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ISSUES OF THE STUDY OF THE LANGUAGE OF UZBEKISTAN FOLK EPISTLES IN PHILOGICAL RESEARCH

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ABSTRACT

In global linguistics, significant attention is given to the study of the descriptive, artistic, and aesthetic potential of language and its role in samples of folk oral literature. Indeed, analyzing the language of folk oral literary works, which have been created over centuries based on people's life experiences and perceptions of the world, provides a broader understanding of the development of the national language. Therefore, special attention is paid to identifying, describing, and classifying the range of artistic imagery in epic poems to reveal the unique aspects of the aesthetic and expressive features of the national language. This article discusses the study of the language of folklore works within Uzbek philology.

Keywords: Epic poem, Kholdorkhon, language of folklore works, linguopoetics, linguistic stylistics.

INTRODUCTION

Among the genres of folk oral art, the study of the language of epics, which is distinguished by its breadth of coverage in reflecting national traditions and linguistic attractiveness, is one of the most important issues in determining the national-linguistic specificity of knowledge of the world.

The study of unique examples of folk oral art, in particular, the language of epics, which is distinguished by its artistic value, comprehensive reflection of the life, thinking and unique traditions of the people, is considered one of the urgent tasks of linguistics. As emphasized by the President of our country Shavkat Mirziyoyev in his speech at the solemn ceremony dedicated to the opening of the International Festival of Bakhshi Art, “it is the noble duty of progressive scientists and artists, state and public figures, and all people of culture in the world to preserve and develop our incomparable spiritual wealth, classical art, and rare examples of folk art, and to pass it on to future generations.”

As is known, folk epics have been studied from the point of view of linguistics, along with folklore and literary studies. Uzbek linguistics began to pay attention to folk epics in the 40s of the last century. Sh. Shoabdurahmonov put forward scientific and theoretical ideas on how to study the language of folk epics with his dissertation on the means of artistic depiction in the language of the epic “Ravshan”. After that, work in this direction intensified and its scope steadily expanded. The studies of R. Rasulov, S. Tursunov, Z. Kholmanova, J. Kholmurotova, Kh. S. Ru'zimboyev, A. Rahimov, A. Kholikov, I. Khudoynazarov, G. Jumanazarova, D. Ashurov, A. Eshmurotov are notable for their focus on identifying the linguistic, stylistic, linguostatistical, linguocultural and linguopoetic features of Uzbek folk epics.

If we look at the studies conducted, it becomes clear that most of them are devoted to the lexicon of epics and their relationship to the literary language. In the works of linguists such as Kh. Doniyorov, B. To'ychiboyev, A. Ishayev, D. Abdurakhmonov, Kh. Bektemirov, the lexicon of epics has been studied in various aspects. For example, Kh. Doniyorov paid more attention to the general and regional features of the language of epics and focused on the peculiarities of dialects belonging to the Kipchak group. D. Abdurakhmonov and Kh. Bektemirov analyzed the onomastic units used in folk epics from a statistical aspect. They analyzed parallel names, proverbs, ethnonyms, zoonyms, naming customs, and dialectal-ethnographic materials. The authors conducted research based on materials collected from twelve epics. More than 470 onomastic units were analyzed statistically. They discussed the groups to which the names belong according to the nature of the meaning, how many names are taken in each epic, which names are common and which are specific to a particular epic, etc. A. Ishayev studied the lexical units belonging to the Kipchak dialect found in the language of the Khorezm oasis epics. B. Toychiboyev conducted a scientific study on the epic poem “Alpomish” and studied the extent to which the characteristic features of the Kipchak dialect were reflected in the epic poem. A. Rahimov studied the language of E. Jumanbulbul oglu’s epic poems “Khushkeldi” and “Kunduz bilan Yulduz” in his dissertation research. The scientist covered the materials collected from the epic poems in a comparative-historical and semantic-stylistic aspect. Among the studies, S. Tursunov’s dissertation entitled “Lexical Features of the Epic of Alpomish” is also of great importance. He studied the lexical units in the epic language by dividing them into various lexical-semantic groups. He also explained, based on the analysis, whether the alternatives of lexical-grammatical dialectisms exist in the literary language or not. B. Yunusova also conducted a dissertation research on the lexical-semantic and methodological study of onomastic units in the epic poem “Alpomish”. It examines onomastic units such as anthroponyms, mythonyms, and ethnonyms in the epic from the perspectives of linguistic and cultural studies and linguistic folklore.

N. Mahmudov, in his articles on the language of epics, emphasizes that it is impossible to see the full beauty of the national language without studying the language of folk epics: “It can be said without any exaggeration that the epic “Alpomish” is a mirror of the Uzbek folk language, a reflection of the living history of the living folk language, the wisdom of the people.”

Z. Kholmonova studied the epic “Shayboniykhon” from the repertoire of the poet Polkan, dividing it into more than thirty lexical-genetic and thematic-semantic groups. This study provides statistics on the native and borrowed layers in the epic language, a genetic description of words, and highlights their use as high-frequency, medium-frequency and rarely used lexicon. The work studies anthroponyms, toponyms, ethnonyms, astronyms, military terms, units related to everyday life, and words related to professions in the epic language, divided into separate groups. Also, synonyms, antonyms, and homonyms were analyzed according to the relationship between form and content. The work of the poet Polkan has attracted the attention of other linguists. Because his epics reveal the immense potential of the Uzbek language. In A. Kholikov's dissertation, devoted to the study of the lexical and semantic features of the language of the epic "The Birth of Goroglu", linguistic units were studied using a linguist-stylistic method. The lexical layers of the work's lexicon, semantic and stylistic aspects, and the poet's mastery of word usage were discussed.

I. Khudoynazarov, who conducted research on the semantic and stylistic features of anthroponyms in the Ergash Jumanbulbul epic, draws attention to the selection of names of some heroes in Uzbek folk epics. The study highlights the issues of the fact that names, along with nominativeness, also perform an emotional-expressive function, that emotional expressiveness in names occurs through lexical-phonetic, lexical-morphological, lexical-semantic methods, and that each method has its own set of characteristics, which are important tools for increasing the expressiveness of the work and realizing the artistic intention of the creator.

The analysis shows that Uzbek linguists have been paying attention to the language of folk epics for many years. Although most studies are devoted to the language of epics, they are limited to the lexical-semantic level. However, G. Jumanazarova's doctoral dissertation is a large-scale work on this topic. It reveals the functional-content, etymological and linguostatistical properties of words in the language of Fozil Yuldash oglu's epics, as well as the artistic and aesthetic functions of linguocultural units. In her dissertation, G. Jumanazarova extensively covered the historical-etymological and functional-content properties of words in Fozil Yuldash oglu's epics. She also determined the amount of use of units in the phonetic, lexical and grammatical construction of the epic text based on statistical analysis methods. By identifying the linguopoetics of the epic language, the researcher also showed the structural-poetic nature of stylistic formulas and the semantics of lexical-stylistic layers, as well as the specifics of the structural-semantic and connotative meanings of phrases based on specific examples. She also covered the linguopoetic possibilities and artistic and aesthetic value of units in the epic language.

It can be said that today Uzbek linguistics has risen to a completely new qualitative level, and serious research is being conducted on practical and theoretical linguistic issues in this regard. Linguists are well aware of the fact that the work carried out in the field of linguistics, especially in the field of linguoculturology, is expanding from year to year and acquiring a new essence, and how effective the scope of work is in revealing the unique possibilities of our native language. The level of development of Uzbek linguistics today can be determined by the in-depth scientific study of issues related to the role of language in society and individual life, national identity, speech perception, and the linguistic landscape of the world. A lot of serious research has been conducted in this regard, and each of them is a noteworthy achievement of our linguistics. In his doctoral dissertation on the linguocultural characteristics of the epic poem "Alpomish", D. Ashurov classified linguistic units expressing national-cultural identity in the text of the epic poem "Alpomish" and compared them within the framework of the epic variants. He tried to substantiate the occurrence of national-cultural signs in the units expressing the concepts of time and color used in the epic. He also deeply studied the analogies, phraseologisms, expressive features of proverbs and sayings in the text of the epic variants and the connections between cultural signs.

A. Eshmuratov conducted a monographic study on the stylistic features of the epic poem "Kholdorkhon". The dissertation is entitled “Linguistic-stylistic features of the epic poem “Kholdorkhan” (based on the Ergash Jumanbulbul oglu variant)”. Its first chapter covers the phonetic features of the epic poem. The main attention is paid to the linguistic features of the alternation of sounds, their increase, decrease and other phonetic phenomena. It is listed that

the alternation of sounds, that is, the phonetic change, is one of the main phonetic features in the epic language: [a>o] ado – oda; [a>i] palla – pilla; [a>u] manov – munov; [b>p] bo'lib – bo'p kabi. The work discusses the manifestation of phonetic phenomena such as sound increase (qahr – qahar, ajdar – ajdarhol), epithesis (khudo – khudoy); sound decrease in the form of apocope (qolmay – qomay), diaeresis (ogillar – ullar), elision (boramay – boramalay). Also, the use of grammatical means in the epic poem attention is also paid to the functional-stylistic possibilities. It is said that the specific style of telling the epic also forms the specific syntactic structure of the text. It is proved on the basis of examples that the use of the unitary part, the introductory part and the exclamation marks is especially noticeable in the rhymes of prose and poetry fragments. The figurative means actively used in this study are also analyzed. As linguistic factors determining the language and style of the epic "Kholdorkhan", folk proverbs and tropes such as simile, metaphor, epithet, as well as poetic figures such as stylistic formula, repetition, and some forms of subjective assessment are referred to. The researcher, touching on the issue of repetition, expresses the following thoughts: "The method of repetition used by the poet is subordinated to the musicality and melodiousness of expression, to the preservation of the rhythm of expression. Stylistic formulas are considered one of the main elements of the poetics of the epic. Their individual manifestations served to fulfill a certain lexical-semantic and grammatical-stylistic task." It can be said that the analysis of repetitive units in the epic is insufficient. The dissertation devotes only two pages to the study of repetitions in the epic (where it is emphasized that "sound repetition is not active").

All of these studies are being carried out within the framework of modern directions that have been paid attention to in recent years in Uzbek linguistics. In particular, attention to the language of the artistic text, the development of the field of linguopoetics, is leading to increased attention to the language of epics.

It can be said with satisfaction that most of the works that have studied the language of the literary text are notable for the persuasiveness of the scientific problem and its solution, as well as the evidence based on clear and impressive examples. In the existing studies, it is understood that the literary text is not only a source of illustrative examples, but is considered as an integral unity of the text, a representative of artistic meaning and artistic content, forming a whole with all its elements.

Since the 70s of the last century, attention has increased in Uzbek linguistics to the language of the literary text. The lexical, morphological, semantic, stylistic and artistic language potential of the Uzbek language has been revealed through the research of a number of scholars, including R. Qongurov, I. Qochqortoyev, Q. Samadov, B. Yoldoshev, Kh. Doniyorov and S. Mirzaev, L. Abdullayeva, E. Qilichev, P. Qodirov, S. Karimov, B. Umurkulov, Kh. Abdurakhmonov and N. Mahmudov.

The writer and literary critic Pirimkul Kadirov writes about the features that should be paid attention to in the process of studying a work of art: "Some linguists forget that the language of a work of art should also be studied from the point of view of the laws of aesthetics. Instead of analyzing what images and characters the writer creates with the help of the literary language, they limit themselves to saying how the author followed the rules of lexicon, semantics and syntax. Of course, the writer must be a literate person, know the rules of grammar. But demanding only this from the writer indicates a very primitive attitude towards

him. In general, the specific features of the language of a work of art cannot be revealed with the help of linguistic terminology and rules. Linguistic analysis reveals only those aspects of the language of a work of art that are necessary for the science of linguistics. But the language of a work of art ... lives in an inseparable unity with all other components of a literary work. Therefore, it is necessary to study the ideological and aesthetic features of the language of a work of art using methods specific to the science of literary criticism. "As the author rightly noted, in some works carried out by linguists, the language of a literary work was used as a source to prove certain grammatical regularities. However, in the works carried out in the following decades, the literary text was studied on the basis of a linguopoetic approach and attention was paid to the poetic possibilities of the language. As a result, many studies have appeared in our linguistics dedicated to highlighting the skills of creators in using the possibilities of the national language and their peculiarities in using language units. In this regard, one can list the dissertation studies of M.Yoldoshev, M.Yakubbekova, T.Jumayev, Z.Kholmanova, R.Normurodov, D.Shadiyeva, S.Umirova, E.Khairullayev, Sh.Turakhojayeva, J.Yoldoshev and many other linguists. They studied the artistic aesthetic possibilities of language units in creative works in various aspects.

In this way, linguopoetics has become a widely studied field of research in Uzbek linguistics. A. Nurmonov explains this term as follows: “Linguopoetics is a shortened form of linguistic poetics, which studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in works of art, the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech.” The scope of linguopoetic studies conducted within the framework of the language of works of art is also regularly enriched by dissertations aimed at studying the language of works of folk oral art. Information about the work conducted on epics was provided above. It should be noted that the language of folk songs is also studied separately from the linguopoetic aspect. M.Yokubbekova’s dissertation analyzed the issues of the artistic language of folk songs. The researcher has shown the importance of artistic means of expression such as simile, characterization, metaphor, and metonymy in fulfilling the aesthetic function in folk songs.

One of the works in which the theoretical issues and principles of research of linguopoetics are thoroughly analyzed is M.Yuldoshev's dissertation on the topic "Linguopoetic study of a literary text". This study identifies important aspects of analyzing a literary text on a linguopoetic basis. Also, current theoretical issues of linguopoetics are covered in the studies of D.Jamoliddinova and D.Andaniyazova. In particular, D.Jamoliddinova's dissertation revealed the linguopoetic properties of parenthetical units in literary speech. D.Andaniyazova's scientific research was devoted to the linguopoetic properties of onomastic units used in literary texts. Z.Ma'rufova studied the symbols in our classical poetry from a linguopoetic perspective.

In Uzbek linguistics, research was also carried out aimed at studying the works of famous poets and writers from a linguopoetic perspective. In particular, D.Shadiyeva's dissertation studied the linguopoetic properties of Muhammad Yusuf's poems. Sh. Toshkhojayeva studied the linguopoetics of the works of the writer Erkin A'zam. J. Yuldashev studied the linguopoetics of the poems of Usmon Nosir, J. Matniyazov studied the linguopoetics of the poetry of Matnazar Abdulhakim, S. Umirova studied the use of linguistic means in the poems

of Usmon Azim for poetic individuality. Z. Muqimova's research revealed the linguopoetic and linguocultural features of the works of O'tkir Hoshimov.

It can be seen from the analysis that there are quite a few scientific articles, monographs, and dissertations in Uzbek linguistics that have been carried out in the linguopoetic aspect. They deeply study the possibilities of poetic expression of the Uzbek language in artistic speech. Of course, there is no doubt that these works will serve to bring Uzbek linguopoetics to a new level. These studies can serve as a theoretical basis for future scientific research in this direction in Uzbek linguistics.

In conclusion, it can be said that the language of folk epics has been systematically studied in Uzbek linguistics since the 1940s. In most works, lexical units in the language of epics have been studied. The stylistic and statistical methods are dominant in them. However, it should be noted that in recent years, the language of epics has also been studied on the basis of new approaches such as linguopoetics, linguocultural studies, and linguopragmatics.

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