Research Article

THE STUDY OF THE VOCABULARY OF FOLK EPICS IN UZBEK LINGUISTICS AND CURRENT PROBLEMS

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ABSTRACT

The article reveals the semantic features of the Turkic lexical units in the text of the epic "Malika ayyor" (Princess Cunning), which were widely used in the ancient Turkic language and are typical of modern Uzbek literary language, such as uzatmoq (pass), ichmoq (to drink), bolalamoq (to have children), bitkazmoq (finish), yasamoq (to make), el (nation), yo'l (the way), olmoq (to take): The semantic features of these words taken from the text of the epic are analyzed based on primary sources.

KEYWORDS

Epic, text, turkish layer, bakhshi poet, epic hero, ancient turkish language, historical work, turkish words, lexeme.

INTRODUCTION

In world linguistics, scientists have already proved that language units, in particular, lexical units, are formed on the basis of a dialectical relationship of system, structure and norm, in which the system consists of a holistic set of elements, and the structure consists of the internal structure of this set.

Therefore, the system-structural study of linguistic phenomena, firstly, to compile a list (list) of elements that make up the system, secondly, to determine the internal relations and connections between these elements, their hierarchical arrangement and ways to form one element from another. Requires [1].

The discovery of paradigmatic, syntagmatic and hierarchical relations of lexical units in the systematic study of lexicon, as well as other levels of language, the results of the study of the laws of their unification into certain paradigms on the basis of a certain unifying meaning led to the formation of field theory in universal linguistics [2].

In Uzbek linguistics, significant scientific results have been achieved in the study of linguistic phenomena, in particular, lexical phenomena. It is worth noting here that the world-famous system of linguistics is entering our science as a novelty. The study of the lexical level of our language from the semantic and onomasiological point of view, on the basis of the principle of "from form to content" has opened a wide way. As a result, the emergence of a number of fundamental studies that determine the formation and subsequent stages of development of scientific lexicology will serve as a solid foundation for the development of system-structural linguistics [3].

There are about 20 dissertation researches in Uzbek linguistics devoted to the study of the lexicon of folk epics, in which some aspects of the lexical layer are studied, mainly from the traditional-descriptive point of view. Such work is important not only because of the relevance of research topics, but also because of the language of folk epics, which have a worthy place in our national and spiritual heritage, and the individual skills of poets in the field of creativity. After all, folk epics are a real mirror of our language. First of all, epic works, which are the largest among the genres of folklore, at the same time, sharply differ from other genres with their artistic and linguistic-structural features - folk epics. "Memoirs of the past, which describe the unifying and intertwined world events of real and ideal history, encyclopedically express the moral, philosophical, religious views, lifestyle, customs and way of life of our people [4]". Second, the lexical structure of the Uzbek language, the semantic aspects of words and phrases are fully reflected in them. Thirdly, the language of these works even uses words and phrases that are used to varying degrees in modern Uzbek literary language and dialects.

THE MAIN FINDINGS AND RESULTS

Many descriptive methods in folk epics, such as slang, analogy, which are characteristic of some regional-local dialects, do not correspond to the norms of literary language or do not correspond to them at all. In some places, sarcastic words or poetic passages may play a role as one of the main means of revealing the inner plot of a particular epic. But if you use them in the right sense, it can also lead to a slight distortion of the poet's style of singing. Such and other linguistic cases have also been noted by some scholars in their observations [5].

Significant work has been done in Uzbek linguistics on the lexicon and poetics of folk epics. The first scientific observations in this field began in the 1940s. Initially, prof. It is worth noting the small research and observations of H.T. Zarifov on the epics of the series "Gorogly", the extensive collection work. His commentary on the language of folk epics in the fundamental research monograph "Epic of Uzbek folk heroism" [6] in Russian, created in collaboration with academician V.M. Zhirmunsky, has not lost its scientific and theoretical significance. After this work, which prepared the methodological basis for further research, Sh.Shoabdurahmanov's dissertation [7] was published, a number of scientific articles on the language of folk epics were published [8]. These works are distinguished in science by their originality, scientificity, wide range of poetic research and richness in the analysis of primary materials. For example, the article "On the language of the epic "Ravshan"[9] analyzes the structure of the syllables of the epic, the system of rhymes, the skill of Ergash Jumanbulbul oglu's skillful use of artistic means such as adjectives, metaphors, metonymy, satire, rhetoric. Also, in other works of the scientist, Ergash provides extensive information about the poet's unique individual style in the use of syntactic poetic movements. Although the author briefly describes his observations on the lexical, phonetic and grammatical features of the epic "Ravshan", these scientific articles still have their prestige among the research on the language of folk epics [10].

Some scientific articles [11] and researches of H.Doniyorov, A.Ishaev, B.Tuychibaev, A.Rahimov play an important role in the research group devoted to revealing the relation of lexical material of epics to dialect and literary language. For example, H. Doniyorov focused on the general and specific-territorial aspects of the language of epics in the Kipchak dialect; the scholar divided the Kipchak dialects into five groups, albeit conditionally, highlighting the specific linguistic features of each. In the Kipchak dialects of the Eastern group, instead of with - man (minan), instead of -lik, -ik, the form of the conjugation -a, -di, -di, The scientist's observations about the expression of the future tense form through -n, -in were also found in the lexical layers of the epic [12] "Malika ayyor" (Princess Cunning), which we studied.

The scientific work of the linguist A. Ishaev is also of great scientific importance, as it is directly devoted to the serious study of the lexicon of folk epics, the relationship of the language of folk epics to the dialect and literary language. For example, in the article "From the lexicon of folk epics" [13] in the example of folk epics of the Kipchak dialect in the southern part of Khorezm, he observes that the lexical units of Khorezm epics have unique and unique features, reflecting not only interethnic literary relations, but also interlinguistic relations; These epics in their lexical structure to some extent reflect the peculiarities of the local languages of the region, in particular, there are many words that are not found in other Uzbek dialects, except Khorezmian epics, directly related to the common Kipchak dialects. On this basis, he described scientific observations related to words that are common to Turkic languages, especially the lexical layer of assimilation. In his other works, the author tried to highlight some of the leading linguistic features found in the epics "Ravshan", "Kunduz and Yulduz", "Kuntugmish", "Dalli", "Khushkeldi" sung by Ergash Jumanbulbul oglu. It sufficiently substantiated through linguistic evidence the existence of many and varied types of compound, double, repeated words, word-forming affixes, verb tenses, and other morphological phenomena used in these epics, and expressed certain new ideas. However, he emphasizes that most of them are not found in the modern Uzbek literary language. As a result, he concludes that "a careful study of the linguistic features of folk epics is of great scientific importance not only for the history and dialectology of the Uzbek language, but also for the comparative-historical study of Turkic and non-Turkic languages [14]."

Among the researches devoted to the study of the linguistic features of the language of folk epics, the observations of B.Tuychibaev were of special value. In his monograph on the language of the epic Alpomish [15. 160], the author considers epics as an example of oral literary language, a source of enrichment of literary language, in which it is natural for performers to reflect the characteristics of language. "The dialect of the performer plays an important role in determining the nature of the epic language. Indeed, the Kipchak dialect, with its diversity, endless stylistic possibilities, and its various peculiarities, inevitably attracts the attention of the person, attracts the observer, and captivates him. This feature of the Kipchak dialect, in this respect, fully defines the linguistic features of the epic "Alpomish", and these views are confirmed during the study [15. 68]. "Alpomish" is a language of musicality in singing epics, unique history and way of life of Uzbeks, customs and values, processes of communication and communication, as well as traditional images of zoonyms such as horses, camels and sheep, similar to folklore makes a convincing analysis of the material. After that, the author concludes his observations and compares the epic "Alpomish" with the vernacular, which shows that, first of all, the similarity, generality, conciseness of the existing words in the way of speaking stems from the desire to make the pronunciation easier. Phrases in the vernacular have been polished for centuries. Short phrases represent large-scale ideas. Moreover, the ability to hit the target in the phrase is also a virtue of the vernacular. The appropriate use of phrases in each line of the epic is that it is based on the vernacular. ... Given that these
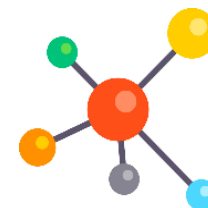
phrases are a product of the real Turkic (Uzbek) language, its value will increase even more" and "literary language is always nourished by the living colloquial language and dialects, expanding its lexical and stylistic potential" - he argues [15. 11].

It should be noted that such considerations have played an important role in Uzbek linguo folklore with their scientific theory.

A. Rakhimov's candidate's research on "Comparative-historical analysis of the lexicon of Uzbek folk epics" [16] is also devoted to the study of the language of epics. During the study, it was scientifically and methodologically correct to approach the issue from the point of view of functional expansion of the linguistic system, methodological branching, literary status and problems related to the process of formation of the national language in the folklore stage of language history before writing. Therefore, at the end of the work the author correctly concludes that in the language system historically the oral dialect took precedence over the living language, that the folklore language developed on the basis of these dialects, which was the basis for the poetic dialect in the oral language system.

Among the works that have a comprehensive approach to the lexicon of a particular epic, S. Tursunov's dissertation research [17] has a special place: the uniqueness of folklore lexicon and phraseology in the example of a text of a epic has a scientific and practical value. The author was the first to study the dialectal lexicon of Alpomish in a monograph. The main focus is on lexical, grammatical, phraseological dialectisms, their analysis in terms of the presence or absence of equivalents in the Uzbek literary language, as well as the study of biblical-poetic and folk-poetic lexicon in the work.

In his published works, the layers of the existing professional vocabulary in Fozil Yuldash oglu's "Alpomish" are divided into 4 thematic groups that are common to horse breeding, sheep-breeding, camel-breeding, and cattle-breeding; the meanings of the words belonging to each group were analyzed [18]; comments are given on the names of the epic heroes who participated in or were directly involved in the epic [19]; the semantic and functional aspects of synonyms in epic language are explored [20].

In her dissertation research Z.T. Kholmanova [21] has a more comprehensive approach to the analysis of lexical material: the words in the language of the epic "Shaybanikhan" are studied lexically; divided into separate subgroups according to the amount of application; the words used in the text of a work are lexically and genetically determined, classified on the basis of thematic and semantic groups, compared to dialect variants, norms of use and historical sources of the text are defined. The first chapter of the study examines the self and assimilated layer, in which the quantitative multiplicity of its own layer is explained by the activity of elements specific to the spoken language in the text, the main part of which are Turkish words. The scientific value of the work is that in it the language of the epic sung by the poet Polkan was studied in comparison with the epic "Shaybaniynoma" by Muhammad Salih and modern Uzbek literary language and used comparative-historical and statistical methods to reveal the laws of language units. In the second chapter of the dissertation, more than thirty thematic groups of words are analyzed on the example of anthroponyms, toponyms, ethnonyms, astronomies, military terms, words related to lifestyle, professional units. Another chapter of the dissertation is devoted to the analysis of the relationship of form and content of the lexicon of the epic "Shaybanikhan", the study of polysemantic, synonymous, antonymous, homonymous words, in which statistics are widely used. This dissertation is valuable and important in science in terms of showing the relationship of the lexicon of the epic to the language of literary language, dialects and written historical monuments. In our opinion, since Z.T. Kholmanova did not set the goal of functional analysis of the lexicon of the epic "Shaybanikhan", it does not sufficiently cover the nominative-descriptive and artistic-methodological functions of lexical units. This view and other
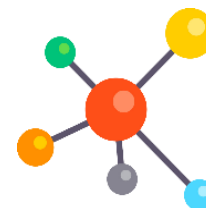
considerations have also been highlighted in the work of some researchers [22].

On the basis of the materials of twelve epics, the authors of the article "Onomastics of Uzbek folk epics" [23] first focused on the statistics of famous names used in them and the return names. Then they study the problem in detail: parallel names, proverbs, ethnonyms, names of horses in epics, aspects related to the rituals of noun, as well as express their observations on the lexical-semantic features of the onomastics of epics; they emphasize that it is not enough to explain the language of epics among the materials of a dialect.

J.Kholmurotova's dissertation research [24] includes regional literary epics, including written literary speech and epic language, literary language and epic language, thematic groups of words in the lexicon of these epics, the place of onomastic lexicon, interaction of words and phrases in epic language. such issues are specifically studied. In addition, epithets, similes, metaphors and metonyms, euphemisms and syllables in the language of epics have been examined as an artistic and methodological function of the lexicon of Khorezm epics.

At the same time, the relationship of lexemes to literary language and dialectal phraseological units in the process of observation is of scientific and practical importance with the study of the relationship of lexical units to the plot line and ideological content of the work. The author's conclusions about the use of lexical units in the language of the epic in nominative-descriptive and artistic-methodological tasks, the possibility of identifying the individuality of the narrator of the epic and the tradition by observing them are theoretically sound.

G.U. Jumanazarova's dissertation [25] on the language of the epic "Shirin bilan Shakar" (Sweet and Sugar) explores the lexical layers of the lexicon of this work, the linguostatistical frequency, the specificity of its own and assimilated layers; the analysis of convincing evidence that the nominative-descriptive and artistic-

descriptive function of lexical units in the language of the epic serves to meet the aesthetic needs of the listener; the lexicon of the studied epic is thematically classified and the specific lexical-semantic features of each group are described; the position, scale and degree of the poetic movements used in the epic language were determined, their lingvopoetic features and artistic-methodological nature were first studied. It should be noted that one of the achievements of the dissertation is the creation of the first short explanatory dictionary on the lexicon of the epic "Shirin bilan Shakar" (Sweet and Sugar) in linguistics, the creation of several variants of alphabetical-frequency dictionaries on the basis of the electronic text of the epic.

In A.Khalikov's dissertation [26], Polkan tried to determine the scope and norms of use of idioms by studying the historical and etymological layers of the lexicon of the epic "Go'ro'g'lining tug'ilishi" (Birth of Gorogly) sung by the poet, to describe the lexicon of the work in terms of form and meaning. It also focuses on the analysis of the stylistic features of the epic lexicon, the fixed expressions and proverbs used in the epic, and the role of synonyms, homonyms, and antonyms in the provision of art.

Recently, statistical and linguistic-poetic research has been created, which aims to determine the individual style of the epic repertoire of folk poets, to determine and generalize the richness and quantity of words in the memory. In this regard, it is worth noting the research dictionaries of G. Jumanazarova, D. Urinbaeva, N. Khadjimusaeva, Q. Olloyorov and others on the language and lexicographic sources of folk epics.

G.U. Jumanazarova's doctoral dissertation includes "Balogardon", "Bahrom and Gulandom", "Zevarkhan", "Layli and Majnun", "Malika ayyor" (Princess Cunning), "Nurali", "Rustamkhan", "Farhod and Shirin" sung by Fozil Yuldash's son. The epics "Shirin bilan Shakar" (Sweet and Sugar) are analyzed lexically-semantically, linguostylistically and linguostatistically. The tasks set in the dissertation and
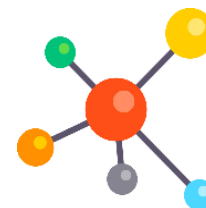
published works of the author are fully implemented, as a scientific novelty of the research it should be noted that the historical-etymological and functional-semantic features of words in the language of epics are revealed; lexical sources (dictionary, alphabetical, frequency, inverse (left) and annotated dictionaries) based on the electronic text of epics; the amount of use of units in the text of epics in the phonetic, lexical and grammatical structure is determined; The structural-poetic nature of methodological formulas and the semantics of lexical-stylistic layers are based on the definition of the linguopoetics of the language of epics, the peculiarities of the structural-semantic and connotative meanings of expressions are revealed. Also, G.Jumanazarova's dissertation and research substantiate the linguo-poetic features of informal, popular elements (swearing, cursing and insulting words) in the speech of the heroes of the epics involved in the analysis. Most importantly, the structural-semantic and poetic nature of the analogies in the language of epics, the linguopoetic possibilities of adjectives, metaphors, metonymy and expressions are defined, the artistic and aesthetic value is revealed on the basis of linguistic evidence.

D.Urinbaeva's doctoral dissertation and the main scientific works [27] she published deal with the problems of genre-linguistic and linguostatistical research of Uzbek folklore. In particular, alphabetical, frequency, inverse and annotated dictionaries of epics "Alpomish", "Rustamkhan" and "Ravshan", proverbs, riddles, fairy tales, songs, the role and advantages of computer-generated dictionaries in the system of Uzbek lexicography are proved; all vocabularies used in the selected materials were quantified and disclosed according to statistical information requirements. Also, as a result of computer statistical processing of the language of folklore, the ways of filling the text on the basis of probable and rarely used word forms in different zones of the frequency dictionary, the average repetition of word forms and the coefficients of synthetics were identified. In addition, the published works of the scientist provide a quantitative analysis of word groups and their grammatical features in selected materials, highlighting their specific typological nature, genre features; the linguo-poetic possibilities of the words in the texts of epics, proverbs, riddles, fairy tales and songs have been identified and their artistic and aesthetic value has been proved; most importantly, recommendations for the creation of linguistic support for electronic and software, ie phonetic, lexical, grammatical base.

K.M. Olloyorov's dissertation [28] is devoted to the problem of onomastics in the epics of the series "Gorogly" and "Oshiqnoma", in which the linguistic features of famous horses used in the language of Khorezm epics are studied. The dissertation identifies the names of artistic heroes in the lexicon of these epics, real historical and fictional (noreal) names, the structural aspects of names, simple, compound, complex and hybrid names, linguistic features of onomastic indicators on the basis of factual materials. Onomastic units in folk epics are classified, they are divided into thematic-semantic groups such as place names, personal names, historical figures, nicknames in epics, and their relationship with the names in the epic on the language of fraternal peoples is revealed. It is also based on the historical-comparative, descriptive and ethno-etymological features of onomastic units collected in Khorezm epics in the form of mythonyms, theonyms and other types of names; The study provides statistics on onomastic units found in Khorezm epics, identifies phonetic and morphological changes in their composition.

Researcher N.Khadjimusaeva's monograph [29] is to study the language of the epic "Orzigul" sung by the Islamic poet Nazar oglu in a lexical-semantic, linguostatistic and linguistic-stylistic way, as well as to reveal the skills of the people's bakhshi. Based on the set goal, the author set himself the following tasks: to create an electronic text of the epic and compose alphabetic, frequency and inverse dictionaries based on the text; determine the frequency of lexical and morphological units in the text of the epic using the created dictionaries; linguostatic and lingvostylistic analysis of epic phonetic, lexical and grammatical units; According to the results of the analysis, to determine

the specific individual poetic style of the singer of the epic and to draw certain conclusions about his contribution to the lexical-grammatical, semantic-stylistic and artistic-poetic development of the Uzbek language. It should be noted here that the researcher has to some extent fulfilled the tasks set for him.

Consequently, in our linguistics, the scientific and theoretical issues related to the definition of the vocabulary of a particular bakhshi-poet are still relevant. In particular, the epic "Malika ayyor" (Princess Cunning), which has a worthy place in the epic repertoire of the son of Fozil Yuldash, is no exception.

In the above brief scientific information, we have focused on the main dissertation researches published and defended so far to get an idea of the level of study of the language of folk epics in Uzbek linguistics, which is directly related to our topic: in particular, the analysis of lexical material of folk epics devoted to revealing the relation of lexical material to dialect and literary language, a comprehensive approach to lexical material analysis, as well as research directly devoted to the language of folk epics. Now, on the basis of them, it is possible to make the following comments:

1. Further and in general, in the future, the language of folklore samples should be devoted to the study of the language of each genre in the linguistic-stylistic and lingvopoetic directions on the example of works belonging to these genres, from which general conclusions for our philology should be drawn. This imposes great tasks on our linguists and, in turn, requires a special approach to the issues raised. Such research is primarily aimed at implementing the requirements of the Decree of the President of October 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", as well as the nationality and identity of our native language, our spiritual values. serves as an important factor in determining its place and cultural roots.

2. Commenting on the language and linguopoetics of

Uzbek folk epics directly related to the subject of our research, first of all, it should be noted that folk epics have several hundred samples, the breadth of epic coverage, the weight of the image system and the ideological and artistic depth, scientists are well aware that with its originality as a word art and, most importantly, with its linguistic charm, it has played an important role in the treasury of our cultural and spiritual heritage. The analysis and interpretation of these masterpieces of art has been the constant focus of linguists to this day, and such a scientific process is still ongoing. Approaching the issue from this point of view, the level of study of the linguistic features of folk epics is very narrow compared to the available materials, and the results of observations are insufficient in our linguistics.

3. The language of folk epics, in general, the state of study of epic specimens belonging to the subtypes of the epic genre is not at the level of demand at the present time. Only one of the heroic epics, Alpomish; from romantic-romantic epics "Balagardon", "Zevarkhon", "Nurali", "Ravshan"; From the heroic-romantic epics "Murodkhan", "Rustamkhan", as well as from the historical epics "Gorogly", "Oshiqnoma", "Shahriyor", 'Malikai Zavriyo", "Khirmondali" and 'Shaybonikhan" from the historical epics popular in northern Khorezm linguistic research related to his epics is the only exception.

4. Masterpieces of art in the schools of baxshi, recognized in folk epics, epic samples belonging to a category. At the very least, no systematic or comparative analysis-based scientific research on the language and lingvopoetic study of epics of the same subject or title has been created, and works of this nature are not considered in modern linguistics. However, it is fair to say that the study of some linguistic aspects of the language of folk epics, for example, the comparative analysis of the linguopoetic and linguistic structure of the stylistic formulas widely used in them, has only just begun in our linguistics. Sh.Mahmadiev's dissertation

research "Stylistic formulas in the language of Uzbek folk epics" is the first work in this field. Variants of the epic "Alpomish" sung by Fozil Yuldosh oglu, Khushbok Mardonakul oglu and the epics "Kuntugmish", "Yakka Ahmad", "Oysuluv", "Kunlarim" performed by Ergash Jumanbulbul served as the main source of research. Further revitalization and implementation of scientific work of this nature is one of the next tasks of our modern linguistics.

5. The language and linguopoetic features of Uzbek folk epics have not been studied in terms of historical periodicity. This consideration has been expressed in other studies as well. The point we also want to make is that, for example, the level of use of own and mastered layers in the lexical structure of classical examples of folk epics, the frequency of words specific to the language of each epic should be studied, identified and generalized. Such large-scale work should be carried out in a coherent, consistent and consistent manner, bringing together relevant professionals. As a result, the results of scientific and creative efforts lead to the creation of new research in our linguistics, to determine the extent to which words in our native language are used, to study their functional meanings and stylistic features in the text of epics.

6. Finally, performers who sang folk epics with interest - a study that seeks to identify the specific individual style in the epic repertoire of bakhshis, to determine and generalize the richness and quantity of words in the memory, albeit conditionally, at least the frequency of words used at the highest, average, and lowest levels and various dictionaries have not been created. It is true that in this area, too, certain work is being done in our linguistics, which cannot be ignored. A. Rakhimov's candidate's research on the comparative-historical analysis of the lexicon of the epics of Ergash Jumanbulbul ogli, as well as the explanatory dictionary based on the variants of the epic "Alpomish" sung by Fozil Yuldosh ogli, Ergash

Jumanbulbul ogli, Polkan poet, Saidmurad Panoh ogli. The point we want to emphasize is that this type of work needs to be revitalized and strengthened in our current linguistics.

CONCLUSION

In short, the views expressed can give an idea of the scale of the most pressing problems in the linguistic and poetic analysis of folk epics, as well as the tasks that can be performed in the future. From the point of view of modern requirements, it is difficult to have a full picture of our oral national artistic heritage, the rich and comprehensive artistic and aesthetic potential of our native language without their consistent and uninterrupted implementation. In this sense, we believe that these observations shed light on the absolutely unexplored aspects of a separate source - the epic "Malika ayyor" (Princess Cunning) sung by the poet Fozil.

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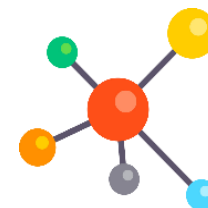
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