



EXPRESSION OF NATIONAL AND CULTURAL VIEWS IN UZBEK FOLK TALES

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A B S T R A C T	K E Y W O R D S
This article, using the example of Uzbek folk tales, shows that the analysis of the lexical-semantic and linguocultural aspects of the language of folk tales, the worldview, ideas, attitude of proverbs to reality, their unique vision, perception, understanding and explanatory style, is of great importance.	Fairy tale, simile, figurative means, linguocultural interpretation, stereotyped speech, traditional simile, metaphor, expressiveness.

Introduction

Research shows that in world linguistics, a wide place is given to the linguocultural analysis of the language of folk tales, the study of the specific aspects of the units expressing national-cultural characteristics used in the text of tales, which makes it possible to determine the nature of the social system of an entire people. Also, such an approach to the language of folk tales is manifested in its connection with modern methods of analysis that have emerged in modern linguistics. After all, the study of the linguocultural aspects of the language of folk tales is one of the urgent tasks of modern linguistics.

The restoration of our national values from the first years of independence, the fact that language was considered the main factor reflecting the spirituality of the people, also had a positive impact on the development of our native language, which reflects the spiritual world of our people. As a result, the position of our literary language, history, and literature in society and the world community has significantly increased. In particular, extensive work is being carried out to effectively use the potential of our native language and determine its place in the upbringing of the next generation. “The Uzbek language, one of the ancient and richest languages in the world, is a symbol of our national identity and independent statehood for our people, an invaluable spiritual wealth, a great value. Whoever wants to feel the charm, charm, influence, and unlimited possibilities of the Uzbek language should listen to the allahs of our wise mothers, our thousand-year-old epics, our immortal maqams, and listen to the magical songs of our bakhshis and hafiz. The history of the Uzbek language, which belongs to the large family of Turkic languages, is closely connected with the centuries-old history of our people, their aspirations, pains and dreams, triumphs and victories. Our ancestors, our forefathers, spoke to the world precisely through our native language. They created great cultural examples, great scientific

discoveries, and artistic masterpieces in this language”¹. Considering that folk oral literature is one of the important sources created in our native language and that makes our people known to the world, analyzing the lexical-semantic and linguocultural aspects of the language of folk tales is one of the urgent tasks.

Research on the study of folk tales, mainly in folklore studies, has found its expression in the research works of M.Jurayev, K.Beknazarov, S.Jumayeva, J.Yusupov, Z.I.Usmonova, N.N.Dostkhodzhayeva, M.A.Sodikova, K.N.Qodirov, G.M.Egamberdieva, Z.J.Rasulova, Sh.I.Nazarova, M.F.Matkuliyeva⁵. In the field of comparative and translation studies of the language of folk tales, the research of H.O.Yusupova², M.M.Jurayev, O.M.Fayzulloyev, K.Abdulloyeva, S.T.Kochkarova, H.Kh.Bozorov³ can be recognized.

Artistic creativity is a form of cognitive activity, and the role of cognitive metaphors in it is incomparable. After all, cognitive metaphor is one of how a person expresses his knowledge and conceptualizes the world, and its essence is to understand and explain one object through another⁴. Therefore, since the artistic image is a product of reinterpretation of the world, it is difficult to cope with the creative task without a metaphorical mechanism of thinking in the process of artistic creation. Therefore, S. Mamajonov, who widely understood the importance of such tools in the artistic style, said: “Visual tools are not a saddled horse that a person who comes across them can ride. How to use which visual tool depends on the worldview, idea, attitude to reality, way of seeing, perceiving, understanding and explaining it, artistic thinking, the nature of the lyrical hero, in short, on the unique style of the poet (writer). A true artist never even thinks of resorting to such and such a method or such a visual tool at this time or in this place, but on the contrary, he works according to his thinking, ideological intention, understanding and the requirements of the material. "The artist's spiritual world, the reality of life that inspires him, is the same as his pictorial means"⁵, he emphasizes.

In this sense, as one of the most ancient figurative means, similes are effectively used to decorate our speech, especially the language of fiction. In particular, similes are used to increase the attractiveness of the language of fairy tales, to ensure the clarity and imagery of the image. In Uzbek linguistics, the stylistic, substantive and linguistic features of similes are widely studied. Research shows that any simile relationship is necessarily expressed in language, and four elements are taken into account. These are:

1. The subject of simile;
2. The standard of simile;
3. The basis of simile;
4. The formal indicator of simile.

¹ Мирзиёев Ш.М. Миллий ўзлгимиз ва мустақил давлатчилигимиз тимсоли // Халқ сўзи. – Тошкент, 2019 йил 22 октябрь, № 218 (7448). – Б. 2.

² Юсупова Х.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши (эртақлар, латифалар мисолида). Филол.фан. номз...дисс. – Тошкент, 2011. – 149 б.

³ Bozorov H.X. O‘zbek xalq ertaklarining lingvomadaniy tadqiqi. Filologiya fanlari bo‘yicha falsafa doktori (Doctor of Philosophy) ilmiy darajasini olish uchun tayyorlangan dissertatsiya. – Termiz. 2023.

⁴ Лакофф Дж., Джонсон М. Метафоры, которыми мы живем (Перевод Н.В. Перцова) // Теория метафоры. – М.: Прогресс, 1990. – С 387-415.

⁵ Мамажонов С. Услуб, образ, тасвирий воситалар // Шарқ юлдузи, 1969, № 6. – Б. 197.

It is also worth noting that the linguopoetic basis of any simile is directly the standard of simile. In the Uzbek language, similes are divided into traditional and private author's similes, depending on whether the standard of simile is original or not. It is known that in our speech there are several similes such as "rough as a bear", "gentle as a sheep", "cunning as a fox", "white as cotton", and "hard as a rock". They were formed long ago as a product of the artistic imagination of the Uzbek people, cultural and historical experiences, and in general, the criteria for evaluating the external world, and have been used for a long time. Since these similes have been passed down from mouth to mouth, from century to century, their standards of simile have long lost their originality and have become molded fragments of speech, taking on a traditional character. That is why they are recognized and called traditional similes.

We know that traditional similes are common in Uzbek folk tales. In particular, this tale is included in the collection "Podachining qizi" [Uch og'a-ini botirlar. Yangi asr avlodi. Toshkent – 2017], we can observe the use of several traditional similes.

For example: Haligi qizlar olib kelgan ko'ylaklarini, haligi libos, kovushlarni qizga kiydirib, ro'mol o'ratib, gullar bilan yuzini yuvganlarida qiz to'rt kunlik oydek bo'lib, uning husn-u jamoli haligi qizlar husnidan yuz chandon oshib ketibdi. Ushbu parchadan ko'rinadik, tilimizda "to'rt kunlik oydek" an'anaviy o'xshatishidan ko'p foydalanilmaganligi sababli ushbu o'rindagi o'xshatish ertakning emotsional-ekspresivlik xususiyatlarini yana-da yorqinlashtirgan.

Or: Kampirlar podsho oldiga borib, "suyunchi, suyunchi!" - deyishibdi va shunday bo'yi Tolman, ikki yuzi olma, og'zi angishvonadek mohpora qizga loyiq keldi", - deb qizni podshoga ta'rif qilishibdi.

The sequential use of similes in this sentence not only enhances the imagery but also makes the imagery in the fairy tale more vivid and attractive. We can also see this through the analysis of the similes used in the following text: "Qiz uyg'onsa, ko'zi chiroqdek ochilibdi, hamma yoqni shudring bosib ketibdi". The combination "to open like a lamp" indicates that the basis of the simile in similes can be either an action or a sign, that is, it can be expressed through a phrase, a combination, a noun, an adjective, and sometimes a verb. It can be said that in fairy tales (in general, a literary text) similes can fully demonstrate all the linguistic and artistic possibilities of the creators. The similes used in fairy tales are distinguished by their uniqueness and strong imagery.

It should be noted that a proverb is a short and concise, figurative and non-figurative, deeply meaningful form of folk oral art. In addition, proverbs are also considered grammatically and logically complete meaningful wise expressions. Proverbs have a certain specific form. Proverbs embody life experiences, history, spiritual state, ethnic and aesthetic feelings, attitude to society, and positive qualities of generations and ancestors.

Proverbs, which have been refined among people over the centuries and have become concise and simple poetic forms, are extremely rich and diverse in terms of subject matter. A variety of proverbs have been created on topics such as homeland, labor, science and craft, friendship, harmony, wisdom, vigilance, language and speech culture, love and affection, as well as negative qualities. The dialectical unity of content and form, in many cases, rhyme, sometimes polysemy and richness of figurative meanings are the leading features of a proverb. The phenomenon of antithesis, that is, opposition, is often found in proverbs. For example: Respect the elderly, and respect the young.

Proverbs are sometimes called proverbs, proverbs, sayings, wise sayings, wisdom, reprimands, words of the masters, and words of fathers. It seems that because of the enormous socio-political and

educational significance of proverbs, they are very common in fairy tales. While a proverb expresses the characteristics of a thing and its description, a proverb gives a complete idea and conclusion.

Uzbek folk tales are rich in proverbs and sayings that are examples of folk oral art. The following analysis of several proverbs used in the tale "Halol mehnat" can serve as a vivid example: "Bobo: "Bolam ajal yetmay chirkay o'lmas", - debdi. The use of this proverb in a fairy tale serves to increase the desire for goodness in the child's mind. This is because even an ordinary insect does not die until it dies, which means that before it dies, a person can realize that he is capable of doing hundreds of good deeds.

When working on a fairy tale, it is important not only to tell the children the story but also to convey to them the true meaning of each word used in the tale and to teach the children to tell the tale themselves. Telling a fairy tale enriches children's speech with new words and phrases and also serves to develop oral speech.

It is natural to work on proverbs in fairy tales, to convey the ideas put forward in them to the minds of children, to cultivate coherent speech by memorizing proverbs, and to increase the effectiveness of speech. For example, in the fairy tale "Halol mehnat", the fact that Baba expressed his advice to the young man through proverbs made the fairy tale more attractive and increased its effectiveness. For example: 1. Shunda bobo: "Bolam achchiġing kelsa ichingga yut", - debdi. 2. Bobo: "Har kimning sevgani o'ziga yaxshi",- debdi.

For primary school students, fairy tales or excerpts from them are assigned in the form of tasks to read and retell in order to develop students' speech during reading lessons. Undoubtedly, retelling the text of a fairy tale is considered much easier for primary school students compared to narrating works from other genres. In folk oral creativity, the fairy tale genre is positively received by children, and one of the reasons for their interest in reading is the highly impactful, meaningful, and close-to-the-people language of fairy tales, as well as their sharpness. Primarily, fairy tales about animals are taught to primary school students. In this process, children's worldview and analytical abilities begin to develop. In such fairy tales, the habits of animals and their qualities are primarily analyzed. For instance, is the wolf's action right? Or children express their thoughts and reflections about the cunning of the fox. In many fairy tales, the depiction of real life is intertwined with adventurous events and fictional elements. Extraordinary situations that suddenly turn the story around completely captivate children. Indeed, the brave, clever, bold, strong, and agile heroes in fairy tales, the ideological direction of the tale, and the constant triumph of good attract children. The repetition of words and phrases used in fairy tales, their melodiousness, the liveliness of expressive means, and the impact of the language make fairy tales very interesting for readers.

By discussing and evaluating the actions and characteristics of fairy tale characters, children not only develop the skill of assessment but also enhance their belief that good always triumphs. During the process of analyzing the fairy tale, students reflect and come to conclusions by answering questions such as: (What qualities in the characters did you like or dislike? Why? Or why were some punished? Or why were some rewarded? Why did some characters receive help from natural forces? Why did some characters turn away?) When reading and analyzing the fairy tale, all activities are directed towards a better understanding of the text's content, the development of the plot, and the correct perception of the actions and interactions of the participating characters.

In Uzbek folk tales, the use of similes and proverbs is not only directly related to the life and national-cultural views of the people, but also serves as one of the important factors in revealing and defining

the character of images, the culture of communication, as well as their spiritual identity. This indicates the necessity to analyze the existing linguistic and cultural units (similes, metaphors, proverbs) in the language of tales.

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