Language Features of the Epic "BULBUL VA GUL"(Nightingale and Flower)

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Abstract: In this article the linguistic features of the epic "Bulbul va Gul" (Nightingale and Flower) written by Salahiddin Salahi, who lived in the 18th century, are discussed, in particular, the image tools used in the work, monologue, dialogue, proverb, antonym, synonym, repetition, and the language of the author and character. This shows the poet's ability to use the lexical layers of the language. In addition, with the help of this article, we can get information about the state of the literary language of the 18th century.

Keywords: Salahi, epic, Uzbek language, simple, folk, Persian-Tajik words, author's language, character's language, image tools, literary language of the 18th century.

Introduction

Language is the main tool of literature (M. Gorky). With this tool, the artist describes life artistically, chooses words and phrases depending on the theme of the work, the essence of the events and the character of the images. In addition, he uses the methods of sentence construction, lexical tools of artistic images such as dialectism, archaism, neologism, and slang. In this, of course, the main thing is to strive for simplicity, and the language of the work should be fluent, popular, and figurative. We know that Zahiriddin Muhammad Babur, the great exponent of our classic literature, had a simple and popular style of narration. In particular, one of the western historians Monstuart Elphinstone (1779-1859) who gave a high evaluation to his work "Boburnoma" noted the following thoughts about this work: "These memoirs describe in detail the life of the great Turkish king, his personal feelings they are free from any exaggeration, veil. His style is simple and brave, lively and imaginative. He describes the faces, customs, aspirations, actions of his contemporaries as clearly as a mirror. In this respect, this work is the only example of a truly historical image in Asia".

Main Part

From this point of view, it can be said that the language of the epic "Bulbul va Gul" (Nightingale and Flower) written by Salahiddin Salahi, who created a poem in the Kashkadarya oasis in the 18th century, is also written in a simple, understandable way. While writing this epic, Salakhi narrates the work in the Uzbek language in a metaphorical way so that all Uzbeks can get spiritual nourishment from it.

The creator, who considers it an honor to write a work in the Uzbek language, wants the Uzbek people to enjoy "Bulbul va Gul" (Nightingale and Flower). In order to increase the nationalism of the work, it expresses the expressiveness and attractiveness of the language of the work in the language of the author and characters. The creator assumes that the author's language should be clear and understandable. In the epic, the level of speech of the author and the characters cannot be said to be the same. Because a large part of the work is made up of events related to the grief and thoughts of the heroes. That's why the poet chooses the words that match the character of each character (dialect, barbarism and positive or negative words) and gives them in the language of the characters. After all, as noted by literary scholar T. Boboyev: "The writer
chooses words and phrases depending on the theme of the work, the nature of the events and the character of the characters, uses sentence construction methods, dialects, inversion, archaism, neologism, slang and other lexical resources”. [3:158] We can observe this situation in many places of the work, especially in the descriptions given by the characters to each other. For example, in the following stanza, Bulbul says sarcastically to the kabk (the author calls the kabk in this work the kabk) who praises him:

Said the Bulbul, "O red eye,
If a person talks a lot, the word becomes a lie. [9:1]
Are you crazy about you, soul?
Na suvratdin patch for so many days.

Don't talk too much, you budding hillbilly,
It's a woolly patch on your knees.

Red pocha erursan to Gul tail,
Who are you doing so much glory?

Fall is always a trap for your lust,
Burn fat and never die

You always crawl for a long time,
Your lust is always sighing.

Praise the words of bravery,
Your untruthful words are a liar. [9:29]

In the first stanza of this stanza, the Bulbul addresses the boastful partridge as "O red-eyed". From this call of the Bulbul, of course, a negative thought, that is, contempt, disrespect, is understood. While expressing her thoughts, the Bulbul adds negativity in the last stanza and calls the cuckoo a "lying rascal".

The author's language plays an important role in the epic. The events in the work, the description of the place and conditions where the event took place, the disclosure and assessment of the good and bad qualities of the characters are presented in a simple and understandable way in the author's language. The specific aspects of the author's language can be clearly seen in the descriptions given to the characters. For example, the story of the Bulbul growing into the Red Gul is noteworthy. Salahi, embodying this story, pays special attention to the appearance and situation of the characters, as well as their mental state:

Chu Bulbul went to the land of Guls,
Tan-u's life was set on fire.

The Bulbul came and saw the Gul bed,
Looking at the Bulbul, the Gul blossomed.

Bulbul said at that moment: "Thank God,
"I'm with you."
I thought I was saved.
Sadness and oppression are also painful.
Don't you know, I have a hundred problems at the moment
Guldur is also a coward,
Bulbul suddenly entered Gulistan,
A Gul with a thorn.
Poor Bulbul, the thorn hurts,
He took his head and was busy.
How many days has from Gul been a stranger,
Such love has become a legend.
He made another corner,
He felt sad.

Gulistan, Gul, flower opened, thorn, and Bulbul refer to events related to Gul, they set fire to his head, poor man, victim words like grief are used to express the mental state of the heroine (Bulbul).

It can be said that Salahi pays special attention to the norms of the literary language of the 18th century in the author's speech. Such descriptions are also observed in the language of the characters. Each character in Salahi's work expresses his worldview and mentality through the language of the characters, effectively using visual aids, monologues and dialogues. Through this, the poet tries to shed more light on the mental state and suffering of the hero. In this regard, the dialogues and monologues of Bulbul-Humo, Bulbul-Parrot, Bulbul-Kaklik, Bulbul-Qumri, Bulbul-Foxta, Bulbul-Sufi, Bulbul-Hudhud are worthy of attention. In particular, the same situation can be observed in the discussion between the Bulbul and the birds in the chapter of the saga called "How many days have passed, Bulbul went to a boat":

Said the birds: "Don't worry,
Make a statement, do it and stay".

The birds said:
You complain and complain.
I sympathize with you in this valley.
Tell us your secret".

Said the birds: "Nadine, how are you?"
Bulbul said: "I have a stain on my soul".

Said the birds: "Nadine, how are you?"
Bulbul said: "My stomach is kebab".

Said the birds: "Are you a wanderer, Nadine?"
Bulbul said: "I am sick".
The birds said: "Nadine, are you injured?"
Said Bulbul: "Am I a soulless soul?"

The birds said: "Nadine, are you crying?"
He said: "The Gul was separated by one side".

The birds said: "Which Gul are you in love with?"
Bulbul said: "I am in love with Red Gul."

Said the birds: "When will wish this Gul?"
"Beforehand is fate", said Bulbul. [9:19]

Several important aspects of the character's speech are omitted from this passage. All this helps to understand the spiritual world and psyche of the hero.

Monologues are also important in understanding the hero's mental experiences and opinions. In monologues, the poet was able to justify his thoughts, combine his experiences with the hero's experiences, reveal mysterious and hidden feelings for the reader, and most importantly, effectively express the gradual state of the hero's psyche. Below, we can witness the above situation described more clearly in the excerpt from the language of the Bulbul:

"Take your leave, O Gul, this soul has burned,
I'm so surprised that why happened.
Always with the pain of your passion,
There is no patience in the heart, straw in your hand.
Your memory is one evening and one morning,
I'm going to cry and say oh-u afghan.
Crying in your love day and night
Instead of my age, blood is always flowing.
I'm sorry to see you,
I wish I could give you my life. [9:14]

Salakhi is faithful to his style in giving a monologue, and gives Bulbul's interrogative words in the context of a rhetorical question (Nechuk hol erdi bo’ldim zori hayron). Makes extensive use of the way characters describe themselves and each other:

A feast for the bird's limbs,
They always call it a parrot, O nekunoma.

They give shahd-u sugar for Giza,
My body is yellow and my tongue is a ruby gem.

Wear a blue dress for decoration,
When are these birds inside?
Good luck with the religion of Jesus.
There is a gem scattered on my tongue.

If my presence is found, the fool is ignorant
Be wise in every moment.
A thief is a prince and a king to me,
Love will always be a companion.

You are my dead self,
The world jan eltadur sweet words." [9:26]

In the above stanza, spoken from the parrot's language, the poet used such compounds as my body is yellow, my tongue lali gem, Isa dini sukhanvar, wise and clever, slave is all me, sweet word. Just as it is known what kind of person he is from his speech, through such words of the parrot, in our eyes, he is embodied as arrogant, arrogant, high self-esteem.

Such assessment is clearly felt in other monologues included in the system of events by Salahi. For example, when Sabo goes to Bulbul and hears her inviting him to Gul, he happily recites this ghazal:

"Bhamdillah, if I was hard,
I have become a friend in love.

My poor soul is poor,
I was in a state of grief and pain". [9:6]

In this monologue, the poet's own situation is also described. With this, the poet transfers the thoughts expressed from the language of the author to the language of the characters and closely connects them to the events of the work:

In order to increase the imagery of the language of the work, Salakhi creates excellent examples of nature images. In the work, the description of the field and the image of the valley are often found:

Banogah seven Bulbuls to one bundle,
Come and fall, let's think.

The Bulbul is suddenly seen,
A Gul garden bursting with laughter.

A beautiful flowered is tulip field,
A colorful Gul is blooming now.

Tenderness Guls and ivy of love,
Beautiful Guls and colorful smallpox.

The Guls are saffron and basil, together with basil.
Guli rano and abbas sing together,

Gulistoni is like a Bulbul like Eram,
Degysan garden is a paradise of turf and Guls. [9:8]
While expressing the image of the valley in a highly artistic manner, Salakhi uses such adjectives as "beautiful, green" in relation to this valley.

That valley was a garden of Guls,
A wonderful Gul garden is a Gul garden.
This valley was beautiful, sabz, hurram,
There are many different colors of Guls.

A colorful Gul opens in this valley,
Guli savsan, suman, nasrin, sunbul.

Wearing green talat ki wadi,
The valley is full of beautiful Guls.

Blooming tulips and Guls,
Every Gul is beautiful and charming.

The smallpox has opened,
Reconciliation tulips are beautiful.

Leaning on like a Gul
It's like a wonderful valley.

From the above passage, it can be seen that the author is well aware of the art of illustration. The melodiousness and sonority of the artistic-poetic language in the epic, special attention is also paid to repetitions, which perform a specific task. Such stanzas are often found in the work. In particular, we can see this situation when Sabo advises the Bulbul:

From thorn don't lose your heart.
Don't take risks.
Take risks and be brave.
If you take a risk, it will be a desert.
If you go down this road at risk,
God's grace, enter this path.
Land with risk-taking effort,
The fate of Murodi's fruit is a mystery.
Take a risk and take the risk,
There is a lot of fun on the plane.
Risk is the lion's share, and it's fashionable,
It's okay if you don't want to take risks.
Always take risks
Do it at your own risk.
Take a risk, take a risk, take a risk,
A Gul with thorns. [9:15]

In addition, the poet made good use of mukarrir, which is close to takrir:

Said Gul: "O Sabo, go for God,
You absolutely not- absolutely not

Said Gul: "O Sabo, alas-alas
Find the Bulbul and bring it to me.

God has a way of doing things,
I am sorry for this.

This motivated the doubling of the meaning of the word forming mukarrir. What is the meaning of using the above words absolutely not, alas and pora once, and what is the meaning of using them twice. Anyone can understand this. Such verses prove that Salahi showed a high level of skill in working with the language of artistic works, and also prove that melody is an integral part of the poet's artistic skills.

He used proverbs, sayings, irony, and wise words, which are considered masterpieces of the living folk language, to reveal the inner world of the characters, to ensure the artistic and folk language of the epic. This helped to express more vividly the verses in the spirit of admonition in the work, and to show the imagination of the heroes about life. Here are some of them:

You are an incomparable Gul without a thorn,
It's not spring, you're always welcome. [9:15]

There is a bod hazon behind the spring,
When Khazon comes, neither I nor you are there. [9:15]

Or:

If I see you again, I hope you'll do it,
Remorse does not judge. [9:15]

In the epic, folk proverbs are sometimes found unchanged, sometimes slightly modified according to the requirements of the text of the work. In the first and second stanzas above, the proverb "There is no spring without a spring", "There is a spring behind the spring" is used in the third stanza. "Repentance does not judge, but regret" was created in accordance with the meaning of the proverb "The last regret is your enemy", which is popular among our people. This did not damage the content of the work, on the contrary, it increased the scope and relevance of the content of the work. The above alone shows that proverbs play an important role in enriching the ideological content of the work, increasing its educational value, and ensuring the artistry of the epic. In particular, Salakhi uses some simple, sarcastic, sarcastic words and phrases characteristic of the colloquial language of the people, and ensures that the language of the work is popular and figurative. For example, when Kumri brags about his qualities to Bulbul, he uses sentences from the language of Bulbul, such as "your words are lies", "ignorant bird", "unconscious", "greedy", "domi tazvir", "you slander". The significance of the negative words in this passage is that through them it is possible to know what kind of bird Kumri is, and the attitude of the characters to him.

One of the main features of the epic language is simplicity and impressiveness. For example, in the work, the cure is pain, pir-u barno (old-young), good-bad, head-to -feet, body-and-soul, high-
low, tururda-borurda, inside and outside, evening-morning, faithful-torment spring-hazan such as antonyms, garib-bekas-agfor, gham-dard-calamity, Gulistoni Eram-bogor, noz-nishva, farhanok oldi-khurram bolda, miskin navoyyn-benavoyyn, fig’on-nola-oh, nola-oh-afghan synonyms such as janim ortar, kuydi bu jan, buldi digargun are used for various ideological and artistic purposes. Also, Guls such as suman, violet, sunbul, feminine Guls, ivy, guli zebo, small pox, rana Gul, savsan, basil, Gul savsan, nasrin ; Names of birds such as hudhud, peacock, qumri, humo, sofi, parrot, kakh, phhota are often found.

There are Persian-Tajik words and isophatic compounds like in poem. They are following to: resh (injury), hayil (obstacle), ghannok (sad), asru (finally), siry (to become familiar), khun (blood), dahr (world), murgzhazhi (place of birds ), guzar (street), Gulobi (pink), charkh garden (inverted world), sad hazori (hundred thousand), farahnom (happy), hoy (verb), pargola (sadness), betahammul (impatient), giryon (cry), khandan(cheerful), selfish (self-centered), hagovir (flying), shabgir (evening walker), manquish (decorated), dilkush (attractive), bisyar (many), zeb (beautiful), shabgir (lovely), oshshok (lovers), xushnud (joyful), ostho'ani (bone), tinat (character), zabardast (strong). The main reason for this, in our opinion, is that at that time, the traditions of zullisonainism were strong in the literary environment of Bukhara, in particular, Kashkadarya. Because most of the people living in these places knew the Persian-Tajik language well and easily understood the meaning of the above words, more precisely, such words were embedded in their speech. Therefore, Salahi must have used these words freely.

Conclusion

In conclusion, the reader familiar with the language of the epic will see that special attention is paid to maintaining a consistent balance between content and form. The language of the work is simple, sincere, figurative, impressive, imbued with the spirit of nationalism, and special lexical layers, including synonyms, antonyms, phraseological combinations, repetitions enrich the language of the author and characters. The epic was written in the Turkish (Uzbek) language, and it shows the high level of the image and capabilities of the Uzbek language of the author and characters. The epic was written in the Turkish (Uzbek) language, and it shows the high level of the image and capabilities of the Uzbek language of the 18th century, as well as the level of the author's arrogance. The epic “Bulbul va Gul” (Bulbul and Gul) can be said to be an important literary source that defines the poet's skill as a high example of Salahi's work.

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