

ETHNOLINGUAL-CULTURAL CHARACTERIZATION OF KHOREZM DOSTONS

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Abstract

The article looks at dostons of Khorezm, in particular dostons from the Gorogli series, their features and features of epics in other parts of Uzbekistan, as well as peculiarities of the language of dostons in the Khorezm region, as well as the traditions of doston schools here.

keywords: Khorezm, epic, north, south, tradition, characteristic, Goroghlu, series, folklore, dialect, oghuz, kipchak, vocabulary, speech, style, poetry, prose, creativity, art

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INTRODUCTION

The Uzbek people have a rich cultural and spiritual heritage. Doston - is one of the most popular examples of folklore, occupy a special place in this cultural and spiritual heritage. Doston is a lyric-epic genre, a large-sized epic work in oral and written literature. The word "doston" is used in the meaning of "narrative", "story", "adventure", "description" and "praise". As a literary term this word stands for epic works of large size in oral folk art and written literature. It reflects centuries-old life, lifestyle, artistic thinking, worldview, rich traditions, ethico-aesthetic taste and history and language.

The Decree of the Cabinet of Ministers of the Republic of Uzbekistan on celebrating the 1000 th anniversary of the creation of the Alpomish doston and the wide celebration of this date can be considered as a good example of an attempt to raise the attention to the state level in order to restore great spiritual and cultural heritage.

Wide opportunities created by independence entrust our linguists with an objective and honest study of our priceless heritage created by the power of intellect, heart and mind in the interests of the nation and the country, enriching and enlightening our spiritual values. The theme we have chosen and tried to cover can also be seen as a modest attempt in this regard. Recording of samples of Uzbek folklore began in the second quarter of the century, in particular, in the 1930s. During this time folklore was written by the government-organized expedition members. They included literary scholars, poets and writers. It is clear that the study of samples of folklore was initially conducted in the light of literary criticism. The study of folklore in the linguistic aspect began much later.

Khorezm is considered as one of the cultures centers. The region is geographically located in such a way that it is separated by a considerable distance from the main Uzbek territory. Therefore, Uzbeks from Khorezm has closer contacts with nations living nearby such as Turkmen, especially with the Azerbaijanis in the western part of the Amu Darya River (up to the 17 th century) than Uzbeks in the east side of the country. The intervention was quite broad. These side-by-side lives and relationships have left a significant mark on the pages of cultural life of the Uzbeks living in this area.

This is one of the main reasons why the dostons in Khorezm are not so much close to those that are popular in other parts of Uzbekistan, but they mostly harmonize with Turkmen and Azerbaijani dostons. However, it should be remembered that the Khorezm Uzbeks were not separated from the Uzbeks living in the Eastern region, but were in close contact with them. The fact that a number of Khorezmian dostons ("Yusuf and Ahmad",

"Ashik Gharib and Shohsanam", "Hirmondali" and others) are in the bakhshis' (performers of dostons) repertoire in other parts of Uzbekistan, and vice versa, fully confirms the above mentioned statement.

Dostons from the cycle of "Goroghli" are so widespread in the Khorezm oasis that we cannot find anyone who does not know about this epic. M. Saidov states that: "This epic can easily be found in the territory of Khorezm."

Dostons from the cycle of "Goroghli" are similar to the manuscript dostons from the cycle of "Oshiq", and are relatively compact, with a length of 2.5-3 hours ("Oshiq Garib and Shohsanam", "Huriliko and Hamro").

It is noteworthy that Gogolly's series of dostons contain about 40 dostons that are known to science, each of them consists of 25-30 pages in small typewritings when taken separately. So we decided to turn to two poetic languages in order to cover our topic with more examples.

MATERIALS AND METHODS

It is known that in Khorezm there are two linguistically distinct dialects: Oguz and Kipchak. The population of the southern part of Khorezm is Oghuz and the population of the north is Kipchak dialect. Based on this linguistic character, the Khorezm epoch is also studied in two traditions:

1. South Khorezm traditions of singing of folk dostons. While its center is Khiva, it covers Khazarasp, Bogot, Yangiaryk, Kushkupir, Urgench, Khonka, Shovot, Ilonly, Old Urgench from neighboring Dashoguz region, and also Turtkul, Ellikkala districts from Republic of Karakalpakstan. The old music of Khorezm is inextricably intertwined with the maqoms.

That is why we have preserved the name of the local people in our work. We have shortened the Hirmondali doston in the form of X and shown the pages of the doston.

Northern Khorezm traditions of singing of folk dostons. Its center is conditionally designated as Mangit city, which includes Gurlan, the northern districts of the Autonomous Republic of Karakalpakstan, the Amudarya, Beruni, Khojeyli, and the neighboring Tashovuz region.

Folk dostons of North Khorezm are later developed in comparison with the southern Khorezmian ones. For example, in North Khorezm there is a local dialect of Kipchak, and the poems are sung in the dialect of Kipchak-Oghuz:

(x>к) Хирмондали(г>к) Кўрўғлининг (x>к) қораз (й>ж) жуклагандай минип, «ўнгирип, (к>г) гўззи оқарип, кўрқип

ётти. (Хўжэз бахши-Х.16).У кимса ўтурлар (т>д) дўрда

It is noticeable that music involves in itself old Khorezmian melodies, maqoms so for that reason it seems to have relatively independent music.

The Khorezm School of Doston singing is distinguished from others with several features. Researchers attribute this to the regional specificity of Khorezm. The Khorezm oasis is a region where the culture of several peoples - Uzbeks, Turkmen, Karakalpaks, Tajiks and partially Kazakhs meet. That is why doston singers here "can sing in Uzbek, Turkmen or any other language, depending on the audience."

The dostons of Khorezm differ from the performance of other schools of folk doston singing with short, meaningful, playful and crying tunes. Bakhshi takes into account the age, worldview, and profession of the listener in the performance of the doston, adding phrases that suit the tastes and preferences of the listener, creating a revival in audience.

In the Khorezm epoch there are phrases that increase the poetic intensity, meaning and popularity of doston. Therefore, there is a peculiarity of the Khorezm dostons that is complex language, which is one of the pressing issues of linguistics.

Dostons played in different parts of Khorezm also have their own peculiarities and cannot be explored with each other. Therefore, it is appropriate to study each of them individually taking into consideration local language features. According to S. Ruzimboev, the dostons published in the book "... although most of them are lithographically published in cities like Tashkent, Bukhara, Kazan,

In fact, Khujaniyaz bakhshi was Vais's son, we preserved the Khujyaz bakhshi, which was the commonly among local people. We have shortened the Hirmondali doston in the form of X, and have shown the pages with examples. their style, lexical character, composition, and system of images clearly indicate that these dostons are related to Khorezm." Therefore, it is important to recognize the importance of these aspects in the study of the language of the northern Khorezm dostons, in particular, in the study of its vocabulary.

First of all, it should be noted that the issue of learning the language of doston has long been in controversy. Some researchers point to the need to study the language of fiction as a methodological area linguistics. Indeed, as we have already noted, the studying doston language is a very complex process, with some local dialects such as the vowels and imitation modes that do not meet the literary language norms. In some places, ironic words can play a key role in illuminating the inner story of the poem. Applying it correctly can ruin bakhshi's method of performance. Observations indicate that this is not appropriate. I. Kuchkortoiev writes about the purpose of the studying of literary language in his book called "Language of art": "Typical example of a literary analysis of a literary language from a purely literary perspective can be found in the comments at the end of the article.

RESULT AND DISCUSSION

When the art language is examined from a literary perspective, the researcher's focus is on the image system of the work, behind which these images are often ignored by linguistic methods and techniques. Even when the language of art is regarded as a pure linguistic problem, the artistic and aesthetic features of the language are virtually not analyzed." We also agree with I. Kuchkortoiev in this regard. Russian scientist V.V Vinogradov argues that the stylistics of a literary work should be a separate discipline, close to both literary and linguistic, but different from both. B. Khrapchenko writes: "Probably not about the tasks and issues of the linguistic stylistics of fiction, but about the artistic speech stylistics, which is closely related to literary stylistics on the one hand and language stylistics on the other.

These considerations do not exclude the study of a literary work from a linguistic point of view. Actually, it is one of the

requirements of studying literary work. In this case, the essence of the study of the language of the work of art in pure use depends on the nature of the purpose of the present study. The researcher can conduct his research in different directions according to his own purpose and will. For example, a language historian can focus language facts on the historical aspect of the language, and the methodologist can help them identify the stylistic features of the artistic discourse of that time, and subordinate the means of the language to a particular work. It follows that language tools used in fiction can serve a different purpose. It is limited to the will and desire of the researcher.

«Creative use of sound, synonyms and pronunciation in Uzbek folk art is a very important factor in the emergence and perfection of "askia" as an independent genre."

In the works of Uzbek folklore writers, the lexicon of the poems is often found. For example, Hodi Zarif's observations include: «Creative use of sound, synonyms and pronunciation in Uzbek folk art is a very important factor in the emergence and perfection of "askia" as an independent genre."

CONCLUSION

In the analyzes of the author's work on these quaternary quartets, E. Jumanbulbul properly used some homonym words such as "уради", "дов", "қорасин", "қўй энди", "отади", "қопти энди", "мурути", "олмади" and "от". It is not accidental that such lexemes occur in literary analyzes, since without clarifying the semantics of lexemes, it is impossible to discover the essence of the dialects.

There are certain differences between the poems analyzed by the folklorist H. Zarif and the Khorezm dostons, and the study of them is a separate matter.

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