

PHONETIC AND MORPHOLOGICAL CHARACTERISTICS OF BERDAQ'S POEM "KHOREZM"

Djoldasbaeva Shaxrizoda Abatbay qızı

Karakalpak state university named after Berdakh

Student of philology and language teaching (Karakalpak language)

<https://doi.org/10.5281/zenodo.15798498>

Abstract. This article analyzes the role of poet Berdaq in the development and consolidation of the Karakalpak literary language. It highlights the connection between language and literature, and addresses how literary heritage contributes to national self-identity. Special attention is given to his poem "Khorezm", examining its lexicosemantic richness, stylistic features, and the unique skill with which it uses language. The study also reviews the state of research on Berdaq's work.

Keywords: Berdaq, Karakalpak literary language, lexico-semantic analysis, poetry, folklore, literary heritage, stylistic features, vernacular usage.

ФОНЕТИЧЕСКИЕ И МОРФОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ПОЭМЫ БЕРДАКА «ХОРЕЗМ»

Аннотация. В данной статье анализируется роль поэта Бердака в развитии и укреплении каракалпакского литературного языка. Особое внимание уделяется взаимосвязи языка и литературы, а также рассматривается, как литературное наследие способствует формированию национального самосознания. Центральное место в исследовании занимает поэма «Хорезм», в которой рассматриваются её лексико-семантическое богатство, стилистические особенности и уникальное мастерство поэта в использовании языка. В статье также проводится обзор состояния исследований, посвящённых творчеству Бердака.

Ключевые слова: Бердак, каракалпакский литературный язык, лексико-семантический анализ, поэзия, фольклор, литературное наследие, стилистические особенности, разговорное употребление.

BERDAQTIŇ «XOREZM» POEMASINIŇ FONETIKALIQ HÁM MORFOLOGIYALIQ ÖZGESHELİKLERI

Annotatsiya. Bul maqalada shayır Berdaqtiň qaraqalpaq kórkem ádebiyatqa baylanışlı tilin rawajlandırıw hám bekkemlewdegi roli analiz etiledi. Til hám ádebiyat arasındaǵı óz-ara baylanışlılıqqa bólek itibar qaratıladı hám de kórkem ádebiyat miyrasları milliy óz-ózin ańlawdı qalıplestiriwge qanday úles qosıwın kórip shıǵadı. Izertlew tiykarınan "Xorezm" poemasına qaratılıp, onıń leksiko-semantikalıq baylıǵı, stilistikalıq qásiyetleri hám qosıq tiliniń ayırıqsha dóretilishilik usılın úyrenedi. Bunnan tisqari, maqalada Berdaq dóretpelerine arnalǵan izertlewler jaǵdayı da kózden keshiriledi.

Gilt sózler: Berdaq, qaraqalpaq ádebiy tili, leksiko-semantik analiz, poeziya, folklor, stilistikalıq ayırmashılıqlar, awızeki sóylew tili

The relevance of the topic stems from the enduring aspirations of every nation to understand its identity and experience spiritual and ideological revival. These revival processes continuously shape and renew the national consciousness, moral values, and ideology. They demand a new approach to literary heritage, oral tradition, high culture, worldview, religion, and especially the formation and development of one's mother tongue. Contemporary world

linguistics increasingly emphasizes the study of features of literary and artistic language as the main index of language evolution.

The aspiration of our people to rediscover our identity and maintain a national spiritual revival reflects an unbroken link to ancestral written legacy, oral folklore, higher culture, worldview, religious and literary history, and the stages of development of our mother tongue.

Therefore, analyzing the priceless values of our ancestors — their language, folklore, and written literature — as an integrated, beautiful system, and expanding previously unexamined literary sources into contemporary scientific discourse, elucidates untapped opportunities in the study of literary language norms. It highlights the role of written literature and the principles of national language formation and development.

President of Uzbekistan Shavkat Mirziyoyev has emphasized that “the scientific heritage created by our ancestors and today’s intellectuals, which amazes the world, is not the property of a single nation or people. It is the spiritual wealth of all humanity, serving as a source of wisdom and knowledge for new generations, and it is a reliable basis for future innovations. There is no doubt about that. At the same time, not all layers of this rich, unexploited scientific heritage have been thoroughly studied, and they await their own researchers.

From this viewpoint, it is essential to research the linguistic and stylistic innovations of Kalaqalpaq literary language, notably in the works of the national poet Berdaq, and to determine his special place in the evolution of written Karakalpak literary language.

The history of the development of the Karakalpak language is a long-lasting and complex phenomenon. While the written form of the literary language began to emerge in the 19th century, under the influence of poets like Kunhoja, Ajiniyaz, Berdaq, and Ötesh, it was the works of these classics that institutionalized the literary tongue. Today, Karakalpak linguistics considers detailed, multifaceted studies of each poet’s literary language to be highly significant.

Among them, Berdaq occupies an especially prominent place: his creative and poetic legacy not only enriched the written literary language of Karakalpak but also planted the seeds of artistic form, stylistic individuality, and public address that are crucial for the young generation.

Analyzing the language of poem collections such as “Aydos biy”, “Ernazar biy”, “Amangeldi”, “Shejire”, “Rawshan”, and “Khorezm” reveals that these two traditions—folklore and written literature—are harmoniously integrated in his poetic system.

The poem “Khorezm” stands out in particular. Berdaq’s works are admired within Turkic literatures and across the world. For example, famous contemporary writer Chingiz Aitmatov praised Berdaq’s artistry and populist qualities, stating that “he [Berdag] is a poet who created a beautiful world from the simple words of the people. Thus, “Khorezm” deserves deeper examination from literary, historical, and linguistic perspectives.

Phonetic and Morphological features of the poem “Khorezm”

Berdag’s renowned poem Khorezm is an important source in the formation of the Karakalpak literary language. This work is significant not only for its historical content and artistic merit, but also for its linguistic structure — particularly through its phonetic and morphological systems — which clearly reflect the developmental stages of the written Karakalpak language. The poet’s mastery of verse is also evident in his skilled use of the language’s sound system and grammatical elements.

Phonetic features

In Khorezm, we observe pronunciations close to spoken folk language, along with vivid and natural phonetic constructions. The poet integrates expressions from everyday speech into

the poem's poetic structure, and this is especially evident in the following phonetic characteristics:

- Alternation of voiced and voiceless consonants occurs frequently. For instance, forms like “gilgan” instead of “qilgan”, or “geldi” instead of “keldi”, demonstrate spoken-language pronunciations rendered in written form.
- Vowel reduction and elision are observed. Examples include “boldır” instead of “bo‘ladir”, or “mäs” in place of “emas”, indicating an adaptation to rhythmic and pronunciation ease.
- Assimilation and dissimilation phenomena — where sounds influence each other and change accordingly — appear in various lines of the poem, reflecting the influence of dialectal speech.
- Use of phonetic variants is typical of Berdaq's style, where sound shifts in word forms are made intentionally to align with rhyme and musicality. These features lend the poem a melodic and poetic tone.

As a poet emerging from among the people, Berdaq preserved the phonetic richness of oral speech in his works and elevated it to the level of written literature. In this regard, the phonetic system of Khorezm plays a significant role in shaping the phonological norms of the Karakalpak literary language.

Morphological features

The morphological structure of Khorezm serves as a rich source that reveals the historical grammatical capacities of the Karakalpak language. The poet skillfully utilizes various grammatical forms throughout the work:

- Diversity of verb forms: Tense, person, and number forms are used clearly and expressively. Forms like “kelermen” (I will come), “korermen” (I will see), “bararmız” (we will go), “soylese” (if he/she speaks) play important roles in shaping the dynamic rhythm of the poem.
- Effective use of derivational affixes: Words formed with suffixes such as -layin, -liq, -li, -liqn, and -maq enrich the expressive capacity of the poem's language. These morphological indicators point to the presence of an ancient linguistic layer.
- Plural, possessive, and case suffixes are used accurately and in a way that reflects colloquial language. These suffixes are adapted to poetic and rhythmic needs, as seen in examples like “erlerniñ” (of the men), “halqımızdın” (of our people), “boldıñ” (you became), “keldiñ” (you came).
- Infinitive, participle, and gerund forms are also employed in accordance with the poetic traditions of Uzbek and Turkic languages. These morphological forms enhance the imagery and stylistic depth of the poem.

In addition, the poet occasionally uses morphological forms with a degree of freedom through his individual style. Words commonly used among the people, along with archaisms and dialectal forms, reveal the rich grammatical potential of the national language within the poem.

Stylistic features of the poem “Khorezm”

In the poem Khorezm, Berdaq masterfully employs stylistic devices that vividly reveal his poetic skill and artistic approach to language. Through the use of imagery that reflects the spirit of the people, symbolic expressions, archaic vocabulary, and a vibrant tone, the poet infuses the style of the poem with a strong sense of national identity and historical memory.

These stylistic features are essential elements that shape Berdaq's individual poetic style.

- Imagery and Symbolism – In Khorezm, Berdaq does not depict reality in a direct manner, but rather through symbols and images.

The poet presents historical figures and events as symbols of the destiny of the entire nation. For example, while describing the events of Khorezm, he portrays them as representations of national unity, pride, and cultural values.

- Poetic Parallelism and Repetition – Drawing from oral folk traditions, Berdaq uses repetition of various lines and phrases throughout the poem to enhance rhythm and melody. This technique is especially consistent with traditional poetic structures found in folk epics.

- Syntactic Freedom – Berdaq constructs his expressions with flexibility, adapting them to the rhythm of the verse. Often, non-standard syntactic structures are used to heighten emotional impact. This demonstrates the lively, folk-inspired tone of Berdaq's poetry from a stylistic perspective.

Conclusion

The linguistic study of Berdaq's renowned poem Khorezm — particularly from phonetic, morphological, and stylistic perspectives — serves to deepen our understanding of the formation and development of the Karakalpak written literary language. In this work, the poet masterfully incorporates the richness of spoken folk language, ancient grammatical forms and structures, national worldview, and historical consciousness. Especially noteworthy is that Khorezm is not only a literary masterpiece but also a rare linguistic source of great scholarly value.

From a phonetic standpoint, the poem preserves the vibrancy of oral speech through its use of pronunciation variants and sound changes (such as voiced-voiceless consonant shifts, vowel shortening, and elision). This makes the work a valuable resource for exploring the historical layers of Karakalpak phonology.

Morphologically, Berdaq skillfully and flexibly employs various verb tenses, personal markers, possessive and case suffixes. The use of infinitives, participles, and gerunds as poetic devices, as well as productive word-forming affixes, contributes to the grammatical richness and expressive depth of the poem.

Stylistically, Berdaq elevates folk expressions to a high poetic system. Through vivid imagery, poetic parallelism, syntactic flexibility, and symbolic language, he forms a unique literary style and lays a solid foundation for Karakalpak poetry.

In general, the phonetic, morphological, and stylistic analysis of Khorezm represents a significant direction in Karakalpak linguistics and reaffirms Berdaq's unparalleled contribution not only to national literature but also to the evolution of the language. This poem stands as a rich scholarly resource and a strong foundation for future generations of researchers studying the development of the Karakalpak written literary language.

References

1. Abdinazimov Sh. "Qaraqalpaq tili tariyxı" Nókis: Qaraqalpaqstan, 2014.
2. Abdinazimov Sh. "Berdaq dóretpelerini fonetikasi" Nókis, 1994.
3. Abdinazimov Sh. "Berdaq hám qaraqalpaq jazba ádebiy tili" Nókis, 1997.
4. Abdinazimov Sh. "Berdaq shıǵarmalarınń tili" Toshkent: Fan, 2006.