



## THE DESCRIPTION OF PROPER NAMES AND PHRASEOLOGICAL UNITS IN UZBEK FOLKLORE

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The folklore is the oldest form of literary literature. It expresses the social life, history and struggle of the people. Although there are features distinguishing between writing literature and folklore. They are both artistic word. Before the writing of the literature, folklore was known as the word art. When literary literature began to form, folklore influenced its form and expression tools and artistic features. Therefore, M. Gorky says, "The beginning of the art is folklore." [1, p. 265]

Folklore is closely related to music, dance, in the early years had a cynical nature, and it plays a great deal of performance, music, and art.

When we read some examples of folklore it is common to come across some proper names. For example, the names of the legendary mountains, giants like Qorakhan, Boybo`ri, Dogiston, Oqtosh, Anqo and others, which are used repeatedly in various poems. The researchers D. Abdurakhmanov and H. Bektemirov called them as "returning names" [2, p. 181].

Well, what are proper names and why do not they represent a concept like common nouns? It is clear that in linguistics, common nouns are detailed and thoroughly studied than proper names. Here some reasons toward proper names why they have not been learnt deeply:

a) Proper names do not have linguistic meaning, as common names, they do not represent a concept, and a proper name is not a complete word, but symbolic and conditional.

b) It`s difficult to adequately evaluate the role of a proper name as a language unit, its functional character in speech;

c) All of the type of proper nouns had not been learnt in the language;

d) The complexity of the research of proper names, its connection with a number of subjects (such as history, geography, ethnography, archeology);

e) Theoretical bases for researching weeds are not adequately defined in science.

They may be some of the reasons why common nouns are frequently used in our work. And in many fairy tales, common nouns are used for describing the character, appearance or habit of the heroes; people use common nouns and they write them with capital letter. For instance in "Pancake rain day" (Chalpak yog`gan kun) we may read about brothers Anvar and Tambal.(3,173) The name of Tambal is described the hero is so lazy. Here we may see the structure

COMMON                      →                      NAME  
PROPER NAME

"tambal-lazy-ленивый, and it is used like proper names and it was written with capital latter.

It is clear that the Uzbek people have great written and spoken literature. Most of the research has been done about proper names, but we can't say that they are enough. Now we decided to analyze some proper names in the rich Uzbek folklore. Especially some proper names in the heroism epic poems "Alpomish".

The proper names in the epic poem "Alpomish" can be found in two different ways:

1. Names with full of meaning. Here, we may definitely understand the full meaning of the names. For instance: "Burungi o'tgan zamonda, o'n olti urug' *Qo'ng'iro't* elida *Dobonbiy* degan o'tdi. *Dobonbiydan Alpinbiy* degan o'g'il farzand paydo bo'ldi. Alpinbiydan tag'i ikki o'g'il paydo bo'ldi: kattakonining otini *Boybo'ri* qo'ydi, kichkinasining otini *Boysari* qo'ydi. Boybo'ri bilan Boysari —



ikkovi katta bo'ldi. Boysari boy edi, Boybo'ri esa shoy edi, bul ikkovi ham farzandsiz bo'ldi." (Alpomish, 15-bet). *Qo'ng'iroq, Dobonbiy, Alpinbiy, Boybo'ri, Boysari*- these names are understandable till nowadays for us.

2. Names which are not used nowadays, and their meaning are not clear for us. It means that such kind of names is not used and their meaning is not accessible. For instance: Qalmoqshohning *Tovka* degan qizi bor edi. (254-bet). Alpomish aytdi: — o'g'rining piri hazrati *Joltong* deguchi edi, hazrati Joltonga sirina qolgin (264-bet).

*Tovka, Joltong* are not used, even, the meaning of them is not illustrious.

It should be admitted that the name of women are widely used in this poem. Barchinoy, Qaldirg'och, *Tovka*, Suqsuroy, Surxayl and etc. Most of the names of the women transfer their quality and beauty.

Toponyms (the name of places), are used frequently in our legendary poem: Angliya, Astrobot, Belgiya, Bongola, Guruziya, Qo'ng'iroq, Akdashman, Arab, Arabxona, Bo'ka, Do'rmon, Kenagas, Ko'rkat, Naymancha, Neko'z, Sarmug'ul, Saroy, Xo'ja Tohir, Shakar ovul, Qalmoq eli, Qatag'on, Qiyot, Qovunchi etc.

Azamat bosh berar dinning yo'liga,

Turarim yo'q *Boysun-Qo'ng'iroq* eliga (23-bet).

Among proper nouns, we can encounter lots of names associated with the animals' names (zoonyms) such as the names of birds, horses, snakes and others. For example, Boychibor (a horse), Semurg (a bird), Musna (a snake), ajdar (dragon) are used in our saga.

The folk epics of Uzbekistan are reflected in centuries-old living conditions of the Uzbek people and original phraseological units. Speaking of the legendary folk musicians, who have been inherited from generation to generation, have been decorated with their decent work, and with the help of their talent, the talent of the audience, they sang. It helped to smooth and poetize the poet's language. Observations show that every principal school had a method of singing. In particular, Ergash Jumanbulbul ugli has a great literary heritage as a great representative

and literary poet of the school of Kurgangscha. We have written about this in our work pointing that "Kuntugmish", "Alpomish", "Holdorkhon" are used in the language of poems. We have made some comments on the phraseological units, because poets Ergash and Fazil are different from others by the number and scale of their creative repertoire, artistic elasticity, originality of style.

As you know, any phrase varies from one language into another, with a number of specific features. Hence, the specific features of the words are inherent to the phrases, and to the nature of all types of phraseological units. That is why they are the language and speech phenomena. Studying such features also has its own history in Uzbek phraseology. The investigations of Uzbek scholars such as Sh.Rahmatullaev, A.Mamatov, B. Yuldoshov, and Uzbek literary critics play an important role in Uzbek linguistics (4,101).

A number of significant works have been done in the field of Uzbek phraseology. Nevertheless, it is desirable to include the dialectal phraseological units used in the Uzbek folk epics as well. The collection and characterization of phraseological units in the artistic language of Uzbek people will have a profound impact on the enrichment of lexicology and phraseology of the Uzbek language, with great scientific and practical skills. This is because of the history and traditions of Uzbek people, their lifestyle, and their mother tongue. Of course, poems are formed as a result of verbal art, and they are influenced by certain dialects because they have been created by a group of people from that area. The folk epics of Uzbek, which we have learned as the object of our analysis, and they have been written by representatives of the Kipchak language. However, as a result of this or that epic for centuries, from one region to another for various reasons, the plots and expressions became not typical to the Kipchak dialect in the depiction of events.

In the folklore of Uzbek people, which we have analyzed, the color of dialectal phraseological units is structurally different.



1. Dialectal phraseological unit associated with national traditions.

*“Bular shirxo‘ra bo‘lib, nikoh yurmaydigan bo‘lib qoldi”* (Kuntug‘mush, p.133). In this sentence there are two dialectal phraseological units. The idiom *“Shirxo‘ra bo‘lmoq”*, *“Emishganlar”*, *“Bir onani emgan”*-Children are who are fed by one mother’s milk, are like blood brother, they cannot get married, so it is being used in dialect *“Nikoh yurmaydigan”*. *Ana shunda Hakimbekga Oybarchindi atashirib, beshkirti qip...* (Alpomish, 8-b). Here the idiom *“Beshkerti qilmoq”* was used, it depends on Kipchak dialect. *“Beshkerti qilmoq// beshikka kiritmoq /solmoq”*, that is, the goal of putting another child to the cradle is to express the hope that their future lives together. The real meaning the idiom is *“Beshikka kiritmoq”*. *“Boshi bo‘sh: Qozonda qaynagan shirboz go‘shmidi, Shu qizingdi agar boshi bo‘shmidi? Kelin qip biror o‘rama o‘rayin”* (37). In these lines, Bakhshi has used two dialectal phraseological units, that is, *“Boshi bo‘sh”*, *“O‘rama o‘ramoq”*, *“Boshi bo‘sh”*, the another form of these idiom is *“Boshi ochiq”*, and this form is also used in the speech, which describes the meaning of the unmarried girl or woman. *“O‘rama o‘ramoq”* and the combinations in the dialects of Kipchak are used in the meanings of the bride and to engage.

2. The frazeological units associated with different aspects of human life.

*“Ta‘til qilmoq:-bu alplar...har kuniga to‘qson shirbozning etini ta‘til qi(l)g‘on”* (Alpomish, 31). The term "to have breakfast" refers to the meaning of this expression. *“Shabgir tortmoq: Mo‘ng‘ayib so‘z aytar menday xizmatkor, Kecha-kunduz shabgir torting yoronlar.”* (Alpomish, 62). The word "shabgir tortmoq" in this sentence serves to express its meanings to walk all day long without stopping.

*“Naza qilmoq: Men bilaman Boysarining qizisan? Qimiz bermay ko‘nglim naza qilasan”*(Alpomish, 47) The phrase "naza qilmoq" refers to frazeological

units, such as disfiguring or dissatisfied in our everyday speech.

*“Ko‘z yoshing oqar Jayxun: Sen bunga bo‘lib purxun, ko‘z yoshing oqar Jayxun, Yo Laylimisan-Majnun, qaydin kelasan ayg‘il”* (Kuntug‘mish, 207). In these verces, the phrase " Ko‘z yoshing oqar Jayxun " means to cry, to tear, to spit. Similarly, a combination of meaningful expression, " ko‘zning yoshiga yuvar yuzini," was also used (189 bet). Likewise, we see the use of options like *“Bandi bo‘g‘nin bo‘shladi”* *“Humor ko‘zni yoshladi”*, which is exactly the same as the phraseological unit in the language of "Kuntugmish"(199-bet).

3. The phrazalogical unit related to the different nature and behavior of animals: *“Tulkini ingratgan toziday: Boybichchalarga shunda to‘lg‘oq vaqti joqin jetti, ne kampirlar kelib boybichani aylanib, tulkini ingratgan toziday bo‘p, angib, o‘rtaga ob turubdi.”*(Alpomish 7 bet). These phraseological units include phrazalogical units such as *“seldang otmoq”* (terlamoq, to sweat) *“bo‘ynin uzatmoq”*, (to walk without stopping ) *“nar-moda”* (hezalak, ), *“toy-talash”* (xotin talash).

4. Phraseological units associated with various natural phenomena.

*“Kunning burniminan”* -quyosh chiqish vaqtidagi payt- the time of the sunrise *“Kunning burniminan to‘kirlini tuman tutdi-atrofni chang”*- (Ravshan) In conclusion, the phraseological units of the Uzbek folklore were used for various purposes, such as description of national color or concrete place, as well as the above mentioned linguistic and extruding facts, they have been gradually introduced directly and indirectly by repertoire of various singers at different times. During the years of independence our government has been paying attention to the education so, we should admit that learning and analyzing proper nouns in folklore makes a great contribution to the progress of the Uzbek linguistics



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***Рахимова Ш. Описание собственных имен и фразеологических единиц в узбекском фольклоре. В статье дается описание и анализ собственных имен и фразеологических единиц в узбекском фольклоре.***

***Raximova Sh. O'zbek xalq og'zaki ijodida atoqli otlar va frazeologik birliklarning tasvirlanishi. Bu maqolada o'zbek xalq ogaki ijodida qo'llanilgan atoqli otlar va frazeologik birliklar tasvirlangan.***

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