



## ALLUSIVE WORDS IN THE "ZEVARKHAN" SAGA

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### ABSTRACT

In the article, the pronouns found in the text of the epic are distinguished from each other according to the scope of their use, as well as their expression in the singular and plural numbers. Their effective use in the speech of epic heroes is revealed.

**KEYWORDS:** Literary language, epic, text, pronoun, personal pronoun, speech, oral speech, demonstrative pronoun, interrogative pronoun, personal pronoun.

### INTRODUCTION

The collection of such words belongs to the pronoun group, and as in the Uzbek literary language, they are very active in the text of the "Zevarkhan" saga. All the pronouns differed from each other according to the scope of use and served to express different stylistic purposes in singular and plural numbers. We will consider them separately.

Personal pronouns (I/am), you, he; you, (we, you, they) served to express the following stylistic goals in the text of the epic:

a) the meanings of sincere mutual respect communication of the epic hero with his family (such as his parents, children, wife), close relatives, brothers and sisters Qalandar aytdi: - Mendan so'raguncha sen talabingni so'ra... (120); Suvsiz qolding, jonim begim, // Beray suvi Ravon senga. // Qiyomatlik sen sevganim, // Fido bo'lsin bu jon senga! (121); Seni ko'rib meni bag'rim ezildi, // Ey navqironim, holing na bo'ldi? (123).

b) Meanings such as censoriousness, carelessness, lack of education, indifference, rudeness in the speech of the epic hero: Sen sayrab berasan bizga, deb Zevarni tilla qafasga solib qo'ydi (129); Sen qaraysan bunda suxsurday bo'ylab, // Qaysi go'rdan kelding bunda hay-haylab (133); Ular do'qlab: -Bu Semurg'ni sen qayoqdan topding?— dedi (137); Sen qariding qamchi urdi, // Ular ham manmanlik qildi (139); Sen keldingmi, benomus, gunohkor. // U so'raydi sening nima ishing bor? // Kal ekandir, o'zi yurgan sharmanda (172) kabi.

v) The meanings of mutual respect, honor, kindness and care in the speech of the epic hero: - Sizlar tabibmi, mening tomirimni ko'ringizlar! — dedi (143); Sizga Obihayotning suvi bo'lsa shifo topasiz (143); Sizlar uchun podsho bizni yubordi, // Bildirib turibmiz Sizga xabardi (189); - Endi, mehmon, siz bilan gaplashayin,— deb, bir so'z dedi: (191)

g) the pronoun we in the speech of the epic hero is used in the sense of I, you, they, that is, in the sense of three persons. For example: Och ko'zingni, ko'tar, xonim, boshingni // Biz so'raymiz ko'rgan kulfat ishingni (123); Biz kechayik bu yo'llarda to'p bo'lib, // Dushmanlar yo'liqsa yursak ko'p bo'lib (127); O'qni olib kelsak, u qiz bizning yaxshi kiyimlarimizni kiyib, tuyasini minib ketib qolibdi (191). It seems that the meaning of I and you is used in the first of the texts, the meaning of all three persons in the second, and finally the meaning of me and he

is used in the third text. In some places of the text of the epic, the forms of the pronouns "I", "you" and "san" are also found. For example: Boshimga tushibdir qayg'uli tuman, // Zolimlar qo'lida g'arib o'ldim man (129); Manga kelib qo'ndi bu davlat qushi (169); San ko'nglingni shod aylagin // Dunyoni barbod aylagin (139); Qochgan qizni nima qilding, aytgin san? kabi.

d) in the speech of the epic hero, when the pronoun "we" is used instead of "I" in respect to the listener, meanings of kindness and humility are created. For example: «Biz u qizni hech nima qilganimiz yo'q», deb bir-biriga shivirlashayotir (190-191); Shunda boshini ko'tarib gunohkorlar: — Ey, podsho, bo'lgan voqeani bizdan so'radingiz (191) kabi.

e) in the text of the epic, some linguistic change occurred when the suffix (-ga) was added to the units of personal pronouns in all three persons. Such changes are related to the Kipchak dialect of phonetic cases (men+ga, men+ge, san-g'a, o+n+ga), then the phenomenon of complex metosis occurred (as like ma+g'+yen, sa+g'+an, o+g'+an). In addition to these, there are cases where the third person singular indicator is used in the form of ul, an in the epic. For example: as like Joyi Shamshod ul ham gulyuzli dilbar! (125); Ul nodon o'zini bilsa, // Qari deb ul hurmat qilsa (139); Ani ko'rib larza tushdi tanda jon, // Oshiq bo'lib izlab kelgan mehribon! (155); Siru holim anga bayon aylasam, // Bu Shamshod shahrini orqa taylasam (155); Aslo qolmang, shohim, andan bexabar (142).

The demonstrative pronouns in the text of the epic (this, this, that, that) serve to express the meaning of showing and highlighting persons and things, and are distinguished by their abstractness compared to personal pronouns. Demonstrative pronouns in the epic language have been distinguished from each other by a number of specific features. We observed this in the following aspects:

a) this, the pronoun bul served to indicate a specific thing in the near future: Ko'shkida turib, bu dovushni eshitib, Malikai Xubon pastga qarab, qalandarni ko'rdi (120); Uyasida turib bul zamon ul qush, // Sirtmoq bo'yniga tushib qolibdi (133). In the text of the epic, this pronoun is used in the plural and conjugation cases, an n is added, and in some cases it is in the form of b - m at the beginning of pronouns. (munda, muning) There are also linguistic phenomena such as the pronunciation: Bular necha bahodirlar bilan ov ovlab yurgandi (121); Buning bilan biz qo'ya bermaymiz buni (144); O'tkazganmiz bu armonli kunlarni, // Podsho bo'p so'rasang munday shaharni (196).

b) the pronouns u (un) and shu (shul) are also actively used in the language of the epic, but both have a slight difference: in the first one, we observe that they are used to draw attention to what was previously noted in the speech of the epic hero: Joyida qaytadan borib uchirdi, // O'zgaga burilmay ul qush keldi (169); Ul daryoda yo'q bo'p ketgan, // Yo'ldosh bo'lgan Hasan qani? (184); «Shul pulni menga bekorga bermaydi, ko'ngli-da bir gapi bor, bir chatoq chiqaradi», deb yurar edi (156); Bu surat podshohimizning surati, // Shul bo'ladi yangi podsho odati (172) Demonstrative pronouns such as bul, shul, ul in Dostan language -day, -dayin, -dayg'ochiq There are also texts that accept suffixes: Ikkovi boradi shundayin o'ylab, // Tabib bo'lib necha so'zlarni so'ylab (140); Ishi tushib qoldi bundayin zo'rga. // Bobo borib o'zin urdi chinorga (134); Aldamchi bo'p yursa elni oralab, // Men kesaman unday kishi boshini (142) kabi.

c) the demonstrative pronoun that, as well as the words ana and mana, are used quite a lot in the epic language: «Mana shunday yigit odamzoddan kelgan. Biz podsho ko'tarmoqchi bo'lgan (180); Maymunlarning qari podshosi aytdi: — Ana ahvol, senga olib beradigan qizi shu (181).

In addition to these, the demonstrative pronouns of the epic characters in the language of epics, depending on the speech situation, express the concept of an object, the suffix -cha is added to the demonstrative pronouns to compare or measure one thing with another, and the epic hero who spoke comes along with the means "-say". There are quite a few linguistic cases where it is used to emphasize a new idea by recalling an earlier event. All of them involved demonstrative pronouns in one way or another.

Interrogative pronouns (nima, nechta, qaysi, ne, na, qanday) are also very actively used in the epic language. But they differ from each other in each of their signs. In our view, such linguistic differences are:

a) the meaning of determining a certain past event: Dev, paridan senga tegdimi zahmat, // Xatarli karvonim, holing na bo'ldi? // Seni ko'rib meni bag'rim ezildi, // Ey navqironim, holing na bo'ldi? (123); O'zingday zo'rlarga duchor bo'libsan, // Horib, charchab suvsiz cho'lda qolibsan. // Shavkatli Xonzodam, holing na bo'ldi? (123). In the text of the epic, the pronoun na is used 14 times, and in all of them the emphasized meaning prevails.

b) b) the meaning of determining the quantity of a thing: Ne savdolar tushar boshimga, // Qo'rqaman shu kecha ko'rgan tushimdan (127); Ne ish bilan bunday xizmat aylading, // Arqonni belingga boylab o'rating, // Murodim bo'ldi deb menga so'ylading, // Ne muroding bordir, bayon aylagin? (135).

c) the meaning of the action sign: Birga yurmay judo bo'lsak ne buldi? (127); Shohning davlatiga borsangiz sizlar, // Bul ko'chada changib yurmak ne darkor! (141); Har ne bilganimni ayon aylasam (178); Ne ish bilan bunday xizmat aylading (135); Men sening surating ko'rib, // Na joylarda bo'ldim, sanam? (187).

g) the unknown meaning of the thing for the epic hero: Podsho, eshit mening aytgan so'zimni, // Ne joylarga tangrim sochgan tuzimni (150); Ne ish boshlab ko'p g'avg'olar qilasan, // Ovloq joyda qo'lga tushib qolasan? (164).

d) the meaning of determining distant objects: Xudo dedi Zevar ko'kda jo'nadi // Na joyga boramiz xudo biladi (152);

In the epic text, it was found that the derivation of the form ne+uchun underwent a phonetic change, and the variant nechuk was used: Bu dunyoda yo'q edi senga kulfat // Nechuk tushdi senga bunday mashaqqat (123); Bu cho'llarga nechuk tushgan guzaring, // Xabar bergin, qaysi shohning ulisan? (168).

In addition to these, the short form of the interrogative pronoun qaysi is used in the text of the epic, as well as the variants of the pronouns qaerga, qaerda, qaerdan and qay, qayga, qaydin. Let's look at examples: Kimga aytay dardim yorib, // Qayga boraman axtarib, // Qayda bo'lur yorim mening! (159); Bu qizni qaydan topgan ekan,—deb, Sa'dulla kalni qudukdan chiqarib keltirishdi (166); Xabar bergin, bobo, qaydin bo'lasan? (135).

In the epic language, there are cases where it is used as a joint pronoun when it is used as an interrogative pronoun, what and how, to determine an action and event. In such linguistic places, we observe that the phonetic change of the pronoun is shortened: qaytayin, naylayin. Zolimlar qo'lida zabundir holim, // Bemahal yetishdi, qaytayin, o'lim (129); Uning ishqini meni qildi devona, // Men naylayin, aqlim oldi bir pari (124); Semurg' aylanib havoda turar, // Yana qaytib kelib uyaga qo'nar (134). In texts qaytayin (qanday qilay?) qaytib (qanday qilib?) naylayin (nima qilayin?) interrogative meanings in the style are incident.

There are also cases in which the plural category is formed through an interrogative pronoun in the epic language, in which the pronouns qancha, necha served to express not the meaning of the question, but uncertainty, plurality, approximate quantity: Qancha tuya zaru zavar yuklab, necha avlodlarni hamroh qilib, davlatidan qancha bahodirlarni qo'shib... (126); Qancha yigitlari Zangida o'lgan // Zavar xafa, yuragini boy bergan (132); Bular necha bahodirlar bilan ov ovlab yurgandi (121); Mast bo'lishib hech kimni pisand qilmadi (128).

In the epic language, the singular (o'z, o'zi, o'zim) and plural (o'zimiz, o'zingiz, o'zlari) forms of the personal pronoun were found and they served to express different modal meanings.

As for the marking pronoun, we observe that it is used in its shortened form to express the meaning of "har nima - harna", "har xil narsa", "hamma narsa" and to strengthen and emphasize an idea in the text. For example: As like Bu xizmatga harna bermoq lozimdir, // Aytaber ko'nglingga kelgan arzingni (150); Harna deganimni Zangarga yetkar (152); Bundan qochgan bilan qayga boradi, // Harna taqdiridagi ishga ko'nadi (177); Istambul podshosi so'zni boshladi. // —Harna deb amr etsa buni qilinglar (190).

So, indicative words - pronouns are effectively and appropriately used in the speech of the epic heroes in the language of the "Zevarkhan" epic. The stylistic role of such words is incomparable in the performance of Bakhshi's epic. During the analysis, in all the pronouns we have considered, the phenomenon of pronouncing a whole syllable or some vowels and consonant phonemes is observed. This linguistic phenomenon can be the primary factor in the fact that the pronunciation of the folk song is perfectly facilitated without harming the meaning in the process of oral performance.

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