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THE LINGUOCULTURAL REPRESENTATION OF NATIONAL CONCEPTS AND VALUES IN THE EPIC "THE BIRTH OF GOROGLI"

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Abstract. This article examines the features of the artistic representation of the people's national and cultural thinking, conceptual world, and system of values in the language of the epic "The Birth of Gorogli," which belongs to the Khorezm epic storytelling tradition. Lexical units, phraseological expressions, figurative expressions, poetic passages, and speech situations in the epic text are analyzed from linguocultural and cognitive-semantic perspectives. In particular, the linguistic realization of such conceptual domains as fate and divine will, children and continuity of generations, heroism, power, social relations, and collectivism is explored. The role of units characteristic of the Khorezm dialect in conveying ethnocultural meaning is also identified. The findings of the study help substantiate the view that folk epics constitute an important linguocultural source through which national mentality, historical memory, and spiritual values are expressed by means of language.

Keywords: folk epic, concept, value, linguoculturology, national mentality, conceptual sphere, axiology, language of folklore, ethnocultural unit, Khorezm epic storytelling.

INTRODUCTION

The relationship between language and culture and the manifestation of national thinking through linguistic forms constitute one of the important research areas in modern anthropocentric linguistics. Human perception of the surrounding world, attitudes towards phenomena of reality, social experience, and spiritual views acquire specific meaning through linguistic units. In this sense, language is not merely a means of transmitting information but a complex system that embodies a people's historical memory, cultural experience, and worldview.

Folklore occupies a special place in understanding the essence of national culture. This is because works of oral folk literature embody, in artistic form, the life experience, moral views, aspirations, customs, and social relations that have developed within a particular ethnic group over centuries. Folk epics, in particular, reveal the conceptual world of a people in a comprehensive manner through the development of events, the actions of characters, their interpersonal relationships, and their speech expressions.

The Khorezm epic storytelling tradition constitutes an important component of Uzbek folklore due to its distinctive artistic style, linguistic features characteristic of the local dialect, system of images, and national-cultural content. The epic "The Birth of Gorogli," which belongs to this tradition, is also an important artistic source reflecting people's views on the world and human beings, fate and will, family and generations, power and justice, courage, and human virtues.

Certain words and expressions used in the epic text are not limited to a nominative function. They also convey specific cultural meanings, popular criteria of evaluation, and historical and mythological perceptions. For example, such units as "Haqning farmoni farmondur," "ko'ziga nur,

beliga darmon," "ko'zim qarosi," and "egilgan boshni qilich chopmas" embody people's views on divine will, children, a source of support in life, and social relations.

The relevance of this study lies in the fact that a deeper understanding of the ethnocultural thinking of the Khorezm people can be achieved by examining conceptual units in the language of the epic not merely as a collection of individual words, but in their entirety, taking into account their textual functions, figurative features, and national-cultural meanings.

The aim of the study is to identify the principal concepts and values expressed in the text of the epic "The Birth of Gorogli" and to provide a linguocultural account of the mechanisms through which they are realized by lexical, phraseological, metaphorical, and poetic means.

LITERATURE REVIEW AND RESEARCH METHODOLOGY

The concept of a concept has developed in modern linguistics as one of the important theoretical categories for studying the relationship between language, thought, and culture. V.I. Karasik interprets a concept as a semantic unit formed in human consciousness, associated with a particular culture, and manifested through linguistic means. G.G. Slyshkin's studies examine aspects of the relationship between linguocultural concepts, texts, symbols, and collective consciousness. Yu.S. Stepanov interprets concepts as fundamental units of culture embodied in human consciousness and focuses on their historical and semantic layers [1; 2; 3].

Research in Uzbek linguistics on the cognitive and linguocultural features of concepts has also provided an important theoretical foundation. Sh. Safarov's views on cognitive linguistics offer an extensive discussion of the relationship between linguistic units and human thought [4]. M.M. Rakhmatova's study comparatively examines the linguistic expression of the concept of beauty in different national cultures [5]. O.Q. Yusupov focuses on defining the semantic boundaries of the terms meaning, notion, concept, and linguocultureme [6].

The works of I.P. Chernousova are also of theoretical significance for the conceptual study of folklore texts. According to the scholar, the conceptual sphere of folklore is formed through the interaction of traditional expressions, formulaic units, and cultural experience. Complex sociocultural meanings such as family, homeland, and heroism are expressed through various lexical and lexico-grammatical means [7]. This perspective demonstrates the need to study the traditional structure and cultural content of folk epics together when conducting conceptual analysis.

An axiological approach also serves as an important methodological foundation for studying national values reflected in linguistic units. T.V. Markelova examines the relationship between language and values in connection with the evaluative criteria of the national linguistic personality [8]. T.I. Vendina, in turn, focuses on the relationship between ethnolinguistic phenomena, values, and the structural resources of language [9]. These views are important for identifying the linguistic expression of positive and negative evaluation, moral norms, and popular ideals in folklore texts.

A.T. Khrolenko considers folklore materials a source reflecting the collective memory and cultural experience of a people. In his approach, the traditional nature, collective character, and artistic and aesthetic value of oral folk literature emerge as important factors in understanding ethnocultural content [10].

Based on the scholarly views outlined above, it can be stated that conducting conceptual and axiological analysis on the basis of folklore materials makes it possible to identify not only the lexical meanings of linguistic units but also the system of national experience, cultural perceptions, and values embodied behind them.

RESEARCH MATERIAL AND METHODS. The object of the study is the epic "The Birth of Gorogli," published in the collection Khorezm Epics. Gorogli [11]. The analysis is based on the

events in the opening section of the epic, the characters' speech, poetic passages, figurative expressions, and linguistic units conveying ethnocultural meaning.

The study employs such methods as descriptive, contextual, linguocultural, cognitive-semantic, and axiological analysis. The relationship between the concepts of concept and value is taken into account in the analysis. The concept is approached as a set of knowledge and perceptions about a particular phenomenon, whereas value is understood as the sociocultural evaluation and attitude formed towards that phenomenon.

RESULTS AND DISCUSSION

The linguocultural analysis of the text of the epic "The Birth of Gorogli" reveals the presence of several key concepts that reflect the people's worldview and spiritual experience. These concepts are interrelated and form an integrated conceptual field through the lives of the characters, the development of events, speech interactions, and artistic means of representation. In the course of the analysis, they can be grouped into the following semantic domains.

1. The Concept of Fate and Divine Will: The Spiritual Interpretation of Human Life

In the epic, the interpretation of human destiny, life events, and unexpected occurrences in connection with divine will constitutes an important conceptual layer. In the development of the events, the characters' life experiences, losses, and joys are often explained through a power that transcends human capabilities.

Jigolibek's old age, the deaths of his son Odibek and Odibek's wife, and the extraordinary birth of Gorogli represent an artistic expression of these views. In particular, the sentence "bu dunyoda davron surish Odibekka nasib etmadi" (Odibek was not destined to enjoy life in this world) expresses the limited nature of human life and the connection between life events and fate.

The following units serve as the principal verbal indicators of this concept in the epic:

"Haqning farmoni farmondur," "Xudoga nola qilib," "Panohimsan qodir xudo," "Karam qil, yetkaz farzanda," "Xudodan sharofat bo‘ldi," "Xudo o‘zi lutfu ehson ayladi," and "manglayga yozilg‘an yozg‘itdan qutilib bo‘lmas ekan."

Semantically, these units complement one another and are united around such notions as divine power, protection, providence, destiny, and fate. For example, the expression "Haqning farmoni farmondur" reflects a person's acceptance of and submission to divine decree, while the phrase "Panohimsan qodir xudo" emphasizes the meaning of seeking protection and salvation.

In this regard, the units "nasib etmadi" and "yozg‘it" are also of particular significance. They serve to explain reality not through ordinary cause-and-effect relationships, but on the basis of views about destiny that have developed in the people's consciousness.

Thus, the concept of fate in the epic emerges as a semantic centre that unites human life experience, faith, and emotional states. Through this concept, such spiritual values as patience, trust in God, hope, and belief in divine assistance are also expressed.

2. The Concept of Children and Continuity of Generations: The Linguistic Expression of Family Values

In the epic, the issue of having children is not interpreted merely within the framework of personal happiness or family needs. It is depicted as an important value that ensures the continuation of lineage, the preservation of ancestral memory, and the continuity of human life in terms of meaning.

The fact that no offspring remain after Odibek's death becomes a source of profound sorrow for Jigolibek. The lines "O‘g‘lim, deb aylarman faryod, izida qolmadi zuryod" (I cry out, calling my son; no descendant remained after him) embody both the affection characteristic of the

relationship between a father and child and the emotional anguish associated with the loss of generational continuity.

The discovery of Gorogli is portrayed as the transformation of this sorrow into joy and the return of hope for life. Jigolibek's emotional state is expressed in the following poetic phrases:

“Ko‘ziga nur, beliga darmon,” “kular yuzimni naylading,” “kular ko‘zimni naylading,” “mening g‘amli ko‘nglim shodmon ayladi,” and “bag‘rimga yetishdi ko‘zim qarosi.”

The semantic basis of these expressions embodies the invaluable place of a child in human life. In particular, the phrases “ko‘ziga nur” (light to the eyes) and “beliga darmon” (strength to the body) contain a figurative interpretation of a child as a force that gives meaning to life and revitalizes a person both spiritually and physically.

The units “do‘g‘ma,” “zuryod,” “farzand,” and “oxtiq” used in the epic also participate in the lexical expression of this concept. Some of these are associated with regional speech features and enhance the ethnocultural colouring of the work.

In this context, two important semantic layers of the concept of children can be distinguished. The first is parents' love for and need for a child; the second is the sociocultural perspective aimed at ensuring the continuity of lineage and generations. These layers complement one another and give rise to such values as devotion to family, affection for children, and responsibility towards future generations.

3. The Concept of Heroism and Bravery: An Artistic Model of the People's Ideal

The formation of the image of Gorogli is one of the important ideological and artistic dimensions of the epic. The extraordinary circumstances surrounding the hero's birth allude to his special status and exceptional abilities in the future.

Gorogli's birth between two rocks, his being raised by a goat, and his extraordinary physical strength from early childhood are shaped by mythopoetic perceptions characteristic of folklore heroes. These depictions artistically exaggerate his distinctive qualities, setting him apart from ordinary people.

In particular, the expression “Yerga ursa osmonga sakraydigan, otarmon-choparmon, shaddod bir bola” (a lively, spirited boy who would leap into the sky if struck against the ground) reveals the hero's physical power, agility, and energy. Here, the hero's natural abilities are idealized through hyperbole.

Gorogli's being raised by a goat also carries symbolic meaning. This motif expresses the hero's connection with nature and his development under extraordinary living conditions. In this way, a distinctive model of the relationship between nature and human beings, characteristic of folkloric thought, emerges.

The following semantic features can be distinguished within the concept of heroism: physical strength, courage, activity, extraordinary birth, determination, and an independent character.

It should also be emphasized that, in the opening section of this epic, Gorogli's heroic qualities are not yet manifested through fully developed actions; rather, they are foreshadowed through the depiction of his birth and childhood characteristics. In this respect, the hero's extraordinary nature establishes the artistic and conceptual foundation for subsequent events.

4. The Concept of Power and Social Relations: A Linguistic Model of Society

In the epic, social relations, dominance, service, and subordination constitute a distinct semantic layer. The differentiation of social positions such as king, vizier, bek, elder, and ordinary citizen within the system of events reflects the stratified structure of society.

These relations are expressed through such lexical units as “bek,” “podshoh,” “vazir,” “katxudo,” “oqsoqol,” “fuqaro sifat kishi,” and “jallod.”

In addition, phrases such as “eliga, yurtiga egalik qilmoq,” “otasi o‘rniga o‘tirmoq,” “xizmatingga keldim,” “bo‘yningni egib, menga xizmat qilmoq,” “maslahatchim bo‘lasan,” and “dohil bo‘lmasin” reveal the meanings of social status, power, and service relations.

For example, the expression “xizmatingga keldim” conveys social subordination and readiness to serve, whereas the phrase “bo‘yningni egib, menga xizmat qilmoq” expresses the ruler's assertion of his position as absolutely superior. Thus, although these units are thematically close, they acquire different social and evaluative meanings depending on the speech situation.

The proverb “Egilgan boshni qilich chopmas” (A bowed head is not struck by a sword), used in the epic, also deserves particular attention. This paremiological unit embodies popular life experience based on self-preservation in difficult social circumstances, adaptation to a situation, and cautious behaviour.

Hyperbolic expressions such as “ko‘ziga qon quyilib, qoni suyulib, tuklari to‘nini teshib” (his eyes filled with blood, his blood grew thin, and his hair pierced through his robe), used to depict Khunkhorshoh's anger, create an aggressive and frightening image of the ruler by exaggerating his emotional state.

Thus, the concept of power brings together such semantic units as dominance, service, obedience, social status, and political relations. Through this layer, the social order characteristic of historical society and the people's perceptions of power find artistic expression in the epic.

Albatta, davom ettiraman. Quyida maqolaning 3-qismi — 5-, 6- va 7-bo‘limlarning inglizcha tarjimasi keltiriladi.

5. The Value of Collectivism and Social Solidarity

The fact that important issues in the epic are resolved through consultation with community elders, respected senior members, and experienced individuals demonstrates the existence of the principle of collectivism.

In the people's worldview, taking into account the opinions of individuals with life experience, making important decisions through consultation, and considering the interests of the community have long been regarded as established sociocultural norms.

The terms oqsoqol (elder) and katxudo (community head) used in the epic do not merely indicate the social status of particular individuals. They are also significant as linguistic markers of experience, prestige, responsibility, and the institution of consultation within society.

In the artistic representation of collectivism, such meanings as consultation, collective decision-making, and the coordination of social relations occupy an important place.

However, not all social relations depicted in the epic can be explained solely through the principle of solidarity. The work also contains contradictions between authority and subordination, personal interests and collective needs. These very contradictions further enrich the sociocultural content of the epic.

6. The Expression of National Mentality through Emotional, Mythological, and Practical Thinking

One of the features through which national mentality is revealed in the epic is the explicit and emotionally expressive portrayal of the characters' inner experiences and emotional attitudes.

Jig‘olibek's suffering following the loss of his son, the joy arising from the discovery of Gorogli, and the anger and astonishment experienced by Khunkhorshoh are vividly manifested in the characters' speech and the narrator's descriptions.

In such portrayals, emotional states such as cries of anguish, lamentation, gratitude, astonishment, and anger reflect not only the individual psychological experiences of the characters but also the folk traditions of emotional expression.

Another important feature of the epic is the integration of mythological and religious beliefs with everyday perceptions of life. Attention to dreams, beliefs concerning supernatural beings such as suv oti (water horse), and expressions such as “Pirlardan karomat bo‘ldi” (“A miracle came from the saints”) reveal views characteristic of the people's traditional mythological and religious worldview.

Furthermore, methods employed in the process of identifying and finding Gorogli, such as “oshik va qo‘g‘irchoq qo‘yish” and “yopishqoq egar yasash”, demonstrate the people's powers of observation, practical experience, and resourcefulness. Such details confirm that the epic is closely connected not only with mythological beliefs but also with real-life experience.

Thus, within the conceptual content of the epic, emotional openness, faith, practical thinking, and life experience emerge as complementary factors.

7. Figurative Language, Poetic Speech, and the Ethnocultural Function of Dialectal Units

In the linguistic system of the epic, folk imagery, metaphorical expressions, hyperbole, and poetic speech occupy an important place. Through these devices, the characters' inner worlds, their attitudes towards reality, and their national perceptions are artistically represented.

For example, similes such as “suvdan chiqqan shog‘olday” and “dunikdan tushgan dunakday” reflect the people's figurative thinking based on natural phenomena and everyday life experience. The expression “ko‘ziga nur, beliga darmon”, in turn, conveys joy and spiritual renewal in human life through a metaphorical image associated with parts of the body.

The poetic passages in the epic also perform a distinct function in revealing its conceptual content. They express the characters' emotional states, social status, aspirations, and values in a concise, melodious, and expressive form. For this reason, poetic speech can be regarded not merely as an aesthetic embellishment of the epic but as an important linguistic means of shaping its conceptual content.

Linguistic units such as “do‘radi”, “taka”, “dim”, “oxtiq”, and “do‘g‘onlar” in the language of the work reveal the distinctive features of the Khorezm dialect. Such units serve to ensure the naturalness of the characters' speech, reflect the ethnocultural environment of the region in which the events take place, and enhance the local color of the epic.

The function of dialectal units in a literary text is not limited to indicating regional affiliation. They also preserve the linguistic experience characteristic of the people's historical way of life, communication culture, and everyday activities. In this respect, elements specific to the Khorezm dialect constitute one of the important factors determining the ethnolinguistic value of the epic.

In general, the figurative means of expression, poetic passages, and dialectal units of the epic interact harmoniously to embody the people's national conceptual world in an artistic form.

CONCLUSION

The linguocultural analysis conducted on the basis of the materials of the epic “The Birth of Gorogli” has made it possible to formulate the following conclusions:

The epic “The Birth of Gorogli” is an important folklore source embodying the historical memory, national thinking, and ethnocultural views of the people of Khorezm. In the work, the people's worldview, life experience, and spiritual values are manifested through various linguistic and artistic means.

In the conceptual system of the epic, fate and divine will, children and continuity of generations, heroism, power, and social relations occupy a leading position. These concepts are realized through lexical units, phraseological expressions, poetic passages, and figurative expressions, reflecting the people's beliefs, family perceptions, and social experience.

Values such as the importance of children, continuity of generations, courage, collectivism, and respect for elders find their artistic expression in the events of the epic and the speech of its characters. In particular, Gorogli's extraordinary birth and childhood characteristics contribute to the formation of an ideal heroic model in the people's imagination.

Figurative expressions, metaphors, similes, hyperboles, and emotional units in the language of the epic reveal the characters' psychological states and distinctive features of folk thinking. The combination of religious and mythological beliefs with practical life experience further enriches the conceptual content of the work.

Lexical units and folk speech forms characteristic of the Khorezm dialect not only ensure the regional color of the epic but also reveal its ethnocultural and linguistic features. Therefore, the linguocultural study of folk epics is of significant academic importance in identifying the linguistic foundations of the national conceptual sphere, the system of values, and the people's mentality.

In conclusion, concepts and values in the language of the epic “The Birth of Gorogli” are formed in close interrelation, artistically expressing the people's spiritual world, social experience, and national thinking. Studying the linguistic layers of the epic from this perspective contributes to a broader understanding of the linguocultural potential of Uzbek folklore, the identification of important components of the national conceptual sphere, and a deeper exploration of the academic significance of Khorezm epic storytelling traditions.

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