The Place Of Toponyms In Karakalpak Epics: Unity Of Content And Form And Stylistic Functions

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Abstract:

In this article it's told about the use of toponyms in Karakalpak epics putting them into poetic functions by epic performers (zhyrau), the preservation of the unity of content and form, and the use of toponyms in stylistic functions rather than nominal meaning. The cultural heritage of the Karakalpak people shows that this nation is one of the oldest nations. Karakalpaks are one of the richest Turkic peoples in folklore. However, it should be noted that Karakalpak folklore is not sufficiently studied. After all, despite the fact that the Karakalpaks became a nation in the XV century, we can't say that their worldview was not limited to recent times. The worldview of the Karakalpaks is preserved in its folklore. The role of toponyms in Karakalpak epics is studied in terms of the mastery and improvisation of the performer - zhyrau. The text of the epics describes the function of the toponym in the formation of harmony, its harmonious use with other words by meaning in the poetic rows. It shows the semantic and structural connection of toponyms with other words in the text. Also, use of toponyms in the language of epics in different stylistic - metaphor, synecdoche, simile, animation, and other functions is defined.

Such issues are being studied for the first time in Karakalpak linguo-folkloristics.

Keywords: *Karakalpak folklore, epics, proper names, toponyms, zhyrau, rhyme, stylistic function, metaphor, synecdoche, simile.*

INTRODUCTION

In recent years, anthropocentric branches in linguistics, including linguo-cultural studies, have attracted the particular attention of scientists. This's because, "it is difficult to find at least one name, not related to it or otherwise with the culture of the people, its creator or consumer" [1, 131]. In Karakalpak linguistics, special research in this area is just beginning. In particular, the number of studies on the study of language units in the Karakalpak folklore in the linguo-cultural field is growing. It can be said that special research is being conducted in this direction [2]. In conducting such research, Prof. Sh.Abdinazimov's opinion was motivated by the following: The connection of linguofolkloristics with linguoculturology, linguoculturology studies the linguistic expression of material, spiritual and art culture of the population. Linguofolkloristics studies the reflection of the spiritual and art culture of the people in the language of folklore of the people who speak that language [3, 4]. In fact, Karakalpak folklore is an invaluable wealth that combines the centuries-old Karakalpak ethnography, culture, language and history.

We took toponyms from Karakalpak folk epics as the object of research.

Folk literature (folklore) of any nation is a way of illuminating the world around it with art. Over time, changes occur in folklore: for example, some events are added or removed. This phenomenon is especially depended on the skill of bakhshis, performers of folklore - zhyrau. The introduction of such peculiarities by the bakhshi or zhyrau depends on his worldview, views, and aesthetic tastes. In Karakalpak epics, the Dzungars are portrayed as a ruthless enemy. This is due to historical events. The Karakalpaks, like the Dzungars, were a warrior nation and experienced many battles. Prof. K. Mambetov noted that due to such battles the written heritage was destroyed and only the oral heritage was left, and wrote: "the spreader of this heritage - wise scientists and poets were zhyrau themselves". [4,69]

Many epics were spread during the period when the Turkic people lived together in the Golden Horde and Nogai region. Literary critic K. Kamalov wrote that Karakalpaks' "Kyryk Kyz", "Kurbanbek", "Maspatsha", "Davletiyar Bek" and others aren't found in other Turkic-speaking

peoples, even in the Kazakh folklore which is close to the political and social history and cultural life [5, 16]. Thus, the Karakalpaks created epics even after they became a nation, and, as mentioned above, they also changed and developed some parts of the existing epics.

The life of the Karakalpaks in the XIV-XVI centuries was closely connected with the relative Turkic peoples, especially the Nogai and Kazakh peoples. This connection is also reflected in their cultural and spiritual aspects. For example, creativeness of the zhyraus of that period, the Chechen (Soppasly Sypyra zhyrau, Asan kaygy, Dospanbet zhyrau, Zhiyrenshe Chechen) is connected with the events of the Volga, Ural and Turkistan.

The languages and customs of these peoples are very close to each other. However, these peoples have their own differences. Although the Turkic peoples are linguistically close to each other, they differ in their national character and national traditions. For example, the Kazakh and Karakalpak languages are close to each other, but they differ from other cultures. Kobyz is available in Karakalpak, Kazakh and Kyrgyz peoples. However, their own rhythms and music in the performance of the kobyz of these people is different. Although the dutar is common to the Uzbek, Turkmen and Karakalpak peoples, its rhythm is completely different in each nation.

When scholars pay attention to the unity of content and form in the study of proper names in epics, it supports the study in this direction, what aesthetic effect it has on the reader. As I.Khudainazarov, a scientist who has studied the semantic and stylistic use of anthroponyms in Uzbek folk epics wrote: "From this point of view, the study of the antroponyms which have particular place in lexical system of folk epics is noteworthy. ... The baksi who performed it in folk epics (in Uzbeks the performers of epics are called "bakhshi" - Kh.T.) in the choice of the title the author - the character - the reader follows the semantic three-dimensional motivation. This situation ensures their works to be vital". [6, 55-56]. Supporting this view, we believe that the toponyms used in folk epics are also used in the repertoire of zhyrau or baksi for special stylistic purposes.

METHODOLOGY AND RESEARCH METHODS

No special research was conducted in Karakalpak linguistics on the basis of materials of toponyms in literary texts, including folklore texts. Information on this can be found in PhD and doctoral dissertations for the special study of the language of a literary work or a particular master of words. The special research of the language of folklore began with the candidate's dissertation of Sh.N. Abdinazimov "Vocabulary of the epic" Kyryk kyz (Forty girls) "[7]. In the candidate's dissertation of A.T. Abdiev "Lexical-semantic and stylistic features of the language of the epic" Alpamys "[8] the toponyms encountered in the language of the epic were studied within the lexical layers of the epic language. Also, the researchs on the language of folklore are being conducted [9].

The study of toponyms in Karakalpak epics was based on theoretical ideas and methods of scientific analysis of modern Karakalpak onomastics. Due to the nature of the studied materials, the methods of descriptive, comparative-historical, historical-etymological, stylistic analysis were used. The area of toponymy of Karakalpak epics is wide. Therefore, the comparative study of toponyms in Karakalpak epics with other languages with these materials may give the results that are important to produce significant conclusions.

RESEARCH RESULTS

In the course of the study, we obtained the following results:

- Folklore is a valuable fact that came to our time during the ages of people. The language of folklore preserves the linguistic elements of the stages of historical development of our language. One of the main issues in the history of our literary language is the study of the language of folklore;

- Linguistic study of toponyms in Karakalpak epics leads to the enrichment of Karakalpak onomastics, linguofolkloristics, poetic onomastics with theoretical information;

- In the language of folklore, language units are used in a state of poetic activity. In particular, toponyms are also used in the language of epic works to perform certain stylistic functions.

- The scientific results of our research theoretically prove the place of poetic onomastics in Karakalpak linguistics as a special scientific branch. Theoretical conclusions of the research, scientific observations and methods used in the analytical process can be used in the study of other sections of onomastics.

DISCUSSION

In this article, we do not want to tell about the construction of the poem, including rhyme. Prof. K. Orazymbetov has special researches belonged to this [10, 408]. The skill of zhyrau in the use of toponyms is to show them as a name of a certain place, as well as to use them in other words in a rows of poems, without using them in the simple form. One of the well-known performers, Kiyas zhyrau, maintained both formal and semantic unity when using toponyms. For example, let's take the following extract:

One of the historical hydronyms that met in the language of the epics of the Karakalpak people "Gulistan", "Amanbai Batyr" is the name Atirek. For example, Bir jagimiz Atirek, Gurgen, Rawshannin agla hurden, Irasindi ayt, kaydan keldin, Bul sahrada netip jurgen? (Atirek, Gurgen, Ravshan is on one side, Tell me the truth, where did you come from, What are you doing in this desert?) (Dastan "Gulistan". Varinat of Kiyas zhyrau); Talkan etip shegarani, Asip otti Atirek, Gurgen. (Crossed the border, Crossed Atirek, Gurgen). (Dastan "Amanbai batyr". Version of Kiyas zhyrau).

The Atyrek River flows into the Caspian Sea through the Gurgen region. In the language of epics, along with this river, the use of the term Gurgen is also true. Sh.S.Kamoliddin, who studied the ancient Turkic land and water terms of Central Asia, writes that the word is derived from the word "Turk", which means "river of wolves" [11, 38]. The term Gurgen means "river of wolves" in Persian. A similarity can be seen in the origin of the Atirek and Gurgen rivers. The term Atirek can be considered as a tracing from the Persian word Gurgen.

In this case, the toponyms Atirek - Gurgen created a rhyme, but it has its meaning in using them in one place. Scientist I. Mirzayev commented on the study of the use of proper names in fiction: "Proper names should be considered as a formal, semantic and stylistic component that creates an image in the literary work, enhances its effectiveness" [12, 131].

K. Maksetov was a scientist who paid attention to the construction of poems of the Karakalpak folklore. Especially noteworthy are his following comments on the role of harmony in folk songs and epics: The rhyming words in the song are the soul of the song. The fact that the rhyme of folk songs is often associated with the last word of each line is the most striking feature of folk songs, indicating that it is prone to improvisation in the emergence of its ancient times [13, 298].

K. Reichl, one of the well-known Turkologists, in his research also learned the problems of the structure and size of the poem of the Turkic oral traditions and expressed the following opinion: Strict grammatical parallelism in the agglutinative type of language naturally leads to the creation of rhymes and assonances: If line A ends with a certain grammatical morpheme, and line B is syntactically parallel to it, then at the end of line B there will be the same grammatical morpheme as at the end of line A. [14, 171]

As the scientist rightly points out, Turkic poetry, including the folklore of the Karakalpak people, developed in parallel to parallelism. In Turkic poetry, such parallelism is found in the Orkhon-Yenisei inscriptions and in the dictionary of Mahmud Kashgari. It is also used in Karakalpak epics: For example:

Talqan etip <u>Qiran tawdi</u>,	The Kiran Mountain was crushed,
Dos tutinip deni <u>sawdi</u>.	He made friends who are healthy.

(Dastan "Kyryk kyz" (Forty girls). Variant of Kiyas zhyrau)

Karataw, Keseetek, <u>Balqan</u>,	Karatau, Keseetek, Balkan,
Neshsheni etip <u>ku'l-talqan</u>.	Burned many-many.

(Dastan "Kyryk kyz" (Forty girls). Variant of Kiyas zhyrau)

Xaliqqa ma'lim <u>atag'i</u>,	Popular to nation its title,
Jaylag'an Zarandip <u>dag'i</u>.	Speard Zarandip spot.

(Dastan "Kyryk kyz" (Forty girls). Variant of Kiyas zhyrau)

Aynali Jahan <u>bag'inan</u>,	From the Garden of the Mirror World, From the
Khorezmnin' <u>paytag'inan</u>.	capital of Khorezm.

(Dastan "Kyz Palwan". Variant of Kiyas zhyrau)

In lines 1 and 2 of the given examples, the words "tawdi" and "sawdi", "Balqan" and "talqan", "atag'i" and "dag'i" are rhymed with each other. They have a grammatical form – Dative case: tawdi-

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sawdi; root and form-formation suffix: Balkan - talkan; the possessive suffix: atagi-dagi, and even the roots are the same. When we analyzed the language of the epics in the repertoire of Kiyas zhyrau, we found that the use of toponyms in figurativeness, especially in their harmonious use, the last word of each line or the syllable rhymed with the last syllable of toponym or the geographical term associated with the toponym.

In the following examples, you can see that the toponym and the capital letters of the first word in the next line match.

Uyqisin batyr buzbastan,	Without disturbing the hero's sleep, To the city of Dahish,
Da'hish degen sha'ha'rge,	
Da'win' tayin boladi.	The giant will be ready.

(Dastan"Karaman". Variant of Kiyas zhyrau)

Qiriq bes ku'nde payda boldi,	Appeared in forty-five days,
Qiyamis degen ulli taw,	The great mountain Kiyamis,
Da'ryayi girdaptin' boyina.	To the bank of river.

(Dastan "Karaman". Variant of Kiyas zhyrau)

Uzbek toponymist D. Andaniyazova in her research on this issue states the following: In some cases, poets use the method of using rhyme or synonymous words in the inclusion of toponyms in the text. In this case, the toponym is not isolated. It interacts with other words in the text [15, 167].

In some cases, word games are formed by the meaning of the toponym. For example, the toponym Kylmuryn, used in the language of the epic in the following lines, rhymed with the word turin, which came at the end of the next line. Not only rhymed, but also the words nose and face have been semantically connected as expressive words.

Kese etek penen Q<u>ilmuryn</u>,	With slant lap Kylmuryn,
Bag'indi ko'rgenler <u>tu'rin</u>,	Looked the garden the face,
Ag'ajan dep qol qawsirip,	He shook his hand and said Agajan, He knows how to obey.
Bag'inadi bilgen zorin.	

(Dastan "Amanbai batyr". Variant of Kiyas zhyrau)

The content of toponyms also contains a wealth of information for the historical sciences. For example, Quwanishi qoynina siymay, otirip parahkati, turip taqati bolmay, korgen awhalin hesh kimge aytpay, jeti mal suyinshi aytip, quwanishtin' jolin molaytip, Qorasanga qoy, awliyege at aytip, eli-khalqi, ga'rip-qa'serin jiynatip, bulingenine qaramay, hesh kim halin soramay, on qara soydi ayamay. (He was so happy, he could not sit still, he could not stand up, he could not tell anyone what he had seen, he told seven cows for suyinshi, he could not hide his rejoice, <u>called a sheep for Korasan, a horse for graveyard</u>, gathered all nation, nobody asked his condition, slaughter ten blacks not regretting). (Dastan "Maspatsha". Variant of Kiyas zhyrau).

In the above example, it can be seen that the toponym has stabilized in the composition of the combination and served stylistically in the context for figurativeness. In addition, the toponym serves to reflect the meaning, which becomes meaningful by inter-textual side, more detailed and wider.

Da'ryamnin' laqabi deydiler <u>Qarmaq</u>,	The nickname of the river is Karmak, It's hard to go evil's land,
Qiyindur zalimnin' eline <u>barmaq</u>,	
Insanlarin mennen, balam, sorasan',	If you ask me, my child, about people, One side is China, the other is Kalmak.
Bir jag'im Qitaydur, bir jag'im <u>Qalmaq</u>,	

(Dastan "Maspatsha". Variant of Kiyas zhyrau)

Here, the toponyms of "Qarmaq" in the 1st row, the verb in the 2nd row "barmaq" and the "Qalmaq" ethnotoponyms in the 4th row are rhymed. "The compositional function of the rhyme at the end of the poem rows is greater, because it reflects the boundaries of the vocal and rhythmic series, as well as its structural relationship than other rows" [16, 33].

Gu'mandi basimnin' <u>sawi</u>,	Suspicious my head's mind, There is no Kalmak enemy left, I lost my way in you, Take the road Tarnaly Mountain.
Qalmadi qalmaqtin' <u>jawi</u>,	
Jol tappay sende adastim,	
Jolg'a sal <u>Tarnali tawi</u>.	

(Dastan "Maspatsha". Variant of Kiyas zhyrau)

The skill of zhyraus is that they use not only grammatical forms to create a rhyme, but also the root words them. This phenomenon is of particular interest. In the above lines, the words **s**awi-

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jawi-**t**awi are rhymed with each other, not only have the same grammatical form, but also the roots have a phonetic similarity.

G'arg'a bar ma, zag'lar <u>bar ma</u>,	Is there a crow, is there a magpie,
Atin' xaliqqa ma'lim <u>Tarna</u>,	The name Tarna, known to the people,
Ayparsha sende adasti,	Aiparsha is lost in you,
Sizlerden biyik <u>taw bar ma</u>.	Is there higher mountain than you?

(Dastan "Maspatsha". Variant of Kiyas zhyrau)

In the given example, the last syllable of the root word and auxiliary word is rhymed: bar ma - Tarna – bar ma. The oronym is also abbreviated here. If the oronym term "taw" is followed, or became a full Tarnaly, rather than a Tarna word, it would lead to a violation of figurativeness and harmony.

Harmony not only serves to create a poetic rhythm, but also provides a logical connection of the sequence of events in the literary text. The function of harmony in the text of the Karakalpak folk epics, especially in the poem rows, can be particularly noticed.

Go'yistan menen <u>Arg'inda,</u>	Goyistan and Argyn,
Sarisuw menen <u>Qarg'inda,</u>	Sarysu and Kargyn,
Asqar tawdan asip o'tti,	Crossed the great mountain,
Otiz alti ku'n tolg'anda.	When thirty-six days completed.

(Dastan "Maspatsha". Variant of Kiyas zhyrau)

The toponyms Arg'in and Qarg'in in this example are often found together in the language of epics. The ethno-toponym Argyn was formed in Central Asia on the basis of the Argyn tribe, which lived from ancient times. This ethnonym is derived from the Mongolian word argin, root arg - two-blooded, mixed-blooded, hybrid [17, 88]. Argyn is also found as toponym in Kashkadarya, Tashkent, Syrdarya, Samarkand, Bukhara, Khorezm and Karakalpakstan [18, 18].

Scientist K. Maksetov pointed out the differences between Kiyas zhyrau and other zhyraus. In other words, the version of the epic "Alpamys" Kiyas zhyrau differs from other versions in that the zhyrau has a great individuality, the composition and language of the epos show the skills of the zhyrau, in creating the heroes' characters, in retelling the events the wideness of his thinking, his own view point is differed from others. [19, 103]. In fact, even if we look at any epics performed by zhyrau's - "Alpamys", "Kyryk Kyz", "Maspatsha" or "Bozuglan", they clearly show zhyrau's improvisational skills and individual skills.

In Karakalpak epics there are such toponyms which are found together. For example, Argyn - Qargyn, Oyil - Qiyil, Bawir – Shag'ir, Lag'alaq Lake - Adyrak Lake, Shar Ten'iz - Shin Ten'iz and others.

<u>Bawir ko'l</u> menen <u>Shag'ir ko'l</u>,	Lake Baur and Lake Shagyr,
Degen jerdi aralap.	Go around that place.

(Dastan "Kyryk kyz" (Forty girls). Variant of Kurbanbay zhyrau)

There are many toponyms in the language of Karakalpak epics that provide valuable information for linguistics. Among toponyms there are also toponyms derived from the names of human body parts. One of these is Lake Baur. The name of this place can be considered to be called due to its natural and geographical features - similarity to the shape of the liver.

<u>Oyil</u> menen <u>Qiyildan,</u>	Oyil and Kiyil,
O'rme qumdi o'rmelep.	Climbing on hill sand.

(Dastan "Er Shora". Variant of Uteniyaz zhyrau)

A. Abdirakhmanov on the origin of these toponyms: The common rule in the formation of the terms Oyil, Kiyil is that they are formed from the verb (oi, kyi, ora) - with the addition of the noun affix il // l. These were also originally used in the word combinations Oyil o'zen, Qiyil o'zen, Oral taw, and then the words o'zen and taw were omitted [20, 53]. The name Kiyil gives the exact geographical appearance of the river, which flows into Oyil and joins horizontally [20, 143].

Qalasinin' sirtinda,	Outside the city,
<u>Adirak ko'l, Lag'alaq ko'l</u>.	Adyrak Lake, Lagalak Lake.

(Dastan "Koblan". Variant of Karam zhyrau)

The toponym Barsakelmes is also found in Karakalpak epics. This toponym is used in connection with the Soppasly Sypyra zhyrau in the epic "Edige". Barsakelmes is an island in the Aral Sea. Some shepherds passed when the ice freezed to the shore and the ice broke when they returned with a herd and died. From then on, the place where one would not return was called "Barsakelmes".

Barg'an adam kelmeydi,	The visitor does not come,
Barsakelmes ati bar.	There is a name Barsakelmes.

<center>(Dastan "Edige". Variant of Zhumabay zhyrau)</center>

There is a place in this name on the western side of Khorezm, it is a salty place, it is very soft, you can't go on foot or by boat. If you go, you will not be able to return [21, 47].

Aldimizda jaqin edi Besmazar,	Besmazar was close to us,
Bizler qaship jilap keldik zar-zar.	We ran away and cried much.

<center>(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)</center>

In these rows it can be seen that the toponym is involved in the formation of the rhyme. The last syllable of the toponym (Besmazar) and pairs of words zar-zar in the following row are used in harmony. In this case, the toponym with the word on the next line is used not only formally, but also semantically.

Of course, the historical processes also had a significant impact on Karakalpaks' worldview, their perception of the world. Professor K. Mambetov writes that most of the peoples of Central Asia, including the Karakalpaks, went through four different historical epochs: 1) the epoch till Islam (this epoch includes the events till the VI century); 2) The period of Arab and Persian domination (VI - XIII centuries); 3) The Mongol period (XIII - XV centuries); 4) Periods of division of the Turkic peoples (post-XV centuries) [4, 51-52]. Here, these historical periods play an important role in the cultural life of the Karakalpaks.

D.M.Tokmashev give the following opinion about the onomastic researches in recent times: At the same time, the ethnolinguistic orientation of onomastic research is a stable trend of the last decade, since the traditional methods of onomastics (the study of the grammar of names and the construction of "appellative" semantic classifications) sometimes lead the researcher into a dead end, not answering the main question of onomastics: how and under what conditions has this lexical unit turned into an onomastic concept? The latter term (although not new in content) is noted in works on onomastics with the development of the ideas of cognitivism in linguistics, when some onomatologists began to consider a proper name from a cognitive position [22, 181]. The toponyms of the Kaaba, Madina, Mecca, and Egypt, which are common in Karakalpak epics, have acquired sacred meanings in our understanding under the influence of the Arabs. This is evident in the use of these toponyms in portable meanings. Some toponyms in the epic are used in portable meaning in the stylistic service in a metaphorical way. For example, in the epic Er Ziywar:

Dep Ziywardin' anasi,	Ziyuar's mother said,
Aytar so'zin tawisti,	She finished her speech,
Qublaga'hi, Ka'a'basi.	Kublagah, the Kaaba.

<center>(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)</center>

The performer did not use the words denoting kinship (mother), but instead used an artistic stylistic toponym to describe the mother of the hero. One of the most common phenomena in Karakalpak literature, especially in epics, is the equating of the mother with the Kaaba.

Not all toponyms found in the language of Karakalpak epics may exist in real life. Such toponyms are called unreal terms or epic terms. Such toponyms, in particular, include the terms of mythological mountains, springs, rivers, etc. For example: Abihayat, Abizamzem, Abipalek, Kawsar, Gohibulir and others.

Balan'di qapqan ol qanshiq,	The bitch who bit your child, It is possible in
Boladi Go'hibulirda,	Gohibulyr,
Da'w bolmasa ol tawg'a,	If it's not a giant, to this mountain, Mankind will
Baralmaydi adamzat,	not go. The reason of Gohibulyr, The fairy takes
Sebep Go'hibulirdin',	care of everything, If humanity goes, It is tied to
Barlig'in peri jaylaydi,	a stone.
Eger barsa adamzat,	
Ba'nt etip tasqa baylaydi.	

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

Even in the epics, such mythological toponyms are often praised. In the above lines, the toponym is described in order to illuminate the reader's imagination about the divinity of the place.

One of the most effective means of illustration is the use of hyperbolic description in the language of Karakalpak epics. For example,

Qilpuani qiriq oqisa,	If he reads forty,
Qa'ha'r etse Qap tawin,	If the Kap mountain is angry,
Sarandig'a ko'shirgen,	Moved to Saranda,
G'azap etse birewdi,	If someone gets angry,
Eshek etip aqirtqan.	Cried like a donkey.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

The above lines describe a Baba-Yaga. It's meant that her power was so great; she had the ability to move even the legendary Mount Kap. It can be seen that the use of toponyms in such hyperbolic descriptions in the language of the epic plays a special role in conveying the story to the reader. Kap Mountain is the most common mountain name in Karakalpak epics. It depicts the place of the fairies, so lofty, that no one can go.

Tuwg'an jeri jigittin',	The place of birth of the young man, Medina,
Ma'dine, Ma'kke, Misirdi,	Mecca, Egypt,
Aydag'an ku'ni nesiybe,	On the day of driving luck,
Quw qan'baqtay ushirdi.	Flied like empty can.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

In these rows, the toponyms Medina, Mecca, and Egypt were used in portable meaning to mean the place of one's birth. Just as called cities are historically and culturally important, so is everyone's place of birth. In the legend, when Er Ziywar was going to Goyibulur (looking for his sweetheart Aynazhamal), the old woman (Baba-Yaga) made a magic on him and turned him into a deer, his words were given. These toponyms are used to make the meaning of the homeland more beautiful.

In the language of Karakalpak epics there is a phenomenon of naming the place where the hero was born or grew up. For example:

At shaptim tawdin' o'rine,	I rode to the top of the mountain, Love covered
Ashiqliq tu'sti ta'nime,	the body, Give it to me, dear father, If name
Ayday bergil, jan ata,	Konyrat is remained, To the grave of his father,
Ati qalsa Qon'irattin',	Konirat and you are friends, What I do with
Atasinin' go'rine,	Alpamis? Ran away Dosmambet.
Qon'irat penen sen dossan',	
Men neteyin Alpamisti?	
Qasha berdi Dosma'mbet.	

(Dastan "Alpamis". Variant of Khojambergen zhyrau)

In these rows the toponym Konyrat is described portable by synecdoche method. In other words, Karazhan's son asks Dosmambet to lose the horse race, but Dosmambet refuses to do so. Here, the toponym Konyrat is used to describe Alpamys. Due to the fact that the origin of Alpamys is Konyrat and the place of its birth, it is named after the place.

Jaw basina sawda salip,	Making trouble on the enemy's head, Taking the
Xorezmnin' qanin alip,	blood of Khorezm,
Minaw turg'an Ziywar qanip,	This Ziyuar was happy.
Ana, ilmiqanin' keldi.	Mother, your science has come.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

In these rows, also, the toponym become portable with the synecdoche method, Khorezm toponym was used to give the meaning of the take revenge of whole population.

Ashiwlanba so'zime, Baysin to're,	Don't get angry with my word, Baisyn Tore,
Kelippedin' jurtin'a saw-salamat, yar-yar.	You came to your country in good health, yor-yor.

(Dastan "Alpamis". Variant of Khojambergen zhyrau)

In the epic, these rows are told to Kultai. It is so named due to the origin of the Kultai or its place of residence.

-Jigirma bir jasim bar,	"I'm twenty-one years old. I have thirty thousand
Otiz min' la'shker qoshshim bar,	troops, I am strong like Kara mountain, I am the
Qara tawday ku'shim bar,	son of Gavir, Be calm deathman.
Men ga'wirdin' uliman,	
Qa'tirjem bol gelleg'ar.	

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

In these rows, the Karatau oronym was dominated by the meaning of simile rather than the nominal value. Karatau is considered to be an oronym found in most Karakalpak epics. In the above rows we see that in the description of the hero of the epic, he used Karatau as a simile. The Karatau oronym is also used in other stylistic purposes in the epic Er Ziyuar. For example,

Qara tawdin' jirasi,	Gorge of Karatau,
Qabag'in u'yip qaladi.	He frowns.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

In these rows, the Karatau is used for stylistic purposes by means of animation.

Bayag'i da'rbent jolda,	On the same road,
Baybo'ri menen tuwisqan,	Related to Baibori,
O'zi Qon'irattin' qizi,	She is Konyrat's daughter,
Uriwi edi irg'aqli.	Her gender was Irgakli.

(Dastan "Alpamis". Variant of Khojambergen zhyrau)

In these rows, Konyrat is effectively used in ironic depiction. In other words, he introduced himself to Alpamys like this and tricked him to put him into prison. And in these rows when Alpamys knew The Baba-yaga, she threw him into prison. Here, we see that in the description of these events, zhyrau effectively used the toponym for stylistic purposes.

In the language of epics, not only these springs, but also other springs are illuminated as divine water with healing and special power. For example,

Aqsha tawdin' basinda,	At the top of the Aksha mountain, Near the
Ko'ken tawdin' qasinda,	Koken Mountain,
Qiriq bulaq degen bar edi.	There was Kyryk spring.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

On the way to Gohibulyr Er Ziyuar met a long road. Here he drinks from the water of the Kyryk spring given in the above rows. This Zam-Zam water gives strength to both of them, to the horse and himself.

Ko'k tulpar otqa toyg'an son',	When the blue horse is full of grass, When
Suwg'a a'bden qang'an son',	completely full of water,
Edildey gu'wlep tasadi.	Gets strong like Edil.

(Dastan "Er Ziyuar". Variant of Kurbanbay zhyrau)

The historical life of the Karakalpaks is also connected with the Edil (Volga) and Jayik (Ural) rivers. During the Mongol invasions, part of the Turkic-speaking peoples moved from Urgench, Khorezm to the Volga-Urals, and became part of the Golden Horde and then the Nogai Horde, during this period they became Nogai people and moved to the east part of Edil; from there they constantly moved to the regions to Ural river [23, 225]. Their second migration to Volga took place during the battles of Amir Temur and Tokhtamysh [24, 55].

For example,

Edil qayda, el qayda,	Where is the Edil, where is the country,
Elge jeter ku'n qayda,	When is the day to get to the country?

(Dastan "Edige". Variant of Erpolat zhyrau)

-Edildin' qara suwlari,	- The black waters of the Edil,
Toliqsirmeken timiqta.	Does get full in tightness.

(Dastan "Edige". Variant of Erpolat zhyrau)

Edildin' suwi say bolmas,	The water of the Edil isn't shallow, Greedy man
Baqil bende bay bolmas.	will not be rich.

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(Dastan "Edige". Variant of Zhumabay zhyrau)

In Karakalpak folklore there are many rows with the names of the Edil and Jayik rivers. The hydronym Edil is one of the most important terms in the history of Karakalpaks. The hydronym Edil refers to the lower and middle part of the Volga River in present-day Russia. The Turkic peoples call this river edil, itil, idil. The words Edil / Itil / Idil mean "big river" in Turkish. These hydronyms are found in Karakalpak folk epics, folk songs, mourning, and proverbs.

At salip shiqtim <u>Edilge</u>,	I rode a horse to Edil,
Ata-anamnin' qoyg'an atin sorasan',	If you ask my name put by parents,
Bizin' atimiz <u>Edige</u>.	My name is Edige.

(Dastan "Edige". Variant of Zhumabay zhyrau)

The Zhumabay zhyrau version of the Edige epos explains why it is called Edige. Toktamysh used to say, "Let he be hero of Edil, boss of Nogai, let his name be Edigezhan" (The main name was Muzappar). The logical continuation of this can also be seen in the above lines. There is also a rhyme of toponyms and anthroponyms.

CONCLUSION

In literary texts, language units are used under certain stylistic and poetic functions. Karakalpak epics are literary texts. Therefore, its toponyms, like other language units, are used for poetic purposes. Here, especially, the style of narration of the poets-zhyraus who perform the epics gets particular place.

The following comments of the eminent linguist A. Kaidar on the importance of learning proper names are especially noteworthy: Onomastic lexics, framed during the long historical time of by means of language, has deep root of motivation, parting in deep material and spiritual culture of nation, its creator. Figuratively speaking, the onomastics of any nation is a model of the world, displayed in the acquisition of its own names, a beautiful and indistinguishable picture of the past life of the people "[25, 168].

Karakalpak folklore - can serve as a valuable source of information for the linguistic, literary, historical, ethnographic, and other sciences. In recent years, the study of the language of Karakalpak epics has become one of the most actual issues. Our research work is the study of toponyms, part of it. It is required to study toponyms in the folklore of the Karakalpak people in various aspects of linguistics - poetic onomastics, cognitive linguistics, linguocultural aspects. Such researches serve to enrich Karakalpak linguistics, including onomastics, linguofolkloristics with linguistic ideas.

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