



A Study Of Lexical Cultural Units Specific To The Language Of Folk Epics

Dilnoza Fayzullayeva

Lecturer, Faculty Of Uzbek Language And Literature Jizzakh State Pedagogical Institute, Uzbekistan

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ABSTRACT

Studying folk epics, which are our spiritual heritage, especially its beautiful, rich and unique language, comparing them with modern literary language and drawing certain conclusions can allow us to express some ideas for linguistics. At present, due to the granting of the status of the state language to the Uzbek language, the words of a foreign language (mainly Russian) are becoming obsolete, and many lexical units from the vernacular and its dialects are entering. It is well known that internal possibilities have played an important role in the comprehensive enrichment of the language. In this regard, it is appropriate to study the vocabulary of folk epics and bring the necessary, living words into the literary language.

KEYWORDS

Folk epic, spiritual heritage, folklore, Uzbek literary language

INTRODUCTION

A number of scientific studies have been conducted on the study of the language of folk epics. But the works of folklore, especially folk epics, are so vast that the study of every drop of it is one of the most important issues facing

the future. Therefore, the study of lexical cultural units specific to the language of folk epics can also make a certain contribution to the development of our language. Because as the reader reads each epic work, he does not

suddenly understand the purpose for which the colorful words in it (archaic, historical, colloquial, dialectal) are used. Although these words belong to the language of our ancestors, most of them are not included in the lexical structure of the Uzbek literary language. But they are found in historical and dialectal dictionaries of the Uzbek language. Therefore, it is appropriate to know their etymology and lexical meanings. In view of the above, we find it necessary to make some comments on the lexical cultural units belonging to the language of the epic "Kholdorkhan" by Ergash Jumanbulbul.

THE MAIN RESULTS AND FINDINGS

In modern linguistics, the types of words are divided into synonyms, homonyms, antonyms according to the relationship of form and meaning. These terms were introduced through Russian linguistics at the beginning of the last century. But folk poets have been using such linguistic phenomena for thousands of years. Hence, as a result of the introduction of various words from epic language, folk language and dialects by bakhshis, a number of new synonymous homonyms and antonyms were formed in relation to words in modern literary language. It would be useful to study these in comparison with literary language, and to accept some of them as literary norms, if we prove our point with examples taken from the language of the epic.

For example, the word head of state or king in the epic language with historical and poetic variants formed the following synonymous line: king, sardor, podshoi-alam, sultan bokaram, owner of the country, khan, haqqan.

1. Death is the truth, the command is to the king (p. 8).
2. O king of the world, sultan bokaram (p. 6).
3. Listen to Arzima, Captain Chambil (p. 136).
4. Listen to Arzima, the owner of the country (p. 32).
5. Makkamsan, Madanam is the qibla, listen to Arzima, the khan of Chambil (p. 136).
6. One is the truth, the other is the kashvar (p. 152).
7. He, yoron, I can no longer be your pink refuge (p. 193).

Apparently, all the words or phrases in the examples given meant, to one degree or another, the ruler of the country. Bakhshi used them so skillfully that he made a great contribution to the attractiveness, juiciness and richness of the language of the work. Therefore, some of the expressions in this synonymous series should be included in the lexical structure of the Uzbek language, so that we have the right to choose them. Interestingly, some of them are included in today's active vocabulary. For example, in the former Soviet Union, the use of the word "minister" was a terrible thing. Nowadays, however, the word has become a everyday word. Not surprisingly, the fate of a number of words used in the language of epics is the same.

In contrast to the simplicity, expressiveness, figurativeness of synonymous words used in the language of the epic, they serve to perform certain stylistic functions. For example: If the enemy hears that we have taken everyone away, the worst, fiercest enemy, Raykhan, is also a disaster (p. 123). In the example above,

the words wild enemy are mutually synonymous, and if we analyze it in terms of emotionally-expressive coloring, the enemy is neutral, wildly emotionally colored. The words in the synonymous line have a different approach to style, and the word enemy in this example is both poetic and conversational. If we cite a series of synonyms of these words: enemy, foe. The word enemy in this synonymous series is a neutral, common word, and the rest have some peculiar character.

Goroglybek endures and is patient with everyone (p. 123).

The words endurance and patience in this example are mutually synonymous, and their form is different but their unifying meanings are the same. For example: endurance, patience, contentment, attitude are synonymous with these words. In general, they mean "patience, endurance." But when they are used separately, they express a specific meaning. In this case, the word patience is dominant.

Consider the examples from the language of the epic:

1. A very brave people will go, They will be brave in war (126).
2. Mirza was a soldier, He was a lion with one heart.

It is also clear from the above examples that the words polvon, bahodir, which means brave and courageous in the epic and are synonymous with these words, were skillfully used by the bakhshi in many parts of the epic. In some places, the word lion is also used as a synonym for the words brave, courageous, wrestler, hero.

The synonyms used in the epic language are also unique in terms of structure. They can be divided into structurally simple and compound synonyms. Simple synonyms are synonyms that are represented by individual words. For example, in the above examples, brave, brave, wrestler, lion, brave are among the simple synonyms.

The second type of synonyms in the epic are compound synonyms formed by the combination of words. For example: There is no guilt of the citizen, there is no number of the dead from us, you beat him, you beat him (p. 119). Such synonyms were used in the epic language in the form of suffixes without being separated from each other. Such words are among the compound synonyms. For example: el-yurt, nomus-or, bala-chaka, sog-salamat, botir-bahodir, o'ynab-kulib, kulib-o'ynab and others. For example:

1. He has a sword in his hand, he is a brave man, he is bleeding on both sides (p. 121).
2. Brave knows honor, Villain does not need honor (p. 149).
3. Now the poor rejoiced, laughed, and rejoiced, and the weeping returned to joy, and the mourning to joy, and the poor continued to bless the fairies (p. 258).

In the examples given from the language of the epic, double (combined) synonyms such as Botir-Bahodir, nomus-or, Katta-ulkan, shodmon-khursand were used. These two synonyms have greatly contributed to the further development of the content of the work, to its effectiveness. It is also worth noting the following situation. Since the mutual synonymy of more than one word is based on the fact that they have the same meaning, naturally only words belonging to one category can be synonymous. From the

above pair of synonyms, botir-bahodir, katta - ulkan (adjective), nomus-or (noun), laughing and playing, shodmon-khursand (adverb) are expressed using words belonging to different categories.

In some places the words belonging to the verb category also form a synonymous line in the epic language. For example: There is no guilt of the citizen, there is no number of the dead from us, on which you hit, where you give the synonyms belong to the group of verbs and are expressed in the compound form. It formed compound synonyms because it was so close in meaning. For this reason, they are often used in combination without being separated from each other. Such words formed a pair of synonyms. Hence, the mutual synonymy of more than one word can only be synonymous with words belonging to the same category, as long as they are based on the fact that they have the same or similar meaning.

Many of the synonyms used in the language of the epic "Kholdorkhan" are formed from the words of some local dialects with similar or semantically similar words to the list of words with a certain meaning in the vernacular, or by adding words typical of a simple style adjacent to literary words. Consider the following example used in epic language. I'll be back, I'll stay, I'll be fine, I'll be fine. God forbid I need anyone (p. 231).

In this example, the words "netayin" and "kaytayin" are specific to the structure and dialect, meaning "what can I do," and are synonymous in this sense. 1. Let the thief be pure, let your descriptions be one word. 2. Ayamasi, ayamasi, 3. Let the Turkmen be eliminated (p. 216). 4. What a disaster. There were so many people that the army was over, what was left now (p. 178).

In these verses, the words sop, bartaraf, ado are synonymous. If we add the variants of these words in the literary language and form a synonymous series, they will be as follows: sop was, eliminated was finished, as if finished. It can be seen that in folk oral works, synonyms have emerged as a result of the introduction of words from dialects, colloquial speech, and the specific traditional lexicon of folklore.

CONCLUSION

We consider it appropriate to mention the synonyms of another group of words used in the epic language:

1. Dunyo misli kuhna saroy, Kelar-ketar shohu - gado.
2. Mirza Askar will be aware of the arch where you are now in Karakorgan. (86).
3. Forcibly seize the castle. (84)
4. Lead to the Urda, the guest has arrived. (93)

The words in this synonymous series (ark, fortress, palace, urda) have the same or similar meanings. Interestingly, both car parks and "car parks" are now called car parks.

In short, the epic language is rich in lexical cultural units. The main reasons for this are the emergence of many synonymous lines in the epic language as a result of the use of vernacular words, colloquial speech, dialectal words. Therefore, some of them can be accepted as a literary norm on a selective basis. This would have contributed to the increase in the vocabulary of our language.

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