



The Ambiguity in the Verb Words in the Epic

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ARTICLE INFO	ABSTRACT
Published Online: 13 December 2021	This article describes the historical and etymological aspects, lexical and semantic nature of the words used in the epos "Rustamkhan" and their ambiguous features. Polysemy plays a significant role in any language. Linguistic richness is measured not only by words and phrases, but also by the lexical meanings of words. The ambiguity of words is that the phenomenon of polysemy has its place in the richness of language [1, p. 3].
Corresponding Author: Hanifa Khamdamova	Based on the same principles, we tried to study the polysemous words used in the text of the epic "Rustamkhan" from a semantic, lexical-grammatical and genealogical point of view.
KEYWORDS: Epic, Verb Phrase, Epic Hero, Meaning, Ambiguity, Genetic Semema, Bakhshi, Text.	

INTRODUCTION

No matter how colorful the individual semantics of a polysemous word may be, they are always grouped around a single semantic basis. Secondary meanings are recognized as a further development of the primary meaning [2, pp. 39-50]. Polysemy is one of the linguistic phenomena related to the semantic structure of a word. Polysemy occurs in almost all word groups [3, p. 209].

We will first briefly dwell on the question of ambiguity in words used in the sense of action and situation. Our research has shown that ambiguity is active in words belonging to the verb category. In the text of the epic there are more than fifty pure Turkish polysemous verbs. Below we will focus on some of these verbs.

THE MAIN FINDINGS AND RESULTS

The verb *to see* in pure Turkish, which has the main meaning of "to be able to see", has sixteen meanings in modern Uzbek literary language [4, p. 470]. In the "Old Turkic Dictionary" it is acknowledged that the verb is used in six senses (317). It has been established that in the language of Alisher Navoi's works this verb is used in ten senses [5, p. 153], as well as in the lexicon of the poet's historical works this term is used in seventy-six places in four different meanings [6, p. 151]. It turned out that in the text of the epic we studied, the verb *to see* was used in the following senses:

1) In the sense of "having the ability to see, to be able to distinguish the epic hero and what things look like": He opened his eyes as if a little power had fallen on his heart. The boy saw the dust he was looking after, and without saying a word to Rustam, he said the following: (387); At that

moment Hurayim saw Rustam; seemed to return to the world (389);

2) In the sense of "to meet, to see": Come on, Rustamjon! // I saw you, gone a hundred wishes from me (389);

3) In the sense of "to experience": I did wonderful things in the world, // I walked for three days (382); I had a hard day in the tyranny of the executioners, // My untimely death, I escaped (391);

4) In the sense of "to look with the eye, to distinguish clearly through the eye, to feel, to know": He appeared to a black eye. He saw the dust coming (385); Executioner, hear what I said, // I also saw the coming lamb, (386);

5) In the sense of "emphasizing something and drawing attention to it": He saw: this rabot ran the water of gold, passed the doorways through rubies and gave water from gold (394); He saw: a girl with a strange figure, as if the beauty obscured the day, and if anyone saw her beauty, she would lose her mind and fall off the horse (396);

6) In the sense of "visiting by asking about the situation" or "knowing the situation by asking": I did not die easily, enajon, I saw, // I saw your state easily (390); Surprised, I ask how you are. // I wondered if I had seen your hand (402);

7) In the sense of "to have, to attain, to reach someone or something": I lay down and dreamed before dawn, // In this dream I saw a wonderful deed, // I liked my poor heart, // In this dream he was like a dead dragon (405); My uncle came and saw the new principality, // He wore blue boots (410);

8) In the sense of "pointing to another person or thing as the cause of what happened": How long have you

been humiliated, // You have lived here in great sorrow (416); First I struck the sword and then I knew, // The dragon was dead, I saw then, // Not alive, but dead; // King, I went and saw your daughter Sunshine (417);

9) In the sense of “*to see with the eye, to distinguish clearly through the eye, to feel, to know*”: The great dragon died with a wish, // Counted: became forty-one pieces (415); He saw his mother, sitting on the road with her two dusters on either side (422);

10) In the sense of “*to notice, to catch, to feel*”: Rustam looked like this. He saw: a giant was coming. He rolled his eyes and stared hard at the giant (426); - I came looking for my mother, // I was oppressed by my mother. // Because of my mother's oppression, I too // I was left blind in the grave (432);

11) In the sense of “*To get acquainted, to know, to identify, and to examine for a similar purpose; glance; to look*”: He came in this state and saw us. // I stared at the style, // I was upset when I saw your condition, // I looked at the style, my heart was crushed (437); He saw the cauldrons: the belts at his waist were of gold; body - the appearance comes from Rustamcha (439);

12) In the sense of “*to watch, to look at as an observer*”: He saw his mother's face as follows: his forehead was like a brush, his eyes were like grass, the flesh of his chin was fleeing, his side fat was fleeing, he was always fleeing from goodness (357);

13) In the sense of “*seeing from destiny*”: How many days I lived as a stranger, // The days I saw in this world are useless (434);

14) In the sense of “*to guess*”: The old woman chuckled. If he pulls, it is as if every sack of Batman's horror, Batman's pons, comes out. Knowing that there would be more, the old woman said: (360);

In the epic, the lexeme of the verb *to see* is also found in the auxiliary verb function in texts that express “the result of the performance of a particular action to try, a wish or a warning of failure, despair”.

In the modern Uzbek literary language, it is noted that the verb *to put*, which has the main meaning of “to put, to put, to throw something” [4, p 548] has eighteen meanings. It is acknowledged that this verb, which is also actively used in the Old Turkic language, is used in the language of Navoi's works in twelve senses [5, pp. 101-102]. In the lexicon of Alisher Navoi's historical works it is reported that the verb *to put* is used in more than ten senses [6, p. 149]. In the epic we have studied, we have observed that this term is used in the following senses:

1) In the sense of “*to give or not to give, to throw or not to throw, not to do anything*”: He did not listen to the mahram, // The old woman did not pay attention to the mahrams (364); When I spoke, he did not listen at all (366);

2) In the sense of “*to direct, to put to something or someone*”: My dear sister, be kind now, // Go now where my mother has gone (374); Rustamkhan said: “Sister, if I have

such a horse to ride, saddle it, ride it, and send me on the way to my mother's side, until you talk too much and torture me and make me talk” (375);

3) In the sense of “*to create a situation or to create a situation*”: If I walk here, one day you will give birth (352); He passed the sultan on his way, // Hurayim stands as king (355);

4) In the sense of “*consent, fulfillment, wish or desire*”: Taking back the young man who appeared, // Putting his hand on the neck of someone (361); “Executioner!” that sounds like this time. // The executioner listened to this complaint (365);

5) In the sense of “*to do something, to set in motion, to send, to throw*”: Khimcha, listen to my moaning, // Jala came down to my hut room (377);

6) In the sense of “*to set up, to put down*”: The old woman took four hundred coins from this world, put them next to her, and went out through the city of Aktash. (360); Then, not knowing what would happen, the executioners, without putting a knife to Hurayim's neck, threw the end of the rope on the gallows, putting a noose around his neck, saying.

7) In the sense of “*to encourage to do something*”: If you put your turban around your neck (352); Khimchoyim, listen to my language, // There is no answer yet Rustam ulinga (371);

8) In the sense of “*to look after*” (356); “It's the boy's horse”, he said, pulling on the plate and snorting. (356);

9) “*To prepare, to make; to build*” means: The old woman put four sacks on four donkeys and drove them to her mother's (360); Putting the donkeys at the bottom of the podium, he opened the mouths of the sacks on the podium, and put the money he had found without pain in his back into the sack of gold (360);

10) In the sense of “*appealing, attracting attention*”: It was worth listening and listening well, // As much as the world should be given (r) (358); Listen to what my son said, // I'm so sorry for my two daughters, like (360).

The verb *to pass*, which is actively used in the epic, also attracted our attention, as it expresses several meanings. Twenty-five meanings of the word have been identified in modern Uzbek [4, pp. 181-185]. It was found that this verb was actively used in the Old Turkic language [7, p. 391], in the language of Navoi's works in ten senses, in particular [5, p. 615-615], in the lexicon of the poet's historical works in eight senses [6, p. 149-150]. In the epic language we have learned, it has been observed that this verb is used in the following senses:

1) In the sense of “*moving in a certain direction (walking, flying, flowing, etc.)*”: You thought that the passing world would pass, // As the Day of Judgment, you tormented the sweet soul (423); Grief and calamity are gone, lo and behold, // You walk in it as if you had never seen it (423);

2) In the sense of “*in a place, something that provides movement in a certain direction is directed*”: The

rock of the mountain is ringing. // Stones go to the dragon's mouth (400);

3) In the sense of “*to move in a certain place, level, and so on (towards one side), to leave it behind in such a movement, and to be in the next place*”: Thus forty nights and forty days passed; neither the giant nor the man came to say, "This place was ours" (395);

4) In the sense of “*ownership, change of place of management*”: The word “spy” passes to me, // Kid, who says spy ?! (403); Bahra walked across the mountain, // Passed many countless deserts (442);

5) “*Staying behind; forgiveness (of sin)*” in the sense of: That evening at the Oqsaroy. (405); The day was about to go and come, three and a half months had passed, and there was still no tree (422);

6) In the sense of “*leaving behind in a movement in the same direction (walking, etc.), moving away from it*”: Then Sultankhan said: - How long has it been since we left Aktash, but it has been almost fourteen years (365);

7) In the sense of “*to happen (to suffer)*”: Rustamkhan said: (372); Rustam's blow passed the dragon, // The mountain's creature lay suckling (400);

8) In the sense of “*To die is to suffer terribly*”: The tormentor will die today, // Fate will lead me to this calamity (431);

9. In the sense of “*the passing of the day is a certain time (time)*”: The following words enter your dream: The dream will soon come upon you, // When you smoke, you will taste it! (398);

It should be noted that according to the Ancient Turkic Dictionary, the word *otmoq* is used in the ancient and Old Turkic written monuments in two senses, meaning “*to enter, to penetrate*” and “*to end*” (391). In the text of the epic we studied, this verb showed that nine meanings of the lexeme were used. This, in turn, shows that the polysemous nature of the lexeme of the verb *to pass* is diverse, while at the same time confirming the high ability of the folk singer in the process of singing the epic.

Linguistics has shown that the term “pull” means “to grab, hold, push or try to push” in twenty-one senses in modern Uzbek literary language [4, p. 154-156]. The plural nature of this verb lexeme is known to exist even in ancient written monuments [7, p. 538]. It is also found that Navoi was used in thirteen senses in the lexicon of historical works [6, p. 150]. The epic text we studied also found that the meanings of this lexeme in the text were different.

1) In the sense of “*encouraging or exhorting*”: Such a sadness draws from the fear of an invisible tiger (392); Let him not shed tears alone, // Let him not grieve again (406);

2) In the sense of “*accelerating a certain movement, walking fast or walking fast, continuing on the road*”: Rustam was saying this, the dust took the road and went down the road on the left (382); For how many days had Horayim been on the road, poor abgor, abgashta (382);

3) In the sense of “*pulling or trying to pull from a husband*”: He is a big snake; it sucks at the sight of black, it sucks at man, it sucks at man with its horse-pot; (407); After a while he pulled the horse's head, // The dragon landed on the rock. (415);

4) In the sense of “*to raise one's voice, or to make a loud noise*”: He would lie in a cave, raise his throat loudly, and throw the batman's *nasvai* in four (356); Huraim rode with him, tore his ankles, and set out for Mount Bahra (394);

5) In the sense of “*to move, to toil*”: The wanderer now shot under, // How many times did he walk on the desert lake (392); We are offended by your condition, // The condition of the way you walk, (364);

6) In the sense of “*standing in a line or standing in a line with joy*”: In the painting, the executioners are followed by a soldier's song and a trumpet (369); Kelsa dusts the country, // Whistles, (398);

7) In the sense of “*to attract, to express one's attitude*”: ; If Rustam comes with my love and with this zeal, if he sees my condition, he will not save these executioners (385);

8) Crucifixion - in the sense of “*hanging on a gallows*”: We drive and take Mansur's medicine, // We cut off his head and hang him (368); Executioners don't listen to you, // Come on, slap me, I'll hang you! (383);

9) To draw an army - in the sense of “*to march with an army, to invade*”: As Aktash tore his army to the side (382).

CONCLUSION

The examples given confirm that the word *to pull* is not only independent, but also enters into a syntagmatic relationship with other lexical units and serves as an auxiliary verb. In the text of the epic “Rustamkhan” it is found that the word is used in more than thirty places in the above nine senses.

So, given the scope of the study, we have limited ourselves above to considering only the semantic aspects in the text of verb lexemes such as *put, pass, pull, see*. We found it convenient to present our comprehensive specific observations in this regard in a monographic study.

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