



# LINGUPOETIC FEATURES OF SYNTACTIC CONSTRUCTIONS BELONGING TO THE INEFFECTIVE LAYER OF KHOREZM DASTANS

**Dildora Khudayberganova**

PhD student,

Department of Uzbek Linguistics,

Urgench State University

## ABSTRACT

*This article clarifies the syntactic constructions, phraseological integrities, as well, considerations on the linguopoetics of discourse units belonging to the ineffective layer of Khorezm dastans. The text of manuscripts and lithographic versions of dastans were accepted as a basis in tackling with this problem.*

**KEYWORDS:** *Khorezm, dastan, syntactic constructions, fraseological integrity, linguopoetics.*

## DISCUSSION

Language is considered not only as a significant heritage of the people's history, culture and spirituality, but also an incomparable treasure with high aesthetic value and wide possibilities of expression.

During today's globalization period, it is reasonable that each nation, each independent state should give priority to the protection of its national interests, in this regard, first of all, the preservation and development of their culture, ancient values, mother tongue.<sup>1</sup> At a time when the Uzbek language is receiving great attention at the national level, it is necessary to carefully study the sources of our national language in order to raise its status, increase the role and influence of the state language in our lives, to turn it into a truly national value.

N. Mahmudov, a well-known Uzbek linguist, disparately commenting on language, said that "If language were only a means of communication, it would be very simple, simplistic and poor. However, the language is a creation that is incomparably rich in magic, spirit and spirituality, beauty and perfection"<sup>2</sup>.

It has long been recognized that literature is an art of words. Hence, it can be said that the main

element of literature is the word, in general, language. There is no doubt that the rise of a particular work of art to the level of art depends on the artist's maturity of artistic expression.

Therefore, in order to make an objective assessment of the artistic value of a particular source, it is first necessary to study its linguistic features. Well-known Uzbek literary critic Ozod Sharofiddinov wrote in his article "Literature begins with language", said that "There is no literature without language, just as there is no art without color and music without melody."<sup>3</sup>

The language of folklore is one of the most valuable sources, as it reflects the natural, international expression of its linguistic elements. In particular, Khorezm dastans have a special place in the development of poetic methods of linguistic means. Linguopoetic analysis is a philological network that emerged mainly as a result of the privatization of the methodological direction of linguistics.<sup>4</sup>

Directly in the language of Khorezm dastans, we can observe more active types of linguistic units that produce poetic images. In the scientific literature on linguopoetics, there are many places where the term "discourse" is used, especially

<sup>1</sup>Mirziyoyev Sh. Presidential Decree on the development of the Uzbek language. - Tashkent. October 21, 2019.

<sup>2</sup>Mahmudov N. Enlightenment addresses. -Tashkent: Manaviyat, 1999. -P.44

<sup>3</sup> Sharofiddinov O. Literature begins with language // Literature and art of Uzbekistan, 1986. -p. 6

<sup>4</sup> A.T. Gryaznova Linguopoetic analysis of a literary text: approaches and directions. Monograph. - Moscow, 2018. P 5



small texts that are in the same pattern, which clearly shows the charm of oral speech.

It is known that one of the peculiarities of the dastan genre, in particular, folk dastans, is the use of a mixture of prose and poetic texts. In the process of connecting these two different poetic elements to each other, the need for certain linguistic means is felt. This may not be the case in written, literary dastans, that is, in the language of lyrical dastans based on the same type of text. Most of the dastans in the Khorezm region belong to the lyro-epic genres, which are used in oral versions, as well as a mixture of prose and poetry.

Therefore, it is natural that the language of dastans should have its own linguistic means of expressing their art. Among such linguistic units the place of syntactic constructions stands out. In the language of dastans, especially in the language of Khorezm dastans, most texts are expressed through the speech of the heroes.

Because the texts are lyro-epic in nature, as noted above, they are characterized by a combination of poetic and prose parts. However, these two types of text can only be combined using specific linguistic tools.

We pay attention to the following passage from the epic "Sayod and Hamro":

*...Egnidan sozini olib, Salbiniyozga qarab, bir so'z aytib turgan ekan, ko'ring, ne der ekan...*

*(Taking his musical instrument on his shoulder, looking at Salbiniyaz, he said as follows, look, what he says...)*

Here, the style moves from the epic text to the lyrical passage, in this part, the syllabic constructions expressed by the rhyming verb forms used here have played an important role in the cohesiveness of the two types of text.

Or consider the following syntactic construction from the dastan "Oshiq Gharib and Shohsanam":

*"...podshoh undan xabardor bo'lib, G'aribni oldig'a chaqirib, andin sababini so'rab, G'arib unga javob berib bir so'z dedi..."<sup>5</sup>*

*(The king became aware of it, summoned the Gharib, asked the reason for this, and the Gharib answered him as follows...)*

In this syntactic construction, too, internal rhyme is created in the prose text by means of rhyming units, and the connection to the poetic text is very beautiful.

The use of complex syntactic constructions in such places usually required the text creator to be a master of words and to have a high level of oratory

skills in conveying the effectiveness of the text to the listener.

Another peculiarity of the syntactic constructions used before the poetic texts in the text of dastans is that in most of them the syntactic units in the form of "said a word" and "told a word" are repeated from the units of the inactive layer. Such stylistic tools are mainly specific to folklore genres, especially the language of dastans, and are interpreted in the scientific literature as "lexical repetitions that come with syntactic extensions"<sup>6</sup>. The following passages from the texts of Khorezmian dastans can serve as a proof of the above thoughts:

*"...Andin so'ng Aqcha kelib, bularga ko'ngullik berib, bir so'z degani bu turur..."*

**("Oshiq Gharib and Shohsanam", page 91)**

*(Then Akcha came, took care of them and said a word, as follows...)*

or:

*"...anda Go'ro'gli sozini qo'lina olib, parizodg'a qarab bir so'z aytdi..."*

**("Oshiqnoma" book 4, "Hirmondali" dastan, page 150)**

*(At that moment Gorogly took his musical instrument in his hand and said a word to the parizod...)*

and others.

The lexeme "word" in the syntactic unit "one word" in the above-mentioned passages does not have its original lexical meaning, but "ghazal", "poem". This, in turn, is the result of a linguistic style that is not specific to literary language, but only to the art of folklore.

Among the syntactic constructions, which are considered as inactive units inherent in the lexicon of Khorezm dastans, the place and functions of phraseological units stand out. The artistic vocabulary of epics is inconceivable without figurative analogies expressed in figurative meanings. In the speeches of the performers of the dastans there are a lot of local colors, fixed units, analogies connected with the description of the events of the dastans. They make the speech effective.

We note the following passage from the epic "Tahir and Zuhra" in the series "Oshiqnoma":

*"...Tohirning yuragiga o't tushib, go'yo oynaga tushgan quyoshning yolqiniday har yoqqa chayqalar edi..."*

**("Oshiqnoma", book 5, page 69)**

*(Tahir's heart was on fire, as if the sun was shining on the mirror.)*

The syntactic integrity "as if the sun was shining on the mirror" highlighted in the passage

<sup>5</sup> Oshiqnoma. Book 2. Prepared by: S.S. Rozimbaev, G.O.Eshjanova, S.R.Rozimbaev. – Urgench: Khorezm, 2006. –p. 109.

<sup>6</sup> Yuldashev M. Linguopoetics of literary texts. – Tashkent: Uzbekistan, 2019. –P.221.



serves to perform a number of stylistic tasks. First of all, it is not about the mirror or the sun. Their lexical material is used as a linguistic means to describe the emotional state of a particular image (hereby Tahir). In addition, the syntactic integrity used in this context must be distinguished from phraseological units that have a fully figurative meaning. Here it is more accurate to assume that there is a figurative expression, referred to in science as the term discourse (a linguistic-stylistic unit that has fallen into a certain pattern).

The range of syntactic units that perform the linguostylistic function through figurative constant analogies is very wide. In some of these units, different aspects of a person's emotional state, images associated with movement and state, are singled out. For example:

“...Unga ko'zi tushib, **ilon og'ziga yaqin kelgan qurbaqaday bo'lib qoldi...**”

(“Oshiqnoma”, book 6, page 160)

(He looked at her and **became like a frog coming close to the snake's mouth.**)

The syntactic integrity of “**became like a frog coming close to the snake's mouth**” in this passage serves to express the terrified state of a particular hero. Such discursive units are more specific to oral speech and are specific only to the literary texts of the Uzbek language. The text of dastans is one of the most convenient texts for the use of such units.

There are also discursive units in the language of epics that express such states of a person as happiness, visual joy, merriment. For example:

“...Ikki **oshiq-ma'shuq tol chiviqday do'lanishib, goh hushidan ketib, goh hushiga keldilar...**”

(“Oshiqnoma”, book 6, page 190)

(Two lovers **tied together like a willow branch**, sometimes fainted and sometimes regained consciousness.)

The syntactic integrity of the phrase “**tied together like a willow branch**” in this context is a tool used to describe the state in which the lover and mistress finally achieve their dreams after many hardships.

In conclusion, the linguopoetic elements of the language of dastans are very diverse and different. Collecting and analyzing them enriches the ranks of linguopoetic research today with important scientific conclusions.

## REFERENCES

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