

# ETHNOLINGUISTIC AND CULTURAL ASPECTS OF THE "WORLD OF PLANTS" IN KARAKALPAK FOLK TALES CONCEPTUAL ANALYSIS

Doctor of Philosophy in Philology:

**Yesemuratov Abdimurat Yesemuratovich**

**Abstract:** The structural conceptual analysis of folk tales is widely covered in the formation of the linguistic and cultural meaning and content of Karakalpak folk tales. The meaning and content of fairy tales reflecting the national customs and culture of different countries is widely covered. The main content of this article is that the creation of Karakalpak folk tales mainly consists of analyzing the ethnolinguistic cultural conceptual meanings of "Plant World". The history of the country and the nation is mainly expressed in the oral creation of folk tales. Linguistic analyzes and comments on Karakalpak folk tales are presented in the article.

**Keywords:** Karakalpak folk tales, the world of plants, the formation of worldview, folk oral creativity, mythological ideas, comparative meaning, terms of plants.

## **Introduction**

It is known that fairy tales are one of the first genres of folk art and are images that reflect creativity. We have considered several definitions of the fairy tale as a genre. The classic definition of Karakalpak folk tales is: "A fairy tale consists mainly of a combination of artistic and artistic prose oral story, adventure or domestic content, and imaginative thinking. can also be described as involving magical or fantastical forces. described on the basis of stories. Karakalpak folk tales are one of the main genres of folklore, therefore, a prose work of art as a language and cultural concept is usually manifested under the influence of various events and processes focused on magic, adventure or everyday content. A fairy tale is a type of folklore prose that is common among all peoples. Therefore, different types of oral prose are called fairy tales, which is due to the inconsistency in determining the features of the genre. A fairy tale is distinguished from other types of fiction by its authorship, (narrator) tells a story and readers (audience) perceive, first of all, attention is paid to it as a work of art, a game of imagination. Karakalpak folk tales can be divided into different linguistic and cultural conceptual divisions. These are based on linguistic analyzes of the "plant world" described in Karakalpak folk tales. In these, the terms of plants can be reflected in various aspects described in fairy tales. In general, in modern linguistics, the concept and term "fairy tale" is taken from the point of view of style (literary studies), which is not yet fully understood because everything is considered. It

should be remembered that a fairy tale is also a way of imagining, inventing and fantasizing. Literary fairy tales are distinguished by completely different ways of imagining. It is known that the fairy-tale genre was created in prehistoric times, and it reflected the development that took an important place in the folklore of many peoples in its various stages. The fairy tale shows the worldview of people of different eras, serves historical development, people's attitude to reality, struggle for freedom and independence, dreams of the future. Living through the centuries, the tale changes depending on how provocative it is, and the truth is passed on by word of mouth. Although the content of the tale can be found in the real description of space and time, its reliability, vital importance, it seems to be full of obvious everyday details. Karakalpak folk tales show all the living conditions of each people, and at the same time, most of the tales have many common aspects of plot types. At the bottom of each tale there is a conflict between dreams and reality, and the finale shows the utopian sanctioned side of the conflict. The plot of the fairy tale is always strict and logically consistent, and it opens with one-line edges. In the Karakalpak language, plant terms are related to people's living conditions, culture, and literature. We can consider that the role of folk art in the future of the "linguistic wealth" of each nation in its mother tongue is great. Based on the life and conditions of the people of Karakalpak, the reason why the "world of plants" is related to the traditions and culture of the people is that the language of Karakalpak differs from other layers. The fairy tale is distinguished by a clear and precise composition, its distinctive feature is the division of the plot according to motives - "the simplest narrative units". The principle developed in the composition of a fairy tale is based on the principle of repetition. In terms of the structure of the fairy tale, the main principle is the central premise. Karakalpak folk tales are depicted on the basis of motifs and thoughts corresponding to the climax of the conceptual environment. In addition to the main reason, still stable, weakly stable or free motives are distinguished. The motive in the fairy tale can be expressed in a concise and extended form. The fairy tale, of course, arose as a genre based on historical events, primitive man stopped believing in legends, mythological thinking, pure poetic meaning began to play. But this, of course, is not immediately, but over time, for a long time, and until the fairy tale appears, the phenomenon of art is described for centuries. Tales in a primitive society are primitive rituals, mythological beliefs, they certainly contain stories from the lives of real people, and of course both the storytellers themselves and their listeners believed in the authenticity of the story. At the initial stage of the historical development of the fairy tale genre, there must have been a complete correspondence between the worldview of the storyteller and the content of the fairy tale. In this case, the time and place of the action in the fairy tale, as well as

the action itself, are very accurate, because it is based on real events in the life of the narrator of this particular thing (of course, mythological descriptions are a clear worldview). It follows that the primitive fairy tale has a beginning, which describes an extraordinary action in an unknown world, for a certain time: "The primitive fairy tale was considered true, it really happened, people believed in its authenticity and such it was necessary to deny its reliability. Thus, in the early stages of the development of the fairy tale, there was absolutely no conscious fiction - a characteristic of the classical fairy tale. But the primitive man became more confident and dependent on the surrounding natural phenomena. as he gets lost, he at the same time begins to learn more about the world around him and the worldview of the storyteller. he stops completely conforming to the mythological ideas in the fairy tales, "rather, in the narrator's text, the doubt expressed by him is manifested by defining the action in a specific way. by declaring that certain past or unknown situations or events cannot be repeated, that is, about the exclusivity of what is being said, etc. "Fiction In 2012, in the period of liberation from mythology, fairy tales began to give more. freedom of imagination, many previous forms of fiction have been changed and connected in a new way, the fairy tale has changed them and put them into another system that suits the new purpose of the fairy tale. "as a poetic genre that embodies dreams, aspirations and hopes" only at this stage, finally, it is possible to talk about a fairy tale. In the fairy tales of different peoples, you can often find similar plots, images, ideas and themes. . It is easy to explain: they are the product of hard-working people and they have the same economic and historical conditions. However, in fairy tales, each nation clearly shows its national character. Linguistics still does not have a unified scientific classification of fairy tales. However, they initially played an important role in the development of ethnos, they appeared at an early stage and contained elements of mythology, and some of them even had magical significance. Over time, fairy tales lost their mythological and magical character, approached the fairy tale with a moral ending, and even began to write on a different basis: they began to clearly hear social motives in it. They can already reflect the characteristics of both feudal relations and the emerging era of capitalism. The fairy tale has reached our days, of course, in an updated form and has gained special popularity among children. It is known that the fairy tale as a genre is very diverse and research, only in the material in three languages its full extent is unrealistic. In this regard, in this section, only individual moments of the structure, features of the organization of the fairy tale text are considered, as well as general typological features of the structural construction of the fairy tale in these languages are determined. In a household fairy tale, the plot is based on the fact that the hero is faced with difficult life situations, not with magical powers, but he easily gets out of them

thanks to unexpected luck or his own ingenuity. In the Karakalpak language, plant terms are called by different terms during the growth periods of plants. For example, the "kamis" plant, which grows in the Republic of Karakalpakstan, has the terms guzem, suyrik, pishen, kamis, karaguyriq. According to the encyclopedic dictionary "The World of Plants", the Karakalpak language is a special subtype of everyday tales and is divided into two genres. An influential literature, a late genre was formed - short stories, stories in a new quality. changed: interest in the inner world of man was shown. Folk tales do not have such a distinctive sign of the place of action. The difference between folklore and literature should be seen in fairy tales. However, the grammar, style, and imagery of the spoken word are preserved in the enabled letter. Thus, folklore is an expressive story based on centuries-old traditions.

## **Conclusion**

The problems of studying the fairy tale and its genre features in Karakalpak folklore, linguistic features have not been sufficiently studied in modern linguistics. At the same time, linguistics allows the idea that literature is connected with mythology, and through folklore, in fact, it is a connection between centuries-old art in the cultural space. In general, the fairy tale is multifaceted in terms of semantics; simple and uncomplicated, and within it lies something deep, reflected in some hidden content. The fairy tale reflects the social structure of the ancient society, its customs and beliefs, from which it is possible to know how the thinking of mankind has developed. Fiction is a characteristic of fairy tales. It creates a special magical world where everything happens according to its own laws. Some fairy tales were originally based on legends, that is, they were given magic. In this case, it should be remembered that the events described in the fairy tale are not real in real life. The oldest forms of human thinking can be seen in the fairy tale: its poetics is organized in a different way and explained by archaic thinking. Each person feels that he belongs to a certain society and culture, and at the same time, the culture belongs to him. In the proverbial language, the turn belongs to the person. Development of spiritual creativity - free structure and composition of texts. Such a sequence of symbols or images, a text can be such that the meaning can be repeated and understood, it can represent the culture as a whole.

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