



Household Lexemes Related to the Concept of Religious Beliefs and Traditions in Folk Epics

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Abstract: This article analyzes household lexemes related to the concept of religious beliefs and traditions in the epics "Malika Ayyar", "Bahram and Gulandom".

Key words: epic, lexeme, bakshi, dictionary, body, shroud, heaven, grave, prophet, god.

Jasad: is an Arabic borrowed word meaning "body, body" (O'TIL, II, p. 75). Among our people, the body of a dead person, that is, the person who died, is called a corpse, and in written sources, literary and artistic works, it is called a corpse. In the text of folk epics, in particular, in the epics we have studied, there are everyday-household lexemes related to public concepts such as corpse, corpse, dead. For example, in the text "Malika ayor" we observed that the lexemes of the body are used 3 times, my body 4 times, your body 5 times, the lexemes of the body and the body 2 times, as well as the variant of the body 1 time:

Sharp steel in his hand,

Qalandar's zeal has increased.

The giant's body remained in Qizilgum,

He will put the sword on the heads of the great giants,

Kyzylkum was full of corpses.

It was observed that in some places of the epic, the lexeme -losh, borrowed from Persian, meaning "dead", "body", "corpse" was used in the same sense as "lifeless body, corpse, corpse" (O'TIL, II, p. 510). In "Bahrom and Gulandom" that we studied, the level of use of the corpse lexeme is somewhat low. We observed that lexemes such as "your body", "body", "body" are used twice, as well as "to your body" and "from your body" once each. "Gavda, jussa" themes were the priority in all of them.

Shroud: among our people, there is a tradition of first bathing and then shrouding the deceased. After such religious actions, which are valued, they are taken to the last destination - the grave (grave, lahad) and buried. The term kafan, which is actively used in our language, in our oral and written speech, in the text of folk epics, came as an adaptation from the Arabic language and represents the name "the cloth that wraps the dead" (O'TIL, II, p. 334). Among the people, the concept of "white cloth, grave cloth, which wraps the corpse before burial" also expresses the meaning of the word shroud. The names of kafanalamaq (to wrap in a shroud), kafanlik (fabric to be shrouded, fabric that is pre-taken (marked) for the shroud) are also actively used in our language.

The gallant Qalandar chases,

Let alone big, great giants,

Black laid a shroud on the ground (M.A. p. 166),

The rest have passed away.

He sings many giants,

Wrapped up

A few ran away crying ... (M.A. p. 141) like.

In both of the examples presented as linguistic evidence, it is noticeable that the lexeme kafan is used in a figurative sense: not in the sense of "a white cloth that wraps a dead body", but in them the themes of "to kill", "to turn into a corpse" prevailed. In the epic "Bahrom and Gulandom" we can see that the lexeme kafan is used only once: *Facing Bahram the tiger,*

This also died softly,

Bahram cut the shroud,

So Bahram was surprised (B.G. p. 13).

We can see that the combination of kafan bichmak is used in the texts of both epics. In all of them, the word "to kill" and "to turn into a corpse" is expressed, not the name of the cloth.

Grave : among our people, they take the shrouded dead, corpse, body to the grave. Often, instead of this lexeme, which is used quite actively in our literary language, its synonym, gor lexeme, which is used more often in dialects, is also used, in some places it is called lahad. Such ethnographic linguistic lexemes were used quite actively in the text of the folk epics we studied. For example, in the epic "Malika Ayyar", the lexeme of gor is used once. It was found that gorontan, which was formed by adding the suffix -istan to the word unit gor, was used 7 times, and ghoristan was used 1 time. If we pay attention to the etymological aspect of this lexeme, ghor is a Persian loanword, which means "grave". In other words, it is used in the sense of "a pit dug for burying the dead." A person who digs a grave is called a gravedigger. Of course, this lexeme is borrowed from Persian and means "digger". The lexeme "Ghoristan" is actually an adaptation of a Persian word, which has become active in our language and represents the meaning of "cemetery". We see that the lexeme cemetery is used in the sense of "a special place where the dead are buried, a grave, a cemetery" (O'TIL, I, p. 532). It is clear from the above that all the lexemes such as gor, gorkov, goriston are of Persian origin. Лекин макбара тагидаги ўлик кўмишга мўлжалланган махсус хона, ертўла саналган *зўрхона* (гўр+хона) лексемасининг номланиши ва қўлланилиш даражасига кўра соф туркий тилга мансуб дейиш мумкин. Бу ўринда "Малика айёр" достонидан олинган айрим мисолларни келтириш билан чекланамиз:

Grandmother Hilal gave birth in the grave,

He bathed his sword in blood, (M.A. p. 33)

Don't let everyone's child end up like me.

Don't let the grave go far away,

I leave these countries with longing.

I am happy when I remember the paths I walked (M.A. p. 194).

In "Bahrom and Gulandom" that we studied, lexemes such as gor, ghoristan, gorkov were not used even once.

Jannat: this lexeme is a lexeme borrowed from the Arabic language and means "heaven, boston, garden", explained in the explanatory dictionary of our language as follows: 1. Religion. Innocent, pious people live in that world, a pleasant place, a paradise. 2. Portable. A prosperous, pleasant, pleasant place where everything is peaceful (O'TIL, II, p. 72). The lexeme of heaven is used only once in the text of the saga "The Cunning Princess" that we studied. We observed that it was used in a figurative sense in the first appeal speech of Ayam Gulqiz to Avazhon:

What country, what country do you come from, what kind of king, what kind of father are you? // If I see you, maybe you're in heaven // Tell me, where do you come from? (M.A. p. 52).

In the epic "Bahrom and Gulandom" that we studied, it was found that the lexeme of paradise was not used. In our language, it was observed that the lexeme *jannati*, which expresses the concept of an innocent, pure person like an angel, who goes to heaven, in fact, *jannatmakon*, which is formed from the combination of heaven + space, as well as *jannatmonand*, which expresses the meaning of "heaven-like, paradise-like", is not used in both epics.

Hell: this lexeme is the opposite of the word paradise explained above. They came from the Arabic language and are used in the meaning of "hell". In our authoritative dictionaries, it is noted that this word is mainly expressed in three different meanings: 1. Religion. The place where the soul of sinners lives in the afterlife in constant torment, hell; 2. Portable. Unbearable conditions, suffering, harsh environment; 3. Low hand. Cliff, ravine, bottomless land (O'TIL, II, p. 77). In one of the folk epics we have studied, in particular, in "Malikka Ayyar", the lexeme of hell is used 2 times, and the equivalent of hell is used 3 times, and in the second epic, this word is not found at all: "I don't have it, it is kind to me in a foreign land, // I will go to hell while I live," *yoraman* (M.A. p. 176): // *Shakalandar* brandishing his sword, // He gave the giants. // He killed many giants, // He sent them to Hell, // He did as he knew (M.A. p. 146). In both of these examples, which are given as linguistic evidence, the figurative meaning took the lead: it was expressed in the sense of "unbearable conditions, suffering, difficult environment".

Hell (hell): this lexeme means hell, often one is used interchangeably - it serves as a synonym. In fact, the lexeme of hell, which means hell in Persian, is used in two senses. 1. According to religious ideas: the place where dead, sinful servants who did not fulfill religious requirements will suffer eternally in the afterlife, hell; 2. Portable. Circumstances, environment, situation that puts a person in more suffering and difficulty (O'TIL, II, p. 672). The lexeme of hell was originally adopted into our language from the Persian language and expressed the meaning of "condemned to the torment of hell, deserving, fallen to hell, cursed" (O'TIL, II, p. 672). According to this dictionary, it is used in two different meanings: 1. Religion. A person who commits sins deserving of going to hell is condemned to hell; 2. Portable swearing., cursing. Applied to a bad, indolent person. (O'TIL, II, p. 672). The word hell is not used once in the text of the folk epics we studied. But it was found that the lexeme of hell was used only in one place in *Malika Ayyar*, where the above-mentioned second - mobile meaning prevailed: Three *qalandars* are divided into two, // Let me tell you a symbol, *Shozargar*, // One of the signs of hell is the verb *tor*, // It is necessary to leave this city (M.A. p. 96): This lexeme was not found in the text of "Bahram and Gulandom" that we studied.

Ka'ba: this lexeme is an Arabic adaptation, meaning "cube", "cube-shaped structure". The name of the holy place where Muslims visit and pray in Mecca (O'TIL, II, p. 339) means the concept. In the epic "Bahram and Gulandom" that we studied, the names of such holy places are recorded: I went to the Kaaba seven times, I suffered on the roads, I came from Mecca and Medina, I met you at this time. In folk epics, a certain person, that is, an epic hero, or a place (epic space) is attributed to the Kaaba. Applied to the most holy, dear thing. For example, my God, my Ka'ba - is my mother safe? ("Guli Khiromon"). See you soon Ka'bam - my father, good bye ("Cunning Princess").

In one of the folk epics we have studied, in particular, in "Bahram and Gulandom", the lexeme of the Kaaba is not used once. In "Malika Ayyar" we observed that the word *kaaba* is used only once, and *kaabam* is used 3 times. In them, the child (epic hero) is considered the most holy father for Avaz, the sultan of Chambil, *Gorogli*, refers to the Kaaba: Father, listen to my lamentation, // I will pour my tears in torrents, // Open your eyes, raise your head to the Kaaba (M.A. p. 11) : // See you soon, dear father, now. // Tears are now flowing from the eyes when he sighs, // What will he see if he survives. (M.A. p. 16).

Repentance: this lexeme, which expresses the meanings of "confession of a certain fault", "begging for forgiveness for sins", is actually very actively used in our language as an Arabic adaptation. In one of our authoritative dictionaries, this lexeme is explained as follows: 1. Being affected by or regretting one's deed, a decision made not to return it, a promise made or an apology asked for one's deed; 2. It is used in the sense of apologizing for something unnatural, asking God for forgiveness; 3. Religion. In Sufism, the righteous person repents of all the sins he committed before taking a step towards progress, and resolves not to commit any sin on purpose in the future (O'TIL, III, p. 631).

When we studied the use of the lexeme *repentance* in the epics we studied, it was found that it was not used even once in the epic "Bahrom and Gulandom". In "Malika Ayyar" it happened 2 times: I repented, when I spoke loudly, Bul was louder than your band. (M.A. p. 71). We observed that the first of the above-mentioned meanings was expressed in the case of Shoqalandar, who was thirsty and tired, asking for forgiveness from the saints and repenting. We can see that the same meaning is the priority in the following text, which expresses Gorogli's apology to Soki: - Soqijon, you are also one of the chiltons, I spoke too much. I have repented for this act," he said, giving his Ghirot to Soki, entered his forty-doored room, and laid down with his chest on the damp ground (M.A. p. 10). We see that through the combination of repenting in both texts, given as linguistic evidence, the inner mental state of the epic characters, when they are extremely sorry for certain actions, are affected, and fall into such a state, is described in the epic.

Tawaf: this lexeme, which has the meaning of walking around something, came to our language with the religion of Islam as an Arabic acquisition. Therefore, according to religious traditions, the process of circumambulation of the Kaaba, which is part of the Hajj and Umrah ceremonies (those who perform Umrah perform Tawaf once, those who come for Hajj perform Tawaf three times). In one of our authoritative dictionaries, it is noted that two different meanings belong to the variants of this lesema (ie circumambulation): 1. Religion. To visit the surroundings of someone, thing, place considered holy and blessed; 2. portable. To venerate as holy, dear (O'TIL, III, p. 632). If we look at the text of the folk epics we have studied, first of all, the combination "to circumambulate" was not found in the epic "Bahram and Gulandom". It is used only once in the second epic ("Cunning Princess"): Remembering the days you walked, // We will gather together, // We will drink blood for you, // When I return, I will walk again, // I would walk around (M. A. page 120). In this text, which is given as linguistic evidence, Zargarbekka is getting married and going to another country, it is emphasized that Tillaqiz is holy and dear among friends, and the compound circumambulation is used in a figurative sense. In it, the theme of "to rub in the eyes" was given priority.

Destiny: this lexeme is borrowed from the Arabic language and means "calculation, determination of size", "recognition", "hypothesis, probability", "estimation, value". In our annotated dictionary, he gave the following explanation: 1. Religion. Predestined fate written on the forehead, written, destiny; 2. Future life, future, perspective; 3. The future result, what it will be, how it is (O'TIL, IV, p. 36). We observed that this lexeme is used in several places in the text of the folk epics we studied. In particular, in "Malika Ayyor" the lexeme of fate itself is used 8 times, my fate 3 times, fate, destiny 2 times, as well as options such as destiny, fate 1 time. We will give some linguistic proofs: The jeweler saw the spectacle, // "One day if God wills it, // We will make up for it" (M.A. p. 117): // Listen to the language of my horse like me, // I ride on the back of Boztulpor, // My fate has drawn me to the land of Khurum, // I have fallen into the hands of Zargarbek (M.A. page 122). In the first of the examples given as linguistic evidence, the meanings of "future life, future, perspective" are expressed, and in the next, the themes of "forehead, destiny" are expressed.

In the epic "Bahrom and Gulandom" studied in our study, the use of this lexeme is relatively low. The lexeme of fate was used 2 times, and the forms such as fate, destiny, fate, fate, destiny, fate, and fate were used only once.

Such a sentence remains in the voice: "Everybody sees his fate, // Without going far, he stops at this (B.G. p. 56): Whatever happens, he sees his fate in this, // My search is so violent (B.G. p. 35) : Bahram says, brave young men walk, // God knows that a hero walks, // When destiny draws a man, he goes, // I came here after taking my salt (B.G. page 83). In these texts given as linguistic evidence, the meaning of "to accept one's fate, destiny as the will and desire of God" is expressed in the combination of "predestination" and "predestined destiny".

Prophet: a Persian word meaning "messenger, forerunner". It is no secret that this lexeme is used quite actively in ancient manuscript sources, literary and artistic works, as well as examples of folk art. In particular, it was observed that it is used in folk epics in the sense of "divine representative, deputy, messenger who conveys God's will to his servants" (O'TIL, III, p. 205). Listen, my dear, I became a servant to God, I became a prophet of the Ummah (Ergash Jumanbulbul og'li).

The prophetic word unit formed by adding the suffix –lik to the lexeme of the prophet can be used in its own and figurative sense. For example, we mean that it means "announcement", "embassage" in its meaning, as well as in the figurative sense "to foretell, foretell". We observed that the lexeme prophet is used in 8 places, the phrase "prophets" is used 2 times, and the words "prophets" and "prophets" are used 1 time. Upon hearing this word, Saqibulbul said to Goroglu: "Hey Goroglu, why do you call this month the month of travel?" Prophet Ayyub traveled, and a worm fell on his body. Prophet Zikri traveled and a bee came to his head. Prophet Yahya traveled and he died young. Such saints traveled in the month of Safar and did not survive (M.A. p. 6).

In the following text, the lexeme of prophethood is used in the sense of "holy saint, the greatest": Hazrat Adam, the father of all, // Prophethood to anga boldi musallam (M.A. page 71). In the epic "Bahrom and Gulandom" that we have studied, the lexeme of the prophet is not used.

Kalimai shahadat: the lexeme expresses the meaning of "the word of testimony". One of the 5 main pillars of Islam consists in saying the word "There is no god but Allah, Muhammad is his messenger" (La ilaha illallah wa Muhammadun rasulullah) with the tongue and affirming it with the heart (O'TIL, IV, p. 562). In the text of the saga "Cunning Princess" that we have studied, we observed that the word shahadat was used 1 time, which was expressed in Shoqalandar's address to Shodmon sniper, who intended to kill Avaz Khan: *Let him take his wife safely, // Let him go and prosper his laundry, // Don't kill Chambil's ram, // Let him go and see his beloved fathers, // The word-testimony comes from my tongue (M.A. p. 199). This lexeme was not found in the text of the epic "Bahrom and Gulandom".*

This lexeme, which expresses the meaning of Karim: "careful, generous, forgiving of sins" (O'TIL, II, p. 322), actually entered our language as a borrowed word from the Arabic language. In the text of the saga "Malika Ayyar" that we studied, karimni lesema is used 1 time and karimsan 3 times. We observed this in Shoqalandar's pleading address to the saints: Almighty God, you know my state, // I cry remembering my bravery, // Wise Lord, do not let me die prematurely, // I am helpless, you know my state, // You are good, you are good, save me from your wrath, // I am a sinful servant, lead me to the goal, // Be charitable, my master, take notice (M.A. p. 72). The lexeme khaliksan in this text is synonymous with the word karimsan. Khalik is an Arabic word meaning "creator, creator". In the religion of Islam, in general, in our mentality and spirit, people are valued as one of the attributes of God, the Sole Creator. For this reason, this lexeme is very actively used in ancient manuscripts, literary and artistic works, samples of folk oral creativity, besides, the verbal point is very active. We will limit ourselves to giving one example: "Do good, jump into the river, if the river does not know, the fish will know, if the fish does not know, the people will know" is very popular in our nation. The meaning of "powerful, strong" (O'TIL, II, p. 60) in the first lexeme of the compound Jabbar-Karim in the text quoted from the epic above can be synonymous with the lexical meaning of the word Karim, most importantly, it is honored as one of the attributes (names) of Allah. So, we see that the lexemes karim, khalik, jabbar are close to each other in terms of their meanings, and are very active units in our religious lexicon. But all three mentioned lexemes were not found in the text of the epic "Bahrom and Gulandom" that we studied.

Karam, this lexeme is also considered to be an Arabic loanword, it has such lexical meanings as "goodness, generosity", as well as "kindness, kindness, effort" (O'TIL, II, p. 318), it is very active in our language. This lexeme is not used in the epic "Bahrom and Gulandom" that we studied, but in "Malikka Ayyar" it is used 1 time in the form of cabbage, cabbage, and cabbage: Shoqargarman Shoqalandar, // Oh Murtoza, Ali said, // Haqni yaoddi dam-badam, // Please do it yourself (M.A. page 133). Vulture saw his horse. It was such a vulture horse: seven rosy vultures passed, ten fairy cabbages left (M.A. p. 157).

In the first of the given linguistic evidences, the word "haq" in the combination of "haq" and "haq" is etymologically related to the Arabic language, it entered the Uzbek language as a native word, and in fact it expressed such concepts as "right, true, real, true, fair, figurative", "god". According to the practices of the Islamic religion, it is synonymous and synonymous with the concepts of true God, God, Lord (one of the attributes of God). This situation is more important in oral speech, in the text of folk epics. We will limit ourselves to giving some examples. Haq means: Go, my brother-in-law, I

have given you the right! ("Alpomish"), Oh, if I draw, the tears in my eyes, like the voice of a sad slave saying "True" ("Rustamkhan").

God (god, lord). These lexemes are used interchangeably and synonymously. To prove this, let's first pay attention to their etymological aspect and the concepts they represent. Tangri actually represents the concept of "Mongolian TENER - sky, god" (O'TIL, III, p. 662) and is sometimes parallel, sometimes only synonymous in the text with the words god, god, god. God (khudoy) is a Persian word that expresses the concepts of "god, god, sovereign master" (O'TIL, IV, p. 420). According to the religious concept, especially Islam, the lexeme of God as a synonym of the word "Allah" among Muslims represents the supreme divine power that created and controls the entire existence, the entire universe: the basis of belief of any religion. The lexeme Allah is actually an Arabic word that means divine power, god (O'TIL, III, p. 115). The lexeme parvardigor, which can be a synonym for the highlighted words, actually belongs to the Persian language and has been assimilated into our language: it expresses the meaning of "the creator of existence, god, god". Just one example: Mushtiparman, I'm crying hard, Bandam, the lord who created it (from the epic "Nurali"). In the folk epics we have studied, each of the words belonging to the synonymous series such as tangri, god, god, god, god, etc. was found separately. For example, in "Malika Ayyor" we observed that god is used 2 times, god 24 times, god, god, god, god 8 times, god 4 times, as well as 2-3 times each of the forms of god, god, god, my god, and our god. The same linguistic situation can be attributed to lexemes such as god, god, and also god. In Malika Ayyor, the lexeme god is used 2 times, allah 21 times, its dialectal counterpart allo 4 times, allo and allo 2 times, and alloh 1 time. *It was found that the lexeme Parvardigor was used only 1 time. To prove our observations, we will limit ourselves to quoting some linguistic texts: There were only two left, my lord, // At that time, a beautiful girl (M.A. p. 96): A good person sees God's work, // They pray for God this time (M.A. p. 178): These words were spoken by Avaz Zorabor, // Amen, the snipers said now (M.A. p. 82): I also cried blood from your blow, // God, Shoqalandar, I burned from you (M.A. p. 168).*

We observed that the usage level of lexemes highlighted in the "Bahrom and Gulandom" saga we studied is quite low. In particular, the words tangri and allah were used only 1 time, while the lexeme parvardigor was not found in the text. Also, the word god is used 3 times, and the lexeme of god is used only 1 time. I cried in the evening without sleep, // Day and night I wished, // I asked God for you, // Maybe my favorite has come true (B.G. p. 118): Bahram says, brave young men walk, // God knows that the hero walks (B.G. Page 83): If there is no one left in the childless state, // If I pass by myself, if I do not have it, // If God does not accept my cry, // If no one knows my fear (B.G. page 6).

To sum up, household lexemes related to the concepts of religious belief and tradition have been widely used in the vocabulary of our language, in the sources of classical literature, and in the examples of the genres of folk art. Collecting, publishing and analyzing them is one of the responsible and urgent tasks of philological scientists. We believe that our observations based only on the text of the two epics are the result of a preliminary attempt in this regard.

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