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**CONFERENCE ARTICLE**

**Language Style and Linguopoetic Images in The Satire of Tilewbergen Jumamuratov**

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**ABSTRACT**

This article provides an in-depth analysis of the language style and linguopoetic images in the satirical poetry of the Karakalpak poet Tilewbergen Jumamuratov. It comprehensively discusses the formation of satire as a literary genre, the creation of images through linguistic means, and the use of irony and sarcasm. Using Jumamuratov's satirical works such as "Másbanbettiń túsi", "Allamurat álpayım", and "Kritikashil baslıq" as examples, the study explores how phonetic, morphological, and syntactic devices contribute to enhancing artistic expression.

**KEYWORDS**

Linguopoetics, language style, irony and sarcasm, phonetic devices, morphological methods, syntactic paradox.

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**INTRODUCTION**

Tilewbergen Jumamuratov is one of the distinguished creators in Karakalpak literature, known for vividly reflecting the national spirit through the richness of language and artistic imagery. Particularly, his satirical poems represent a unique phenomenon in the history of Karakalpak poetry. These works deserve special scholarly attention not only for their content but also for their linguistic style and imagery.

Satire, as a literary genre, carries a strong critical spirit, exposing social shortcomings, vices, and human flaws through laughter, irony, and sarcasm. Jumamuratov skillfully fulfills this task in his satires. His works, including "Másbanbettiń túsi", "Allamurat álpayım", and "Kritikashil baslıq", reveal social and everyday realities in a humorous yet bitter manner.

From a linguopoetic perspective, these satires:

- Are saturated with irony and sarcasm,
- Utilize the power of phonetic expression (such as imitative sounds and stress play),
- Employ syntactic paradoxes (unexpected reversed meanings),
- Use lexical contrasts (positive words conveying negative meanings), thereby creating strong artistic effects.

The most important poetic element in satire is the image. In Jumamuratov's satire, characters are both humorous and socially meaningful: Másbanbet is portrayed as a negligent, irresponsible "leader" addicted to alcohol. The poet's lexical choices ("drunkenness," "hiding," "hanging") highlight Másbanbet's low moral character:

"Piyanlıǵın jasırıp,  
Arqalanǵan adamday,  
Stulge bekkem asılıp..."

[1.42]

These lines reveal that Másbanbet prioritizes personal indulgence over work.

• Allamurat álpayım, though elevated, quickly falls, unable to maintain his reputation and gaining status only through friends. The character is sharply revealed through short syntactic parallel structures ("He made a fuss before many," "The table tilted").

• Kritikashil baslıq is depicted as a leader who considers himself a critic but cannot tolerate criticism, limited to populist ideas and lacking deep understanding of problems. His astonishment at criticism is powerfully conveyed through intonational and stylistic means.

Jumamuratov's satires demonstrate extensive use of stylistic phonetics and morpho-stylistic methods: Phonetic intensification through sound repetitions (alliteration, assonance) produces comic effects. For example, in the line "Qápelimde óńgip ketti," the sharpness of [k] and [p] sounds symbolizes instability, speed, and unexpectedness. Morphological devices such as ironic suffixes added to nouns and playful use of verb tenses (e.g., "sat," "sitting," "came") reflect the instability of the characters' lives.

Jumamuratov uses simple but powerful words typical of the folk language. Common sayings, phrases, and proverbs often carry a critical meaning beneath the surface. For example: "If you give your heart to the land where you were born" [1.53] – these lines convey not only poetic emotion but also national values and social consciousness.

His satires are marked by short, impactful lines, dynamic plots, and unexpected endings (antithetical conclusions), enhancing their emotional impact. Events or criticisms reach their climax quickly and conclude unexpectedly, evoking strong emotional responses from readers.

In conclusion, Tilewbergen Jumamuratov is a prominent figure in Karakalpak literature, leaving a deep artistic and linguistic

mark through his distinctive images, sharp language, popular expressions, and rich stylistic possibilities. His satirical poetry not only provokes laughter but also conveys profound social and political ideas.

Studying Jumamuratov's satire from a linguistic perspective reveals the rich layers of Karakalpak poetry and oral folk creativity. The poet uniquely blends linguopoetic aesthetics, folk humor, and critical spirit, offering unparalleled examples in national literature.

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