



 Research Article

THE ART OF NAMING IN UZBEK FOLK MAGIC TALES

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ABSTRACT

The article describes the names, place names, and names of magical items found in Uzbek folk tales.

We can observe from the examples of folklore that our ancestors developed a unique system of naming. "For example, in the Turkic names created in the period of primitive community and clan breeding, concepts symbolizing bravery and bravery; visions related to dreaming of the baby's life, health, and growth; aesthetic views related to beauty, excellence, skill; the concepts representing the multifaceted aspects of the economy took a leading place.

KEYWORDS

Qilichboy, Kampir, Tahir and Zuhro, Alpomish, Botir, kenja botir, qurqa, Mulla panqush, mehriigiyo.

INTRODUCTION

Some of these names are still preserved in the Uzbek language: Alpon, Arig' (meaning beautiful), Arslon, Burgutboy, Yolbars, Kumushoy, Lochin,

Oyarig', Aigul, Aykhan, Ulgay, Unsun, Tirkash, Tursun, Tokhta, Ergash, Erkin, Olmas, Kuvondiq,

Kaplan, Kanotboy, Yursin, Yursinoy, Qilichboy, etc. [1, page 595].

In the "Alpomish" epic, the unique naming principle of our ancestors is reflected in Boybota Dostkoraev's article titled "Glosses of the "Alpomish" text": "Boys are given the names of great, huge things or powerful beings with a great intention. Or they chose names that mean young animals. After all, the smallest of any creature looks "sweet" and cute. The Turkish names Olpinbiy, Dobonbiy, Boybori, Boysari are found in the epic. Olpinbiy is originally Baha, it is composed of "alp" which means wrestler and the suffix "mon" which means big, and "buy" added to the word "Alpmon" means "judge" or "elder" in Turkic peoples" [2, p 10].

First of all, ideas and nationalism are instilled in the names given to fairy-tale characters. Then the social differences in the function are clearly visible, especially in the case of negative and positive characters. This is a common method in folklore samples, and usually, the name of positive characters is assigned a positive meaning, and the name of negative characters is assigned a negative meaning.

It is also known from the name of the heroes of this genre that Uzbek folk magic tales have traveled a long historical distance. The name of the heroes is a translator of national thinking, people's way of life, dreams and wishes, and is extremely colorful. These words, in addition to the function of naming, also reflect the attitude towards the owner of the name. A. Nurmonov, a linguist, writes: "In fiction, one tries to choose a

name that matches the character of the characters. For example, in the epic "Tahir and Zuhro" Tahir is pure and flawless; Venus - is bright, and beautiful; and the hero whose intention is black is named Karabotir. It seems that the name is a prelude to a person's desire for his offspring, and in works of art, it is a reference to the character of the hero. So, the name says a lot. Unraveling the spelling of the name and determining its meaning is of great practical importance" [8, p 286].

They named not all heroes in the fairy tale. We named some characters after personal nouns.

The old woman is one of the main characters in Uzbek folk tales, she mainly comes as a sly old woman who harms the main character, a drunken old woman, an old woman who helps, and a magician who helps. The word "Kampir" is of Persian origin and means "an old person, man or woman"[11, page 310]. Kazakh folklorist S. Qondibai explains this word: "Among the peoples of Central Asia, the word "kam-pir" (VIII-XII centuries) was formed from the combination of the ancient Turkic word "qam" and the Sufic Persian word "pir". During this period, the word pir was used not as the Sufi "pir", but as the name of spirits in female form, who were symbols of natural phenomena. Later, this word was used to refer to the possessors of magical powers in fairy tales, but years later all old women were called "old women" [7, p.436]. Turning "q" into "k" in the word "Qam" is explained by the change of sounds in the language over the years.

In Rabguzi's "Kissasi Rabguzi" the word "kampir" appears in the form of "qurtqa". The term mentioned in "Kissasi Rabguziy" was not active in oral creation, this word was used in the language of the people in the 13th-14th centuries, but today it is an archaic word that has become obsolete and replaced by the equivalent of an old woman" [5, p 14,].

Botir is a term used to describe a character in a fairy tale. For example, "kenja botir", sword "botir"... It is used in the sense of "Bahodir, botir (probably baatar - brave, fearless) - physically powerful, warrior, giant" [11, p. 328]. Kazakh poet O'. Sulaymanov explains the etymology of the word "botir" as follows: "Botir (botir, botir, bahodir) this term, which became widespread after the 13th century, appeared among the Kipchaks in the 11th-12th centuries (bul ture - great net)" [10, page 66]. "Botir, bahodir" is a Mongolian word that means a fearless, brave, heroic person. During the reign of Genghis Khan and the Mongols, the Khan's personal fighting guard was called Bahadir. Since the time of Genghis Khan, it has become one of the titles given to the representatives of the high class and military nomadic nobility" [13, p. 19].

Malikai Turandot is the name of the princess. According to the Persian tradition, Turkish princesses are called Turandokhta - a slightly distorted form of "Turan's daughter". Iranian and Caucasian sources called "Turan" the country inhabited by Turks, including Central Asia" [10, p. 73].

Susambil - the name of the place in the dreams of animals in the fairy tale "Susambil" has long been used as the name of one of the fairy tales. The toponym Jambil is also often found in fairy tales. "The names Chambil - Jambil - Susambil are related to each other according to their form, and the Chambil toponym was the basis for the creation of the names Jambil, Susambil" [6, p. 24].

Rawat - originally "rabat" is an Arabic word that means "caravan, guest house". A large number of toponyms from Arab times are "rabots". "In Uzbekistan, "rabots" were built outside the city, and in the 17th and 18th centuries, they were built near large settlements, around the market, and at stops on trade routes. In the 19th century, quadrangular fortifications with one gate were called "ravat". The word "Ravat" also means fortress" [9, page 41].

Kamar - kamars are caves (hollows) in the rock, where primitive people lived... It is said that some caves were inhabited by terrible creatures, giants, and fairies. For this reason, such caves were called Shaytongor, Devkamar [5, page 38].

Kora means wall, or barrier (kura in the modern Tatar language, black in Kazakh). The ancientness of this word is confirmed by Turkish monuments of the 10th-11th centuries. Its composition is clear, from the root "qur" (to build, restore): fortress-fort, device" [10, p. 73].

"to stick" - One Moysafid hero gives a stick to the young man and says, "If you hit this to stick on the ground saying ``close the chip," your enemies will stick to the ground" and disappears [4, page 290].

Forty pots - "If you put one mutton in it, forty different dishes will be cooked in forty pots for one year. You can take whatever you want. It will not be finished for a year, if you slaughter one sheep in a year, it will not be perfect" [12, page 138].

"Mulla panqush" is a knife, and the old man bequeaths "mulla panqush" to his youngest son instead of wealth. "Mulla panqush" is magical and makes the boy's wishes come true[3, page 87].

"Mehrigiyo" is a small stone that the king of snakes keeps under his tongue. Then he gives a gift to the hero. His magic phrase is "Labbay stone, I am your companion".

Forty camels of gold - according to sources, BC. In the 5th and 4th centuries, the ancient kings of Khorezm were very wealthy. They paid tribute to the kings of Iran with 7.5 tons or rather 7578 kg of gold per year. They loaded it on forty camels [15, page 231].

CONCLUSION

In conclusion, some words and phrases preserved in the text of fairy tales today require clarification and comments. As people's perception grows, over time the words and names in circulation become obsolete, become incomprehensible and lose their popularity.

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