



## Linguopoetics of phraseological and cultural units in the language of the epic "alpomish"

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**ABSTRACT:** This article provides information on phraseological cultural units specific to the language of folk epics.

**KEYWORDS:** phraseological, unity, language, epic, Kholdorkhan, Alpomish, Jumanbulbul.

The phraseological units encountered in the language of the epic are diverse in their semantic-stylistic nature, and they have individual characteristics with their stylistic adaptation to the language of the epic. In this work, we aim to reflect on some of their lexical-semantic, phraseological features.

It is known that any phrase differs from other language units by its specific features, as it occurs ready-made in our language. Hence, word-specific features are inherent in phrases, as well as in the nature of all types of phraseological units. They are therefore both a language and a speech phenomenon. The study of such features has its own history in Uzbek phraseology. The researches of a number of our scientists, such as Sh.Rahmatullaev, I.Kuchkartoev, H.Doniyorov, A.Shomaksudov, E.Umarov, A.Mamatov, B.Yuldashov, play an important role in the study of Uzbek phraseology.

Phraseology has been fully formed as an independent branch of linguistics and has made great strides. In these studies, the composition, semantic, grammatical, and methodological features of phraseological units have been scientifically investigated.

In Uzbek linguistics, a number of works have been done on phraseological units in the language of literary texts. In particular, a number of works such as "Phraseological innovation of Abdulla Qahhor" (I. Kochkartoev), phraseology in the prose of Aydin (M. Husunov), phraseology in the works of Abdulla Qodiri (H. Kahorova) were carried out both synchronously and diachronically.

The first ideas about this were expressed in the dissertation of Salohiddin Tursunov (1990) on the lexical features of the epic "Alpomish" by the representative of Uzbek linguo folkloristics. According to our observations, it is expedient to think about the nature and function of phraseological unit, which are found in the language of several Uzbek folk epics or in several epics sung by one bakhshi.

It is no coincidence that the Uzbek people's poet H.Olimjon, while preparing for publication the epic "Alpomish" sung by the poet Fozil, was amazed by the variety of lexical and phraseological units and correctly predicted that "Alpomish reflects the richness of the entire Uzbek language." The results of our observations show that the phraseology in the language of the epics sung by Ergash Jumanbulbul oglu differs radically from the phraseology in the repertoire of the poets Fozil, Islam, and Polkan poets in terms of nature, composition, and quantity. The objective and subjective reasons for this, in our opinion, are that Ergash was a literate poet who saw a madrasa, thus all 5-6 epics were written by his own hand at the request of one of the passionate founders of folklore, Hodi Zarif. So, when this or that epic is examined from a linguistic aspect, who? when? to what extent? it is appropriate to take into account that it was sung and recorded. Otherwise the research will be described as shallow and one-sided.

The phraseological idioms in the language of the epic *Alpomish*, which we have studied as the object of research, apply to various aspects of human life according to their semantic features. They mainly serve to express the processes associated with human psychology in an attractive and effective way: the characters in the epic language are appropriately used to express such features as joy, sorrow, suffering. Consider the following examples: "The two gentlemen rode on a horse and set out for three days (A.6), trying to get to the window of the royal shrine (A.6). Hearing this word, the dancers were very pleased and said that their wish had been accepted, and they rode a horse (A.7). The two of them said, "If we do a royal favor, if we go hunting, if the children come to earth ...", he went hunting with these thoughts in mind (A.13).

It is also clear from the above examples that our narrators used common phrases appropriately and wisely, because they knew every word and expression, proverb and parable well. In the literary language of Uzbek folk epics there are not only phraseological units that are understandable to the general public, but also dialectal phraseological units that are specific to a simple, lively spoken language, specific only to certain regions. This situation is due to the place of residence of the bakhshi, the dialectal features to which he belongs.

Dialectal phraseology in Uzbek folk epics.

In the traditional Uzbek folk epics there are expressions that are appropriate and specific to the centuries-old living conditions of the Uzbek people. The eloquent folk singers adorned the epics inherited from generation to generation with their hard work, courage and consciousness. This, of course, helped the language of the epics to be reworked and refined. The results of our observations show that the representatives of each "bakhshilik school" had their own way and traditions of epic singing.

While preparing the epic poem "Alpomish" sung by the Uzbek people's poet Hamid Olimjon Fozil, he was amazed by the variety of lexical and phraseological units and wrote that "Alpomish reflects the richness of the entire Uzbek language." Our observations show that. The phraseology found in the language of epics sung by Ergash Jumanbulbul oglu differs from each other in terms of nature, composition and quantity compared to the phraseology in the repertoire of Fozil poet, Islamic poet, Polkan poets. One of the objective and subjective reasons for this is that Ergash was a poet, a madrasa-seeing, literate poet. That is why 5-6 epics were written by him at the request of one of the most passionate founders of our folklore, Professor Hodi Zarif. So, when this or that epic is studied from a linguistic aspect, Who? When? By whom? To what extent? It is important that it is sung and recorded.

We are thinking about the phraseological units specific to the language of epics, which are used in the language of the epic "Alpomish", which is the object of research. They mainly served to make the processes related to human psychology more attractive and effective. Consider the following examples:

1) .The two Beys rode to the shohimardon pir's ravza and rode for three days without stopping (p. A.6). 2) Go, then we have also crossed the sea of the world, -he fell down on the hill and lay down under the turvat in the window (A.6). Upon hearing this word, the dancers were very pleased and said, "Our wish has been granted," and rode off (p. A.7).

It is clear from the examples that our bakhshis were able to use common phrases wisely and appropriately, because they knew every word and phrase, proverb and proverb. In the literary language of Uzbek folk epics there are not only phraseological units that are understandable to the general public, but also simple, lively speech, dialectal phraseological units that are unique to a particular region. We want to dwell on such dialectal phraseological units below. The dialectal phraseological units found in the language of folk epics are semantically colorful and are mainly of the following.

#### I. phraseological units related to international traditions:

-beshkirti // to put / put in the cradle, that is, to put someone else's child in the cradle, to express the hope that their future life will be the same: Then call Hakimbek and make beshkirti ... (p. 8).

-nika (h) qiymak (reading): to perform a marriage ceremony in the presence of a mullah and two representatives. - The teacher asked the representatives, and in their testimony, he recited the khutbah of the mullah, performed the nikah (h), and the representatives accepted the words of the mullahs (p. 160).

-headless (unmarried): wrapping (wrapping a handkerchief to mark): Was the meat boiled in a pot, was it hot, if the head was empty? Wrap the bride in a wrapper (p. 37).

II. phraseological units related to different characters and behaviors of animals: like a fox-inducing dust (agile): The time of childbirth is approaching for old women, when old women come and turn around the old woman, like a fox that bites a fox, and stands up (p. 7). The Horses swayed, Chiuv-ha, said, whipped (p. 63). The b horses under him stretched their necks day by day (p. 63).

III. phraseological units related to various aspects of human life. - tatil qi (l) moq (to make breakfast). "These are the Alps, ... eat the meat of ninety squirrels every day (p. 31). To grieve someone: -I know that you are the daughter of Boysari, you grieve my daughter without giving her away (p. 47).

#### IV. Phraseological units methodologically adapted to the language of Uzbek folk epics.

To date, in Uzbek linguistics, as well as in Uzbek idiom, folklore works, more precisely, the phraseology specific to the language of certain folklore genres, are poorly studied in a separate scientific object or monograph. Some opinions on some criteria in Uzbek linguistics (S.Tursunov, G.Jumanazarova) are expressed. For example, our views on the background of the popular proverb "Friend cries, enemy laughs" have created the following aphoristic lines over the centuries, which resulted in aphoristic lines adapted to the language of folk epics:

If he swears, he says he doesn't know,  
A friend cries and an enemy laughs (p. 71).

phraseological units belonging to this group are phraseological units, the authors of which are unknown, which are considered to be the product of collective creativity. When we compare this type of phraseological units with Uzbek folk proverbs, it is possible to determine the level of improvisation of their differences and similarities. Consider the following comparative table.

№	It is typical of the language of Uzbek folk proverbs.	It is typical of the language of Uzbek folk epics.
1.	The bird worships the branch, people to the homeland.	The bird is like a branch.
2.	The friend speaks bitterly, The enemy laughs.	The friend cries and the enemy laughs.
3.	What the thief knows, Read what you know. Or: What the thief knows, Read what the Mullah knows.	Masters use tesha-tabar, Mullahs recite zeru-zabardi.  Mullahs recite zeru zabardi, The theme used by the masters, tabardi.
4.	Chechen language Chevar's (dressmaker's) hand.	The Chechens eat the flesh of the word.
5.	A mosquito does not die without dying	The soul of the mosquito does not come out
6.	Patience tag is yellow gold	The state flees impatiently, patience opens the door to the state

Phraseological units specific to the language of Uzbek folk epics mainly include the following thematic groups: heroism, patriotism, generosity and greed, profession and skill, courage and friendship, cause and effect, vigilance and intelligence, equality and inequality.

In short, the phraseological and cultural units inherent in folk epics also depend on the worldview, education, and environment and language of the area in which the folk bakhshis live.

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