

LINGUOPOETIC FEATURES OF ADJECTIVES IN FOLK EPICS

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Annotation: This article reflects on the linguopoetic properties of adjectives in folk epics.

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In the language of folk epics, the words gold, gold, dice lead in the system of adjectives, which received the name of decorative adjectives (decorative epithet) and are used, as a rule, in all epics in connection with the activity of positive heroes. They are mentioned in the text of the Islamic poet "Orzigul" [4]

Such an adjective is sometimes observed to perform tasks in addition to its main – artistic-aesthetic function: the Suvonkhan was sitting with the yorons. The gold belt buckles were blinded. The deer riched the horse of the Becks who came. The servants of my father, saying that he had come, had a good guest, urinating a lot, throwing blankets under him, setting a table in front of him, and putting nine different dishes [4].

In the text adjectival, the goal envisaged in the application of a gold belt gold belt buckle with a floor is to clarify the word Beck-their insistence on the kingdom is to point. But it is not acceptable to interpret the combination of the adjective gold dor as an example of a permanent or decorative pictorial instrument: he is a king, I am a citizen, Orzigul, my head is cut off and the gold is born to Dor [4]. It is a sentence formed in a way related to the need and tradition to express the meaning a little exaggerated. In the text of the epic, the word nuqra appears, which is synonymous with them. But it did not apply in the function of an epithet:

May I command the treasurer, and bring him from nuqra, Tilla until you go and raise him [4]. V.Zhirmunsky and H.Zarifov explained the reasons for the occurrence of decoration: "on the basis of these poetic images, in a certain sense, household factors and royal pomp and hashams lie. In the epic, just as in fairy tales, they face poetic generalization and acquire traditionalism as a property of the ideal of heroism" [1]. In the tradition of Uzbek epic there are special words and phrases, such as Alpine, Bahadir, butter, pahlavon, polwon, Dragon/dragon, lion, Ox Crow, porridge, boy, Tiger, Falcon, norkalla, surflon, lion, shunqor, land, Caesar, hero, Tiger, etc., which received the status of these artistic descriptions. V.Zhirmunsky and H.Zarifov assessed them as an artistic description given to the heroes of the work and attributed the physical strength in a person and the comparison of combat States to the power of predators to totemic visions of the appearance of a person. In the text "Orzigul", the dastgir sword – 4, dol gardan, dol bel, dol neck, dol bedov – 12, noz sleep – 1, nozli yor, nozli charming, nozli gul – 9, sumbul hair – 1, pure flower – 6 times applied, also with Tiger wrist, povak yor, povak nor, Sadok belt, sanobar qomat, red face, double cockil boy, nargiz/nargis eye, yellow face [4] typical of the style of epic epics, such as the traditional adjectives of compounds are pictorial means by which the assessment ottenka is strong.

The natural question arises as to what the attitude of the Islamic poet to these pictorial means was. This question can be answered using the example of the images of Orzigul and Suwon Khan in the Bakhshi ideal. In the traditions of Uzbek folk epic, The affection for the positive heroes of the work, or, in contrast, the hatred of negative images, forms a separate style of their portrayal based on exaggeration. This condition is clearly observed in the use of adjectives. Considering that the attitude of the people to the heroes of the epic in the description of the images and, depending on

this, the position taken by Bakhshi plays an important role, the subjective attitude in the application of adjectives is also clarified. V.Zhirmunsky and H.Zarifov notes that in the Uzbek epic there are special words and phrases that are used by giving proportions to the heroes.

The same situation is observed with the example of these two positive images. While the anthroponyms Orzigul and Suwonkhan were used as the name of the main characters in the text of the epic "Orzigul " in a ratio of 339/391, the poet rarely refers to them as a mere name. In most cases, a warm attitude towards them, a subjective assessment, seems to be me.

When adjectives in the content of a subjective assessment are brought into one system, the following picture is formed: within the image of Orzigul: smart, alif qomat, bol-lipped, flower-faced, charming, dilovar, wise, witch-eyed, passionate yor, eyes suzik, eyes humor, fist, flirty flower, flirty dilbar, luminous betli, moon-faced, white-faced, sumbul-haired, suchuk-tongued, hip-bel, humor-eyed, humor-eyed, humor-eyed, cheerful, Chulpan star, pencil Eyebrow, red-style, like black on the chest. Within the image of Suwon Khan: Dragon-gifted, Noble, Sane, anjum sipoyi, butter, vallamat, Tiger wrist, Vald, navjuvan, polwon, cancer star, sarvi sanobar qomat, Torah/Torah, Khagan, gracious face, agile, chin Asik, Desert Star, lion-bewitched, lion-hearted, sweet-spoken, earth guy, faces Moon, sharp-eyed, black eyebrow, bow of eyebrows, double cockil [4].

The reason why Orzigul and Suwon Khan are positive and the main characters is that to characterize the positive qualities in them, the artistic skill that the narrator has is employed, even the most Saras of pictorial means are selected and applied. In this application, the process of improvisation does not remain without its influence, of course. Bakhshi is often forced to apply traditional, continuous adjectives. Most of the above adjectives are traditional pictorial tools that can be encountered in the text of the Uzbek folk epic epics. It is also possible to make the same opinion about the forms of subjective assessment, such as bibi, John, Moon, Moon, Moon, pari, applied to Orzigul; begijan, Beck, John, Khan [4] used to Suwon Khan. But the stamp of traditionalism in these pictorial means does not allow them to be abandoned.

Because they also fulfill a certain artistic and aesthetic function in epic poetry. For example, one Orzigul zarafshon kokilin bites, holds a kokilin with his left hand, pleases his own time, and how many Gama games are starting in his parents [4:301] an excellent example of a poetic image is observed in the zarafshon kokil sentence, which belongs to Orzigul in a system of pictorial means that serve the expressiveness that comes from the sentence. The combination of the concatenation of the sentence fragments, the provision of the proceeds in the form-in in the composition of the word kokil, the adjective Zarafshan kokil, applied in the equivalent of the use of the word gomza, which has a stylistic paint, was involved as a high example of poetic expression and served for expressive-emotionality. In fact, as an example of poetic expression, female Coquille, a comparison of the Zulfi Oscillation to the Zarafshan River Rainbow, is found in representatives of the Bulgarian and Fortress School of the epic.

Follow Jumanbulbulda: Zulfi zarafshonim, you will be returned, Toti ghazalkhan, you will be returned(Kholdorkhan); In Fozil placenta: I come to speak like the master of the sentence, my mother kokili (the Queen is cunning) who painted Zarafshan, you hit Zarafshan zulfing shona, you paint your henna hands like blood ("sugar with sweet"). Or maybe my God gave the girl, husni hiromon, when he saw our mind surprised [4:276] the combination of husni hiromon's adjective applied to the Orzigul in the clause has become an excellent example of an epithet with a number of signs of expressiveness.

The words husn and hiromon in this compound, which are not found in the text of other epics, but belong only to the Islamic poet, are counted, firstly, stylistically painted words, and secondly, the fact that they are given in the case of an isophal device enhances this staining. Adjectives in the same device are found again in the text of the epic of consonants. For example: - mohi charming: your father wants to give ob ten charming, mohi charming girls who are not in the universe (360); - mushki anbar kokil: Mushki paints Anbar kokili in red blood [4: 348]; - Judge Bird: then Dilmurad said: "My judgment does not reach my sacrifice to the bird," as [4: 375].

These practices gradually change to suit the contemporary development of the Bakhshi-creator worldview, and as a result show that the people became rich in biblical words and sentences in later periods of oral tradition. From what is said, it can be concluded that "Orzigul" has special qualities that are given to the heroes of the work. While a certain part of them is characteristic of traditional epic epic epic, another part is found only in the "Orzigul" itself, and in these aspects of artistic skill, the Islamic poet is radically different from his contemporaries.

Gender features are also prominent in the use of adjectives in "Orzigul". They have charming, dilovar, witch-eyed, pencil Eyebrow/Pencil, eyes suzik, eyes humor, fist, nozli flower, nozli dilbar, moon-faced, moon-faced, white-faced, sump-haired, hip-waisted, dragon-like, azamat, perfect, botir, vallamat, Tiger-wrist, Crow, mard, polwon, lion-cheered, lion-cheered, lion-hearted, er the Singari were used to refer to the male characters in the saga.

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