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ABSTRACT

The given article is dedicated to linguostylistic and lexical-semantic analysis of the image of mother in Karakalpak literary discourse. There are given concepts about literary discourse, also, opinions and points of view of some linguists. As the material of the research we used excerpts from the literary works of famous Karakalpak writer Tulepbergen Kaipbergenov. An analysis of the image of the mother in Karakalpak literature shows that, on the one hand, the mother is a key concept in the linguoculture of Karakalpaks, on the other hand, this concept is a socially and culturally significant concept, since it reflects the evaluative ideas of the Karakalpak ethnos.

Recently, the term “discourse” has become central in the humanities. It is widely used in such sciences as philosophy, sociology, political science, linguistics, etc. Discourse is the unity of the two essences of communication (the dynamic process of linguistic interaction between people) and text (that is, the product of communication). This dual unity makes it possible to study discourse both as a process and as an object.

In modern linguistics, discourse can be understood as: a text, the subject of a text, dialogue or communication, a dialogue or a polylogue, a set of speech acts, a speech situation.

In our research, we identify the image of the mother in the Karakalpak literary discourse. At present, the concept of “literary discourse”, despite numerous studies in this area, is not fully developed.

Keywords: mother, literary discourse, linguostylistic, lexical-semantic analysis, implicitness, modality, imagery, intertextuality, emotiveness.

INTRODUCTION

In modern linguistics the terms "text" and "discourse" are used in three main meanings: the term "discourse" is used as a synonym for the term "text"; discourse is considered as part of the text; discourse in the broad sense includes the text as the main component.

According to N.Slyusareva “A discourse is such a segment of the text within which the main determining factor is the theme-rhematic connections, and their break may indicate a transition to a new discourse with a different organization” [1:40].

The Linguistic Encyclopedic Dictionary gives the following explanation of discourse - it is a coherent text in combination with extralinguistic, sociocultural, psychological and other factors. This is the text taken in the event aspect. Discourse differs from plain text by the presence of a situation and the use of non-verbal means of communication (facial expressions, gestures). [2:688]

As G. V. Kolshansky notes, “the main unit of communication is the text, because only in the text does a whole, specific communication unfold, and the communication itself acquires a complete informational act” [3, p. 62].

In the traditional concept, discourse is “text, which is the result of purposeful social action and the text as a combination of linguistic, speech, sociocultural, pragmatic, cognitive and mental factors” [4:136–137]

“Methods used in the analysis of the word, phrases, sentences only as static entities, stable elements of the system, turn out to be, in general, unsuitable for use to discourse” [5, p. 6].

A look at the text from the side of the conditions of its production allows us to put forward the concept of “discourse”. The concepts of "literary text" and "literary discourse" have a number of features. We must not forget that a literary text is a work of art, the result of creativity. This is a special system that models a person's ideas about reality and is a means of communication between people. A literary text is created as a result of aesthetic knowledge of the surrounding world, therefore, such a text contains information of a special kind - aesthetic. Therefore, one must agree with by the definition of I.Ya. Chernukhina: “A literary text is an aesthetic means of mediated communication, the purpose of which is pictorial and expressive disclosure of the topic, presented in unity of form and content and consisting of speech units, performing a communicative function” [6, 11].

Literary discourse in the context of linguistic classifications can be characterized as a complex or complex text (structural parameter), a work of literary style (functional-stylistic parameter), prepared text (preparedness parameter), unfixed (algorithmic parameter), soft (intent explication parameter), descriptive with elements of deontic and axiological texts (functional-pragmatic parameter), integral and coherent.

Scholars highlight the essential characteristics of a literary text such as: implicitness, modality, imagery, intertextuality, emotiveness, etc.

According to N. Alefirenko, implicitness is understood as a special kind of subtext that arises due to an increase in the semantic halo of a sign representing an artistic concept. The category of modality is an integral part of artistic discourse. The perception of the author's personality through the forms of its embodiment in the text is a two-way process. It focuses on the relationship between author and reader. The modality of the text is the expression in the text of the author's attitude to what is being reported, his concept, point of view, position, his value orientations, formulated for the sake of communicating to their reader. Imagery is one of the sides of a literary text, which significantly distinguishes it from the works of such speech styles as scientific, official business. The imagery of a literary text is created through the interaction of language units of different levels (sound, lexical, morphological, syntactic) implemented in the text [7:207]

Intertextuality, a term introduced by Y. Kristeva to denote the spectrum of intertextual relations, postulates that any text is always an integral part of a broad cultural text. In a literary works, intertextual elements perform stylistic, compositional and pragmatic functions. They have a subtext and can be ambiguously perceived by the reader, since they express an attitude to reflect unreal reality.[6:395]

Emotiveness is a stylistic feature of literary texts. By their purpose, all literary texts belong to the emotive type of texts, which is due to the place of emotemes (the main theme of the text) in the thematic structure and emotive tasks (the dominant task) in the complex of pragmatic tasks of the text.

The main stylistic means of expressing the category of emotiveness include: metaphor, personification, metonymy, synecdoche; epithet, comparison, paraphrase (paraphrase), hyperbole, litotes, irony.

V.A. Maslova gives the following evidence that referring to the text as a material for the study of a linguocultural concept is a necessary condition in studying the specifics of the functioning of this concept in speech. The analysis of a linguocultural concept at the level of fragments of a literary text makes it possible to reflect the cultural content encoded in the concept, since it is "the text is directly related to culture, because it is permeated with many cultural codes, it is the text that stores information about history, ethnography, national psychology, national behavior i.e. about everything that makes up the content of culture." [9:87]

According to V.I. Karasik, many researchers of the language and linguistic pictures of the world of different peoples explore the implementation of a particular concept in the language of writers. These studies are aimed at determining the semantic load of a certain concept, refraction of meanings in the language of a particular person and reflection in the linguistic picture of the world of the people-native speakers.[10:390]

According to E.S. Kubryakova, from cognitive and linguistic points the concepts of "discourse" and "text" are connected by a causal relationship: the text is created in the discourse and is its brainchild [11:8]

Discourse in Benveniste's definition is "any statement that presupposes a speaker and a listener and the intention of the first to influence the second in a certain way" [12: 276].

L.A. Manerko suggests: "Unlike the term "literary text" or "text of literary", which indicates the end result of a communicative event, the term "discourse of fiction works" should be understood as a dynamic phenomenon, related to the dynamics of understanding the interaction of textual and conceptual-semantic space, helps to understand not only its semantics and semiotics, but also to connect this phenomenon with the "verticality" of the text, to show the possibility of its interpretation. It is a discourse through which the exchange of knowledge, emotions and values is realized [13:100-108]

It is wrong to consider a literary work only as a set of certain discourses, the uniqueness and originality of which are justified solely by their linguistic features[14:153]

So, literary discourse actualizes the unity communicative event between an aesthetic object and an aesthetic addressee. The text as a representation of the outer shell of literary discourse is associated with its pragmatic orientation, since any the speech work is focused on the reader. The literary text is manifested as a set of systemically built speech signs in their sequence, realizing the model of communicative acts of the addresser and the addressee of the reported. The analysis of literary discourse necessarily involves the study of the actual linguistic fabric of a literary text and the determination of the main linguistic parameters of figurativeness that determine the meaning of fiction.

METHODOLOGY

Currently, in linguistic science, there is an increasingly visible tendency to study the structure of a literary text and the individual author's style, which provides a fairly extensive material that allows you to more thoroughly understand and evaluate the author's literary work. In addition, the literary text is a unique source in the study of the history of the language and the individual style of the writer, his idiolect [15:155-156]. It is known that the systematic consideration of the author's linguistic paradigm takes place at the language levels (lexicon, syntax,

grammar, stylistics) [16:32-36]. Within the framework of this article, an attempt is made to analyze the lexical system of the works of the famous Karakalpak writer Tulepbergen Kaipbergenov, the composition of the vocabulary and the features of its semantics.

As an object of research, examples from the original texts of two works by this author, «Daughter of Karakalpakia» (1963) and the trilogy «Dastan about Karakalpaks» (1989), served as an object of study. To conduct a linguostylistic study of the language of literary work, fragments of the text were selected. We adhere to the point of view of Yu.N. Karaulov, according to which “not only a coherent text, but also speech works of a fragmentary nature (sentences, parts of a text) collected over a sufficiently long period of time are accepted as discourse” [16: 3-8]. The works we have chosen were created in different periods, which meets the requirements for the position of discourse.

RESULTS AND DISCUSSION

The concept "Mother" is universal and at the same time special in the context of the linguistic and national picture of the world; it is one of the fundamental concepts that express the specifics of a person and his being, his relationship with the world, the most important conditions for his existence in the world. Specificity is expressed differently in different national cultures and societies. Meanwhile, the study of the concept "Ana" in Karakalpak language is theoretically and practically significant, since it comes into contact with the solution of problems of a lexicological, phraseological, semantic-stylistic, lexicographic nature: a mother in Karakalpak language is not only the biological parent of a person, but also a national symbol, image, cultural phenomenon of these languages.

"Mother" in all cultures of the world is one of the most important concepts that are the foundation of the main social institution of society - the family. The image of the mother is also inextricably linked with the history and development of society. A mother, in the minds of many peoples of the earth, is a woman who performs the most important functions in the family, has significant responsibilities and bears constant responsibility. The mother is considered the creator of happiness and prosperity in family relationships. The image of a mother in different cultures differs from each other - each national culture forms its own image of the mother. As a result, when studying the image "Ana" in Karakalpak linguistic culture, certain features can be identified both in the linguistic interpretation and in the figurative and value components of the concept.

Mother is one of the most significant linguistic and cultural concepts for any language and it is included in the list of universal human concepts. Recently, many works have appeared devoted to the study of the image of the mother on the material of various languages, but there are still not enough works on the material of the Karakalpak language.

The image of a woman-mother, the keeper of the hearth, embodying such qualities as caring, kindness, love and beauty, occupies a special place in the works of Karakalpak writers. Of great interest is the study of linguistic means expressing the image of the mother in literary text. The choice of the works of Tulepbergen Kaipbergenov as a study is due to the fact that he made a great contribution to the development of the prose genre of Karakalpak literature, and is the author of a number of novels, short stories and essays that have been translated into other languages. One of his famous works is the trilogy "Dastan about Karakalpaks", consisting of three books and "The Daughter of Karakalpakia".

One of the books of the trilogy, the novel "Tusiniksizler" (Incomprehensible), served as a material for studying the image of the mother, in which, along with such images as Maman biy, Aidos biy, Ernazar Alakoz, the image of a woman mother "Kumar analyk" is revealed, as well as the novel "The Daughter of Karakalpakia", in which we also see images of women mothers in such images as mother Jumagul Sanem, mother Turimbet and in the main character of the novel Jumagul.

In the face of the heroines in the works of T. Kaipbergenov, first of all, we see the image of a woman-mother, firmly established in the consciousness of mankind, the appointment of a woman in the world - the birth and upbringing of children, the keeper of the hearth, creating comfort and a favorable atmosphere in the family. The lexeme "Ana" is the base for the designation of a woman-mother in the Karakalpak language. The word "ana" is found in two works of T. Kaipbergenov 258 times, the synonyms "apa" - 33 times, "ene" -10, "analyk" - 94 times.

Consider excerpts from the above-mentioned works by T. Kaipbergenov, where in the image of Kumar-ana and mother Jumagul - Sanem you can see the image of a woman - a caring and kind mother, ready to do everything for her child: Kumar-ana - for her son Yernazar, and Sanem - for to his daughter Jumagul:

1. Ana uln jubatqanday ujıbatlı sóz tappay, tınısh uyqlawın tilep, shıǵıp ketti [17:105].
2. Qumar analıq sút pisirip qanjılım qılıp saqlap otr edi. Suw ornına awzına sút tuttı. Mixaylov biraz esine keldi [18:185].
3. Ananıń júregi ashıp ketkendey boldı, sondaǵı oyı Ernazardı Gúlziybadan soń jáne birewge baylanıp, júrmeken degen qawıp edi [18:193].
4. Ana kewli misli dár'ya, biraq dár'ya tilsiz boladı dep ılas shóp-shar taslay bermeńiz, dár'ya tasısa bárıńizdi mantiqtıradı [18:283].

5. Anası basqa isin qoyıp, qızınıń qasına otıra sala onıń qızıl jıńıldıń kómirindey qara, besten tallap órgenlikten hár qaysısınıń eni bir súyem qos burımın sıypadı. Mańlayına túsip ketken toppısın alıp qoydı [18:24].
6. Ana ózinikin qoya berip, qızınıń moynına asıǵan shekiyneriniń oyaq-buyaǵına qarap edi: «Óybey, sorımay!» dep qaytadan jazdırıp-aq aldı [19:13].

In the first two examples, we see Kumar-ana as a woman doing ordinary household chores, she puts her son to bed, she always has warm milk ready. In the 3rd example, the stylistic device comparison «Ananıń júregi ashıp ketkendeı boldı» shows the mother's concern about her son. In the 4th example, a detailed metaphor is used, which helps the author to better reveal the inner world, the feelings of the mother, the mother's heart is identified with the flowing river (Ana kewli misli dár'ya...). The next two passages from the novel "The Daughter of Karakalpakiya" describe Sanem's caring attitude towards her daughter, comparing the girl's hair color with the color of coal, as well as alliteration (the repetition of the sound [k] in almost every word of the sentence in the 5th example: «... qoyıp, qızınıń qasına otıra sala onıń qızıl jıńıldıń kómirindey qara») allow the author to describe in detail the appearance of his daughter Jumagul.

According to famous linguist Lakoff, the concept of "Mother" is characterized by the combination of various models of motherhood, including: birth, genetic relationship, upbringing, marriage and genealogy [20:74-87]. Consider more passages in which the image of "Ana" is a source of warmth, protection, care, kindness and love:

1. Úlken-úlken toylarda gúreslerge túsip, jeńip alǵan bayraqların anasına ákelip tapsırdı. Epli ana olardı hámme sin ornı-ornına paydalanıp... [18:16-17].
2. Biraq Qasım Ernazardıń Xiyýadan qaytqanın aytıp, anasına onıń bayraqqa alǵan atın tapsırıp ketkenin kórgeni ushın azan menen malın soyıp tayarlıqtı basladı [18:19].
3. Anabalaǵa uzaq tigilip basın shayqadı da, zilli gúrsindi: - Áy, badbaq, hayaldı ne ushın aqılsız deydi? Bar aqılın qara basınıń sırın jasırwǵa jumsaǵanı ushın sóydeydi [18:286].
4. Yarım aqshamǵa shekem ana menen qızdıń kózleri qıysıq qaqrırınıń dút basqan qap-qara pátiginen ayırılmay, qay waqıtta uyqıǵa ketkenin ózleri de bilmeydi.
5. Perzentiniń qor bolǵanın qaysı ana jaqsı kóredi? Bárinen de burın girewli orında turatuǵın bul zamannıń erkegi. Sonıń ushın da hámme ata-ana qudaydan ul perzent soraydı [19:24-25].
6. Sánemniń gúbi pisip ákelgen bir awızqabaq ayrınanıń ústinde baqanshaqtay jiltıraǵan may bar edi. Tam basınan túsip úyge kiriwden, maydı alıp nanǵa jaǵıp qızına usındı [19:38].

As can be seen from the above examples, in the linguistic culture of the Karakalpak, as well as among other peoples, motherhood is connoted positively. The word "Ana" is often used in conjunction with the words "bala", "perzent"(child), "ata" (grandpa). In the first three passages from the novel "Tusiniksler" we see a trusting relationship between mother and son: Ernazar, if he won in battles, at weddings, he gave all the gifts to his mother. Kumar-analik warns and teaches his son, expressing his opinion about his wives, sometimes, as it were, telling him what to do.

In the following passages from the novel "The Daughter of Karakalpakiya" we see the mother's concern for her daughter. In the 4th passage, the use of a rhetorical question: (Perzentiniń qor bolǵanın qaysı ana jaqsı kóredi?), in the 5th passage - the comparison of a piece of butter with a shell conveys the mother's concern for her daughter. Mother Jumagul Sanem has a very difficult life, so she constantly lives in anxiety and fear for the fate of her daughter. Even when Jumagul is already an adult woman, a mother herself, she has a child, Sanem treats her like a little one: Jumagúl túnge qaray tap házir besikte jatırǵan Tazagúldey kishkene kórmeydi Sánemge. Aqlıǵı oyanıp onı emiziw ushın turıwı kerek, bolmasa kempir qızın bawırına basıp belsaptay qattı, quw súyek, taramıs-taramıs qollarınıń birin Jumagúldiń basına dastıq etedi, birin ústine salıp qushaqlaydı. Iri deneli Jumagúldiń salmaǵı oǵan shıbınnıń qonǵanınday sezilse sirá! [19:181].

The writer uses many stylistic devices to show Sanem as a caring mother. Comparison of Jumagul with a child lying in a cradle, epithets in the description of mother's hands: «qattı, quw súyek, taramıs-taramıs qolları», arranged in ascending order, as well as hyperbole in combination with comparison (Iri deneli Jumagúldiń salmaǵı oǵan shıbınnıń qonǵanınday sezilse sirá!), when the mother does not feel the heaviness of a large daughter, they show the reverent tender attitude of the mother towards her daughter.

Here is how the writer conveys the state of mind, Sanem's concern about his daughter:

Qızınıń kóp oylanıp, belgisiz bir nárselerge ashına beretuǵınlıǵına Sánem qıynalıp qaladı, sebebi, birewdiń ǵamın jeymen dep, basına paydasız nárseler ushın sıratlanıp qalama dep qorqadı, sóytip onıń dıqqatın basqa jaqqa awdarıw ushın qızın xashametleydi [19:245].

In this passage, we see the mother as a support, a close friend of her daughter. A difficult situation in the family, a rude attitude towards the mother, eternal beatings of the father - this is what Jumagul sees from childhood. Love, a feeling of pity overwhelm the girl's heart when she sees her mother in a helpless miserable state. Now she is trying to help her, to be a support:

1. Qız taqıyasına qarmastan, bası esik betke qarap sulap, awzı-murnınan zirek-zirek qan josıp atırǵan anasınıń kórip, zárresi ushıwı menen bara qushaqladı [19:5].

2. Jumagúl qaytadan turıp, anası jatırǵan as úyge juwırdı. Sánem, kimniń kelip, kimniń ketkenin biliw tuwe, ayaq-qolın jıynawǵada hálsiz, Óli shıray enip, shalqasınan jatır [19:6].
3. Qızınan dawısın ańǵarǵan Sánem basın esik betke burǵanda, moynınıń tamirları duwtarday shertilip, jumıq kózleriniń perdesi serpildi, Túnerip atırǵan qabaǵı biraz ashılıp, álle nárselerden úmitlengendeı nursız kózleri esikke qaray súzildi. Qansız eki eziwinde kúlkiniń izi kórindi [19:10].

The stylistic devices used by the author: a complex epithet zirek-zirek qan (in the first passage), repetition and antithesis kimniń kelip, kimniń ketkenin, phraseologism yaq-qolın jıynawǵa, hyperbola óli shıray enip (in the second passage), original comparison („Sánem basın esik betke burǵanda, moynınıń tamirları duwtarday shertilip, jumıq kózleriniń perdesi serpildi), epithets expressed by adjectives in a negative sense nursız kózleri, qansız eki eziwinde, antithesis túnerip atırǵan qabaǵı biraz ashılıp (in the third passage) help the author to describe in detail the difficult condition of the injured woman, the cruel treatment of the husband to his wife, the unequal position of the woman in the family. Mother and daughter understand each other well, they are outwardly very similar, and seem to merge into a single whole:

1. Ishi ash ana menen qızınıń ústindegi jamaw-jamaw sırmaqların etine taǵı da jaqınlasıwǵa májbúrlegen ızǵırıq boran, basına qulaqlı qızıl toppı kiygen qızdı ana qoltıǵına tıǵıp, zirlekletiwı menen Sánemniń qalaqasın awzına bastırıp, elinen ayırıldı [19:14].
2. Anası qızınıń bul jaman hádiyseni qansha jasraman degen menen Jumagul' xabardar edi. [19:38].
3. Anasınday iri deneli nashardıń qızarıp pisken almaday júzleri hár nárseni bir qıyal etkende dónip, iri ala kózleriniń qarashıǵı bir ornınan qozǵalmay, qabaǵı úyiledi [19:47].

In the 1st passage, an expanded metaphor and gradation (ızǵırıq boran..qızdı ana qoltıǵına tıǵıp, zirlekletiwı menen..qalaqasın awzına bastırıp, elinen ayırıldı), alliteration (repeating the sound [q]- qulaqlı qızıl toppı kiygen qızdı ana qoltıǵına tıǵıp..). In the 2nd passage, we see that the mother is trying to hide bad news from her daughter, but Jumagul always knows and feels. In the 3rd passage, in the portrait description of Jumagul, the author used comparison and repetition (Anasınday iri deneli nashardıń qızarıp pisken almaday júzleri,.. iri ala kózleriniń qarashıǵı), that allow you to see the similarities between mother and daughter.

In the face of Sanem, we see the image of a mother - a sufferer, suffering humiliation, resigned to her fate. Her daughter Jumagul is waiting for the same fate, but she is a representative of another generation, she is fighting for her rights. Already from an early age, Jumagul is outraged that girls are given in marriage to the unloved in exchange for cattle, she understands that these are relics of the past and this must be fought. Here is how a young girl talks about it:

Jumaguldıń shamalǵa jelibiregen tulımları astındaǵı qızǵısh jalpaq júzleri quwarıp, qanday da bir ızalanǵan keyipke kirdi. Qapılǵan zaman dep aytıwǵa az-aq qalıp turǵan menen zamandı ayıplaytuǵın sheshenligi bolmaǵanlıqtan: - Usı bir sorlılardı qálemegen adamına zorlap malǵa satıwdı kim shıǵardı eken, - dep kóz qarashıqları qozǵalmay eki qası jaqınlastı. – Bul tek qaraqalpaqtıń basında meken, yamasa adam balasınıń gúllanı usınday ma eken? [19:21].

Improper direct speech - Usı bir sorlılardı qálemegen adamına zorlap malǵa satıwdı kim shıǵardı eken, - dep kóz qarashıqları qozǵalmay eki qası jaqınlastı. – Bul tek qaraqalpaqtıń basında meken, yamasa adam balasınıń gúllanı usınday ma eken?, alliteration (repeating the sounds [j], [k]- Jumagul'dıń shamalǵa jelibiregen...qızǵısh jalpaq júzleri quwarıp, qanday da bir ızalanǵan keyipke kirdi. ...kóz qarashıqları qozǵalmay eki qası jaqınlastı), convey the inner feelings and reasoning of the heroine.

Gradually, as the plot of the novel develops, Jumagul turns from a timid, silent woman into a rebellious, strong woman who knows how to defend her rights:

1. Sońǵı kúnler Jumagul ushın tatı ısıla baslaǵan gúmis kúnler boldı, ózin sheksiz erkin, baxıtlı sezedi. Dún'yanı ol burın oshaqtan keń kórmeytuǵın edi, óz oyınan onıń biraz keńlew ekenin endi túsiniw kiyatır [19:170].
2. Ol ketken soń Jumagul awır oyǵa shúimdi. Jelkesine túydeklengen burımına qıstırılǵan múyiz taraqqı eki alaqańın basıp, moynı sınıp ketkendeı erksiz, aldına jayıwlı turǵan kitapqa tigilip qarap otır. Biraq kózleri hesh qanday kitaptı kórmeydi. Tula bedeni qaltırıp, boyın ashıw qaplaǵan edi [19:355].

Metaphor (Sońǵı kúnler Jumagul ushın tatı ısıla baslaǵan gúmis kúnler boldı), comparison (óz oyınan onıń biraz keńlew ekenin endi túsiniw kiyatır) in 1st excerpt, original comparison (...moynı sınıp ketkendeı erksiz, aldına jayıwlı turǵan kitapqa tigilip qarap otır) in the 2nd excerpt, the use of the heroine's name instead of the lexemes “ana”, “hayal” helps to better reveal the image of a strong and courageous woman.

From the history of the Karakalpaks, the names of women warriors, women leaders who heroically fought for the freedom of their country are known. These are, for example, the images of the woman-mother Tumaris from the historical poem “Tumaris”, Gulyaim from the epic “Kyrk Kyz”(The forty girls). In the works of T. Kaipbergenov, the image of Kumar Analik in the novel “Tusiniksizler” is the embodiment of courage, courage and wisdom - the mother is shown as a strong, courageous person and the support of the family. The mother often turns to her son with admonitions and advice, as can be seen from the following passage:

- Ómirde de sol! Bir orınsız buyırq mómin doslarındı qıradı, Kurbaqaday ǵañqıldasqanlar aman qaladı. Ómirińe sabai jáne bir wásiyatım bar, balam. Adamdı úsh nárese qor etedi: birinshisi – ótirik sóylew, ekinshisi- ǵarlıq, úshinshisi – ashkózlik. Usılardan saq bol. Hayalıńa da orınsız keyime [18:43].

From the above passage, we see that Kumar Analik is a very wise woman, she is constantly next to her son, supports him, and when necessary guides him along the right path. And in the following passages we see how courageously Kumar-ana accepts the death of his son:

1. Qumar analıq otaw ornın basqan suw boyına otırıp, Ernazardıń qanǵa boyalǵan gellesin tazalap juwıp murtların tap tirisindegidey qulaǵıman asıra shıyratıp-shıyratıp, basındaǵı aq jipek jawlıǵın alıp oǵan orap túydi de, ásker basshıǵa qaytırdı: - Má, alıńlar. Endi Ernazarjannıń gellesi xan sınaǵınan márdana ótedi [18:413].
2. Qumar analıq eki adım keyin sheginip, tentireklewi menen artındaǵı dar aǵashına súyendi. Xannıń kóz aldında ápiwayı Ana emes, ótkir quyash turǵanday, qayıp tiklese almay, qızara baslaǵan kózlerin qıpıqlatıp, ǵoddaslawı menen hámir etti: - Tarqatıńlar, toy-tamasha tamam! [18:422].

Stylistic devices used by the writer: repetition (shıyratıp-shıyratıp), epithet (aq jipek jawlıq), affectionate form of son's name (Ernazarjan) in the 1st passage; mother compared to the sun (ápiwayı Ana emes, ótkir quyash turǵanday), alliteration (repetition of the sound [κ] quyash turǵanday, qayıp tiklese almay, qızara baslaǵan kózlerin qıpıqlatıp.. the sound [t] – Tarqatıńlar, toy-tamasha tamam!) in the 2nd passage they help to convey the state of the mother, who learned the death of her son, how much strength it costs her to hold her son's head in her hands.

Another image embodying a strong woman is Gulziyba, the beloved of Yernazar Alakoz. Consider the following passage:

Gúlziybanıń otlı ala kózlerine baxıtlılıq belgisi bir kórinip, mayı tawsılǵan shıraday kem-kem sóne basladı da, azdan keyin, bult astına kirgen ayday, aqırınlap barıp jumıldı, tek qansız erinlerinde állenege ırzalıq máńgi qaldı [18:409].

Epithet (otlı ala kózleri), comparison (baxıtlılıq belgisi bir kórinip, mayı tawsılǵan shıraday; bult astına kirgen ayday), alliteration (repetition of the sound [b] baxıtlılıq belgisi bir kórinip) show the condition of the woman.

The image of the mother is used not only in its main meaning, but it is often used in the works of T. Kaipbergenov in its peripheral meanings in combinations at the level of words and phrases, forming new meanings: ana-jer (Mother Earth), ana-Watan (Motherland), ana- ana-tábiyat (Mother-nature), tariyx-ana (Mother-history), ana júregi (maternal heart), ana sezimi (maternal feeling). The Karakalpak cultural tradition is characterized by the identification of the native mother and mother earth: the cult of the earth is directly connected with the cult of ancestors and fertility. Let's look at examples:

1. 1.Ananıń oyınsha, bul tuw-babalar tuwı, bul tuw- erkinlik tuwı, bul tuw-xalıqtıń xalıq atın alıwı ushın gúres tuwı, bul tuw- ullı orıs patshalıǵına qosılıp, ullı xalıq penen bir táǵdirles bolıw tuwı [18:17].
2. Bir jola ele jasıraq gezinde ángimeden ángime baslap, Aydos babanıń shawqımlı kóterilisinen keyin el arası jum-jurt bolıp qalǵanına kewli tolmay, «Biz bir áwladtıń kóleńkesinde joytılıp baratırǵan áwladpız» degen edi. Bul Qumar analıqtıń «Aǵa biydi» jańartıwına qosımsha bir qamshı da boldı [18:27].

In the 1st passage, we are talking about the land of ancestors, repetition-anaphora (words bul tuw at the beginning of each syntagma), repetition of epiphora (words tuw at the end of each syntagma) sequentially in ascending order, i.e. gradation convey the mother's opinion about the native land. In the 2nd passage, we also talk about the care of Kumar Analik about the land "Aga Biy", which is passed down from generation to generation.

Thus, as a result of the linguostylistic and lexico-semantic analysis of the image of the mother in the works of T. Kaipbergenov, we can draw the following conclusions: the mother has a high semantic valence, i.e. ability to combine with other words: ana-jer, ana júregi, ana sezimi, ana-Watan, tariyx-ana.

CONCLUSION

In the works of the Karakalpak writer T. Kaipbergenov, "Mother" is shown mainly as a selfless strong woman, ready to do anything for her children, the mother is a source of kindness and joy. The works also contain semantic components such as a strong person, the support of the family, the mother is associated with the concepts of anxiety for the child, fear of losing the child, respect for the mother, pride in children. In the works, the image of the mother is described with a positive connotation. We see a positive image of the mother - a caring, kind woman, the keeper of the hearth, creating comfort and a favorable atmosphere in the family. "Mother" is shown as a strong person and support of the family.

An analysis of the image of the mother in Karakalpak literature shows that, on the one hand, the mother is a key concept in the linguoculture of the Karakalpak, on the other hand, this concept is a socially and culturally significant concept, since it reflects the evaluative ideas of the Karakalpak ethnos. The results of the study of the image of the mother on the material of artistic discourse show the high significance of this concept for the Karakalpak linguoculture.

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