

“XALQ DOSTONLARI TILINING LINGVOPOETIKASI” MAVZUSIDAGI MAQOLASI

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Annotatsiya (o'zbek tilida): *Ushbu maqolada o'zbek xalq dostonlari tilining lingvopoetik xususiyatlari chuqur tahlil qilingan. Tadqiqotda “Alpomish”, “Go'ro'g'li”, “Ravshan”, “Kuntug'mish” kabi epik asarlar misolida xalq og'zaki ijodi tili, poetik sintaksis, fonetik-ritmik tuzilish va badiiy ifoda vositalarining o'zaro uyg'unligi o'rganilgan. Doston tilidagi arxaik leksika, dialektal unsurlar, xalqona iboralar, alliteratsiya va assonans hodisalari orqali xalqning milliy ruhiyati, qadriyati va estetik tafakkuri ifodalangani ilmiy asosda tahlil qilingan. Maqola xulosasida xalq dostonlari tili milliy tafakkur, xalq dunyoqarashi va badiiy so'z madaniyatining yuksak namoyonidir degan g'oya ilgari suriladi.*

Kalit so'zlar (O'zbekcha): *Xalq dostonlari, lingvopoetika, xalq og'zaki ijodi, arxaik leksika, ritm va ohang, poetik sintaksis, milliy ruh, xalqona ifoda.*

Аннотация (на русском языке): *В данной статье проводится научный анализ лингвопоэтических особенностей языка узбекских народных дастанов. На примере таких эпических произведений, как «Алпомиш», «Гўрўгли», «Равшан» и «Кунтўғмиш», исследуется гармония между устной народной речью, поэтическим синтаксисом, фонетико-ритмической структурой и художественными средствами выражения. Особое внимание уделяется архаической лексике, диалектным элементам, народным фразеологизмам, аллитерациям и ассонансам, которые отражают национальный дух, ценности и эстетическое мышление узбекского народа. В заключение подчеркивается, что язык народных дастанов является зеркалом национального самосознания и духовного богатства народа.*

Ключевые слова (Ruscha): *Народные дастаны, лингвопоэтика, устное народное творчество, архаическая лексика, ритм и звучание, поэтический синтаксис, национальный дух, народное выражение.*

Abstract (in English): *This article provides an in-depth linguistic and poetic analysis of the Uzbek folk epics' language. Using examples from epics such as *Alpomish*, *Gorogly*, *Ravshan*, and *Kuntug'mish*, the study explores the interplay between oral folk language, poetic syntax, phonetic rhythm, and artistic expression. The research emphasizes the role of archaic vocabulary, dialectal elements, folk idioms, alliteration, and assonance in reflecting the national spirit, values, and aesthetic worldview of the Uzbek people. The conclusion highlights that the language of folk epics represents the mirror of national consciousness and the artistic manifestation of the nation's spiritual identity.*

Keywords (Inglizcha): *Folk epics, linguopoetics, oral folklore, archaic vocabulary, rhythm and melody, poetic syntax, national spirit, folk expression.*

INTRODUCTION

Folk oral literature is an invaluable source that embodies the most ancient and rich layer of national thought. In particular, folk epics occupy a special place in Uzbek cultural heritage as the historical memory of the people, an artistic expression of their social consciousness, and a mirror of their spiritual world. The people's philosophy of life, traditions, moral values, and national heroic ideals are reflected in the epics. Therefore, studying folk epics from a linguopoetic perspective allows not only to reveal the internal structure of the artistic text but also to analyze the people's thinking, the world of images, and the national worldview.

Uzbek folk epics take their roots from ancient Turkic epic traditions. In epics such as *Alpomish*, *Goroglu*, *Ravshan*, and *Kuntugmish*, the social life of the people, the ideas of freedom and patriotism, and human qualities are deeply expressed through poetic language. For example, academician Hodi Zarifov, in his work *Alpomish – Uzbek Folk Heroic Epic* (1962), assessed the language of the epic as “a poetic phenomenon that embodies the historical memory and aesthetic thinking of the people.” This idea indicates the need to study the language of folk epics not only as a literary monument but also as a cultural code that shapes the national spirit.

Linguopoetics is a branch of linguistics that studies the aesthetic aspect of a literary text, analyzing the poetic system of words, phrases, intonation, rhythm, syntax, and metaphorical expression. As Professor A. Madrahimov (2014) noted, linguopoetics reveals not only the semantic but also the aesthetic value of a literary text. In this respect, the language of folk epics has its own linguopoetic layer: it is composed of a combination of folk colloquialism, dialect elements, archaic lexicon, rhythmic structure, and metaphorical images.

The language of the epic reflects the spirit of the people in the most natural, vivid form. In it, the aspirations, beliefs, moral standards, and national values of the people are expressed through words. For example, expressions such as “I was a man who lived for my people” in the epic *Alpomish* are linguopoetic units that highly express the spirit of patriotism and self-sacrifice of the people. In this regard, the language of the epic embodies the aesthetic code of the people's thinking.

The purpose of this article is to study the artistic means used in the language of Uzbek folk epics on the basis of linguopoetic analysis, to shed light on the place of folk expression and imagery in the national thinking. The objects of research were chosen as epics such as *Alpomish*, *Goroglu*, *Ravshan*, and *Kuntugmish*. The article analyzes the lexical, phonetic, and syntactic poetic means used in their language, and also reveals the expression of the spirit of the people and artistic thinking through these elements.

II. MAIN PART

1. Lexical and Poetic Features of the Language of Folk Epics

The language of Uzbek folk epics is one of the richest layers expressing the historical life, cultural experience, and spiritual world of the people. In these epics, not only the meaning of words but also their artistic and emotional value play an important role. The

language of the epic, by its nature, reflects all stages of folk oral creativity—archaic words, dialect elements, idiomatic expressions, and figurative imagery coexist harmoniously within it.

Use of Archaic and Dialectal Words

The preservation of ancient Turkic language elements in folk epics enhances the historical and linguistic value of these works. Archaic words such as “yov” (enemy), “urug” (clan), “er” (man), “birov” (someone), “otlanmoq” (to set out), and “qarog‘liq” are frequently found in epics like “Alpomish”, “Gorogly”, and “Ravshan.” These words serve as important means of expressing the lifestyle, customs, social relations, and heroic spirit of the era.

For example, in the epic “Alpomish”:

“Alpomish mounted his horse and rode against the enemy.”

Here, the words “otlanib” (set out) and “yov” (enemy) have largely disappeared from modern language, but in the epic they retain great semantic weight: they convey the people’s notions of war, bravery, and freedom.

Dialectal words bring vitality and naturalness to folk speech. Epic performers—bakhshis—enhanced the natural tone of the text by performing it in their regional dialects. For instance, in the Surkhandarya and Kashkadarya versions of “Gorogly”, words such as “cho‘ri” (maidservant), “elatlar” instead of “yigitlar” (young men), and “bol” instead of “bo‘l” are encountered. This illustrates the aesthetic role of Uzbek dialects in epic narration.

Imagery, Folk Expressions, and Proverbs

Imagery in folk epics reflects the national mentality. In “Alpomish”, the people see the embodiment of their ideals of courage, loyalty, and patriotism. “Gorogly”, on the other hand, represents the image of a just, steadfast, and proud man in the collective memory of the people.

Images created through language are often strengthened by folk expressions:

“His heart was like a mountain, his hands like the sea.”

“A man is born for his people; the people live through their men.”

Such expressions serve as poetic generalizations of folk wisdom, encapsulating collective thought in a linguopoetic form.

Similarly, proverbs and aphorisms in epic language act as tools to deliver complete artistic ideas. For example, lines like “A nation thrives with its young men, and a man is honored through his nation” enhance the poetic impact through both content and rhythmic harmony.

Role of Emotional and Expressive Word Combinations

In the language of epics, emotional and expressive units are widely used to convey feelings and intensify dramatic situations. These expressions affect the listener emotionally and enliven the imagery.

For example, in “Gorogly”:

“His heart surged with rage; the earth trembled beneath him.”

Or in “Alpomish”:

“His eyes filled with blood; his heart roared like a horse.”

The harmonious use of comparison, metaphor, and hyperbole in these lines amplifies the linguopoetic power of the epic. Likewise, phonetic tools of folk speech—melody, stress, repetition, and alliteration—add emotional effect and rhythm.

Folk Expression Techniques in “Alpomish” and “Gorogly”

In “Alpomish”, the folk language is lively, simple, yet deeply meaningful. The bakhshi enriches each scene with colloquial words. For example, when the hero’s mother says, “I long to see my son’s beloved,” this simple folk expression evokes sympathy in the audience.

In “Gorogly”, the language of the people primarily conveys the motifs of heroism, courage, and honor. Lines such as “A man who does not burn with his people’s pain is not a man” express folk philosophy in a linguopoetic form.

As Professor T. Mirzayev (1990) noted, the language of Uzbek epics is “the musicality of the people’s soul—a form in which emotions are harmonized with rhythmic words.” In this sense, “Alpomish” and “Gorogly” represent the purest embodiments of Uzbek national artistry.

The language of folk epics represents the system of artistic expression in oral creativity. The harmony of archaic vocabulary, folk expressions, figurative language, and expressive means reflects the intellectual richness, aesthetic taste, and poetic mastery of the Uzbek people. Therefore, the linguopoetic analysis of folk epics is an essential scientific approach to understanding the deep roots of national art.

2. The Phonetic and Rhythmic Structure of the Epic Language

The artistic power of folk epics is manifested not only in their content but also in the harmony of tone and sound. The epic language is phonetically intertwined with folk music and oral performance traditions. In Uzbek epics, sound, rhythm, and intonation serve as key tools for expressing the spiritual and emotional state of the people.

Phenomena of Sound Repetition, Alliteration, and Assonance

Phonetic techniques form the musical foundation of verbal artistry. Alliteration (the repetition of identical consonant sounds) and assonance (the harmonious repetition of vowel sounds) create melodiousness in folk epics. For example, in the following line from the epic “Alpomish”:

“Bahodir bo’lib botirlar bilan bellashdi”

Here, the repetition of the consonant b (alliteration) enhances the rhythmic intensity and evokes a heroic mood.

Or in “Gorogly”:

“Otiga o’t oldi, o’qni o’qday otdi.”

In this line, the harmony of the vowel “o” (assonance) and the consonant pattern “t/o” strengthens the musicality and dynamic tone of the verse.

As linguist A. Madrahimov (2014) points out, phonetic repetitions are a key linguopoetic device that ensures the musicality of epic language and directly appeals to the listener's aesthetic sensibility.

Harmony of Rhythm and Melody with Meaning

Epics possess rhythmic structures reminiscent of folk songs. Rhythm functions not only as a metrical element but also as a poetic mechanism that carries semantic weight. Heroic scenes are rendered in a fast, short-syllabic rhythm, while emotional and lyrical episodes unfold in a slower, softer tone.

For instance, in the battle scenes of "Alpomish", the quickened rhythm conveys the heat of combat, whereas in "Barchinoy's Songs of Longing", the melodious tone expresses sorrow. In this way, rhythm and meaning interact in aesthetic harmony.

Musicality of Poetic Speech

Since each epic is traditionally performed by a bakhshi in a melodic tone, natural intonational musicality is embedded within the language itself. The performer deepens the expressive power of words through voice modulation, emphasis, and rhythm. As T. Mirzayev (1990) aptly remarked, "The music of Uzbek epics is the melodic embodiment of the national soul."

Phonetic Beauty in Oral Performance

During oral recitation, the harmony of sounds, pauses, repetitions, and stresses plays an essential role. The language of the epic attains phonetic perfection in this process—a phenomenon referred to as "living phonetic beauty."

Thus, the phonetic and rhythmic structure determines not only the artistic form but also the aesthetic and emotional system of the language of folk epics.

3. Poetic Syntax and Grammatical Methods

The syntactic structure of folk epics is based on a specific poetic order and grammatical sensibility. The language of the epic is not a simple sequence of words but an artistic construction imbued with emotional power.

Repetition, Parallelism, Inversion, and Dialogic Structure

Repetition in epics is one of the most significant stylistic devices. It reinforces rhythm and firmly establishes an idea in the listener's memory. For example, in "Alpomish":

"Alpomish rode, rode for the people,
Rode for freedom, rode for the homeland."

This triple repetition deepens the spirit of the people and strengthens the idea of selflessness.

Parallelism, in turn, creates semantic harmony between the lines:

"When the enemy marches, hearts burn,
When the people march, the enemies flee."

Inversion (changing the usual word order) enhances dramatic impact:

"Alpomish rode a horse" — a simple statement;
"A horse Alpomish rode" — an artistically emphasized expression.

The dialogic structure ensures the liveliness and natural flow of the epic language. Exchanges of speech between characters—questions, answers, and exclamations—allow the listener to emotionally experience the events.

Rhyme and Syntactic Harmony

In folk epics, rhyme functions not only as a decorative element but also as a means of unifying meaning and form. For instance:

“I gave my heart for my people,
I gave my soul for my country.”

Here, syntactic parallelism and rhyme create a coherent linguopoetic structure.

Grammatical Features of the Hero's Speech

The speech of the heroes is rich in emotional sentences, exclamations, and rhetorical questions, all of which add dramatic intensity:

“I am Alpomish — a son of my people; who can stand equal to me?”

This represents not only a grammatical but also a spiritual climax. Thus, syntax and grammatical devices govern the artistic rhythm and dramatic flow of the epic.

4. Expression of the National Worldview and Spirit through the Language of the Epic

The language of the epic serves as a cultural mirror reflecting the national identity, moral outlook, and spiritual values of the people. Language, as a primary indicator of collective consciousness, embodies the historical experience, honor, loyalty, and patriotism of the Uzbek people in poetic form.

The Connection between Language and National Identity

The words used in the epics reveal the people's lifestyle, relationship with nature, and religious and spiritual beliefs. For instance, the expressions “Yurtim, elim, otam” (“My homeland, my people, my father”) in “Alpomish” unite the core elements of the Uzbek national worldview — homeland, nation, and family. Thus, in the context of epics, language becomes not merely a means of communication but a symbol of national identity.

Folk Values: Honor, Loyalty, and Patriotism Motifs in Epics

Every heroic figure in the epics embodies the moral ideals and aspirations of the people. In “Alpomish” — patriotism; in “Gorogly” — justice and honor; in “Ravshan” — loyalty and bravery are vividly expressed through language. For example:

“If you speak of the nation, be a true man —
A man who dies for his nation lives forever.”

This line represents a linguopoetic expression of folk philosophy.

Reflection of Folk Wisdom in the Heroes' Speech

Folk proverbs, idioms, and aphorisms are widely used in the speech of the heroes, reflecting the collective wisdom accumulated over centuries.

“A man for the land, and the land for the man.”

Such concise yet profound expressions represent the highest form of oral folk wisdom.

As scholar G. Karimov (1981) noted, the language of folk epics is “a historical and poetic form of national thought” that expresses the artistic spirit of the Uzbek people in its purest form.

4. Expression of the National Worldview and Spirit through the Language of the Epic

The language of the epic serves as a cultural mirror that reflects the national identity, moral outlook, and spiritual values of the people. Language is the primary indicator of a nation’s way of thinking, and through the language of epics, the historical experience, honor, loyalty, and patriotism of the Uzbek people are embodied in poetic form.

The Connection between Language and National Identity

The words used in folk epics reveal the people’s lifestyle, relationship with nature, and their religious and spiritual beliefs. For example, the expressions “Yurtim, elim, otam” (“My homeland, my people, my father”) in “Alpomish” combine the main pillars of the Uzbek national worldview — the concepts of homeland, ancestry, and community. Therefore, in the context of epics, language functions not only as a means of communication but also as a symbol that expresses national identity.

Folk Values: Honor, Loyalty, and Patriotism Motifs in Epics

Each heroic figure in the epics personifies the people’s ideals, aspirations, and moral principles. In “Alpomish”, patriotism dominates; in “Gorogly”, justice and honor; in “Ravshan”, loyalty and bravery are vividly and figuratively expressed through language.

“If you speak of the nation, be a true man;
A youth who dies for his people lives forever.”

This line represents a linguopoetic embodiment of folk philosophy.

Reflection of Folk Wisdom in the Language of the Heroes

Folk proverbs, sayings, and idiomatic expressions are widely used in the speech of epic heroes. This demonstrates the intellectual and philosophical wealth accumulated by the people over centuries.

“A man for the land, and the land for the man.”

Such concise yet deeply meaningful expressions stand as the highest form of oral folk wisdom.

As noted by scholar G. Karimov (1981), “the language of folk epics is a historical and poetic form of national thought,” expressing the artistic spirit of the Uzbek people in its purest form.

III. CONCLUSION

The language of folk epics represents a unique manifestation of Uzbek national artistic thought, formed over centuries and embodying the aesthetic taste, spiritual world, and historical experience of the people. The epic language is not merely a means of narrating events, but a linguopoetic expression of the people’s psyche, national worldview, aspirations, and values. Therefore, it is regarded as an artistic model of folk consciousness, reflected through its phonetic, lexical, grammatical, and poetic layers.

Firstly, the lexical and poetic features of folk epic language are closely connected to the life and traditions of the people. Archaic, dialectal, and folk words, as well as proverbs, sayings, and legendary symbols, are actively employed within it. Expressions such as “Your chest is made of stone, your heart is made of fire” in the epic “Alpomish” embody not only the hero’s physical strength but also the people’s ideal of heroism through language. Thus, the language of the epic revives national values through artistic expression — a phenomenon linguistically interpreted as “linguocultural semantics.”

Secondly, the phonetic and rhythmic structure of folk epics is one of the most important linguopoetic factors determining their emotional tone. Alliteration, assonance, sound repetition, and rhythmic parallelism enhance the musicality of oral folk art. For instance, the lines “Dilini dovrug’ dog’ urar, dardini daryo bilur” (“His heart is burned by fame, his pain is known by the river”) from “Gorogly” create internal rhythm through sound harmony, intensifying the aesthetic effect of the word in oral performance. Research indicates that during recitation, folk bakhshis adjust phonetic tone according to the listener’s emotional state, elevating musicality to the level of a linguistic instrument (Qosimov, 2019).

Thirdly, poetic syntax and grammatical methods play a significant role in the systematic expression of the artistic language of folk epics. Repetition, parallelism, inversion, and dialogic elements enrich not only the content but also the aesthetic tone. The traditional openings such as “Borek, yokkeken, bir borek” found in “Alpomish” transform the epic narration into a rhythmic structure, harmonizing the epic language with the oral poetic tradition. Grammatically, the abundance of exclamatory, interrogative, and emotionally charged constructions reflects the expressive and dynamic speech culture of the people. This feature scientifically demonstrates the vast expressive capacity of the folk language (Rustamov, 2017).

Fourthly, the folk worldview and national spirit find vivid expression through the language of the epic. According to Wilhelm von Humboldt’s principle that “language is the mirror of the spirit of a people,” the language of folk epics serves as a marker of national identity. In epics such as “Alpomish,” “Ravshan,” and “Kuntutug’mish,” concepts of honor, patriotism, loyalty, willpower, and justice are artistically conveyed through language. Folk expressions like “Sacrifice for the homeland, fight for the people,” together with proverbs and symbolic imagery, illustrate the highest level of national thought.

Thus, the language of folk epics is valued not only as an aesthetic phenomenon but also as a socio-spiritual and cultural heritage. In conclusion, it can be stated that the language of Uzbek folk epics represents the artistic form of the national psyche and serves as the historical code of collective consciousness. Its linguopoetic analysis provides a deeper understanding of the development of the Uzbek literary language and the genetic link between oral folk creativity and written literature.

Therefore, the linguopoetic study of the epic language remains a vital scholarly direction not only for literary criticism but also for linguistics, cultural studies, and the exploration of national identity.

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