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THE USE OF PERSIAN-TAJIK AND ARABIC WORDS IN THE TEXT OF EPICS (DOSTONS)

Ravshan Usmanov
Shakhrisabz State Pedagogical Institute
2nd year master's student

Abstract

The article studies the linguistic and stylistic features of Persian-Tajik and Arabic borrowings used in the language of Uzbek folk epics. The role of units introduced from Arabic and Persian in expressing religious, philosophical, socio-political concepts in the text of the epics is analyzed. Also, the mutual integration of these borrowings with the Turkic layer and their contribution to increasing the poetic appeal of the epics are highlighted from a linguistic point of view.

Keywords: Uzbek epics, assimilation layer, Persian-Tajik lexicon, Arabic words, linguopoetics, religious-mystical lexicon, synonymy, epic language, terminology.

Introduction

One of the linguistic evidences confirming the breadth of the lexicon of the epics involved in the analysis is the use of personal nouns that have an original character. For example, words such as qurandoz, munjjim, rumchi, falchi, satiqchi, bakovul, devona, chokar, akobir, sinchi, jandaposh, sufi, dervish, qazikalon, noyib, tora, sardor, tug'dar, jig'dar, amir are evidence of our opinion.

It was observed that there are several more lexical layers in the language of folk epics, including words related to education and science, certain professions, military weapons, religious beliefs, household and household utensils, units of measurement, food and food products, jewelry, and other areas. However, due to the limited scope of the research work, we will be content with this level of reflection on this issue for now.

Main part.

Although some old words used in epics have their phonetic equivalents in the ancient Turkic language, they differ semantically. We will give some linguistic evidence:

a) t oqim: this word in the old Turkic language means cattle, bull (DTS, 577). The word toqim // toqim – in folk epics and in the modern Uzbek literary language serves to express the meaning of a jazlik (jahldirik) or a horse-riding implement, usually made of felt, placed under the saddle (O'TIL, II, 257). For example: Chirgining sırın ko'ydi bellikni, / Bellikning sırın jahldirikni (Sh.Sh.:58).

b) ton: in ancient Turkic sources this word was used in the meaning of a shirt (DTS, 574). The meaning of the word ton // ton in the modern literary language has narrowed and refers to the concept of a long national outer garment - a cape with an open front (O'TIL, II, 249). For example: Look, a young man: with an Arab horse, a dark coat, a strange political attitude (R.:377).

If the obsolete words in the treasury of our language differ from the functional normative lexicon of the modern language in that they have a touch of antiquity, then the obsolete words in the epics sung by the Bakhshi poets differ in that they were practically the most active normative lexicon of the folk language. A. Ishayev was absolutely right when he explained this linguistic situation as follows: “From a historical point of view, the obsolete words found in the epics are not historical or archaic words for these sources. Because when the epics were created and sung for centuries, these words were very productive, and therefore they are deeply embedded in the artistic texture of the epics” [53:56-63]. From this point of view, when we studied the obsolete words in the epics of the poet Fazil, first of all, it was found that a large number of them, like old words, have linguistic similarities with written sources of the ancient Turkic language. This similarity indicates the influence of ancient Turkic oral literature on written sources and the presence of this influence in the epic repertoire of Bakhshi poets of the Bulungur school of epic poetry.

These include lexemes such as vazir, amir, qazikalon, qazi, noyib, kurganbegi, zakotchi, mirshab, shabgir, khudaychi, bek, qorboshi, dahaboshi, yasovul, jig'ador, tug'dar, aksaqol, akobir, sufi dervish, devona (jandaposh), chokar, kul, kanizak, qalandar, which are actively used in the language of folk epics. Here, we will try to explain the language, meaning, and historical basis of some lexemes, and provide evidence with relevant examples.

Bek: In the 15th-16th centuries, each tribe of the Mang'it and Uzbek uluses consisted of very small divisions, which appointed biys and beks from among their relatives and close friends. A beklarbeki was appointed over several beks, who were called ulug' bek or buyuk bek. The beklarbeki commanded a large army and participated in the khan's council [218:213]. The lexeme bek, which was adopted into the Uzbek language from the Turkic language, expressed the meaning of "a title given to statesmen, city or regional rulers during the khanate period" (O'TIL, I, 213), and in the language of folk epics it was interpreted as the name of high-ranking and official persons: Karakhanshosh bek bo'yurtin so'radi, / Necha iylar yor ishqida yuradi (Sh.Sh.:54), as in The lexeme bek, which denotes the highest position, the name of a high position, was used only in Khorezm among the large states formed within the territory of present-day Uzbekistan, in accordance with the ancient Khorezm customs, instead of the lexemes shah, khan [218:213-124], the head of state, although the ruling dynasty was Turkic. Such lexemes, which have historical foundations, found their expression in the epic narratives of epics related to this region: These were the beks of Urgench, Khorezm, Kheva, and the khans of Dinkaman (R.:356).

In folk epics, the lexemes "kochqor" and "kochqor" are used as synonyms for the term "bek": In the land of Chambil, I am also a bek, I am a kochqor, / If I draw my sword, I will immediately

take your head, / I will take you to Chambil and put you in the mud, / I will become the ram of Chambil myself (Ma:38). The text contains a linguistic phenomenon characteristic of Bakhshi's creative style, which is evident in the use of the word "kochqor". Therefore, in the folk language, there has long been a tradition of calling the best of the brave, loyal, and patriotic young men "kochqor". We observe that the expression "Kochqor of Chambil" in the epic "Malika Ayyo" expresses the meanings of a specific epic space - the beg (chief), torasi (leader), khan, king of the country. More precisely, the word "ko'chqor" is appropriately used in the speech of the hero Avaz, who is considered "the soul and soul of Misqalman Yunus" and "the son of Go'ro'g'lin", addressed to the eldest of the forty giants, Yaprog the giant.

It should be noted that as a result of the influence of the Uzbek literary language on the lexicon of the Kipchak dialects, some Persian-Tajik words were used quite actively in the language of epics. Such words somewhat reduced the level of use of Turkic words in epics, and some of their examples were displaced from use. In this regard, we will cite a number of words from epics that were used instead of Turkic words in use as evidence: go'sh(t) - meat, optava - kumg'on, dushman - yov, xudo - tangri, darek - og'och (wood), gul - chechak.

Among the Arabic words common to the Uzbek literary language and dialects, the lexemes of lover and grief are used with high frequency in the language of epics. The lexeme of lover, which was adopted from Arabic into the Uzbek language, expresses the meanings of “lover, lover, lover, admirer” (O'TIL, III, 170). In epics, the lexeme of lover is also used in the sense of epic heroes falling in love, having affection, and being in love with each other: I fell in love with this one without seeing it, / The daughter of King Fahfur the king (BG:57); You made a love trade, / You cannot tell my secret, I am a match (Z.:122); You made a love trade, / Otajon, so'rama mening ishimin (F.Sh.:210).

Conclusion.

The analysis of the language of Uzbek folk epics allows us to draw the following scientific conclusions:

Linguistic continuity: The language of epics is a living source that preserves the oldest layers of the Uzbek language, in particular the Turkic lexicon, in a conservative (unchanged) state. The archaic units in it show an inextricable connection with ancient Turkic written monuments.

Lexical integration: In the text of the epics, words borrowed from Arabic and Persian-Tajik languages became not just foreign units, but necessary means of expressing the spiritual and religious views of the people, state traditions, and romantic and philosophical worldview. These borrowings synthetically merged with the Turkic layer, forming the unique poetic language of the epic.

Artistic functionality: While traditional patterns in epic works (the image of a horse, the battle of heroes, the portrait of a hero) are built mainly on the basis of Turkic vocabulary, the predominance of the Arab-Persian layer is observed in lyrical digressions, episodes of prayer and supplication.

Spiritual significance: The language of epics is an important factor in preserving national identity. Studying the historical roots of linguistic units helps the younger generation understand the rich potential of the national literary language and the path of its historical development.

In general, the vocabulary of epics serves as a fundamental base with unlimited possibilities for studying the history, etymology, and dialectology of the Uzbek language.

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