

Observation of the Principles of Redundancy and Thrift in the Language of Folklore Works

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ABSTRACT

Redundancy and frugality in the language of folklore works arise from the reason that the power of the people to strive for comfort in the colloquial style. In the language of any genre in the composition of folklore, these principles can be observed. Through methods of meaning displacement, such as metaphor, metonymy, synecdoche, these principles can be illuminated in many examples. The article explores and analyzes the principles of redundancy and thrift using the example of samples from folklore works.

Introduction. When folklore describes the word, first of all, it attracts attention that it was created by the people. It is for the reason that it was created by the people that the expression of human experiences in these works was created in a monand, compact way to the colloquial style. Image media such as mouth-to-mouth phrases, likenesses are common in folk oral creativity. The reason why there are short, frugal aspirations in speech can also be clearly felt in folkloric works.

Discussion and results. Such cases are very common among labor songs when one-to-one analysis of frugality and redundancy across genres is carried out in folkloric works. Because farmers and gardeners, having created songs in the process of Labor, sought comfort precisely in saying, in chirping.

Shoxlarim bor chambarak,
Ko`zlarim yongan chiroq,
Qo`shga tushsam mehnatimdan
Eganning bo`lar vaqti choq.

In the “chambarak with horns”, the meaning of the horn growing rotting like a chambarak is reduced to a single verbal expression. And in the second verse it means that the fatigue of the eye, but the indomitable reason from Labor, is like a lamp that burns out, while in the next two verses my master's joy increases, from the fact that his work is moving forward, meanings such as he will only be happy are hidden. The song, which at first glance seems to mean a simple meaning, consisting of four verses, actually has so much meaning.

O`rog`im olmos,
O`rishdan qolmas.

The word is derived from the Harvester language, which equates it to a diamond due to the fact that its labor weapon has a good effect on the productivity of work, its agility in the harvest. In particular, the meaning of bringing diamonds with one's own labor is no exception.

In linguistics, the expression of such concepts as marked and unmarked is also seen in folklore. Among the works, poems rhyme, on the demand for weight, these methods are used. Including,

Sumalakka o`tin yo`q
Qayda ekan dalasi,
Kelmadimi shaharga
Qo`ni-qo`shni bolasi?

in this song, this is seen. In this song, the unmarked application of the mark agreement was made with the requirement of weight, and through it sought brevity. The same phenomenon can be observed in the stanza "I collected wheat, saying that I salute the same holiday". Only, in the second example, the proceeds agreement was applied without a mark.

The word is such a weapon that with one it is possible to illuminate the meaning of a large work with a whole head. Some units in the language also embody a lot of meanings in themselves.

"Navro`zi bahorda xush obi rahmat yog`di", - in the verse of this song, the rain is given with the pictorial expression "obi rahmat", it is implied that rain has long benefited the fields for a full harvest, when rain comes to the aid of crops during the need for water in the spring, grass will live and grass-plants will sprout. Because, spring rain is a blessing. The fact that the pictorial expression is said from the peasant language means that rain is a sign of productivity for the peasant.

Oyda quloch,
Kunda tutov,
Senga kuyov,
Menga palov.

This song, sung towards girls, has a great meaning, although hajman makes up four verses. In the first verse of the song, the moon and the sun are given as symbols of the couple, referring to the closing stanza. Then two verses come to you the bridegroom, let the wedding come to you, let the wedding come to you, let us eat your wedding, find your happiness, the day has come to the moon – such a meaning is expressed as if you were given your own mate.

Oftobi anvarim, xush keldingiz,
Ikki diydami, sarvarim, xush keldingiz.
Siz uchun oy-u kun mushtoqdir,
Jon bolamning qallig`i xush keldingiz.

While the use of words in a portable sense serves economy on the one hand, redundancy also occurs on the other. This is clearly noticeable when analyzed in the example of the above song. The qualities of "oftobi anvarim", "two diydami", "sarvarim" in it were used in place of the concept of a single "bride". Redundancy in folklore is often evident in epics. For example: "... the Moon has a mouth, the day has an eye, and the shaqshaqai jamoli dims the fourteen-night Moon. As long as the water is visible from the throat if it is drunk, from the bill of eating carrots...". Through this passage from the epic "Princess Husnabad" is the definition of beauty in the King's daughter, which is effected by representing the girl in excess of her beautiful and beautiful, delicate qualities. In the definitions given to epic heroes such as "Alpomish", "Eagle", this is again clearly noticeable. The use of phrases in fairy tales such as "hit, Knock", "cunning Quail" also gave rise to the principles of redundancy. For example, "... the table has not opened. The top of the old man's hair turned into a heel...".

Conclusion. Many of the above analyses can be continued. Because the question of redundancy and thrift in the language of folklore works is one of the problems that is still new to science, pending study. Redundancy and frugality are found, from the smallest genre in folklore to the largest works, since folk oral creativity is created from the language of the people. Since meaning-content can both expand and narrow in oral creativity, it is much more complicated to study the issue entirely on the basis of an article. In conclusion, the people only make a significant use of various principles, including redundancy and economy, in the process of oral creativity.

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