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# COMPOSITIONAL CHARACTERISTICS OF "LAP" WORDS IN KARAKALPAK FOLKLORE

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### Abstract:

The article examines the compositional structure of the "lap" (humorous exaggerations), a unique genre of Karakalpak folklore. The author treats composition not merely as a technical framework but as an organizing force that defines the artistic integrity of the work. Using specific examples, the functions of the introduction, exposition, main body, and conclusion are analyzed. Special emphasis is placed on the mechanisms of "initiation" and "escalation" (hyperbolization) within the improvisational competition between performers.

**Keywords:** Composition, Karakalpak folklore, lap genre, hyperbole, exposition, plot, folk performer, artistic unity.

### Introduction

Composition is the fundamental basis of all forms of human creativity, encompassing fields such as painting, graphics, sculpture, literature, cinema, theater, music, architecture, and design. In folklore and literary studies, composition is viewed not merely as the technical construction of a text, but as an organizing force that determines the artistic integrity and ideological direction of a work [1, 333]. The success of any creative product depends directly on how harmonious its structure is. The skill of a creator—whether an architect or a writer—is often evaluated by their ability to act as the "composer" of their field, namely the ability to assemble individual elements into a single, aesthetically significant whole.

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For folklore researchers, studying composition is of great importance because deep mechanisms of transmitting cultural codes are revealed through precise structural analysis. The composition of lap words—a unique genre of Karakalpak folklore based on artistic exaggeration and humor—is distinguished by its versatility and ability to reflect complex emotional states, without being bound by the strict methodical laws of other disciplines. In folk creations, the process of creating a composition is inseparably linked to the performer's inner world, their worldview, and their personal style [2, 435], making each lap a unique act of co-creation between tradition and the individual.

The composition of an artistic work is its internal and external structure, and the impact of the text on listeners depends directly on it [3, 47]. In folklore theory, not only the content (an interesting event) but also the method of delivery is important. It is necessary to study folklore not just as content, but as an action performed before an audience in a specific context with specific rules [4, 54-72]. Traditionally, the structure of narrative genres includes a number of mandatory elements, which take on a unique character in laps.

### Results

The prologue in lap words serves as a text that precedes the main event and is thematically connected to the subsequent action. It is often called the "door" to the work because it helps the listener enter the narrative context. The exposition, meanwhile, presents the background of the events that form the basis of the plot. It provides descriptions of the main characters and depicts the situation before the start of active action or conflict. The exposition explains the reasons for the characters' behavior and can be direct (located in the initial section) or delayed [5, 512].

Although dialogue is present, laps differ significantly from dramatic works. In drama, the action is based on the physical activity of the characters and requires stage space, whereas in laps, the movement of images occurs primarily on the

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verbal plane. A lap composition often begins directly from the climax—the moment of conflict of interests or the meeting of the main characters—which sets a high tempo for the narration from the very first seconds.

The logical sequence of ideas, their mutual connection, and the overall structure of the text determine how effectively the main idea is delivered. Without a clear composition, the text remains disordered and logically disconnected. To understand the compositional uniqueness of the Karakalpak lap, let us consider the lap "Aydos and Jumagul Mergen":

"Aydos was a guest of Jumagul Mergen. Jumagul Mergen said to Aydos: — Shall I slaughter a 'fat one of the field' for you, or a 'fat one of the water'? Then Aydos replied: — We have been eating the fat of the field; if you can find it, slaughter the fat of the water. Jumagul said: — In my youth, I had a fish onto which I slipped a bracelet. Now I will go spear it and bring it to slaughter. He went and speared a carp five spans long. Aydos said: — This might not be that fish. How do you recognize it? When Jumagul cut the carp open with a knife, the bracelet had moved to its tail; it struck the knife with a 'clink.' Aydos was amazed and asked: — How did you know this? — Like a herd of horses, a fish does not leave the place where it found its school. While eating the fish, Aydos asked: — Since you have been living here in Daukara, what extraordinary things have you seen? Then Jumagul Mergen replied: — I saw three extraordinary things. First: a single rice plant (saly) grew. To see how deep the water was at its base, I tied a stone to a rope. It took a seven-fathom rope to reach the bottom. Second: one day while traveling, I saw forty or fifty carp moving in the water. They were led by one tiny carp. Wherever that carp went, the others followed. To understand the meaning of this, and being afraid to spear all forty, I grazed one with a spear and took a single scale. I looked, and that scale was made of gold. I found that extraordinary. Third: I went to sleep on top of Bakashi mountain, and a giant catfish (jayın) barking like a puppy wouldn't let me sleep. I went home and had a blacksmith forge a spear of ten seri and another of forty agari. Then I went there in a boat

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where six camels could kneel. I wove a forty-fathom rope and tied it to the base of the spear. When I reached the catfish, its whiskers were like sticks, and it came at me threateningly. I struck it with the ten-seri spear. As soon as I struck, the splash hit my eyelids. I didn't know where the catfish went. Three days later, I went to a place called Jamanjar and saw my float bobbing up and down. That's how I knew the depth of the Daukara water was forty fathoms. I pulled the rope, and the catfish circled Lake Daukara three times. Then it calmed down, and I speared it again with the forty-agari spear. When many of us dragged it to the shore, it still touched a fathom and a half of water. We put yokes on four camels to pull it onto the land. Judge its size for yourself: when people drank water poured into its vertebrae, their thirst was quenched. Later, while I was setting a trap at Juyrik, a black cloud rose from Daukara and began to pour rain. Underneath it, I saw something rolling like a wheel. I looked to see what it was; it was one of the remaining catfish. It was rolling through the air under the falling rain. I wanted to catch it, but I was afraid. It landed in a place called the Black Lake of Awshi. I measured it with a string; the depth of that water was also forty fathoms. Thus, I saw the catfish fall into the Black Lake of Awshi. Then Aydos said: — Well done, Jumagul! Rice can grow from seven fathoms of water; that is not extraordinary. If you had caught and eaten that gold carp, you would have become either a king or a saint, for it was the king of fishes. As for the catfish, it was the master of Daukara; you speared one, but there were two of them." [6, 420-421].

### Discussion

In this instance, the plot begins with Aydos visiting the hunter Jumagul. The introduction serves as a bridge, where the contrast between hospitality and boastfulness is immediately established. Jumagul offers the guest a choice between the "fat of the field" and the "fat of the water," and Aydos shows his wit by choosing the latter.

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The exposition occurs when Jumagul catches a carp and claims it is the same fish he marked with a bracelet years ago. The proof is provided by the sound of the knife hitting the bracelet during the cleaning of the fish. Here, the composition is built on a gradual escalation of the absurd. The main body of the lap consists of Jumagul's monologue, where he describes three "miracles" of the Daukara region: The Rice Plant: The hunter claims he tried to measure the depth where the rice was growing, and a seven-fathom rope was not enough. This creates an image of a nature that exceeds human dimensions.

The Golden Carp: A description of a school of fish led by a small carp with golden scales. This exaggeration serves to describe the wealth and value of the local environment.

The Wonderful Catfish: A story about catching a catfish whose whiskers were as thick as sticks, requiring the strength of many men and four camels to pull it out. The image of the catfish's vertebrae being used as vessels for thirsty people is a classic example of hyperbole in Karakalpak laps.

The final part of the lap features Aydos's reply, speaking as a wise judge. His words about the golden carp—how it could have made the hunter a king—give a deeper meaning to the story, transforming simple boasting into a parable about missed opportunities and the greatness of nature.

The structural poetics of the lap are based on a two-sided mechanism clearly seen in competitive performance. This process includes two stages: initiation and escalation.

The first performer performs the action called opening/initiation. He presents the listeners with an obviously impossible, nonsensical lie—the "seed." This lays the foundation for building an alternative reality. The second performer must immediately and improvisationally provide a "Reply" (answer/escalation). The main condition is that the second participant must not contradict the first. On the contrary, he accepts the opponent's lie as truth and uses it as a starting point to create an even larger and sharper hyperbole.

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### Conclusion

The aesthetic value of a lap lies not in the falsity of the stated fact, but in the skillful delivery of that lie through linguistic hyperboles and logical consistency. Through the detailed description—such as the second performer's claim that "the catfish split exactly in half"—the lap reaches its climactic point.

In conclusion, the composition of Karakalpak lap words consists of a synthesis of strict logical sequence and free improvisation. The aesthetic worth of the lap is not just in the untruth of the fact, but in the craftsmanship of that untruth, delivered through artistic hyperboles while maintaining internal logic. The compositional parts (introduction, main body, conclusion) serve to gradually lead the listener into a world of the absurd and to bring the exaggeration to its highest peak. This genre is an important cultural code that demonstrates the wit, humor, and linguistic richness of the people.

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