

LINGUO-CULTURAL ANALYSIS OF THE EPIC "KUNTUG'MISH": THE INTERRELATIONSHIP OF LANGUAGE, CULTURE, AND FOLK THOUGHT

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Abstract: This article presents a linguocultural analysis of the epic poem "Kuntug'mish", one of the largest examples of Uzbek folk oral art. The study studies the cultural thinking, mentality, moral views and historical thinking of the people through the lexical, phraseological, phonetic and morphological features of the epic. Words, folk expressions, proverbs and sayings reflecting the ancient social system in the epic language are analyzed as cultural codes expressing the worldview of the people. Also, national aesthetic views, gender roles and images of nature in the epic images are covered from a linguocultural perspective. The results of the study show that the epic poem "Kuntug'mish" has great scientific, cultural and educational significance not only in artistic terms, but also in linguocultural terms.

Keywords: The epic poem "Kuntug'mish", linguoculturology, folk culture, mentality, phraseology, lexicon, folk expressions, proverbs, sayings, system of images, gender roles, images of nature

Аннотация: Отдельного анализа заслуживает и репрезентация женщин в эпосе «Кунтугмиш» через язык. Образ верной, преданной, смелой и несгибаемой женщины запечатлен в образе эпической героини Маликахан. Ее способность высказывать свое мнение, участвовать в принятии решений, быть равной в героизме показывает подход к женщине в культуре нашего народа. С лингвокультурологической точки зрения это дает представление о национальной интерпретации гендерных ролей, статуса женщины через язык и ее места в обществе. Кроме того, образы природы в эпосе — горы, реки, солнце, ветер, звезды, животные — также являются выражением народных верований, мифологии и эстетического вкуса через язык. Образы природы часто изображаются в гармонии с человеческими эмоциями. Это показывает принцип народа жить в гармонии с природой. Каждый образ несет культурную смысловую нагрузку в лингвокультурологическом плане и служит выражением национального менталитета. Заключение: Эпос «Кунтуг'миш» имеет большое научное, культурное и образовательное значение не только через художественный, но и через лингвокультурологический подход. Через эпос мы изучаем языковое богатство народа, его культурное мышление, нравственные воззрения, историческое сознание и эстетический идеал. Лингвокультурологический анализ служит углублению нашего понимания места этого произведения в национальной духовности. Поэтому эпос «Кунтугмиш» остается богатым источником анализа для лингвистов, литературоведов и историков культуры.

Annotatsiya: Mazkur maqolada o'zbek xalq og'zaki ijodining yirik namunalaridan biri bo'lgan "Kuntug'mish" dostonining lingvokulturologik tahlili amalga oshirilgan. Tadqiqotda dostonning leksik, frazeologik, fonetik va morfologik xususiyatlari orqali xalqning madaniy tafakkuri, mentaliteti, axloqiy qarashlari va tarixiy tafakkuri o'rganilgan. Doston tilidagi qadimiy ijtimoiy tuzumni aks ettiruvchi so'zlar, xalqona iboralar, maqollar va matallar xalqning dunyoqarashini ifodalovchi madaniy kodlar sifatida tahlil qilingan. Shuningdek, doston obrazlaridagi milliy estetik qarashlar, gender rollari va tabiat tasvirlari lingvokulturologik nuqtai nazardan yoritilgan.

Tadqiqot natijalari “Kuntug‘mish” dostonining nafaqat badiiy, balki lingvokulturologik jihatdan ham katta ilmiy, madaniy va tarbiyaviy ahamiyatga ega ekanligini ko‘rsatadi.

Kalit so‘zlar: “Kuntug‘mish” dostoni, lingvokulturologiya, xalq madaniyati, mentalitet, frazeologiya, leksika, xalqona iboralar, maqollar, matallar, obrazlar tizimi, gender rollari, tabiat tasvirlari

The cultural memory, historical thinking and national values of each people are embodied, first of all, in its oral work, in particular, in epics. Epics are an important genre that expresses the lifestyle, dreams and hopes of the Uzbek people, their ideas about the ideal hero, moral criteria and aesthetic views. One of such masterpieces is the epic "Kuntug'mish", which is one of the rare examples of Uzbek folk oral work. The uniqueness of this epic is that it reflects not only the power of artistic imagery, but also the richness of the people's language, cultural thinking, traditions and ancient beliefs.

The linguoculturology direction of modern linguistics is aimed at studying the inextricable link between language and culture, which allows for a deeper and more comprehensive analysis of the epic. The linguo-culturological analysis of the epic "Kuntug'mish" reveals national ideas, folk expressions, phraseological units, ancient lexicons, the system of images, as well as the mentality and moral views of the people. This not only determines the value of the epic as a work of art, but is also an important source for studying the linguistic culture, historical thinking and social consciousness of the people.

The epic "Kuntug'mish", one of the masterpieces of Uzbek folk oral art, reflects not only artistry, but also the culture, mentality, value system, moral views, historical thinking and linguistic richness of the people. Linguo-culturological analysis of the epic means identifying and analyzing elements related not only to the language, but also to the people's psyche, traditions, lifestyle and worldview. The epic "Kuntug'mish" is one of the invaluable monuments that should be studied in conjunction with linguistics, especially cultural studies. Linguoculturology is a scientific discipline that studies national culture, mentality, and traditions through linguistic units, and this article will highlight such features of the epic.

First of all, the lexical system of the epic contains many units related to the ancient way of life of the people. For example, words such as "sarbon", "yovkur", "bahodir", "khan", "el-yurt", "navkar", "toga" serve as a linguistic expression of the social system and hierarchy of the people. Each word represents a certain cultural layer in its essence. In the epic "Kuntug'mish", linguistic units reveal past social relations, roles in society, and traditions. In particular, images such as "el bashligi", "xalq malshalati", "jangchi", "yulbaschi" indicate that the people had their own system of governance. This also provides information about the unique state governance and decision-making traditions of the Uzbek people through the epic.

The national mentality and aesthetic views of the people are also clearly visible in the images of the epic. For example, the depiction of the image of Kuntug'mish as courageous, resourceful, eloquent, just and selfless shows the Uzbek people's ideas about the ideal hero. Kuntug'mish is reflected not only as a warrior, but also as a wise, honest, patient and patriotic young man. Through his actions, words, and steps, the honor and philosophy of life of the people are manifested. This aspect serves as an important basis for linguo-cultural analysis.

The phraseological richness of the language is also important in revealing the linguo-cultural treasure of the epic. Expressions such as “The heart opened like a mountain”, “He endured like a stone”, “The heart was open”, “The heart was open” are not only figurative, but also show how the people express their thoughts and feelings. Behind each phraseologism is the spiritual world of the people, aesthetic feelings and a system of national images. With the help of these

expressions, one can also obtain information about the spiritual state of people in the past, the content of relationships, and the rules of etiquette in society.

Also, elements typical of other genres of folk oral art are often found in the epic - proverbs, sayings, folk riddles and ironies. These units serve as cultural codes and reflect the worldview and life experience of the Uzbek people. For example, expressions such as "A young man's head is his honor" or "Even if a crow lands on a camel, the owner is responsible" used in the epic are an expression of folk moral interpretations and life laws through language. They are carriers of cultural information, allowing everyone who reads the epic to feel the life and values of this people. Phonetically and morphologically, the epic language contains many ancient forms, units that differ from today's literary language. These aspects make it possible to study the degree of historicity of the epic, the forms that have changed in the process of language development. Through archaic units, ancient affixes and phonetic variants, we can trace the stages of the history of the folk language. This, in linguoculturological analysis, reveals not only the modern functions of the language, but also its historical and cultural layers.

The representation of women in the epic poem "Kuntug'mish" through language also deserves a separate analysis. The image of a loyal, faithful, courageous, and unyielding woman is depicted in the image of the epic heroine, Malikakhan. Her ability to speak her mind, participate in decision-making, and be an equal to heroism shows the approach to women in the culture of our people. From a linguocultural point of view, this gives an idea of the national interpretation of gender roles, the status of women through language, and their place in society. In addition, the images of nature in the epic poem - mountains, rivers, sun, wind, stars, and animals - are also an expression of folk beliefs, mythology, and aesthetic taste through language. Images of nature are often depicted in harmony with human emotions. This shows the people's principle of living in harmony with nature. Each image has a cultural semantic load in terms of linguo-culturological aspects and serves as an expression of the national mentality.

Conclusion: The epic "Kuntug'mish" is of great scientific, cultural and educational significance not only through an artistic, but also through a linguo-culturological approach. Through the epic, we study the linguistic wealth of the people, their cultural thinking, moral views, historical consciousness and aesthetic ideal. Linguo-culturological analysis serves to deepen our understanding of the place of this work in the national spirituality. Therefore, the epic "Kuntug'mish" remains a rich source of analysis for linguists, literary critics and cultural historians.

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