



THEORETICAL FOUNDATIONS OF THE STUDY OF FOLK TALES IN LINGUISTICS

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Annotation. This article focuses on the lexical-semantic and linguistic features of Uzbek folk tales. In particular, it is revealed through examples that the role of linguistic units with a linguistic nature is great in determining the similarities and differences in the fairy tales of the peoples of the world.

Keywords: linguomadaniyat, Uzbek folk tales, cultural heritage, onomastics, mythonymy.

1. The topic is relevant. The role of linguistics in the science of linguistics today is incomparable. In this, the role of language in preserving our cultural heritage and delivering it to subsequent generations is incomparable. The national language of that people is important in showing the nationality, culture of each people. Sh.Mirziyoyev in a solemn ceremony dedicated to the opening of the International Festival of happiness: "preserving and developing the classical art, rare examples of folk art, our unequal spiritual wealth, bringing it to the next generations is a noble duty of advanced scientists and artists, State and society figures, people of all cultures in the world" [8.1-b.], — it is not for nothing that he argued. One of the main criteria that makes the culture, spirituality of each people known to the world, showing that they are "different" from other peoples, is its tradition, values.

The role of our native language in preserving the cultural heritage of the people is incomparable. In this process, national-cultural relations between people occupy a key place, and communication between language and culture is considered important. The relationship of language and culture has existed for a long time, and the theoretical basis for this can be seen in the examples of folk oral creativity. Because it is natural that the rich spiritual and cultural heritage inherent in the people is reflected in oral creativity, which appeared earlier in relation to written monuments. About this folklorist M.Zhurayev: "folklore, considered one of the main sources of the emergence of written literature, is a poetic mirror of the psyche, spirituality of our ancestors and the talent for artistic perception of the universe. Folk oral creativity is considered a system of values that, in combination with giving spiritual and aesthetic food to our ancestors, further delineates its spiritual world, cultivates in the hearts of everyone a feeling of love, resentment and creative freedom for the motherland, reveals the endless possibilities of expressing an aesthetic attitude towards reality" [1.6-b.], – he emphasizes.

It is important to research the most ancient fairy tales, which embody the national-cultural characteristics of the Uzbek people, to identify the existing language units in the language of fairy tales. Because as a result of the national-cultural connection of peoples with each other from time immemorial, there are events-phenomena, things-objects, etc.in fairy tales.k.lar can also master. This ensures the cultural integration of the fairy tale genre between peoples. In this process, certain events in a fairy tale are not exactly assimilated, but adapted to the mentality inherent in the people. The same can be observed in the Uzbek folktale series. In particular, in the famous fairy tale of the German people "Salt", several similarities can be observed that are



characteristic of the Uzbek people. Including the crowning of a person who has flown a bird and landed a bird in the election of a king. This plot is also found in the samples of Uzbek folk oral creativity. But differences in the properties of salt, which formed the basis of this fairy tale, are observed. While in German folktale salt is simply described as a flavoring to food, in Uzbek folk linguomadaniyati emphasis is placed on the sign of “holiness” in addition to “flavor”.

In Uzbek folk tales, the image of the “youngest son” is common. *In our folk tales, such as “forty grooms”, “Semurg”, “bread power”, “the three mouths of godfathers”,* the youngest son is often embodied as a well-bred child. This situation is also observed in world folk tales. In particular, the Swedish folk tale “rusty nail”, the German folk tale “Salt” contain the images of the youngest son, which, like in Uzbek folk tales, are described as family-friendly, well-educated heroes. It is also worth noting that with the speech of young sons, familiarity, way of living, training, different aspects of the heroes of this fairy tale are visible [5.43-b.].

From Uzbek folk tales such as “flying carpet”, “magic candlestick”, there are other events, details, including flying carpets and candlesticks, which are also found in Arab folk tales. But there are also aspects of fairy-tale characters that differ in speech, way of living, national character. In particular, in these fairy tales, aspects embedded in the culture of the Uzbek people are clearly visible. Lexemes such as suitor, “*sweep away the door*”, “*come to slavery*”, chopon, tandir, chilvir (“flying carpet”), bear, adir, shoti, khurjun, kigiz (“Magic Candle”) reveal aspects specific to the Uzbek people. The plot of the famous tale of the Russian people “*Kolobok*” is also observed in Uzbek folk tales. Focusing on the text “*Kolobok*”, the prototype kolobok is a type of bread (bun, which is made by frying in oil) that has a unique method of preparation in the Russian people. Some features of the events of kolobok and fairy tales in this fairy tale are also visible in the Uzbek Folk Tale “*Wolf with a Fox*”. In the fairy tale “*wolf with a Fox*”, a burrow was applied in place of a kolobok. There is also a similarity in this case. Because as a type of bread, which is also not made in the oven and is prepared by burial in ash, the kołach was pre-existing in the linguistic landscape of the Uzbek people. Taking a look at this point of view, it is difficult to determine which of these fairy tales is the first. With this in mind, the linguistic study of Uzbek folk tales is important for today's linguistics. Especially important is the scientific study of the specific aspects of onomastic units, which indicate the national-culture of the people. Not enough research has been done in our linguistics regarding the identification of onomastic units of the existing national-cultural character in folk tales, the determination of their place in folk tales, the study of linguistic aspects. Sh.Rahmatullayev's dissertation, “a linguocultural study of anthroponyms in the language of Uzbek folk tales”, was one of the first steps towards the study of existing onomastic units in our folk tales, it would not be a mistake to say.

Within onomastic units, mifonyms occupy a significant place in the language of fairy tales. Because mythonyms reflect the unique worldview of the people. About it Z.Rasulova cites the following points: “fairy tales that embody ancient epic traditions have the opportunity to exert a strong artistic and aesthetic influence on the younger generation for embodying the mythological imagination, ecclesiastical views, lifestyle and spirituality of our people” [4. 3-b.].

The independent decision-making of the fairy-tale genre dates back to the times when people began to express their initial concepts about the universe in an imaginary form. Myths and asothers have a great role in the emergence of folk tales.

Mil. in the 1st century BC. The myths in the “Avesto”, created in the 7th-6th centuries,, although partially, laid the groundwork for the emergence of fairy tales. T.Mirzayev said that a certain part of the mythological plots “Avesto” served as an epic basis that forms the traditional system of motifs of Uzbek folk epics, fairy tales and legends” [1. 14-b.], comments. The first examples of fairy tale motives were of an educational-didactic character, which later began to acquire a socio-vital essence.

M.Meletinsky describes the following about the myth: “we find in the myth what we can call a historical and literary one, because the myth reflects some features of primitive thinking and at the same time a certain level of thought”. In the philosophy of antiquity, Stoics and sophists interpreted myths as allegories. In particular, Plato argues that myths have a symbolic reality. Aristotle, on the other hand, viewed myth as a narrative. Neoplatonists compared myths with logical categories. In particular, Evgemer interpreted mythological images as divinized historical characters [3. 11-b.]. A.F.And Losev “myth is life itself” [2. 12-b.], indicates that. The emergence of myths is led by the first views of primitive people about the environment, the universe-that person, about various phenomena of nature. The Brothers Grimm also associate myths directly with the people's spirit, and comment: “the people's spirit first creates myths, and then epos from myths, fairy tales, lyrical song, etc.k. other genres are born” [6. 37-b.].

According to the analysis of myth and fairy-tale materials, the scale of meaning associated with the mythological layer of Fairy Tales opens up. In the interpretation of the heroes, plot and motives of fairy tales, the role of mythological imagination is outlined [7. 10-b.]:

– So there is a “no bottom” cave on Mount Shaytontepa. Let's throw it. It has giants, dragons. They also need food. The sun is the Pahlavan of the Earth. 122-b.).

As can be seen in the example above, the epic place name – Satyontepa, mythical characters – the plot of a giant and a dragon fairy tale-is impregnated and shows the ancient existence of mythical images in the views of our people. As one of the tasks of the onomastic section of linguistics, it is not a mistake to say that it consists in the study of mythonymic names, which from time immemorial were formed as a result of the mythological imagination, primitive and ecclesiastical views of humans. In particular, mythonyms in the genre of fairy tales are one of the factors that indicate the specific national cultural views of each people. In particular, mythotoponyms such as Kohi Qof, Bogi Eram, and mythonyms such as Dev, Satan, Dragon, Khizr, Semurg, Azroil, yalmogiz are found in many Uzbek folk tales.

2. Conclusions and suggestions:

1. Analysis of Uzbek folk tales from a linguistic point of view;
2. Linguomadanically analyzing the specific aspects of existing onomastic units in folk tales;
3. Identifying similar aspects of existing events and phenomena in the fairy tales of the peoples of the world, as well as identifying the factors that caused these similarities;
4. The search in the text of fairy tales for the national-cultural characteristic aspects of similar fairy tales that exist in the peoples of the world;
5. To draw scientific conclusions about the role of mythonyms in fairy tales and their peculiarities in the linguistics of other peoples.

From the above considerations, one can be able to “see” the national-cultural identities of each people by analyzing the linguistic units present in folk tales. In conclusion, the lexical-semantic and linguomadanically analysis of fairy tales, which is considered one of the most



ancient genres of folk oral creativity, making conclusions based on scientific, theoretical one of the promising areas of linguistics is a significant contribution to the development of linguofolchloristics.

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