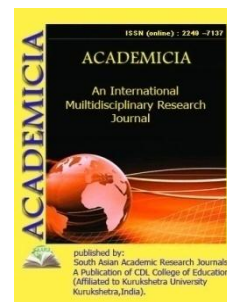




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**TEXT-FORMING FUNCTIONALITY OF DEMONOLOGICAL
 VOCABULARY (BASED ON HEROIC EPICS)**

Sadriddinzoda Safiya Shaxobiddinovna*

*Lecturer,

Samarkand State Institute of Foreign Languages,
 Samarkand, UZBEKISTAN

Email id: sadriddinzoda.safiya@mail.ru

ABSTRACT

Heroic epics are an integral part of the rich folklore world of many peoples, including the Uzbek, English and Russian people. A striking example of the heroic epic of Uzbek folklore is "Go'r o'g'li", which is a reflection of heroism, patriotism, and friendship among the peoples. The main character of the epic "Go'r O'g'li" is the ideal of the people. According to mythical ideas, he was the son of the sun, which also includes the myth of the solar system and the resurrected nature, and proves the mythological and animistic views that existed before the Islamic period.

KEYWORDS: *Folklore, Heroic Epics, Mythology, Dualistic Characters, Semantic Space, Demonological Vocabulary, Function Of Word.*

INTRODUCTION

The epic includes more than 60 works. Our special attention was drawn to the works "Yunus va Misqol pari" from the cycle "Go'ro'g'li". Yunus Pari gives herself this characteristic:

*“ Meni bilsang **parilarning** poshosi
 Jami xo'blarning bir bebaxosi
 Ko'kim suluvlikda falakning mosi
 Bu yer emas odamzodning mavosi
 Iram boqa kimni izlab kelgansan ”*

Thus, she emphasizes her unearthly origin and her belonging to the mythical character " pari". We emphasize that the importance of the pragmatic conditionality of the title of the work comes

from the mythological characters, the faithful wives of the main character, who are also the standard of justice, femininity, friendship and wisdom. A characteristic feature of the work is the presence of faith in the existence of demonic beings, mysticism, the main character, who at the very beginning of the work sees a prophetic dream. “*Shu kechasi tushida biri oy bo'lsa biri kun, biri gul bo'lsa biri g'uncha, biri asal bo'lsa biri shakar- osmon bilan yerning oralig'ida Yunus pari bilan Misqol parini ko'rdi*” The location of mythological characters remains a mystery, or fictional loci appear, often caves, where, according to our research, soothsayers and demonic creatures live. The text-forming functionality of mythical characters is to indicate the road or warn against future events. The mythical character Xizr is the main adviser of the hero “*Iram bog'ini izlaganing bilan topa olmaysan. Faqat bir g'ordan borsa bo'ladi. U g'orning og'zida shaytonning nabirasi yotgan bo'ladi. Ismi Farqis dev*”.

“*Javob berib devlaringa*

Qo'yib yubor tog'laringa

Sayr aylasin suvlaringa

Yolg'iz o'zing yetib kelgin”

These mythical characters serve as "pari"

“*Misqol pari turib eshitib eshitib, to'rt yuz to'qsonta g'obon devlarni chaqirib, ularga Kohi-Kof yurtini topshirib, o'zi abil- g'ubil kiyinib, choq bo'lib chaqmoqday oqib, parvoz qilib Eram yurtiga bir minutda kelib qo'nib...*”

The symbolism of the numbers is noticeable in the work

“*Qirq yigitlari bilan ayrilishganiga*

bir kamqirq kun bo'lib,

va'dadan bir kun qolganda,

turman yurtiga kelib qoldi”.

Lexical units play an important role in the formation of a literary text. According to A. Bolotnova, "the artistic word is endowed with many functions: nominative (to communicate about the denotation, describing it in a certain way), or epistemic, representative, referential; emotive (to be an emoteme); conative (to focus on the addressee and express a subjective modality); cognitive (to create a micro-image, to have cognitive properties), also aesthetic (characteristic of artistic texts)". [Bolotnova, 2011]. The demonological vocabulary has the above-mentioned functions in each of our chosen epics. The semantic space of the text of the epic indicates the selection of lexical units, taking into account the demonological soil of the plot composition, which have a communicative and pragmatic potential. Further, according to D. K. Novikova, "having the status of a key sign, acts as a conceptually significant unit of the novel, marking its dominant meaning in the image of the main character, i.e. the most significant infernal nomination, which forms the center of the associative-semantic field" evil spirit»" [Novikova, 2017]

The heroic epic which we are studying has a high degree of demonological themes, and such important moments of the plot as the introduction, climax and denouement are based on the

actions and functionality of mythical and demonic creatures. The epic "Ilya Muromets and the Robber Nightingale" is one of the decisive heroic battles of Ilya Muromets and the mythical monster. Further analyzing the plot of the epic of Ilya Muromets V. Ya. Propp believes " " Ilya in this epic performs not one feat, but two One feat consists in the fact that he strikes an inhuman monster — a Nightingale-robber This feat belongs to a waning tradition, it has its roots in the past. Another feat is that Ilya frees Chernihiv from the besieging enemies, and this feat indicates the future development of the epic, it is the first of the actual military feats of Ilya." [Propp, 1958]. A mythical character has a dualistic characteristic. On the one hand, it is a monster in the form of a bird with a demonic characteristic: on the other hand, it has human actions, can run, and also talk, which complicates the primary idea of it.

*"The Nightingale the Robber sits on a raw oak tree,
Sitting Nightingale the Robber Odikhmantiev's son.
And then the Nightingale whistles like a nightingale,
He screams, villain-robber, beastly,
And whether from him or from a nightingale's whistle,
And whether from him or from the shout of the beast
All those grass-ants are devoured "*

Based on this image, it can be stated that this mythical character has the face and characteristics of a bird, can fly, the functionality of which, like many other negative characters of "evil spirits", consists of bringing trouble to the main character, being a living obstacle for him. Speaking about the appearance of the robber nightingale, V. Ya Propp believes " " The Nightingale did not acquire a completely human appearance, but it did not remain in the image of a bird, representing a hybrid formation, which is extremely numerous in folklore and in fine folk art. People love this kind of fantastic creatures, as can be judged by the splint pictures depicting various monsters." [Propp, 1958]. In the colloquial speech of the nightingale robber, not a single case of the use of lexical units from the category of evil spirits or demonological lexemes was recorded, which once again confirms its mixed fantastic image. Tugarin Zmeevich is another bright representative of the fantastic image of Russian folk art.

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“А Тугарин Змеевич нечестно хлеба ест

По целой коврике за щеку мечет

Те коврики монастырские

*И нечестно Тугарин **питья пьёт***

По целой чаще охлёстывает

Которая чаша в полтретья ведра”

Based on the above, it is clear that this mythical character is disrespectful to the traditions and rules of order during meals, which attracts the indignation of the main character. In fact, in our opinion, this episode contains a deep meaning that teaches Russian youth to observe the rules of ethics and aesthetics at the table. In the form of a monster, the vices of man are shown.

The inner world of the main characters is described with the help of colors, which from the point of view of psychology, black color is explained as fog, sadness, grief, in this case anger, and light colors express a good spirit and disposition to the events in general.

When studying demonology and demonological vocabulary, we often encounter

interference in the plot of otherworldly light forces in the person of God, who

helps the main character in the fight against evil. In the poem Beowulf, we also

encounter the creator, who punished the monster for what he had done

crime. According to this context, it can be stated that in the battle between God and the demon, God won and drove the evil spirits into swamps and inaccessible places.

*“In the land of the giants, when the **Lord and Creator***

Had banned him and branded.”

*“**Elves and giants, monsters of ocean,***

*Came into being, and the **giants** that longtime*

*Grappled with **God**; He gave them requital.”*

According to E. Y. Propp “ ” But his wings are not real, but paper, that is,

artificial, attached. The belief in flying serpent-like creatures

is now lost, and the ability to fly is seen as a tricky mechanic."In the

other four versions, the Tugarin is represented by a man, namely the fire rider. The fire that the serpent usually spews is here spewed by the horse. In the description of it, the image of the innocent horse of Russian fairy tales is used, with the difference that the fiery horse of fairy tales is a friend of the hero, the same horse is a monster.

*“Из хайлища **пламень пышет,***

*Из ушей **дым** столбом стоит.”*

Tugarin is ugly. It's huge and disgusting. In Kirsha Danilov we find;

At Agrafena Matveyevna Kryukova's:

Онведь, змещце-тоТугарище,

Три сажени-то больших печатных,

Как переносье-то его будто палка дровоколья.

These cases show that in the Russian epic hyperbole is used to mock the enemy. Marfa Kryukova has the image of Tugarin

completely humanized. Like many nations and peoples, the British Island needed its heroes, one of which was Beowulf. The most important feat of the Geat knight is the liberation of the people from the monster Grendel and his mother. Both characters have devilish traits. The fantastic basis of the novel is the belief of the people in the forces of nature, the existence of dragons and monsters. The main introduction to the demonic monster is based on the description of its location and the explanation of the reason for its isolation. A very common lexeme in the poem is the name of the main character and the monster, as well as synonyms that personify the monster and its companions. The lexeme ‘Weght 'means' Creature’, which translates as creation(in our case with a negative meaning), as well as such synonyms referring to all demonological characters *horrible stranger, the monster of evil, monster,*

sea monster, horrible demon, direful demon, dire-mooded, creature, evil, sea bottom monster, demon shaped woman, demons)

*“The ill-planning **death-shade**, both elder and younger,*

Trapping and tricking them. He trod every night then

The mist-covered moor-fens”

Interestingly, the monster has several characteristics similar to a

human. He secretly plans to harm humanity, and also has the

ability to think, create traps and deceive to achieve the desired goal. We often meet with references to God in the texts, which proves the Christian influence on the original text, which, due to circumstances, was repeatedly rewritten, thereby distorting the first version of the poem, in which the pagan spirit was present, leaning towards the atmosphere in which reigned in Denmark and New Zealand according to historical data.

*“In innermost **spirit**, God they knew not,*

The true God they do not know.

Judge of their actions, All-wielding Ruler,

*No praise could they give the **Guardian of Heaven,***

*The **Wielder of Glory”***

Further, in the example we have given, there is a demonic vocabulary with elements of fatality, which presupposes the end of the actions of the monster,

“Death for his sins. ’Twas seen very clearly,

Grendel's mother is known to be thirsting for revenge.

*Known unto earth-folk, that still an **avenger***

Outlived the loathed one, long since the sorrow

Caused by the struggle; the mother of Grendel,

Devil-shaped woman, her woe ever minded"

In our opinion, every work we have studied can be

a pragmatically important basis for further investigation of demonology and demonological vocabulary in general. All epics use an artistic style of describing events with a share of fiction, since the main idea of the Russian heroic epics studied by us earlier is the heroism of the main character, in our case "Go'r o'g'li", "Ilya Muromets", "Alyosha Popovich" and "Beowulf", which is often opposed by mythological creatures of a demonic nature with certain negative data. The location of the main battles is either undetermined, or the battles take place in the capital or in a fictional disputed legendary area where the main feasts of the country take place. The moral of the above epics is the victory of humanity over the dark supernatural forces, which once again proves the power and wisdom of the people. If Tugarin is not a direct enemy of the state and the main character, then the Serpent Gorynych is one of the brightest representatives of a multi-headed monster with supernatural power, who periodically harmed the Russian people, in particular by stealing girls. The monster from the poem Beowulf has a similar functionality, which has a tendency to cannibalism, but unlike the monster in the Russian poem does not choose a specific gender of humanity. Maidens often serve the peerages, and it is their duty to protect a certain area from strangers.

Thus, the study showed that in the text space, the demonological vocabulary is an integral part of the heroic epics studied by us, which have an expressive, nominative, character logical and aesthetic function based on the characteristics, and in general have a text-forming function, creating a full-fledged picture of the works.

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