

## EXPRESSION OF LINGUISTIC POSSIBILITIES IN THE TEXT OF FAIRY TALES

Hamid Bozorov Xo‘Shmurodovich  
Teacher of Termez State University,  
Doctor of Philosophy in Philological Sciences (PhD)  
Email id: hamidbozorov65@gmail.com

A B S T R A C T	K E Y W O R D S
<p>Linguistic networks have become increasingly widespread in World linguistics, and based on this, research work is being carried out that has proven itself. This article reflects on the language possibilities of hisbed fairy tales, the most popular genre of folk oral creativity, reporting from the life of the ancestors of each people, their thoughts, dreams, national-cultural identities, linguistic landscapes.</p>	<p>Folk oral creativity, fairy tale, dealecticism, historical lexicon, realism, exoticism, stereotypical text.</p>

### Introduction

The mindset, way of living, unique national culture, mentality, traditions and traditions of each people are trying to encourage them to turn to the genres of folklore, which have the opportunity to express their historical roots. Linguofolchloristics, which has attracted the attention of Western linguists in the last century, has also attracted the attention of Uzbek linguists since the early years of the 21st century. Within folkloric genres, the fairy tale genre is of particular importance for its richness in language possibilities, concentrating linguistic aspects on itself. At this point, if we dwell on the history of Uzbek fairy tales, it will be purposeful. Uzbek fairy tales also have a long history. In all the literary and artistic monuments that have arisen since the book "Dede qorut" until the beginning of the 20th century, ancient fairy tales, epics, stories, legends of the Uzbek people have left their mark in various ways. By its genre nature, fairy tales are described in the literature as follows "the fairy tale is one of the ancient genres belonging to the epic type, the extraordinary prevalence among the people, the national-cultural values formed over the centuries, the mainly professional performers who epically interpret the lifestyle, traditions and customs of the people in their own way – it is characterized by the popularization by storytellers in a prose way, through oral storytelling, its formation as a holistic poetic system, its own artistic structure and content of motives, its expression of life reality through a fictional fictional, fantastic interpretation".

### Research Methodology

In the folklore of Turkic peoples, the fairy tale is known to be one of the first literary genres. The term fairy tale is explained in the wood as follows: "Fairy Tale is one of the main genres of folk oral poetic

creativity; is an epic work of fiction based on texture and fiction, with magical – adventurous and domestic content" [O'TIL.V.52].

"The term fairy tale was used in the ancient Turkic dialect to mean "to joke", "to tell", "to tell", "to sing", and to some extent to the archaic proper-lexeme "ar//yer//ir/or", which acquired an omonymic essence, was formed by adding the suffix "-ta" the form of the verb in the command mile – "tell something", the verb "Arta//yerta/irta" meaning "to describe a particular event". The addition to this lexeme of the proturkian affix "-q // -k", which makes the name of the movement, gave rise to the term "fairy tale", denoting the name of the genre of folklore, built on the basis of fictional fiction and fantastic image". The etymological dictionary of the Uzbek language records that it was made from the old Turkic verb ert-meaning "fire -", "late -" with the suffix – (ä)k (ert+ äk= ertäk), as well as meaning "past", "evening".

M.Koshgari's" Devonu lexicotit-turk "notes the term as" mature": "ötÿk is a story, a fairy tale; the word is also used to denote a purpose to the king, to tell a story. Originally derived from narrating something" The term is actively used in Turkic peoples in the form of "fairy tale", "fairy tale", "irtaki". In particular, this term, common in all regions inhabited by Uzbeks, is used in the sense of a work of an epic type, based on the texture and fictional fiction of folk oral fiction, with magical adventure, fantastic interpretation and domestic content.

There are also several terms on the territory of Uzbekistan that represent exactly this meaning (meaning of a fairy tale), while maintaining the plot unity of the fairy tale genre. In Tashkent and the surrounding areas, the word "shepherd" was used in the place of the word fairy tale. The term "Shepherd" is also used in the language of other Turkic peoples, subject to phonetic changes. For example, in the Altai language, this term, which means fairy tale, is mainly used when the word "chörchök" (i.e. "choirchäk") means "legend", "fairy tale", "parable", while the verb "chörchöktö" means "to tell a fairy tale". In some parts of the Samarkand and Fergana valleys, in Surkhandarya and Kashkadarya regions, "matal", Bukhara and Navoi regions and some similar "bilingual (Uzbek and Tajik) speaking populations, "shuk" or "ushuk", in the dialect of the population of the Khorezm region, the word "vorsoqi" is used to mean "fairy tale". The term fairy tale is emphasized above: in addition to the manifestations of matal, Shepherd, vorsoqi, ushuk, we sit among our people, such terms as tatal are also found.

In the works of Alisher Navoi, the word was used in the form of "maid" in the sense of "legend, fairy tale". This is done by the folklorist scientist O.Madayev comments that:

Habibim husni vasfin uyla muhlik anglakim bölgay,

A sleeping kelturur Shepherd of qissai Joseph in the tower.

(The "bagpipe" in the byte is written in the form of a "bagpipe" in the 1959 edition of the "Nawadir ush-Shabab"). Pay attention to the word "sleep" in the byte. It turns out that while we use the magical power of the fairy tale to sleep children during the evening, we note that this tradition has not appeared in vain either.

Folklorist olimo, Prof. D.O'rayeva comments on the genesis of the term fairy tale, evaluating the term "fairy tale" as a formative word, taking into account the changes that this term makes in the language with the passage of periods. Olimo comments on his opinion: the fairy tale word "er" "is more precisely, formed from the addition of the suffix"- tak "or"- tek "to the word" ir "(yir", "jir"), which means "song" in old Turkish". In this, olimo cites several characteristics of fairy tales that are similar to songs: fairy tales are considered to have serene beginnings, such as songs; the plot of some fairy tales cannot

be imagined without songs (for example, “Yoriltosh”, “Musicha”); in a fairy tale, events serve to connect, “the King's wrath has come, the snake's poison has come”, “the moon says – has a mouth, the day says – Eye, has a sweet word

S.Rozimboyev and H.The rosmetovs, in the “concise Explanatory Dictionary of folklore terms”, indicate: “looking at the meaning of the term fairy tale, it is associated with the word” early”, giving the meaning of events that took place earlier, earlier”.

## Analysis and Results

It is noticeable that the interpretation of the term fairy tale has been interpreted differently above. It should be remembered that the combinations “to state”, “to tell a story” that bind these thoughts are an important tool in the occurrence of the term fairy tale.

As we pay attention to the language of folk tales, it is noticeable that the possibility of the Uzbek language is wide. The linguistic study of fairy tales is significant in the language of fairy tales for the abundance of elements that represent the existing tradition, the mentality inherent in our people. In particular, focusing on the structure of sentences used in the language of Uzbek folk tales, it also requires the skill, speech, awareness of the national-culture of the people of the speaker (narrator). When the emphasis is on the sentence construction of our folk tales, in life-domestic fairy tales, in most cases, there are cases of increased use of compound sentences, mixed complex compound sentences. In animal tales, however, simple and disorganized sentences take the lead.

Fairy tale-a kind of folk genre, reflecting the national-culture of the people, is characterized by an abundance of traditional formulas from a linguistic point of view. The fairy tale genre would also have volatility characteristics as a result of centuries of mouth-to-mouth transitions. While the genre has been transformative for centuries, it shows views associated with folk mentality through epithets, metaphors, hyperbole, impersonations, and analogies, repetitions. In particular, in the language of fairy tales there are “son like gold”, “melting like gold”, “barking like a stone”, “piercing like a flying bird”, “frosting”, “frosting like a candle”, “woodpeckers like Na'ra”, “mouth like a cave”, “face without a pattern”, “skull lock”, “melting like a wax”, “free, hur, beautiful life”, “long nose from the staff of his hand”, “dark darkness”, “light”, “idiosyncratic units such as” loyi“,,” wedding of joy“,,” black darkness“,,” hopeless bewilderment ” show the breadth of language possibilities of the fairy-tale genre. In Uzbek folk tales, features characteristic of the artistic style are clearly visible, as well as elements characteristic of the colloquial style for the fact that this genre is more typical for children. In particular, dialects such as hezlamaq, shoti, ena, govgum (govgun), Shoh-shutanaq, badar, kadi, bikach, keli, kelisop, qoqshov, bachcha, many historical lexemes such as kosagul, chora (wooden plate), botmon (sath measure in the language of fairy tales), kamand have been widely used. This provides the Colorite of a particular region. In addition, our folk tales have many applications of tableware, atlas, paranji, supa, khurjun, oftoba, exotisms such as yasovul, polov, atala, chopon, Doppi, Navruz, which show the national-culture of the Uzbek people. Fairy tales serve as one of the main sources in introducing the younger generation to the national-mental characteristics inherent in our people, instilling ethnomaniacal stereotypes inherent in the Uzbek people. Stereotypical texts from the beginning of the fairy tale, such as “there is no one, there is no one”, the ending “the moon has reached its purpose” or “there is a mouth, there is a eye for the day”, have been living in the linguistic world of our people for centuries. In addition, in the language of fairy tales, “lexical units are used that reflect the national culture, spiritual image, specific mentality of the Uzbek people. In addition to the lexical meaning

expressed in such units, only customs, rituals, traditions and values that belong to the Uzbek people are also expressions”-ethnographisms are also Talai. The analysis of units of an ethnographic nature is also important.

**Conclusions and recommendations.** In place of the conclusion, we can say that it is important to research folk tales from a linguistic point of view, reporting on folk life, manifesting national-cultural characteristics. Because in the genre of fairy tales there are only linguistic elements that tell the story of folk life. This makes it possible to know the history of national-cultural characteristics inherent in each people based on the analysis of the text of the fairy tale.

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