



CATEGORY OF PERSONAL PRONOUNS IN THE EPIC "ZEVARKHON"

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ABSTRACT

The article talks about the specific features of the categories of agreement that are used in the most active and active state in the epic language, and about the tools that serve to ensure harmony in the text.

KEYWORDS

Agreement category, literary language, epic, text, phonetic, synharmonic, speech, oral speech, stylistic, norm.

INTRODUCTION

The category of agreement is used in the most active and lively way in the epic language. There is no sign of agreement among them, which confirms that this situation is common both for the Uzbek literary language and for the language of the "Zevarkhon" epic. But other consonants are not like that: according to the phonetic laws of the vernacular (for example, the phenomenon of synharmonism), they are pronounced in different phonetic forms, and in some cases, some

consonants are dropped during speech. The same linguistic feature is also found in the text of the epic "Zevarkhon".

Although -нинг considered the main form of the accusative case, it is used in the form of -инг, -им when it is added to the pronouns "men" and "sen" in the text of the epic. For example: Шоҳим сенинг хизматингда мен бўлдим // Кўчаларда беҳад одамни кўрдим (З.:142). Бобо, ҳайрон қолдим



сенинг ишинга // Кафил бўлдим учиб юрган
қушингга (З.:146).

In the text of the saga, there are many cases where the accusative case is used without a sign: Чин шаҳрида қолсин қавму-қариндошим // Ёр йўлинда энди сарф айлаб бошим (З.:209); Ёр ишқиди юрагима ўт тушди, Бағримдан ўт чиқиб таним туташди (З.:210); Ёр йўлинда // ёрнинг йўлида, Ёр ишқиди // ёрнинг ишқиди. We can see that in both texts, according to the requirement of style, the subject did not use the accusative suffix, that is, it was used without a sign. The main reason for this is that oral speech is expressed in brevity, and the performance of the epic demands that it be understandable to the audience. Thus, in the text of the epic, the nouns in the demonstrative agreement are used markedly and unmarked. In such cases, whether the nouns are in the nominative case or the accusative case is determined by the possessive suffix in question or the verb associated with this noun.

In the epic text, several variants of the accusative suffix (-ни, -ди, -ти, -ин) are used: such as Зевархонни уят ўлдирди доғинг // Ажаб баднамодир бошдан оёғинг (З.:180) Беҳабар қолди маймунлар / Бошин олиб кетди шунқор / (З.:182); Ички уйга ул ўзи борди // Устидан либосин чечиб тайлади (З.:194). In the text of the saga, the accusative case is used in marked and unmarked cases, like the accusative case: Ажал етса ушбу кунда ўласан // Ўлим ҳаққи, юрак-бағринг тилабон (З.:189); Қилган ишинг агар мендан яширсанг // Қирқингни ҳам бунда яксон этаман (З.:190). In these examples, the income

agreement has fallen in the execution of the additional clause, that is, a reduction event has occurred. Such a linguistic regularity as a departure from the literary norm is often found in all folklore materials, in the Kipchak dialect to which Fazil the poet belongs, and in colloquial speech.

In the literary language and folkloric materials, the indicator of dispatch is used in forms such as –га, -ка, -қа, -фа, -на, -а. The –га form of this linguistic regularity is actively used in the language of the "Zevarkhon" epic. For example: Қирқини чиқариб олиб зиндондан // Шоҳ кишига ҳайбат келди шу замон (З.:189); Сизга хабар қилдим ақлим шошиб // Изланглар дарёю денгизга тушиб (З.:176).

The indicator of departure agreement is when personal pronouns I, II, III have singular forms and they are used together - the use of – маған, саған, уған forms is characteristic of oral speech, in particular, the speech of the population in the Kipchak dialect. We did not find this linguistic feature in the "Zevarkhon" epic we studied. But in the text of the epic, it was observed that the function of the reference agreement was fulfilled by the suffix of the reference agreement, that is, one was used instead of the other: Ғариб бўлиб қолдим, ишқингда йиғлаб // Қайда кетдинг ўзинг келгин сўроқлаб (З.:122); Қайда кетдинг ёру дўстим // Емиш бўлмаганда гўштим (З.:131). Most people know that the rule in these examples should be used in literary language in the form of қайда кетдинг // қаерга кетдинг, but the form in



the text (қайда кетдинг) is used in the speech of the epic hero in the performance of the epic.

In the "Zevarkhon" epic, as in the Uzbek literary language, the suffix of place-time agreement is used in the forms –да, -та: Баҳорда очилган боғнинг гулисан // Сен ҳам бир-бировнинг жони дилисан (З.:168); Бу чорвоқда анча сесканиб турган // Яна таваккални тангрига қилган (З.:132). In the text of the epic, in some cases, it is observed that the order of departure, the place-time agreement, and the emphasis load form homonymy with the style requirements of the performance of bakhshi. The main reason for this is determined by the dropping of the sound at the beginning of the suffix, but the preservation of the rhyme of the poem in the text is considered a secondary phenomenon. Consider the following text:

Қушларнинг подшоси — Семурғ шоҳим-о,

Қулоқ солиб эшит айтган нолишима,

Мушкул ишлар тушди менинг бошим,

Табиб бўлдик, дучор бўлдик бу ишга.

Қайта бошдан бизлар қолдик койишга. (З.:143)

As in the Uzbek literary language, in the text of the "Zevarkhon" epic, the suffixes of the ending agreement –дан, -дин, -нан are found, among them variants such as –дан, -дин are very active: Бу хунарни ҳам билдинг, мен сендан ўргандим (З.:149); Ул вақтида зангилардан қутулиб чиқиб эдим (З.:132); Қайтадан дунёга ўлмайин келиб // Хабар бергин, бобо, қайдин бўласан? (З.:135);

Дарду ғаминг бўлди сенинг зиёда // Хабар бергин, жоним қайдин бўласан? (З.:192)

In the text of the epic, we also observed that the exit agreement is used in an unmarked case: it is necessary to be used and executed in the manner Англаб сўнг ўзини ичкарига олди // Маликаи Хуббонни бу ерда кўрди (З.:194); Кўтаришиб бориб тахтига қўйди // Подшо бўлиб тахт устига турган сўнг // Замон шаҳаншоҳи, - деди чақирди (З.:170); Англаб сўнг // англагандан сўнг, ёки турган сўнг // тургандан сўнг. Such linguistic constructions are mainly formed from the derivation of the form (word+auxiliary), this linguistic situation is completely contrary to the literary norm.

The analysis confirms that in the language of the "Zevarkhon" epic, elements of dialect are considered the main factor determining folk culture. Therefore, in the performance of bakhshi, we observe that most of the agreements are interchanged and one is used instead of the other. In addition to these, the quantitatively large use of consonants in the epic language is primarily explained by the fact that they serve to ensure harmony in the text. Thus, the specific features of the conventions in the language of the "Zevarkhon" epic, their synonymy with other means served as a standard for expressing stylistic subtleties as a means of providing expressiveness and impressiveness in the text.

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