

Special Corpses Of The Uzbek Language - A Tool For Studying Community Of Language And Culture

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Abstract

The article deals with the study of folk tales and their linguistic features in linguistics, the lack of research in modern science, the classification of many of our scientists according to fairy tales, the great genre of folk art, the problems of linguacultural features of fairy tales, stages of the artistic development of the nation and the role of the fairy tale outside.

Fairy tales are a folklore genre, a creative and imaginative product of humanity that serves as a bridge between centuries of peoples through a chain of cultures throughout the chronological period from ancient times to the present day.

Keywords: cultural linguistics, fairy tale, mythology, linguistics, a folklore genre

Intraduction

Due to the fact that the issue of studying the fairy tale and its linguistic features has not been sufficiently studied in modern science, the classification of the fairy tale, which is a wonderful genre of folklore art, still creates great difficulties. "According to its origin, literature is inextricably linked with mythology and folklore." - notes E.M. Meletinsky in his work "Types of classic myths" [1].

Folklore serves as a bridge connecting peoples through the chain of culture throughout the chronological period from ancient times to the present day.

Tales that took root in the period of the primitive collective system and preserved the most ancient images and motifs are enriched with new content in each period and are always

considered to be able to gain significance over time and space. Fairy tales of magic are multifaceted, and on the surface they seem simple and uncomplicated, but in fairy tales there is a deep and hidden inner structure. Since fairy tales reflect the period of the oldest community system, the beliefs and customs of that time, as we delve deeper into the history of the origin of fairy tales, we take a deeper look at the history of humanity. Through fairy tales, we can learn how human thinking is formed and developed. The word fairy tale first appeared in the 17th century as a term denoting examples of oral creation characterized by lyrical fiction. Until the middle of the 19th century, fairy tales were seen as an "entertaining work" suitable only for the lower layers of society and for children.

In general, the concept of "fairy tale" has not been fully studied in modern linguistics, since they are considered mainly from the point of view of genre (literary genre). It should be remembered that the fairy tale is a product of human creativity or imagination that uniquely distinguishes the English nation from the Russian or American nation.

The members of the mythological school rely primarily on the teachings of the famous German scientists Wilhelm and Jacob Grimm during their research. The doctrine of the Grimms is reflected in the book "German Mythology" [2], which is based on the idea that myths are nothing more than a primitive way of thinking. Myths, as stated by the Grimm brothers, are a natural reflection of the world by man.

Two theories - the "solar theory" of the English philologist M. Muller and the "metereological theory" of the German scientist A. Kuhn - were considered superior in the mythological teaching of that time. They differed in their deification of the primitive man, that is, the individual, or the sun, stars, and various natural phenomena. The sun, stars, wind, storm, lightning, thunder, etc., which are considered natural factors, are characteristic of the entire planet Earth and manifest themselves in different ways in every corner of it. By comparing these two, the emergence of national-cultural characteristics characteristic of different peoples, manifested in their views of nature and the world around them, became the basis for the theory of causes.

Materials and Methods

One of the greatest representatives of the Russian mythological school, F.I. The basis of Buslayev's teaching is the idea of inseparability of language and myth (legend), language and

national traditions. F.I. Busayev, in turn, divided the process of artistic development of each nation into the following stages.

1. In the first stage, mythology destroyed and subjugated any individual fantasy. Lyrical wealth belonged to the whole nation, the people. The flourishing of mythological epics coincides with this period.

2. The second stage in human civilization, when each person begins to realize himself as a creator, along with unknown forces that create various objects, events and actions, corresponds to the period of the emergence of myths based on the events of people's lives. Heroic epics in folklore reflect this period. 3. In the third stage of evolution, man stops obeying various natural forces and worshipping mythological heroes or gods. This process is reflected in mythological legends.

4. The fourth stage of evolution led to the disintegration of heroic epics and the separation of the fairy tale genre from it [3].

F.I. From Buslayev's point of view, mythology determines the basis of people's worldview, national and spiritual identity. This approach to the study of folklore works did not take into account the factors of assimilation of ideas, artistic images, plots of works of other peoples. For this reason, a period of scientific research began to emerge, in which the factor of appropriation plays a significant role in the formation of national literature.

In this period, the mythological doctrine was supplemented by the theory of euphemism, according to which the gods were created by man not by various invisible forces and natural phenomena, but by the deification of people themselves, who were well-known among people. Summarizing the materials collected as a result of studying the folklore of different peoples of the world, the scientists came to the

conclusion that the laws of logic and psychology, the events that occur in everyday life and in the family, and cultural traditions, which are characteristic of all mankind, should be reflected in the same way in the folklore. This is how the spontaneity theory of plots or the anthropological theory was born. [4]. The different theories within one mythological school required a method that could use all of these theories and integrate them. This method is the principle of comparative historical study of folklore works, which was first used in linguistics, and the school of comparative mythology was formed by scientists who used the comparative historical method in the study of folklore works.

Representatives of this school conducted research on the following aspects:

- the essence of the legend and its historical significance;
- the origin of the legend and methods of its study;
- the essence of ancient mythological concepts.

F.I. According to Afanasev, myths, which are a universal form of understanding and explanation of the realities of life surrounding humanity in the pre-civilization period, were used by people to reflect real historical events. As a result, myth and historical reality combine to create exaggerated poetic images: "Historical life, like all other peoples, has its influence on ancient mythical myths among the Slavs."

Legends of the epic type, passed down from generation to generation in the memory of the people, absorb certain characteristics from real life and combine them with an ancient story, the legend forces its heroes to fight against Tatars and other groups of nomads instead of ordinary spirits; a majestic knight or

the symbol of "Cossack freedom" is presented as a representative of spring thunder" [5].

According to Afanasev, "the study of epic songs, that is, epics, leads to firm conclusions only if researchers follow the method of comparison, they study in detail their many copies with various monuments and folk legends, determine the latest conclusions, remove historical changes and find the oldest original text of the legend will restore" [5] But this very process can be considered one of the important shortcomings of the approach of the representatives of the comparative-historical method, because they tried to find a "legendary" analogue for any genre, plot, hero of his work. Nevertheless, it can be said with confidence that the mythological school created huge layers of folklore and gave impetus to the formation of other literary schools.

Results

In the cultural-historical school, based on the style of the famous French scientist Hippolyte Thein, only works reflecting the development of the nation and its character were included in the literature. Understanding literature as a reflection of the historical life and development of peoples is one of the most important features of the cultural-historical school.

A.N. is the author of a number of scientific works in various fields such as history of Russian literature, methodology of literary criticism, literature of Slavic peoples, paleography, ethnography, folklore studies, Russian history. Pipin emphasized that there is an integral connection between literature and the reality of life. He wrote about the ethnic character of the fairy tale: "It is impossible to imagine a perfect artist as a person separated from the tribe and social relations. Any literature embodies a certain "nation", that is,

social characteristics and ideals... Without it, literature is dead and does not interest anyone" [6].

A.N. Pippin was interested, first of all, in the historical significance of literary events, behind which he saw not random results of fantasy and abstraction in someone's imagination, but real life realities. A.N. Pipin expanded the scope of historical-literary research, initiated new directions of research such as Old Russian apocryphal literature, Old Russian fairy tales and stories. In addition, A.N. In his research, Pippin insisted on the consistency and continuity of literary development, in which "a new phenomenon is usually prepared for a long time and manifests itself only in insignificant signs, which only after a certain period of maturation become an active force: the facts of one period are already being prepared, and this last, another on the other hand, the facts of the former continue in life"

A.N. In the theory put forward by Veselovsky, art is understood as a reflection of the ever-changing historical realities of society. Based on the theory of the Brothers Grimm, A. Veselovsky considers folklore and mythology as original works of art, "masterpieces". Veselovsky's first scientific research into folklore is reflected in his doctoral thesis on "Slavic Tales of Solomon and Kitovras and Western Legends of Mo-rolf and Merlin." A.N. Veselovsky's work is based on an analysis of Mongolian folk stories about Arji-Borji, Talmud stories about Solomon, and Buddhist and Iranian folk legends. These legends entered Europe already in the 5th century under the name of the Holy Book, later these epics entered the Muslims and from them they entered Europe again, enriched and modified with Eastern legends. It should be noted that at

first these legends passed from Byzantium to the South Slavs, and finally, on the basis of this epic, legends and myths about King Arthur and Merlin the Magician arose in Europe.

It is not for nothing that fairy tales are recognized as one of the most ancient and popular genres of folk art, their creation goes back to the distant past, their artistic-aesthetic diversity, ideological-artistic height, and they are a literary heritage of equal honor for representatives of all ethnic groups. It is distinguished from other genres by being seen as This priceless oral artistic heritage was honed by our ancestors and is cherished among the rarest works of our classical literature, our artistic and musical heritage, and unparalleled examples of architectural art. At the same time, in the ground of the true essence of fairy tales lies a number of ideas typical of all humanity, such as goodness and evil, simplicity and cunning, generosity and stinginess, straightness and crookedness, love and hatred, wealth and poverty. It is noteworthy that the content of the tales is the people's past, social origin, way of life, labor economy, experience of various professions, household items, weapons, attitude to nature, environment, religious and secular knowledge, and national- it is imagined as closely connected with cultural values and traditions. It seems that fairy tales are one of the high spiritual tools that inform their listeners about the national-cultural lifestyle and unique mentality of a certain nation. [7]

Discussion

In the "Literary Encyclopedic Dictionary" the concept of a fairy tale is defined as follows: "one of the main genres of folk oral folklore, a myth, a magical, adventurous or everyday prosaic literary work focused mainly on fiction." The main complexity of the problem

of determining the genre characteristics of a fairy tale is that a fairy tale is embodied as different genres of oral prose, for example, a fairy tale, a narrative, a myth, etc. Thus, a fairy tale, unlike a legend, does not contain fictional and imaginary elements.

The difference between a fairy tale and other types of artistic epic is that the storyteller tells it, and the listeners perceive it primarily as a game of poetic creativity. However, this view does not deny that the fairy tale's ideological content, language, plot essence, motives, are connected with the reality that defines the characters in it. In many fairy tales, the relationships of the primitive community system, the first forms of worldview, totemism, animism, etc. are reflected.

Characters such as kings, princes, knights, kings and queens are characteristic of fairy tales created during feudalism, and the interest of most storytellers in fairy tales with the theme of money and trade increased, especially during feudalism, so the conflicts between poverty and wealth are depicted in fairy tales of the same period. Another feature of fairy tales is that they are created in an optimistic spirit, that is, in fairy tales, good always wins over evil, evil forces are defeated, and the main characters of the fairy tale have a happy ending.

The abundance of similarities in the tales of the peoples of the world is explained by the similarity of the way of life of representatives of different nationalities, national-cultural and historical characteristics. In modern science, there are the following types of fairy tales:-tales about animals;

- romantic;
- magic (magical);
- adventure;
- household;

- fictional tales.

Magic is a special feature of fairy tales, fantasy, which creates a special magical world where the characters of fairy tales live according to their own laws. For example, Yalmogiz Old Woman (Baba Yaga), Oppogoy (Svov White / Belosnejka), Olmas Kashshey (Koschey Bessmertnyy / Koschey the Immortal), Three-headed dragon (Seven-headed dragon in English; Semigolovy Drakon in Russian), Jack-o'-owl (Jack-o-Lantern / Jack Tykvennaya Golova), characters that do not exist in real life such as elves, gnomes, fairies appear. Originally, some magical tales were associated with legends (myths) and were considered to have a magical essence. Tales detailing the fight against evil, a stepmother and a stepdaughter, reaching untold wealth, overcoming various challenges in pursuit of treasure, and the like are common around the world. It is worth noting that the events that happen in the fairy tale cannot happen in real life. V.Y. According to Propp, a fairy tale reflects real life and arises out of reality, where every event has a "secondary" character (Propp 1992, p. 434). In the fairy tale, transformations can occur as a result of various tricks: "he turned into a wolf", "he pulled his right ear

- washed, combed, became tidy; pulled from his left ear — made and even became more beautiful than before", "turned into a frog" (for example, trick / трюк

/ trick; enchantment / volshebstvo / magic; witchcraft / sorcery / sorcery; magic / magic / spell; charms / chary / magic sparks; flight / polet / flying; miracle / chudo / miracle).

The main content of the fairy tale is separate, conditional and unrealistic, just like the "sleeping area" [8].

As already mentioned, the fairy tale is described in a special language, or rather,

through special linguistic tools. In our opinion, the language of fairy tales is a unique meta-language, that is, a special language that occurs only in this genre. In addition, the meta language contains the names of fairy-tale characters, for example:

In Uzbek: goldfish, Emerald and Precious, king, minister, beggar, farmer, woodcutter, lion, dragon, wolf, bear, fox, pirates, fisherman, khan, giants (Red Giant, Yellow Giant), Old Lady Maston, commentator, Alps/Pahlavans;

In Russian: leshiy (goblin), rusalka (mermaid), oboroten (wolf man), gusi-lebedi (goose-swans), Kroshechka-Khavroshechka, Snegurochka (Snow Maiden);

In English: dwarf, giant, elf, mermaid, werewolf, turnskin, vampire, dragon, gnomes, house-elf (house elves). Also, fairy-tale language is characterized by special fixed phrases, specific clichés and phraseological units, and here paremiological units are also widely used. For example: "in an ancient kingdom", "in a remote village" (in Russian "za tridevyat zemel", "v tridesyatom gosudarstve"; in English "far, far away"). A fairy tale is an excellent example of folk art. Folklorists, in general, linguists interpret the tale in different ways. Some of them confidently try to characterize mythical fiction as independent of reality, while others try to explain the attitude of folk storytellers to the surrounding reality in the content of fairy tales. In science, the issues of considering any fantastic story as a fairy tale or distinguishing a text that is not a fairy tale in folk prose and other types of it are relevant. How to explain the fictional fiction that cannot be reflected in any of the fairy tales? This is one of the problems that researchers have been pondering for a long time. In the course of our research, it is clear that the concept of "fairy

tale" is still not sufficiently studied in modern linguistics, because this concept is considered mainly from the point of view of literary criticism. Another Russian linguist E. Yu. According to Laskavseva: "the fairy tale as a sacred mythological text has special characteristics and features, and has not yet become the object and subject of a complete linguistic analysis" [9]. Some Russian linguists consider a fairy tale to be "one of the main genres of folk oral and poetic creativity, an oral type work oriented to fiction, mainly written in prose, describing fantastic, adventurous or everyday events" [10].

Conclusions

Others understand the fairy tale as a general name for various narrative works written in imitation of folk folklore [11].

On the other hand, this concept of "fairy tale" has been thoroughly studied and researched by Uzbek linguists. In particular, the first views on the literary studies of Turkic languages, folklore studies in general, were mentioned in the work "Devonu Lugotit-Turk" by Mahmud Kashgari, a folklorist and linguist who lived and created in the 12th century. In particular, instead of the word "fairy tale", there is talk of "mature", that is, a genre based on "oral narration of a certain event". Later, "mature" will be replaced by the term "fairytale". From the phonological point of view, it should be noted that these two terms contain the similar sounds "e", "t", "k", that over time the words give their place to similar substitutes, however, the meaning of the concept of a fairy tale is preserved. In addition, it is noteworthy that the term "tale" is called differently in different dialects of the Uzbek people: in particular, "matal" in Surkhandarya, Samarkand and Fergana, "varsaki/varsoqi" in

Khorezm, "ushuk" in some villages around Bukhara, "chopchak" in Tashkent city and its surroundings. terms are used. Also, in the southern part of the Namangan region, the term "ertangi" is used for a fairy tale, which, according to our observations, is similar to how a fairy tale is called "a fairy tale" in another Turkic people - the Turkmens. Such a name of the fairy tale means that it is dedicated to the narrative of events that happened long before our time, precisely in the distant past [12] At the same time, mutually harmonious terms gathered around the concept of "fairy tale" have emerged, including the root words such as "storyteller", "fairy tale scholar", "fairy tale", "fairy tale science" [13].

Another Uzbek folklorist scientist, Darmonoy O'rayeva, while clarifying the genesis of the term "fairy tale", comes to the conclusion that "fairy tale" is a fictitious word when viewed diachronically, and explains his opinion as follows: the word "fairy tale" is "er", or rather, the ancient Turkish meaning "song". "ir" ("yir", "jir") is formed by adding the suffix "-tak" or "-tek, i.e. "-day" ("-dek"). In this, the scientist mentions several features of fairy tales that are similar to songs: fairy tales are considered to have sajli (rhyme in prose) beginnings like songs; the plot of some fairy tales cannot be imagined without songs (for example, "Yoriltash", "Musicha"); In the fairy tale, there are stereotyped clichés that serve to connect the events, such as "the king is angry, he is poisonous like a snake", "the moon has a mouth, the sun has eyes, sweetest words", "the road is moving, even if it is moving, it is abundant..." (Orayeva D. 2005). It follows from the above considerations that the following signs of a fairy tale are distinguished in science:

- belonging to a certain speech genre;
- characteristic of a certain nation;

- not directly connected with reality;
- to be expressed orally or in prose;
- imaginary-textile images; fiction;
- description of unreal events

(Laskavseva 2001, pp. 13-40).

It should be added that a fairy tale is also a scope of imagination, creativity and imagination, which significantly distinguishes an English fairy tale from the myths of Russian or American peoples, or Uzbek folk tales from world fairy tales.

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