

**PHONETIC AND SYNTACTIC ANALYSIS OF THE TEXT OF THE “ALPOMISH”
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ANNOTATION. This article is dedicated to the analysis of the text of the epic “Alpomish”. It examines the occurrences of assonance, gemination, dialectisms, and antithesis in the text. Additionally, the article focuses on the use of phraseological units and proverbs, as well as the issues related to nature and humanity presented in the epic.

Keywords: “Alpomish” epic, assonance, gemination, dialectisms, gradation, antithesis, phraseology, proverbs, nature, and humanity.

INTRODUCTION. In the epic “Alpomish”, the interrelationship between language and culture is intricately connected to the life and values of the people. This work not only represents one of the most ancient and significant parts of national Uzbek literature but also occupies a distinctive place in literary studies, particularly in the processes of linguistic and cultural production. Through each section of the epic, the interaction and mutual influence of language and culture become evident. By “linguistic and cultural production,” we refer to the process by which language and culture are intertwined to generate new cultural codes, the production of language within its cultural context, and the role of language in transmitting these codes to future generations. This article examines the linguistic and cultural production processes in “Alpomish”, the impact of language on cultural production, and the reflection of cultural wealth through the epic as a whole.

1. Assonance. Assonance refers to the repetition of vowel sounds within a line of poetry. It is defined in the Glossary of Linguistic Terms as the “repetition of vowel sounds” (from the French assonance – harmony of sounds). The repetition of vowels, particularly the harmonious pairing of sounds such as **a-o**, **o'-u**, or **i-e**, is most commonly observed in poetic speech. This phenomenon can be clearly illustrated through examples taken from the epic “Alpomish”.

“The harmony of the sounds “a-o”: *“Jafolarga tushib endi tanda jon, Taraf tortib bu maydonda Qorajon , Qalmoq bari Qorajonga qaradi. Juppay qilib yoqasidan ushladi, dustamon qip uni qoqib tashladi.” Translation: Fallen into torment, now a soul in pain, he turned towards the field where Qorajon stood. All those around looked toward Qorajon. Suddenly, he grabbed him by the collar, and with a quick strike, his companion knocked him down. “Duchor bo‘ldi*

Qorajoning qo‘liga, ushlaganda otdi Chilbir cho‘liga, to o‘lguncha duogo‘ying bo‘larman, ko‘p yashagin, ko‘p yilgacha o‘lmasin.” Translation: He fell into the hands of Qorajon, and when he was seized, he threw himself into the Chilbir steppe. May you live long, may you never die, I will be your prayer until my death.

2. Gemination. Gemination refers to the repetition of identical consonants within a word. This technique allows the artist to vividly depict the emotional states of a character, such as joy or sorrow, in a more expressive and intensified manner. By examining examples from the epic “Alpomish”, we can see how this method is used to convey such emotions. The translation is generally accurate, but the phrasing can be refined for better clarity and flow while staying true to the original text. Here's an improved version: “*Boysariga qattiq azob berarman, O‘lib ketdi qalmoq gachcha, olmoqchi Hakim bekbachcha, Olchi- chikka bo‘lib shunday aylanib, kallasiman kelib yerga uradi, Qorajonga pirlar quvvat beradi, Qalmoqlarning ko‘pin izza qiladi.*” I will inflict severe torment upon his body, he died, unwilling to leave, though struggling to stay. Hakim, helpless, tried to take him, but he spun around, crumbling into pieces, his head striking the ground. The elders grant strength to Qorajon, and the fallen's suffering intensifies.”

3. Dialectisms. Dialectisms are classified into three types: phonetic dialectisms, lexical dialectisms, and ethnographic dialectisms. **Phonetic dialectisms** refer to the alteration of sounds, such as sound omission, addition, substitution, or the repetition of sounds. These variations are manifested in the speech patterns of different dialects. For example: “*Ko‘rganimni yig‘lab arq qip turayin, siyosatman, kelib maydonda turadi, bizga dori o‘zbek go‘shi, tangqa taylab ne cho‘llarni yoylagan, hammasi choydosh- qumg‘oni qaynatgan, dastarxon yozib, sulab yotgan, Bek Alpomish uling keldi.*” Translation: I cry over what I've seen, as I stand in grief, I am a politician, standing in the field, Uzbek meat is a medicine for us, he has laid out the tools for work, all boiled water in a traditional teapot, setting the tablecloth, lying down, Bek Alpomish, your son has arrived.

2. Lexical Dialectisms. Lexical dialectisms are studied in three categories: pure lexical dialectisms, ethnographic dialectisms, and semantic dialectisms. *Chechamdolib kelayik, yo‘lda baqan solayik, tug‘u baydoq qo‘lga olib, qichov qilib men keyinda borayin, Qalmoqshohning oldiga iyartib bordi, ko‘ngli buzolib mo‘ngliq jiladi, enasiman otasiga qaradi, et qizuvman bunda yolg‘iz qolasan, choshka- tushda sop yigitlar keladi, yig‘ilishgan satta norcha, boybachalar bekning girdin oladi, kuyov no‘kar bo‘lib bunda turadi, Belma- bel olishsa ayrit bo‘ladi, oltmish qari olachadan qalpog‘i, kun nomozgar endi kech bo‘p qoladi, shouting shoxalab har yoqqa ketgan.* Translation: Let’s bring my grandmother, let’s throw the bridal veil along the road, taking

the flag and banner in hand, then I will go too. She follows behind the Qalmoqshoh, her heart broken, she weeps mournfully. She looks to her mother and father and says, 'I must say, you will be left alone in this "et qizuvman" (a custom from old wedding ceremonies), at twilight, true young men will come, but only the boisterous boys are gathered. The rich boys will take their place around the nobleman, the groom stands as a servant among them. If they wrestle with each other, they will separate. An old man with a small cap and a long beard, it's now too late, as the time before sunset has passed, your voice echoes and spreads in all directions.

3. Ethnographic Dialectisms. Ethnographic dialectisms are the names of customs and traditions specific to the people living in a particular dialectal region. For example: "*Obgardonin ortib oshpaz keldi, ayollari to'qqiz tovoq qildi, necha xotinlar kampir o'ldi qilib, yetmaganiga it irillar degan rasmini qilib, necha yangalar choch siypatar, qo'l ushlatar qilib edi.*" Translation: The cook came with his "Obgardon", the women prepared nine plates, some of the wives were pretending to be old women, while others made gestures as if the dogs were howling. Some young women were brushing their hair and holding hands.

4. Gradation. Gradation (from Latin "zinapoya" meaning "step" or "degree") refers to the process of intensifying the meaning of one part of a sentence or passage through successive steps. In literary works, gradation is used to compare situations or to express the emotional states and feelings of a character, conveying the escalation of their emotions or actions.

Do not boast, I will engage in battle,
I will bring down a hero like you,
I will call forth the Day of Judgment,
I will reclaim what you have taken,
I do not call you human,
In times of war, I will not sorrow,
I will not be a fool like you,
I will not follow the Uzbek faith.

In the example given, the personal situation is described in stages.

5. Antithesis. Antithesis refers to the logical juxtaposition of opposing ideas, sensations, and symbols, creating a contrast or contradiction between them. It is the phenomenon of placing or clashing two opposing elements together.

For example: The one who **has never seen** long to **see**. The one who has seen it is filled with contentment. May you experience **goodness**, and may you never see **evil**.

In the above examples, the contrasting elements that create the opposition are: (**seen - unseen, goodness - evil**).

6. The Role of Phraseology and Proverbs. The epic “Alpomish” contains numerous phraseological expressions and proverbs. These phrases reflect the life experience and moral views of the people. For example, expressions such as “the hero who defends the homeland” or “the honor and reputation of the people” help shape the core ideas of the epic and encapsulate the values of the nation.

At the same time, literary techniques such as emphasis, comparison, irony, and hyperbole in the epic's language ensure its cultural richness. These elements are used in the oral expression of the epic and play a significant role in imparting a high moral standing to its heroes.

7. The relationship between nature and humans. Nature and its beauty hold a special place in the linguistic and cultural features of the epic. Nature, natural phenomena, and the images associated with them reflect the people's attitude toward the natural world. Alpomish's determination and aspirations in defending his homeland are often depicted through the beauty and power of nature. In the symbolic language of the epic, nature enhances its spiritual significance.

CONCLUSION. In the epic “Alpomish”, language and culture are intricately interconnected, and through their interaction, the historical, spiritual, and moral values of the people are expressed. The linguistic and cultural characteristics of the epic demonstrate the rich heritage of the Uzbek people and highlight the depth of the epic's language, which reflects the nation's centuries-old culture and historical traditions. When working with the text of the epic, one encounters numerous figurative expressions, contrasts of events, and examples of simile, all of which contribute to making the epic even more impactful.

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