures, means of artistic expression, vocabulary, semantics.*

**INTRODUCTION.** Among the artistic means of the Karakalpak language, stylistic figures that serve for the imagery of the language have a special place. In particular, by studying the use of stylistic figures in the language of folk oral art, we can determine their lexical-semantic and stylistic features.

**LITERATURE ANALYSIS AND METHODS.** The Karakalpak folk epic "Ilimkhon" is one of our epics that is distinguished by such linguistic features. The Ilimkhon epic was recorded by M. Seytniyazov in 1957 from Kurbanboy Jirov Tojiboyev [3.5].

**DISCUSSION.** In this scientific article, we will examine the use of stylistic figures used to enhance the imagery of language in the epic poem "Ilimkhan".

**Inversion phenomenon** – In order to give the sentence a special elegance (expressiveness), the order of the parts of the sentence is changed, and some parts are replaced [2.82].

It is possible to increase this qubylysty in the book "Ilimkhan", which is considered as the educational object of our scientific article.

**For example:**

*Aqıl* qosıp bárısı (161).

*Jıynaǵanı* sansız mal (161).

*Kóndi* xannıń isine

At *kótermes* biyleri (164).

*Jıynaǵan* sonda dúnyası

Qańıraǵan sháhár shetinde (164).

**Anaphora** – The repetition of the same words or syntactic constructions at the beginning of a sentence is a phenomenon called anaphora [1.157].

"Ilimxon" dostonida anafora hodisasini ko‘ramiz.

**For example:**

*Kimi* bolsın bilimli,

*Kimi* bolsın ol shayır (161).

*Bir aydarı* altınnan,

*Bir aydarı* gümisten (162).

*Neshshe* jılwa naz benen

*Neshshe* sheker sóz benen (165).

*Biri onıń* aqsaqal,

*Biri onıń* shal saqal,

*Bir onıń* qara saqal (167).

*Sorayın dese* atası,

*Sorayın dese* anası (169).

*Bir shaqı bar* altınnan,

*Bir shaqı bar* gümisten (175).

In these examples «*kimi*», «*bir aydarı*», «*neshshe*», «*biri onıń*», «*sorayın dese*» «*bir shaqı*» we can see that word combinations are used repeatedly. The repetition of these words, especially at the beginning of a sentence in poetic lines, increases the impact of the word.

**Cacophony phenomenon** – In poetic works, the phenomenon of cacophony is the occurrence of the same first sounds of words located next to each other in lines of poetry [1.159].

The phenomenon of cacophony also occurs in the epic poem "Ilimkhan", and we will examine it through the following examples.

*Asqar adır Alataw*

*Alatawdıń* jaǵası (161).

The sound **a** in the words "asqar," "adır," "Alataw" in lines 1,2.

*Kewlińe* sózim awır *kelmese*,

*Keltireseń* ajdarhanıń júregin (164).

The **k** sound in the words "kewilińe" "kelmese" and "keltirerseń" in lines 1 and 2.

*Soǵan* qulaq *saladı*,

*Segiz* jasqa kelgende (165).

The **s** sound in the words "soǵan" "saladı" and "segiz" in lines 1 and 2.

*Kewil* berip *keteyin* dep,

*Keldim* seniń janińa.

The **k** sound in the words "kewil" "keteyin" and "keldim" in lines 1 and 2.

*Babanı* súyrep *baradı*,

*Baba* degen *biyshara* (172).

The **k** sound in the words "baba" "baradı" and "biyshara" in lines 1 and 2.

*Qız qalıńı* pitpeydi,

**Qırıq** mıñ sawın bereseñ (175).

The **q** sound in the words "qız" "qalıñı" and "qırıq" in lines 1 and 2.

**Qırıq** mıñ *qoyda* bereseñ,

**Qoyları** aq bolar,

**Qırıq** mıñ attı bereseñ (175)

The **q** sound in the words "qırıq" "qoy" and "qoyları" in lines 1, 2 and 3.

**Epiphora** – a figure of speech formed by the repetition of the same words or phrases at the end of a sentence [2.84].

In the vocabulary of the epic poem "Ilimkhan", we can see the repetition of the same words at the end of a sentence, that is, the phenomenon of epiphora.

**For example:**

Hárbir qumnan *asadı*,

Hárbir tawdan *asadı* (171).

Mingen atıñ qıya dúzde ker *bolsın*,

Aytqan sóziñ xan qasında sher *bolsın* (173).

Xan menen xan *barısar*,

Biy menen biy *barısar* (173).

Kórmegenge kóz *bolsın*,

Esitkenge sóz *bolsın* (175).

Quwısqanı qubla *altın*,

Záńgiligi som *altın*,

Omırawı jáne *altın* (175).

In these examples «asadı», «bolsın», «barısar», «altın» the words come at the end of poetic lines and are an example of epiphora. So we can clearly see that this not only increases the figurative level of the language of the epic, but also gives it a special meaning.

**Rhetorical question** – a question asked not solely to elicit an answer, but only to draw the listener's attention to the idea being expressed [2.84].

The rhetorical questions used in the epic poem "Ilimkhan" to enhance the emotional impact also attract our attention.

**For example:**

Qulaq salıp kim tıñlaydı dártimdi?

(*Who will listen to my pain?*) (164)

Jinbeken ya shaytan ba?

(*A demon or a devil?*) (165).

Meni óltirer bolǵansoń,

Ne gúnayım bar edi?

*(After you killed me,*

*What was my sin?) (167).*

Ya boldin ba es bilmegen bir ladan?

*(Or were you a fool who did not know?) (169)*

**CONCLUSION.** In conclusion, in our scientific article, we examined the use of stylistic figures that can significantly contribute to enhancing the emotional-expressive effect of the language of the epic poem "Ilimkhan". We analyzed it by giving examples.

Studying the language of epics and using it in life is very important for the development of our language, especially in expanding a person's thinking and level of thinking, and in delivering sentences clearly, beautifully and meaningfully.

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