

REDUPLICATION IN THE NOVEL “BAXITSIZLAR” BY TULEPBERGEN KAIPBERGENOV

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Tayanch soʻzlar: qoraqalpoq tili, badiiy matn, reduplikatsiya, reduplikatsiya turlari, reduplikatsiya semantikasi.

Ключевые слова: каракалпакский язык, художественный текст, редупликация, виды редупликации, семантика редупликации.

Key words: Karakalpak language, literary prose, reduplication, types of reduplication, semantics of reduplication.

Introduction. Reduplication is widespread as a morphological device in many languages around the world. Reduplication is the “repetition of phonological material within a word for semantic or grammatical purposes” [7:11]. Reduplicatives (or “reduplicative words”), which are formed by doubling, consist of a base and reduplicant (i.e., “full or partial copy of the base”) [6:134-135]. There are two types of reduplication “based on the size of the reduplicant: full vs. partial” [7:11]. Full reduplication involves copying “all of the base”, partial reduplication entails copying “only a portion of the base” [9:7].

This division of reduplication into full and partial is most common in the linguistic tradition [4:193], although there are various types of reduplication. In particular, Karakalpak has five types of reduplication: full reduplication (e.g. *bólek-bólek* ‘different; separate, separately’), echo reduplication (e.g. *nan-pan* ‘bread and the like’), intensifying reduplication (e.g. *jep-jeñil* ‘very light’), ablaut reduplication (*ğabır-ğubır* ‘commotion; haste’) and synonymous reduplication (*qoñsı-qoba* ‘neighbors and nearby relatives’). Echo reduplication is a broad term encompassing various patterns which involves copying a word and changing its initial consonant. Moreover, many languages exhibit multiple patterns of echo reduplication, such as *m*-reduplication found in Turkish [5:91]. Intensifying reduplication is “the doubling of the initial mora of a word and inserting a single or double consonant in between” [8:251], as emphatic reduplication in Turkish *upuzun* ‘very long’ (from *uzun* ‘long’) [5:90]. Furthermore, ablaut reduplication involves reduplication with a changed vowel [10:508], as in Turkish *yamuk yumuk* [jamuk jumuk] ‘lopsided’. Finally, synonymous reduplication entails the repetition of semantics, as in Uzbek *üzüm-терум* [3:70].

Main results.

Reduplication is used in both spoken and literary language. First of all, it is frequently employed in colloquial language to convey specific expressive meanings. In addition, reduplication is found in folklore, poetry and prose. In this article, we analyze one such work from Karakalpak fiction, specifically Tulepbergen Kaipbergenov’s epic historical novel “Baxitsizlar” (“The Miserables”).

Analyzing the reduplication constructions in the epic historical novel “Baxitsizlar” reveals identified all five of the above-mentioned types of reduplication. Next, we will provide a more detailed study of the reduplicative words found in the novel, highlighting their formal, semantic, and functional properties.

In this analysis, full reduplicatives represent a larger number of words than all other word types except for synonym compounds. The most attested full reduplicative is *tez-tez* ‘very fast’, formed by repeating the same adverb to express intensification. *Tez-tez* functions as an adverbial modifier of a verb, as in *Adamlar moyındağı sahıqların*

tez-tez ákelip tapsırsın. (People must pay their taxes immediately!). The other examples such as *qıylı-qıylı* ‘various; different’, *qızıq-qızıq* ‘very interesting’, and *kir-kir* ‘very dirty’ illustrate the full reduplication of adjectives, indicating intensification. Apart from intensification, full reduplicatives express the distributive, as in *adım-adım* ‘step by step’, *bir-bir* ‘one by one’, and *jekke-jekke* ‘one by one’.

Full reduplication is also employed to express plurality, as in *pada-pada* ‘herds’, *qat-qat* ‘several layers; several stories, several levels’, *qatlam-qatlam* ‘several layers; multiple layers or levels’, *tal-tal* ‘pieces, fragments’, and *tekshe-tekshe* ‘several shelves or levels’. In these cases, Karakalpak nouns are pluralised by full reduplication.

Full reduplicated verbs such as *esite-esite* ‘hearing something over and over’, *kóre-kóre* ‘keep gazing, looking at something’, *kóshe-kóshe* ‘move constantly’ *kúte-kúte* ‘waiting endlessly’, and *súyrey-súyrey* ‘dragging something continuously’ are found in the novel. These verbs primarily convey continuity, iteration, and intensification of an action.

The other most common examples of full reduplication, *kem-kem* ‘little by little, slowly, gradually’, *qayta-qayta* ‘over and over again, again and again’, *kóp-kóp* ‘very much’, *birim-birim* ‘one at a time, each other’. Full reduplication also occurs with onomatopoeias, as shown in the following examples: *ğarq-ğarq* ‘sound of (loud) laughter’, *keñk-keñk* ‘a sharp, loud sound’, *pır-pır* ‘sound of sniffing; sound of snoring’, *qalsh-qalsh* ‘shivering because of cold, trembling from cold’, *qalt-qalt* ‘action of trembling, shaking’, *selk-selk* ‘sound of shaking’, *shaq-shaq* ‘sound of two objects hitting against one another’, *tır-tır* ‘sound of heavy scratching’, *tors-tors* ‘sound of an axe hitting wood’, and *zoñk-zoñk* ‘an onomatopoeia of rapid movement or instant action’.

The next type attested in the novel is intensifying reduplication, which is employed to intensify the degree of certain qualitative adjectives and adverbs [2:78-79]. As mentioned above, this type of reduplication involves the repetition of the first syllable of a word, followed by the insertion of a consonant or consonant cluster.

Bekbergenov notes that the inserted consonant in this type of Karakalpak reduplication is always *p* [p] [2:78-79], as seen in words such as: *jep-jeñil* ‘very light’, *qap-qara* ‘pitch-black’, *qıp-qızıl* ‘very red, completely red’, *tap-tayın* ‘fully ready’, *sup-sulıw* ‘very beautiful’, *tip-tik* ‘very straight; openly, frankly; vertically’, *tip-tımış up-uzın* ‘very long’. Besides the examples closed with *p*, there are some closed with *m*, as in *tım-tırıs* ‘complete silence, completely silent, completely mute’, *jım-jırt* ‘quiet(ly), complete silence’, *shım-shıtırıq* ‘various, different; shattered’ *sam-saz* ‘suitable, appropriate’, and *tım-taraqay* ‘in disarray, disorderly, in all directions’. This supports Baskakov’s observation that the closer consonant could sometimes be a nasal ‘m’ or a “whistling” ‘s’ [1:212]. Examples closed with

s do not exist in the novel. The most attested word of this type is *tim-tiris*.

Echo reduplication is not attested more than the full and intensifying types, but there are numerous echo reduplications in the novel. However, the patterns of Karakalpak echo reduplication are attested in the novel. First of all, *p*-reduplication, which involves the reduplication of a word with *p* as the replacing consonant, are found: *älle-pälle* ‘mishmash; this and that’, *áyle-páyle* ‘mishmash; this and that’, *toy-poy* ‘weddings and other gatherings’, *shir-pir* *shıǵıw* ‘worry, be nervous’. Secondly, those echo reduplicatives with *s* as the replacing consonant are discovered: *qıypaq-sıypaq* ‘in an obsequious manner’, *ańsaq-sańsaq* ‘falling apart, crumbling’. Thirdly, those echo reduplications with *sh* as the replacing consonant are attested: *bılshıl* ‘chatter, nonsense’, *uw-shuw* ‘a sound of shouting, noise, uproar, hubbub’, *úrpe-shúrpe* ‘children born in quick succession’, *uńqıl-shuńqıl* ‘in detail, in depth’, *qıyır-shıyır* ‘crooked, oblique; winding’, *pıt-shıt* ‘finally, totally; completely destroyed’, *apaq-shapaq bolıw* ‘hit it off (with somebody)’. Thirdly, those echo formations with *d* as the replacing consonant are identified: *algaw-dalgaw* ‘confusing’, *alba-dalba* ‘in tatters, in rags’. Lastly, the one with *m* as the replacing consonant is attested: *malpaq-salpaq* ‘sloppy’. While the typical pattern for this type of reduplication places the base on the left side, *malpaq-salpaq* is an interesting case where the base is on the right. Thus, these echo reduplications express collectivity, indefinite plurality, and pejoration. However, some of these constructions such as *älle-pälle*, *áyle-páyle*, *shir-pir*, *ańsaq-sańsaq*, *bılshıl*, *uw-shuw*, *úrpe-shúrpe*,

uńqıl-shuńqıl, *pıt-shıt*, *apaq-shapaq*, *alba-dalba*, and *algaw-dalgaw* do not possess a base which is usually a content word. In particular, *bılshıl* is no longer echo-construction, *apaq-shapaq* and *úrpe-shúrpe* may be borrowings from other Turkic languages.

In this novel, ablaut reduplication is observed in words such as *jalt-jult* ‘an onomatopoeia of rapid movement or instant action’, *ǵabır-ǵubır* ‘turmoil, clutter, fuss; rush, haste’, and *jańǵır-juńǵır* ‘a clanging or rumbling sound’. They are all onomatopoeias.

Most common synonym compounds such as *ata-ana* ‘parents’, *el-xalq* ‘people; population’, *bala-shaǵa* ‘family; children’, *jaw-jaraq* ‘weapons’, *jetim-jesir* ‘orphan children; orphaned’, *kempir-ǵarır* ‘the elderly’, *arman-berman* ‘to and fro, up and down, back and forth’, *bet-awız* ‘face’, *ayaq-qol* ‘limbs’, *azıq-awqat* ‘food, subsistence, provisions’, often convey abstract collective meanings.

Conclusion. In conclusion, it is evident that reduplication is a prevalent feature in Karakalpak literary prose. They give a special expressiveness to the narrative, while conveying various meanings. Reduplicative forms commonly consist of a base and a reduplicant. Synonymous reduplication is more common than total reduplication, which, in turn, is more frequent than other types of reduplication. Ablaut reduplication is the least common type found in the novel. Finally, along with intensive reduplication, echo reduplication occurs, but with quite inconsistent cases. The attested examples usually express intensification, distribution, plurality, pejoration, iteration, collectivity, and onomatopoeia.

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РЕЗЮМЕ. Ushbu tadqiqot To'lepbergen Qaipbergenovning “Baxitsızlar” (“Baxtsizlar”) epik romanida uchraydigan reduplikativ soʻzlarni koʻrib chiqadi. Romanda reduplikatsiyaning besh turi mavjud: toʻliq, “qofiyadosh”, intensiv, ablaut va sinonim. Ushbu reduplikativ konstruktsiyalar turli xil semantik va funktsional xususiyatlarga ega. Shuni taʼkidlash kerakki, reduplikatsiya koʻpincha qoraqalpoq tilidagi adabiy asarlarda uchraydi. Ular hikoyaga alohida ekspressivlik beradi.

РЕЗЮМЕ. В данном исследовании рассматриваются редупликативные слова, встречающихся в романе-эпосе Тулепбергена Каипбергенова “Бахытсызлар” (“Неприкаянные”). В романе представлены пять видов редупликации: полная, эхо, интенсивная, аблаутная и синонимическая. Эти редупликативные конструкции обладают различными семантическими и функциональными особенностями. Следует отметить, что редупликация часто встречается в литературных произведениях на каракалпакском языке. Они придают особую выразительность повествованию.

SUMMARY. This study examines the reduplicative words found in Tulepbergen Kaipbergenov’s epic historical novel “Baxitsızlar” (“The Miserables”). The novel exhibits five types of reduplication: full, echo, intensifying, ablaut, and synonymous. These reduplicative constructions exhibit various semantic and functional features. It should be noted that reduplication is often found in literary works in Karakalpak. They give a special expressiveness to the narrative.