

Approaches to the Use of Phrasemes in Dialects

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Abstract: This article provides information about the concept of phraseology, types of phrasemes, dialects, and the use of phrasemes in dialects.

Keywords: phraseology, integrity, dialect, norm, homonymy, antonymy, grammatical, lexical.



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A phraseologism, phraseological unit, or phraseme is a word combination consisting of two or more words that are semantically interconnected, equivalent to a word or a sentence, used in a figurative meaning as a whole, indivisible, and fixed (stable) expression. Unlike similar syntactic constructions, phrasemes are not formed through the free selection or substitution of words in speech but are used as ready-made materials with specific semantic and lexical-grammatical structure. No part of a phraseme can be removed or omitted: “anqoning urug‘i” (extremely rare), “arpassini xom o‘rm.oq” (to act foolishly), “chuchvarani xom sanamoq” (to make wrong assumptions), “terisiga sig‘may ketmoq” (to be overly proud), “kapalagi uchmoq” (to fall in love), “ko‘ngli joyiga tushmoq” (to calm down), “qo‘li ochiq” (generous), “qulog‘i og‘ir” (hard of hearing), etc.

Phrasemes have historical usage norms and methods, and their meanings become clear in specific speech contexts. The following types of phrasemes are distinguished:

Phraseological fusion – the meaning of the phraseme is not related to the meanings of its components; the figurative meaning cannot be explained by the individual meanings of the words: “to‘nini teskari kiymoq” (to betray), “oyog‘ini qo‘liga olib chopmoq” (to run very fast), “boshini olib chiqib ketmoq” (to escape).

Phraseological unity – the meaning of the phraseme is based on the meanings of its components, and a general figurative meaning is derived from them (such combinations often have literal variants as well): “yog‘ tushsa yalagudek” (spotlessly clean), “yeng shimarmoq” (to prepare for action), “xamirdan qil sug‘urgandek” (easily), “to‘ydan oldin nog‘ora chalmoq” (to act prematurely).

Phraseological collocation – in such phrasemes, one word is used in a figurative sense while the other retains its literal meaning: “gapning tuzi” (the essence of the speech), “qo‘li gul” (skillful), “ishtahasi ochildi” (appetite increased).

Although phraseologisms express a complete meaning like words, their phraseological meaning differs from lexical meaning. The phraseological meaning consists of additional shades of meaning (connotations). The meaning expressed by a phraseologism in relation to a quality, action, etc., is called its phraseological meaning.

According to their syntactic structure, phraseological units are divided into two types: word group equivalent phraseologisms (e.g., *katta og'iz* – big mouth, *ammamning buzog'i* – my aunt's calf, *tuyog'ini shiqillatmoq* – to make one's hoof clatter) and sentence equivalent phraseologisms (e.g., *yuzi yorug' bo'ldi* – his face brightened, *boshi osmonga yetdi* – his head reached the sky, *sirkasi suv ko'tarmaydi* – his vinegar doesn't mix with water). As phraseologisms consist of inseparable parts, they perform a single syntactic function within a sentence. For example, in the sentences “*Qizga o'zbek qishlog'ining sodda hayoti, oq ko'ngil odamlari yoqdi*” and “*Nasimjon boshi ko'kka yetguday suyundi*”, the phraseologism “*oq ko'ngil*” serves as an attribute, and “*boshi ko'kka yetguday*” functions as an adverbial modifier.

Since phraseologisms are fixed lexical units, they share morphological and semantic characteristics with individual words. This gives rise to phenomena such as phraseological homonymy (e.g., *qo'l ko'tarmoq* – 1) to hit or intend to hit, 2) to show support), phraseological synonymy (*toqati toq bo'lmoq* – *sabr kosasi to'lmoq* – to run out of patience), and phraseological antonymy (*ko'ngli oq* – *ichi qora* – pure-hearted vs. black-hearted; *ko'kka ko'tarmoq* – *yerga urmoq* – to praise vs. to humiliate).

Phraseological expressions, formed over centuries, are widely used in oral speech, artistic literature, and journalism as sharp, expressive figurative tools. Writers not only use these expressions effectively but also creatively adapt them to suit the context of their work, often modifying existing phraseologisms to generate new expressions. The phraseological creativity of writers like Abdulla Qahhor, Oybek, G'afur G'ulom, and Said Ahmad is a testament to this.

The Uzbek language differs from other Turkic languages due to its diversity of dialects. Over time, these dialects have continuously developed. In studying their evolution and current state, it is important to understand the terms "dialect," "subdialect," and "accent" and their lexical and terminological meanings.

The term "dialect" (from Greek, originally meaning "tribal language") refers to a group of related subdialects that share many linguistic features. The Arabic term *lahja* means mode, style, or dialect, and in Uzbek dialectology, it refers to major regional varieties that have played a key role in the development of the Uzbek language.

A subdialect (from Persian – meaning style or method) is the smallest territorial variety of a language with specific phonetic, grammatical, and lexical features. Subdialects can be spoken by residents of a village or small settlement. Examples include the Manghit or Saroy subdialects of the Kipchak dialect group, or the Margilon subdialect of the Karluk dialect group. Multiple subdialects form a dialect.

Isolated subdialects change very slowly due to the limited contact between their speakers and surrounding communities (because of geographical or political reasons, or cultural, religious differences). As a result, linguistic variation between generations is minimal.

For example, Abdulla Qodiriy, a prominent Uzbek writer known for his mastery of language and vivid portrayal of folk speech, skillfully integrates dialectal elements into his works. In his novel “*Mehrobdan chayon*” (“Scorpion from the Pulpit”), many examples of local dialectal words and expressions can be found, reflecting the linguistic richness and diversity of Uzbek speech.

The term dialectism (from Greek) refers to dialect words used in literary works for stylistic purposes—to depict character speech or add local color. Qodiriy uses region-specific vocabulary to reflect his characters' cultural and social backgrounds:

Mamatqul-chi, domla pochchalarning so‘ziga yaxshi quloq solib tig‘nab olgan kishi, bemalol jannatga kirib ketavuradi-da... Sen ham ularning so‘zini tig‘nab olasanmi?

Characters like Otabek, Kumushbibi, Anvar, and Ra‘no come from different regions and represent different dialects. Readers feel immersed in various local environments throughout the novel:

Sen bilan men bo‘lsak, qattiq nonni ham eya beramiz; jazzasi choyga bo‘ktirishda.

O‘n uch tanob erimiz bor edi, taqsir. Chamasi yong‘ish bo‘g‘onda, o‘ttiz uch tanobga haq sog‘onlar. Men shunga arza yozdirayma...

Most characters in “Mehrobdan chayon” represent the Uzbek-Kipchak dialects spoken around Kokand. However, the novel also contains elements from Kyrgyz, Tajik, and other surrounding languages, as well as unique phonetic and lexical features.

Examples: Ebi, kimni o‘ldirding?

Ota kasbim odam o‘ldirish emas.

Odami nag‘z bo‘lg‘an?

O‘zlaringga deyappan-ku, inim senlarga atab berdi.

Ana xolos! Az karnaychi yak puf!

Anvar’s refined speech reflects the influence of the literary environment of the royal court, which was based on Kokand-Margilon dialects. Persian, Tajik, and Arabic loanwords are also used effectively, enriching the literary flavor.

A thorough understanding of Uzbek dialects is essential for teachers, especially mother tongue teachers, as they often work with students from diverse dialect backgrounds. While teachers must uphold the norms of literary Uzbek in the classroom, they should also be knowledgeable about dialectal features to help students distinguish between literary and non-literary forms of the language.

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