

## THE STUDY OF KASHKADARYO FOLK EPICS AS AN OBJECT OF LINGUOCULTURAL RESEARCH

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*Annotation.* This article reveals the principles of analyzing, from a linguocultural perspective, such units regarded as an integral part of folk culture as ethnographisms, phraseological units, similes and metaphors, paremiological, onomastic, and precedent units, as well as praises, wishes and curses, terms of endearment, euphemisms and dysphemisms, and beliefs employed in the texts of Qashqadaryo folk epics, and elucidates their role in the national language, history, and culture.

**Keywords:** folk epic, traditional epic bard, language, culture, linguo-folklore studies, linguocultural approach, linguocultural unit.

In recent years, research conducted within the framework of the linguocultural approach has assumed a leading position in linguistics, as the study of the influence of culture on language, or conversely, of language on culture, has consistently remained one of the central issues in scholarly inquiry.

In his dissertation devoted to the linguocultural features of the epic “Alpomish,” D. Ashurov emphasizes that, in the static study of a text, literary works, audio materials in textual form, and samples of oral folk creativity are of particular significance. According to the scholar, “texts regarded as the property of the people, reflecting the national spirit and exerting a strong influence on the national consciousness, express the national mentality and culture to a greater extent than the author’s intention; they are preserved as stable patterns and continue to re-emerge over time” [1, 25].

In Uzbek linguistics, a number of studies have been devoted to the vocabulary of folk epics. In particular, V. Zhirmunsky and H. Zarifov examined the Uzbek folk heroic epic; Sh. Shoabdurahmonov investigated the linguistic features of the epic “Ravshan”; S. Yuldasheva analyzed the poetics of the Uzbek folk heroic epic “Alpomish”; S. Tursunov explored the lexical features of the epic “Alpomish”; Z. Xolmanova studied the vocabulary of the epic “Shayboniykhan” (based on the Polkan poet’s version); I. Boltayeva examined the nature of epithets in Uzbek folk epics; J. Xolmurotova

analyzed the functional-stylistic features of the vocabulary of the Northern Khorezm epics; Kh. Ro‘zimboyev conducted a lexical-semantic analysis of the language of the Southern Khorezm epics (on the example of the epics “Shahriyor” and “Malikayi Zavriyo”); A. Rahimov carried out a comparative-historical analysis of the vocabulary of Uzbek folk epics (based on the works of Ergash Jumanbulbul o‘g‘li); Kh. Toshmatov studied poetic transfers in Uzbek folk epics; Sh. Mahmadiyev investigated stylistic formulas in the language of Uzbek folk epics; G. Jumanazarova examined the lexical and linguopoetic features of the epic “Shirin bilan Shakar” (based on the version of Fozil Yo‘ldosh o‘g‘li); A. Xaliqov analyzed the lexical-semantic features of the language of the epic “The Birth of Go‘ro‘g‘li”; Q. Olloyorov researched the onomastics of the Khorezm epics; R. Rasulov studied the syntactic relations of words in the epic “Alpomish”; I. Yormatova investigated the poetics of the Uzbek heroic epic; Y. Hojiyev examined the semantic-structural, conceptual, and lexicographic features of nominative units expressing personal spiritual qualities in the epic “Alpomish”; D. Ashurov explored the linguocultural features of the epic “Alpomish”; B. Yunusova analyzed the lexical-semantic and stylistic features of onomastic units in the epic “Alpomish”; and D. Abatov researched the onomastics of the Qashqadaryo folk epics. In the dissertation entitled “*Onomastics of the Khorezm Epics*” by Q. Olloyorov, the proper nouns occurring in the Khorezm epics are classified into lexical-semantic groups such as place names, personal names, and other types of onomastic units; the position of the onomastic units identified in folk epics within the lexical system of the language is determined; their linguistic value is elucidated; the historical-etymological microsystems of onomastic units, including native and borrowed layers, as well as their formal structures, are examined; and their simple (primary simple and derived simple), compound, and complex types, along with their one-component, two-component, and multi-component varieties, are substantiated [2, 50].

Although the aforementioned studies have addressed the general aspects of the topic, the folk epics performed by prominent representatives of the Qashqadaryo epic tradition have not been comprehensively examined from a linguocultural perspective in a monographic format.

Linguocultural units are defined as “language units formed through the integration of the meaning of a linguistic sign and cultural content, in whose semantics cultural information is distinctly manifested,” and they include “phraseological units, standards, symbols, metaphors, fixed similes, speech etiquette formulas, words related to customs and rituals, riddles, national realia, archetypes, mythologemes, lacunae, precedent units, and others” [3, 11].

It is well known that “within the anthropocentric approach to language, there are two principal concepts: the conceptual worldview associated with mythology, religious belief, philosophy, science, and culture; and the linguistic worldview that emerges precisely under the influence of language” [4, 11-12]. According to D. Ashurov, “the linguistic worldview is most often manifested in the process of nomination. In this process, the cultural and spiritual world of both the individual and the nation becomes distinctly visible. Linguocultural studies are not limited solely to proper nouns; they are also conducted on the basis of phraseological units, similes, precedent names, riddles, and similar elements” [1, 26].

Folk epics, regarded as the unfading mirror of the people’s artistic consciousness, can serve as an extensive object of linguocultural research, since the way of life, customs and traditions, worldview, and attitudes toward society and nature—in short, the culture of a nation—are manifested in its language. “The spiritual world and concepts of the ancestors have been transmitted to the present day through proverbs, sayings, phraseological expressions, metaphors, and cultural signs” [5, 108]. “Folklore constitutes one of the primary sources of national culture and national consciousness. As the materials of oral folk creativity embody the culture and spiritual world of the people, they represent a significant object of linguocultural research. Within them are concentrated the elements of national culture, including myths, beliefs, national philosophy, national pedagogy, aesthetic views and perceptions, artistic taste, morality, and ideals” [6, 100]. From this perspective, the study of folklore works, particularly folk epics, opens the way to researching national culture.

In the linguocultural study of the Qashqadaryo folk epics, the following elements are of particular importance:

- 1) ethnographisms;
- 2) phraseological units;
- 3) similes;
- 4) paremiological units;
- 5) onomastic units;
- 6) standards;
- 7) speech culture and speech etiquette;
- 8) symbols;
- 9) prayers and curses;
- 10) forms of address.

In general, the linguocultural study of units used in the Qashqadaryo folk epics—such as ethnographisms, phraseological units, similes and metaphors, paremiological,

onomastic, and precedent units, praises, wishes and curses, terms of endearment, euphemisms and dysphemisms, and beliefs, which constitute an integral part of folk culture—not only provides valuable information about national consciousness and folk culture but also makes it possible to draw accurate and well-founded conclusions about the language, history, and culture of the people whose linguocultural units are being examined.

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