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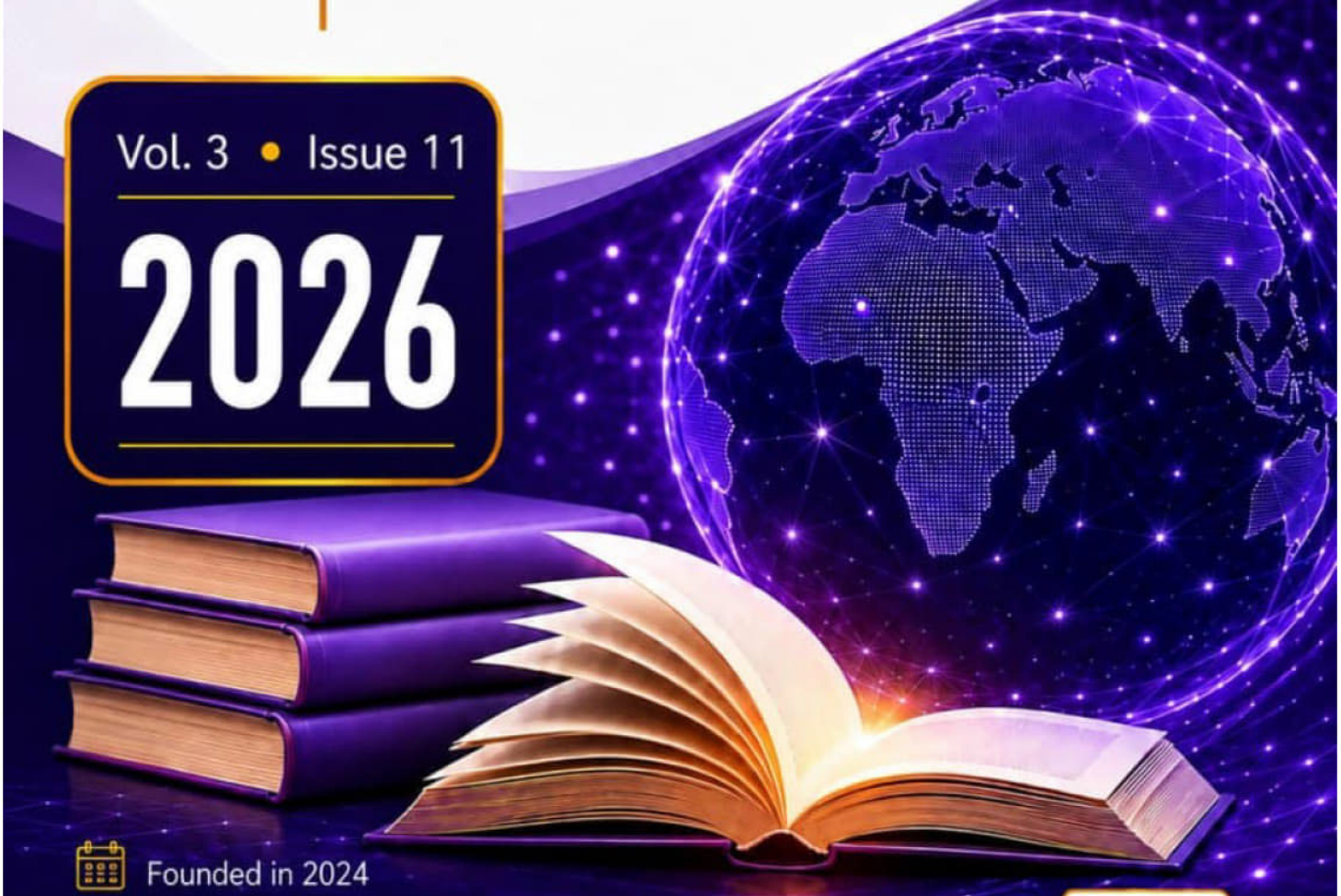
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O‘ZBEK XALQ DOSTONLARIDA DIALEKTAL FRAZEOLOGIK BIRLIKLARNING QO‘LLANILISHI

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Annotatsiya.
Ushbu maqolada xalq dostonlarida qo‘llanilgan dialektal frazeologik birliklar tadqiq etiladi. Ularning tavsifi katta ilmiy va amaliy ahamiyatga ega bo‘lib, o‘zbek tilining leksik va frazeologik boyligini oshirishga muhim hissa qo‘shadi. Mazkur dostonlarning tili ravonligi, mazmunan boyligi hamda xalq nutqiga xos turli til birliklarining qo‘llanilishi bilan ajralib turadi.
Kalit so‘zlar: mif, afsona, mehnat, doston, urf-odat, tamoyil, madaniyat, millat, til, xalq, uslub, taniqli.

ИСПОЛЬЗОВАНИЕ ДИАЛЕКТНЫХ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ В УЗБЕКСКИХ НАРОДНЫХ ДАСТАНАХ

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Аннотация.
В статье рассматриваются диалектные фразеологические единицы, используемые в народных дастанах. Их описание имеет большое научное и практическое значение и вносит существенный вклад в обогащение лексического и фразеологического фонда узбекского языка. Язык этих дастанов отличается плавностью изложения, содержательной насыщенностью и использованием разнообразных языковых единиц, характерных для народной речи.
Ключевые слова: миф, легенда, труд, дастан, обычай, принцип, культура, нация, язык, народ, стиль, известный.

THE USE OF DIALECTAL PHRASEOLOGICAL UNITS IN UZBEK FOLK EPICS

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Abstract.
This article examines dialectal phraseological units used in folk epics, the description of which is of great scientific and practical value and makes a significant contribution to enriching the lexical and phraseological stock of the Uzbek language. The language of these epics is distinguished by its fluency, richness of content, and the use of diverse linguistic elements characteristic of folk speech.
Keywords: myth, legend, labor, epic, custom, principle, culture, nation, language, people, style, prominent.

Introductiom. Traditional Uzbek folk epics reflect phraseological units characteristic of and appropriate to the centuries-old living conditions of the Uzbek people. Eloquent folk epic performers (bakhshis) have cherished and embellished the epics inherited from generation to generation like strings of pearls through their labor, enthusiasm, and creativity. Depending on their abilities, they have performed these epics with exceptional skill and distinctive talent, captivating their audiences. This, in turn, undoubtedly contributed to the repeated refinement and polishing of the language of the epics. Our observations show that representatives of each school of epic performance had their own styles and traditions of performing epics. Fozil Shoir was a prominent representative of the Bulungur school, Ergash Shoir of the Kurgan school, Bola Bakhshi of the Khorezm school, and Sherna Bakhshi of the Shahrisabz school (referred to as Sherabad in some sources). Figuratively speaking, each of them represents a school in their own right. Collecting and describing dialectal phraseological units in the artistic language of Uzbek folk epics is of great scientific and practical value and makes a significant contribution to enriching the lexical and phraseological resources of the Uzbek language. This is because every word and expression, both past and present, reflects the history, customs, and way of life of the Uzbek people. The Uzbek folk epics examined in our analysis were recorded almost entirely from representatives of the Kipchak dialect. However, as particular epics were transmitted from one region to another over the centuries for various reasons, words and expressions not characteristic of the Kipchak dialect also appeared in the descriptions of certain plots and events. Such expressions occur mainly in the language of epics belonging to the Gorogly cycle and, to a lesser extent, in other Uzbek folk epics. The dialectal phraseological units found in the language of Uzbek folk epics are semantically diverse and can mainly be classified as follows:

1. Phraseological units associated with folk customs and traditions:

Beshkirti qilmoq // beshikka kiritmoq/solmoq — the custom of placing a child in a cradle to express the hope that

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two children will share their future lives together:

Ana shunda Hakimbekka Oybarchindi atashtirib, beshkirti qip...

(“Alpomish”, p. 8)

“Then they betrothed Oybarchin to Hakimbek, performing the beshkirti custom...”

Nika(h) qiymoq (o‘qimoq) — to perform a marriage ceremony in the presence of a mullah and two representatives:

Domla vakillardan so‘rap, bular ham guvohligiga bir nima op, mulla xutbasini o‘qib nika(h) qiyip, mullaning so‘ragan so‘zlarini vakillari ham qabul qip aytti.

(“Alpomish”, p. 160)

“The religious scholar asked the representatives, who also received something for their testimony. The mullah recited the marriage sermon and performed the marriage ceremony, and the representatives also expressed their acceptance of the words spoken by the mullah.”

Boshi bo‘sh — unmarried:

Qozonda qaynagan shirboz go‘shmidi, Shul qizingdi asar boshi bo‘shmidi? Kelin qip biror o‘rama o‘rayin.

(“Alpomish”, p. 37)

“Was it the meat of a young lamb boiling in the cauldron? Was that daughter of yours still unmarried? Let me wrap a bridal headscarf around her.”

2. Phraseological units associated with various characteristics and behaviors of animals:

Tulkini ingatgan toziday — “agile”:

Boybichaga shunda to‘lg‘oq vaqti joqin jetti, ne kampirlar kelib, boybichani aylanib, tulkini inglatgan toziday bo‘p, angip, o‘rtaga op turipti.

(“Alpomish”, p. 7)

“Then the time of childbirth approached for the senior wife, and several old women came, surrounded her, and moved about like greyhounds that had made a fox whimper, bringing her into the middle.”

Seldalang otmoq — to become covered in sweat:

Bedovlar seldalang otti, Chuv-ha, dedi, qamchi tortti.

(“Alpomish”, p. 63)

“The swift horses became covered in sweat; he shouted ‘Chuv-ha!’ and struck with the whip.”

Bo‘ynin uzatmoq — to travel continuously without stopping:

Ostidagi arabi otlar, Kun-bakun bo‘ynin uzatti.

(“Alpomish”, p. 63)

“The Arabian horses beneath him continued traveling day after day.”

Nar-moda — “effeminate man”:

Nar-moda deb menga so‘zlading so‘zlar, Nar-moda ma’nisin aytgin sen qizlar, Nar-moda deganda xapa bo‘ppan, Nima ekanin bilmay turippan.

(“Alpomish”, p. 68)

“You addressed me with the words ‘nar-moda’; girls, tell me the meaning of ‘nar-moda’. I was offended when you called me ‘nar-moda’, although I did not know what it meant.”

Toy-talash — a dispute over a woman:

Har kim o‘z elida bekma, to‘rama, Nar modalar sendan kamroq bo‘lama, Martting yori toy-talashda qolama?

(“Alpomish”, p. 169)

“Is everyone a bey or a ruler in their own land? Are effeminate men any less than you? Would the beloved of a brave man be left to be fought over?”

3. Phraseological units related to various aspects of human life:

Ta’til qi(l)moq — to have breakfast:

Bu alplar, ... har kuniga to‘qson shirbozning etini ta’til qi(l)g‘on...

(“Alpomish”, p. 31)

“These giants ... ate the meat of ninety young lambs for breakfast every day...”

Jo‘n o‘tirmoq — to sit quietly without disturbing anyone:

O‘n to‘rtiga borip davron surmayma, Mastonmisan, jo‘n o‘tirsang, bo‘yma?

(“Alpomish”, p. 86)

“Having reached fourteen, shall I not enjoy life? Are you a cunning woman? Why do you not sit quietly?”

Birovni ko‘nglini naza qilmoq — to offend someone:

Men bilaman Boysarining qizisan, Qimiz bermay ko‘nglim naza qilasan.

(“Alpomish”, p. 47)

“I know that you are Boysari's daughter; by not giving me kumis, you hurt my feelings.”

Shabgir tortmoq — to travel day and night:

Mung‘ayip so‘z aytar menday xizmatkor. Kecha-kunduz shabgir torting xizmatkor.

(“Alpomish”, p. 62)

“A servant like me speaks sorrowfully. Travel day and night, servant.”

4. Phraseological units associated with various natural phenomena:

Kunning burniminan — at sunrise:

Kunning burniminan Kag‘aton tovining to‘qson darasidan to‘qson alp bo‘p kep turipti.

("Alpomish", p. 57)

"At sunrise, ninety giants came from the ninety gorges of Mount Kagaton."

To'kirlini tuman tutdi — "the surroundings were covered in dust":

G'ayrati-g'ayratga etti, To'kirlini tuman tutdi.

("Alpomish", p. 368)

"His vigor reached its peak, and clouds of dust covered the surroundings."

In conclusion, the dialectal phraseological units found in the artistic language of Uzbek folk epics have been used for various purposes, including the representation of national color, events and phenomena associated with specific places, and customs and traditions. As noted above, under the direct and indirect influence of linguistic and extralinguistic factors, these units were gradually introduced during different historical periods through the repertoires of various epic performers.

PHRASEOLOGICAL UNITS STYLISTICALLY CHARACTERISTIC OF THE LANGUAGE OF UZBEK FOLK EPICS

To date, in Uzbek linguistics, particularly in Uzbek phraseology, phraseological units characteristic of the language of folklore, more precisely, of specific folklore genres, have not been examined as a separate scientific object or at the monographic level. Both in international phraseological studies (A. T. Khrolenko, L. Raizenzon) and in Uzbek linguistics, only certain opinions concerning some of their criteria have been expressed (S. Tursunov). In determining the criteria for phraseological units (PUs) of this type, we relied on the classification and description proposed by Associate Professor S. Tursunov.

The language of folklore, particularly Uzbek folk epics, contains paremiological or mnemonic expressions that have traditionally been refined over the centuries and possess the following main characteristics:

1. One of the distinctive features of folklore phrases is that they often occur in only one or several epics and are functionally restricted.

2. Another characteristic is that they do not occur in ready-made form in everyday oral speech. They are often aphoristic lines created collectively by talented bakhshis on the basis of folk sayings and proverbs. They enable the bakhshi to move from one plot or event to another. They serve as one of the principal methods by which a master teaches an epic to an apprentice. They often perform a mnemonic (memory-recalling) function. Therefore, rather than being inseparably connected with a particular plot or event, they perform their function in artistically expressing the central idea conveyed throughout the entire epic.

3. Phraseological units of this type vary in length, ranging from two words (epithets) to poetic lines and sometimes even extended poetic passages. Uzbek folk performers have also used folk proverbs and expressions appropriately, skillfully, and creatively in folklore works that have occupied a prominent place in their repertoires over the centuries. In this regard, it should first be emphasized that Uzbek folk epics have served as an important educational and enlightening means for ordinary working people for centuries. For this reason, they have been loved and listened to by the people.

A particular group of phraseological units develops under the influence of people's customs, traditions, and superstitious beliefs. In particular, the Uzbek people have long practiced the custom of quloqtishlar. The custom of quloqtishlar, also known as beshikketdi, has survived to the present day in certain districts and villages of the Surkhandarya region. When a girl is born into a family, a cradle ceremony is held after the completion of the forty-day postpartum period. Relatives, friends, and acquaintances visit the family to congratulate them on the birth of the child. On this occasion, one of the male relatives or friends who has a son brings his five- or six-year-old boy and, with the intention of arranging a future marriage, asks for the newborn girl to be promised to him. If the grandfather, grandmother, parents, and relatives of the girl's family agree, the quloqtishlar custom is performed. The boy then "bites the ear" of the baby girl lying in the cradle. In ancient times, such a matchmaking ceremony put an end to conflicts and disputes between tribes and preserved peaceful neighborly relations. The expression qulog'ini tishlamoq, denoting this custom, is used in the sense of "designating a girl as someone's future bride while she is still an infant": qizimni tilga olaverma, tug'ilgan kunida qulog'ini tishlagan kuyovi bor; o'g'ling kelib, kuyov bilan oramiz buzilay deb qoldi ("Stop mentioning my daughter; she already has a future husband who was betrothed to her on the day she was born; your son came, and our relationship with her future husband nearly broke down").

Somatic words frequently occur in Uzbek expressions associated with marriage ceremonies and engagement customs: boshlarini qovushtirmoq, boshlarini biriktirmoq, boshlarini qo'shmoq — "to unite a bride and groom in marriage"; boshini ikkita qilmoq — "to marry someone off"; bir yostiqqa bosh qo'ymoq — "to get married"; boshini bog'lamoq — "to reach an agreement to take someone as a bride," and so on.

Folk bakhshis made use of proverbs, sayings, wise expressions, and figurative phrases, sometimes creating new aphoristic variants based on them. Such expressions were refined and repeatedly reworked by bakhshis over the centuries, eventually attaining the status of aphorisms. As already mentioned, they played an important role in the artistic structure of epics. This is because, in the words of V. V. Radlov, there is much wisdom in "such frequently repeated wise lines in the epic." Clear evidence of this can also be found in the works of the great master of words, Alisher Navoi. The phraseological units, proverbs, and aphorisms found in traditional Uzbek folk epics, which are among the remarkable masterpieces of Uzbek oral poetic creativity, differ from those found in the folklore of other related Turkic peoples (Kazakhs, Karakalpaks, and Kyrgyz). In this part of our study, we have attempted, at least to some extent, to describe the functional and stylistic nature of phraseological units occurring in Uzbek folk epics and traditionally characteristic of their artistic language, their thematic features, and their relationship to the folk expressions and phrases that served as the basis for their creation.

When discussing the nature of phraseological units, wise expressions, and proverbs characteristic of the language

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of folklore, we observed that scholars have examined them primarily from a folkloristic perspective and designated them using the following terms: typical passages, stylistic figures, stylistic formulas, recurring passages, and stylistic clichés (L. Raizenzon). The well-known Uzbek folklorist Professor To‘ra Mirzayev, in his monograph Uzbek Variants of the Alpomish Epic, discussed the role of such “combined lines” and “typical passages” in the poetics of the epic but did not address their linguostylistic characteristics. In our opinion, satisfactory results can be achieved only when such “typical passages” are examined from a linguofolkloristic perspective.

The creation of such aphoristic and instructive lines in Uzbek folk epics dates back to ancient times. Although our primary aim is not to determine their genesis, extensive linguistic evidence suggests that one of the reasons these expressions have been preserved in Uzbek folk epics over the centuries and across different historical periods is that, regardless of the epic in which they appear, they have been so skillfully incorporated into its ideological content that performing any epic without them would diminish the artistic quality of its language. It is known that in Uzbek linguistics, the semantic, thematic, grammatical, and stylistic characteristics of Uzbek folk proverbs have been studied fairly extensively by Professor Xoliq Abdurahmonov, Associate Professor Muyassar Sadriddinova, and others. Furthermore, although the phraseological units found in individual literary works or in the works of particular authors have been studied by many scholars, research concerning the criteria, composition, and functional-stylistic characteristics of phraseological units specifically associated with the language of Uzbek folk epics is rarely encountered. While previous research focused on only several versions of the Alpomish epic performed by different bakhshis, we conducted our observations using several epics performed by different bakhshis.

Based on the results of our observations, we classified the phraseological units (PUs) characteristic of the language of Uzbek folk epics into the following groups according to their origin:

1. Phraseological units characteristic of the language of Uzbek folk epics, created by collective folk performers on the basis of folk proverbs.

For example, drawing on the widely known proverb “A friend speaks words that make you cry, while an enemy speaks words that make you laugh,” bakhshis creatively reinterpreted it over the centuries and produced the following aphoristic lines. As a result, these lines became adapted to the language of folk epics and established themselves as typical expressions:

Qasd aylasa, bilmaganin bildirar,
Do‘st yig‘latib, dushmaning kuldirar.
(“Xoldorxon”, p. 59)
“If he intends to, he will reveal what you do not know;
A friend makes you cry, while your enemy makes you laugh.”

Consequently, aphoristic lines of this type came to be used consistently in several versions of the same epic or in the artistic language of several epics belonging to the creative repertoire of a single bakhshi. This gave rise to their designation as “fixed expressions,” “combined lines,” “mnemonic expressions,” “typical passages,” “stylistic formulas,” and “stylistic figures.”

Many such aphoristic expressions have attained the status of aphorisms and possess all the characteristic features of phraseological combinations used in the language of the people, including the relative stability of their components, expressiveness, their use in almost the same form in the speech of epic performers, figurative semantic unity, and profound philosophical meaning. Most of these folklore-specific phraseological units are used exclusively in Uzbek folk epics and are functionally and stylistically restricted.

2. Phraseological units created directly by eloquent folk bakhshis, whose individual authors are unknown and which are regarded as products of collective creativity.

Let us consider the following examples:
Ot chopsa gumburlar tog‘lar orasi,
Botirni ingratar nayza yarasi.
“When a horse gallops, the mountains resound;
A spear wound makes a hero groan.”
Har kim o‘z elida bekmi, to‘rami.
“Is everyone a bey or a nobleman in their own land?”
Maydon bo‘lsa bedov otlar chopilur,
Chopib kelsa, banot jullar yopilur.
“When there is a field for competition, swift horses race;
When they return from the race, they are covered with fine cloths.”

Such distinctive phraseological units, characteristic of the artistic language of Uzbek folk epics, serve as essential stylistic devices for representatives of bakhshi schools in revealing the characters of epic heroes, constructing their epic biographies, and transitioning from one plot to the depiction of events in another. For this reason, folk bakhshis skillfully employ phraseological units of this type through repetition and subsequent modification of word forms to establish the rhyme patterns of the following lines. As a result, these units perform a distinctive algorithmic function in the language of epics. They are particularly important in the training of apprentices by bakhshis, serving as a principal means of determining how thoroughly their apprentices have mastered the techniques of epic performance.

When we compare phraseological units of this type with Uzbek folk proverbs, their differences and similarities become clearly apparent. Such a comparison also makes it possible to determine the level of improvisational skill

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demonstrated by bakhshis. Let us turn our attention to the following comparative table:

No.	Phraseological Units Characteristic of Uzbek Folk Proverbs	Phraseological Units Characteristic of Uzbek Folk Epics
1	Qush butoqqa sig‘inar, odam vatanga.	Qush putaga sig‘inday bo‘p.
2	Do‘st achitib gapirar, dushman kuldirib.	Qasd aylasa bilmaganin bildirar, Do‘st yig‘latib, dushmaning kuldirar.
3	Bo‘zchi bilganini to‘qir, Baxshi bilganin o‘qir. Alternatively: Bo‘zchi bilganini to‘qir, Mulla bilganin o‘qir.	Ustalar ishlatar tesha-tabardi, Mullalar o‘qiydi zeru-zabardi.
4	Chechanning tili, Chevarning qo‘li.	Chechanlar eplaydi gapning epini.
5	Ajal etmay chivin o‘lmas.	Beamr chiqmaydi chivinning joni.
6	Sabr tagi sari(q) oltin.	Besabrdan davlat qochar, Sabr davlat eshigini ochar.

Phraseological units (PUs) characteristic of the language of Uzbek folk epics can mainly be classified into the following thematic groups:

1. Heroism:

Ot chopsa gumburlar tog‘ning darasi,
Botirlarni ingratar nayza yarasi.
Mardlar olishmaydi siltab otadi,
Bo‘sh odamning ishi keyin ketadi.
(“Alpomish”, p. 106)

“When a horse gallops, the mountain gorges resound,
A spear wound makes heroes groan.
Brave men do not wrestle but throw their opponents aside,
The affairs of a weak man fall behind.”

2. Patriotism:

Tog‘lar aziz bo‘lar, tuman chalmasa,
Yo‘llar aziz bo‘lar, karvon yurmasa,
Bog‘lar aziz bo‘lar, bog‘bon bo‘lmasa,
Mulki xarob bo‘lar, sulton bo‘lmasa.
(“Rustamxon”, p. 382)

“Mountains become precious when mist does not cover them,
Roads become precious when caravans do not travel along them,
Gardens become precious when there is no gardener,
A kingdom falls into ruin when there is no ruler.”

Gul ketar bo‘lsa, guliston emranar,
Shahar vayron bo‘lsa, sulton tebranar,
Mol borida hamma odam do‘st edi,
Boshdan davlat qaytsa, tuvg‘on emranar.
(“Rustamxon”, p. 359)

“When a flower disappears, the flower garden grieves,
When a city is destroyed, the ruler is shaken,
When there was wealth, everyone was a friend,
When prosperity leaves a person, even relatives grieve.”

3. Generosity and Stinginess:

Yomon odam qilar mudom g‘ovurdi.
G‘anim tushar kam davlatning qasdiga.
(“Rustamxon”, p. 359)

“An evil person constantly causes commotion.
An enemy plots against those with little wealth.”

4. Profession and Skill:

Ustalar ishlatar tesha-tabarni,
Mullalar o‘qiydi, zeru-zabarni.
Sozandalar sozin chertar qo‘l bilan,
Yomon odam kuydiradi til bilan.
(“Rustamxon”, p. 359)

“Craftsmen use their adzes and axes,
Mullahs recite the vowel marks,
Musicians play their instruments with their hands,
An evil person causes suffering with their tongue.”

5. Courage and Friendship:

Mard bo‘lsang, nomardning ishini qilmagin.
Do‘stga zor aylama, dushmanlarga xor.
Mard yigit maydonga kirsa jellidir,
To‘qayda yo‘lbarsning izi belgidir.

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("Xoldorxon", p. 359)
"If you are brave, do not act like a coward.
Do not make yourself dependent on friends or humiliated by enemies.
When a brave young man enters the field, he is spirited,
In the thicket, a tiger's tracks are a sign of its presence."
6. Cause and Effect:
Otga soldim arpaminan iyirdi
Qor yoqqanda karvon solar chiyirdi.
Har kim o'z elida bekmi, to'rami,
Qarchig'ay qarg'aga emtik bo'lami.
Betayin chiqmaydi mardning dovushi.
Talxi bor deb emas edim novotti,
Gardi bor deb to'shamasdim namatti.
("Alpomish", p. 107)
"I fed the horse barley mixed with grain,
When snow falls, caravans leave tracks.
Is everyone a bey or a nobleman in their own land?
Would a falcon ever become prey to a crow?
A brave man's reputation does not arise without reason.
I did not refuse rock sugar because it had bitterness,
I did not refrain from spreading a felt mat because it had dust."
7. Vigilance and Alertness:
Zolim bilan hargiz bo'lmanglar yo'ldosh.
Esi bor biladi gapning tuzini.
Ushbu damning damlarini dam dema,
Boshing eson, davlatingni kam dema.
("Alpomish", p. 110)
"Never become a companion of an oppressor.
A sensible person understands the essence of words.
Do not consider every passing moment a time of rest,
If your head is safe, do not consider your fortune insufficient."
8. Equality and Inequality:
Xo'ja kelsa chiqar murid naziri,
Xotin bo'lmasmikan erning vaziri.
Kuchuk bosmas yo'lbars, sherning izini.
Qarchig'ay qarg'aga emtik bo'lami.
("Xoldorxon", p. 34)
"When a spiritual master arrives, his disciple comes forth to greet him,
Could a wife not be her husband's adviser?
A puppy cannot follow in the tracks of a tiger or lion.
Would a falcon ever become prey to a crow?"

In general, studying the language of oral folk literature is significant both for understanding the history of a people and for studying the modern Uzbek language. The language of oral folk literature reflects the richness and diversity of the language spoken by the people. The language of folklore is distinguished by its simplicity, richness, accessibility to the general public, fluency, depth of content, and use of diverse linguistic elements characteristic of folk speech. An analysis of the language of epics shows that phraseological units created and reworked by folk bakhshis have acquired the status of distinctive wise sayings and aphorisms.

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