

**FACTORS OF FORMATION AND LINGUISTIC NATURE OF MYTHONYMS IN THE
LEXICON OF KHOREZM ORAL CREATIVITY**

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Annotation: This article studies the factors of formation of mythonyms in the lexicon of Khorezm oral creativity, their genetic sources and semantic features in the form of a holistic scientific text. The study analyzes the influence of pre-Islamic beliefs (Zoroastrianism, shamanism) and Islamic ideas on the system of mythonyms. The linguistic and cultural significance of mythological images formed on the basis of the poles of goodness and evil in Khorezm folklore, their lexical and semantic role in the language are highlighted.

Keywords: Mythonym, Khorezm folklore, Zoroastrianism, shamanism, Islamic mythology, Ozar, Pari, Alvasti, lexical and semantic analysis, ethnolinguistics, etymology.

Khorezm oral creativity is one of the oldest and richest branches of Uzbek folk folklore, and its lexicon embodies multi-layered cultural and historical processes. Mythonyms - names denoting mythological images, spirits, natural phenomena and symbolic concepts - occupy a special place in the Khorezm lexicon. These units not only represent mythological images, but also serve as linguistic codes that provide the semantic and symbolic richness of the language, reflecting the worldview, beliefs and interaction of the people with nature. Khorezm oral creativity includes such genres as fairy tales, legends, legends, epics and shamanic appeals, and developed under the influence of the unique geographical location of the region - the Amu Darya oasis and its ancient cultural traditions. The formation of this lexical system dates back to several historical and cultural layers, among which pre-Islamic beliefs, in particular Zoroastrianism and shamanism, are of particular importance. Khorezm, as the region where the sacred book "Avesta" was formed, is considered the center of Zoroastrian mythology, therefore archaic mythologies associated with this religion have been preserved in the lexicon of the region. For example, the mythological figure "Ozar" appears in the "Avesta" as an angel of fire in the form of atar and expresses the meanings of fire, heat, and inner feelings. The interpretation of this word in the "Burhoni Qote" dictionary as "an angel protecting the sun" indicates its sacredness in Zoroastrianism. The "alas" ritual, which has been preserved in Khorezm to this day, proves the belief in the purifying power of fire and the vitality of mythologies. Also, the Zoroastrian mythological figure pairika (fairy) is described in Khorezm folklore as a beautiful, but sometimes deceptive spirit. The word fairy etymologically means lightness and flight, and is related to the Uzbek words par, parranda, and parisht. In Khorezm fairy tales, fairies are associated with water, trees, or mountains, and are divided into types such as Muslim and infidel. Shamanism and nature worship also played a major role in the formation of Khorezm mythologies. Images such as the Torso fairy and the Sumyon fairy, which are often mentioned in the appeals of shamans, are interpreted as good or evil spirits and are often associated with water resources. The location of Khorezm on the banks of the Amu Darya River led to the widespread spread of mythologies such as the mermaid and the mermaid. Beliefs and beliefs are the main factors in the formation of mythologies, which reflect changes in language, culture, and the consciousness of the people. As Abu Nasr Al-Farabi noted, contradictions lie at the heart of any development. This philosophy finds its expression in the struggle between the myths of goodness and evil in Khorezm folklore. While the pole of goodness includes patron spirits such as Khizr, chilton, and childukhtaron, the pole of evil includes forces of chaos such as the giant, alvasti, ajina, and Tepakoz. The myth of Khizr is deeply embedded in the people's consciousness and

language as a symbol of wisdom and guidance, and the alvasti is an evil spirit in the form of a woman who threatens children. Although the myth of the giant, as a daeva in the Avesta, represents evil, in Khorezm tales it sometimes has positive characteristics and can patronize the hero.

With the advent of Islam, a new hierarchy was formed in the Khorezm mythological system. The close angels such as Gabriel, Michael, Israfil, and Azrael, mentioned in the "Quran" and hadiths, took their place in folklore works as symbols of divine power and justice. At the same time, evil spirits were adapted to Islamic ideas, and the concepts of temptation and evil were expressed through mythological words such as jinn and shaitan. In this process, Islamic and pre-Islamic ideas mixed together, giving rise to compound expressions such as "jin-pari" characteristic of Khorezm. Mythological words are not only nominative units, but also derivational bases with the ability to form powerful words. With their help, adjectives such as "parivash" (beautiful), "devona" (crazy), "devdek" (huge), and phraseologisms such as "alvasti urdi" (he struck the devil), which enrich the figurative and expressive layer of the language. Just as mythonyms such as Hypnos (sleep) or Vakh (joy) in Greek mythology have influenced interlingual terminology, Uzbek mythonyms also enhance the poetic properties of our speech. The pragmatic aspect of mythonyms serves to strengthen moral rules in the minds of the people. While mythonyms of virtue encourage a person to goodness and spiritual purity, mythonyms of evil play a role in warning against danger. The metaphorical use of mythological images such as "Ozar" and "Samandar" in classical literature, in particular, in Alisher Navoi's epic poem "Sab'ai sayyor", shows that these units perform a high artistic function not only in folk oral art, but also in written literature. The poet's description of Khusraw Dehlavi as "the samandar of the hearth of love" proves the transition of mythonyms from nominative to artistic in the language.

The study of mythonyms in the lexicon of Khorezm oral creativity shows that these names are not just remnants of ancient legends, but the first linguistic conclusions of our people on the path to understanding the world. Behind each mythonym is hidden awe, fear, and boundless faith in goodness of man. As a result of the mutual harmony of Zoroastrianism, shamanism, and Islamic ideas, a unique rich mythological layer emerged in the territory of Khorezm.

The most important aspect revealed during the study is that mythonyms have a dualistic (two-polar) character in the language. On the one hand, images such as Khizr and Chiltons live in our language as spiritual protectors of man, forces that ease his difficulties and guide him to goodness. On the other hand, images such as Alvasti, Dev and Ajina serve to curb dangers in the minds of the people and warn against evil. This indicates that language is not only a means of communication, but also a powerful force regulating moral standards in society. Also, the etymological roots of mythonyms lead us to the deepest layers of our language - to the "Avestian" and ancient Turkic roots. These names are living evidence of how ancient and rich the Uzbek language is. Their use in symbolic meanings in fiction, in particular in the works of Alisher Navoi, shows that mythonyms are a linguistic gem that does not lose its value over time. As a final conclusion, we can say that studying mythonyms is studying the identity of the people, their past dreams and hopes and worldview. The fact that these concepts still live in our speech today ensures the continuity of our national culture. Therefore, the linguistic analysis of mythonyms is of immense importance not only for linguistics, but also for understanding the national spirit.

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