

Research Article



The expression of national-cultural connotation in uzbekian sentence-form phrases

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Abstract: In this article, the expression of cultural meaning and cultural connotation in Uzbek sentence-form phrases, the role of lexemes with a national color in the formation of phraseology, the structural-grammatical and semantic features of subject+verb-form phrases are studied. In particular, the national identity of phrasemes directly shows the social, economic, cultural and household life of the Uzbek people, and based on this, attention is focused on understanding phraseological units as cultural phenomena and studying their cultural characteristics in linguistic and cultural analysis.

Key words: phraseological unit, sentence pattern phrase, lexical unit, linguistic and cultural unit, semantics, cultural sema, cultural connotation, simile.

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I. Introduction

Phraseological units of any language as a linguistic and cultural unit reflect the past, history, culture of the nation, literally, national thinking. In general, idioms in any language include national views, lifestyle, national-cultural characteristics, traditions and customs of that language.

II. Literature review

Accordingly, idioms are a small world of their own, they are concise expressions containing national values, moral rules, cultural views, and religious ideas, passed down to generations by the representatives of the past. Therefore, as a result of the analysis of phraseological units, V.A. Maslova cited the following criteria:

1. National culture is reflected in most of the phraseological units.
2. In the semantics of phraseological units, cultural information, which is a figurative image of things and events of the existing world, is stored and gives a national-cultural color to the expression.
3. Phraseological units are units with national-cultural connotation that determine national-cultural identity.

For this reason, idioms specific to one nation cause inconsistency in the mind of a representative of another nation, so it is not easy to find the equivalent of each phraseological unit in another language, to determine the level of their mutual compatibility, when understanding idioms.

III. Analysis

The reason for this is that idioms are used in a figurative sense and have a similar form to freely connected syntactic units. Cultural color is vividly expressed in phraseology, which is an example of people's skills and is a product of their creativity. As a bright, figurative-emotional, expressive tool of language, it is phraseological units that serve to create an aesthetically important national linguistic landscape.

"The names and realities of each nation's unique clothing also serve as the basis for the formation of national phraseology", for example, the lexeme *belt* has a national-cultural meaning, and in the Uzbek mind, a belt is on the waist. The phrase "belida belbog'i bor (There is a belt on the waist)" is used in the meanings of "brave", "valiant", "real man", an Uzbek girl who is getting married is obliged to sew a belt for her baldness, and a young man ties the belt sewn by the girl to his waist, it is a sign that she is attached to him from the heart, this reality means that the girl sewed only for her own sake, a symbol of the woman's trust in this guy.

The belt, which was considered a male symbol, separated the male from the female gender. Therefore, in the Uzbek phraseology, the phrase "There is a belt on the waist" is often used in speech in the meanings of "brave", "man", "keeps his word". In the novel "Ikki eshik orasi" by O. Hoshimov, this phrase is mentioned in the following places:

Odamlarni hasharga aytib qo'ydim. Belida belbog'i bori kelaveradi / Endi... gapning po'stkallasi shu: belimda belbog'im bor deganing ertalab hasharga kelaver! / Zaril bo'lib qolganida Oqsoqol: «Xaloyiq, shu ish shundoq bo'pqoldi, belimda belbog'im bor deganing, kelaver», desa, odamlar o'tgayam-suvgayam urib ketaverardi. / Belida belbog'i bor yigit ekansan! / «O'v quvdimi, muncha hovliqdingiz», desam, «men belida belbog'i bor o'g'il o'stirganman!» deb keriladi. / – Hoy, belingda belbog'ing bormi o'zi, yigitlarimiz u yoqda qorga botib yuribdi. / Shundoq odam, Kimsanni «malades» debdimi, bundan chiqdi o'g'lingni belida belbog'i bor ekan. / – Belida belbog'i bor o'g'il o'stiribsiz. / Omadi gap shu: belimda belbog'im bor deganing obchiqaver lash-lushingni!» / – Belida belbog'i bor bola!

On the contrary, the phrase "There is not a belt on the waist" is used to refer to "a man who does not keep his word", "a man without pride", "a man without a belt". In the novel "Ikki eshik orasi" the phrase is also used in this sense:

Belingda belbog'ing yo'q, dedi. Mayli, har kimning gunoh-savobi o'ziga. Belimda belbog'im bormi-yo'qmi, unisini el-yurt biladi.

In some places, the phrase "There is not a belt on the waist" is also used for women who are as polite as men, monosyllabic, lazy, and in the novel "Ikki eshik orasi" it can be seen that it is used for women's determination and monotony: *Bashorat qandoq juvon edi! Xotin kishi bo'lsayam belida belbog'i bor edi!*

When a phrasal verb is used as an irony, insult, insult to pride, dishonor, touch on masculinity, in general, men consider it to be the worst insult that can be said to them. In the novel "Ikki eshik orasi" it is observed that the phrase is used for this purpose: *Belida belbog'i bor odam shundoq isnodga chidasa, mayli, biz nima derdik. U Oqsoqol el-yurt o'rtasida doim aytadigan gapni yuziga solib, mo'ljalga bexato urgan edi. Oqsoqol o'q yegandek qalqib ketdi. Shaxt bilan egilgan edi, qo'lida bolta yaraqladi. Xontaxta ostida yotgan ekan. U boltani qahr bilan boshi ustida baland ko'tardi.*

Do'ppi phrases with a linguistic and cultural component, such as *Do'ppisi osmonda, do'ppining tagida odam bor, do'ppi tor keldi*, are interpreted on the basis of the specific meanings of the lexemes in the meaning of the sentence, and are also perceived as a free association in the Uzbek mind. In the sentence *Do'ppi tor keldi*, the connection between the words *do'ppi* and *tor kelmoq* in the free conjunction is expressed in the context of "*do'ppining tor kelganligi*", the meaning specific to the words in the composition, for example: in the composition of *Do'ppi tor keldi, boshqasini sotib olish kerak. Endi do'ppi tor kelganda xoinlik qilib, o'yindan chiqmoqchisiz. Ijzat bersangiz, chiqib ishimni qilsam* (T.Malik, Alvido, bolalik) sentence, the transformation of the meaning specific to the word combination (free association) forms the meaning of its phraseological unit "to fall into an impossible, difficult situation".

IV. Discussion

In the phraseology of any language, universality and semantic categories specific to the whole culture find their expression, but the semantic structure of the phraseologism includes the connotations of the universal culture related to one or another reality existing in the world for the formation of a phraseological image. The above-mentioned word "*do'ppi*" means "national headdress" in the Uzbek mind and represents the national theme.

Or the phrase "*do'ppining tagida odam bor*" means "there is always an ear around you to listen to any speech". For example: - *Do'ppining tagida odam bor. Tinch kelib, tinch ketaylik!* (N.Karimov, Taraddud).

There are phrases with a sentence pattern that cannot be used in the form of a phrase, for example: Phraseological units such as *Sichqonning ini ming tanga, jahli burnining uchida turadi, og'zi bormadi, ko'ngli og'ridi, og'ziga oq it kirib, qora it chiqadi* are not used as phrases. It is impossible to perform such characteristics and actions as "a thousand coins in a mouse's nest", "the tip of the nose of anger", "the mouth is running", "heartache", "dogs enter the mouth". Here, as a result of the semantic transformation of a free connection, a meaning specific to a stable connection is formed.

As a result of the development of the society, the development of different meanings and changes in the lexicon of the language requires the development and enrichment of the phraseological content, as well as the adherence to the internal conditions of the language in the process of change. The formation of phraseological units is related to the lexicon, a phrase is formed from the combination of lexemes, accordingly, a phrase consists of a combination of more than one word. To the extent that lexical units enrich the content of the language dictionary, so do phraseological units, because the composition of phrasemes is made up of lexemes.

Just as social development and the passing of a certain period cause the phraseology to become archaic and fall out of use, the archaization of a certain word also causes it to be removed from the phraseology.

It is known that subject+verb phrases can be divided into two groups based on their structural and grammatical features: 1. Noun phrase phrases: *ko'zi yo'lda, qo'li bog'liq, qo'li yupqa, og'zi katta, ko'ngli ochiq, ichi qora, og'zi mahkam, so'xtasi sovuq, og'zi qulog'ida...* 2. Phrases in the form of verb participle sentences: *xudo urgan, ichagi uzildi, ixlosi qaytdi, zardasi qaynadi, dimog'i shishdi, diqqati oshdi, bo'yi yetdi, dabdalasi chiqdi, toqati qolmadi...*

For example, phrases such as *Közlari jolda* (to wait patiently), *eli bayli* (impossible), *tili uzun* (betchachopar), and *taqati qalmadi* (didn't have patience) are used in modern Uzbek literary language. For example, some of the currently used sentence pattern phrases can be analyzed as lexically reshaped phrases [4] in which the component has changed. I.A. Orazova mentions that in "Gulistoni bit-turkiy" the phrase *eli bayli*, which indicates the ownership of property, is used in the meaning of "impossible, there is no possibility": *...bajlardan baslab sözni bu jergä keltürdikim, faqirlarniñ qudrati eli bayli dağı bajlarniñ iradati ajaqi sinib turur*".

Currently, this phrase is used in the *qo'li bog'liq* way, that is, the archaic form of *ilig* (*qo'l*), the form of *el* in the Oghuz dialect, is also out of use, and the phrase *qo'li bog'liq* also means "limited possibility, impossible; in the meaning of "poor", it is used in a series of phrases with the form subject+verb, such as *qo'li kalta, qo'li qisqa, qo'li yupqa*.

Qo'li bog'liq yashashdan o'lim a'lodir.

Bosqinchi yov o'limga mahkum balodir. (Shuhrat).

The presence of internal connection in some of the Uzbek phraseological phrases makes it possible to use them according to the artistic and aesthetic purpose according to the creator's desire. The essence of such a skill is that the writer uses a simile in the phrasal structure or alongside it, which serves to expand the meaning of the phrase, which leads to the revival of the inner, hidden semantic image preserved in the structure of the phrase. It is known that the common Turkish word *yurak* has *subject+verb*-shaped phrases with the noun (*yuragi qon, yurak yo'q, yuragi qora, yuragi bezovta, yurak o'ynoqi, yuragi g'ash*) and verb (*yurak yutib, yuragi achidi, yuragi betlamadi, yuragi bo'shadi, yuragiga tugmoq, yuragidan chiqmoq, yuragidan urmoq, yuragini yozmoq, yuragini ochmoq yuragi g'ashlanmoq, yuragi qinidan chiqmoq*).

Among these units, verb-partial phrases are important, and the observation is that *yurak*-component phrases have two components with the form of participle + participle. At this point, it should be noted that some of the given

phrases have variants, for example, *yuragi qora* has variants such as *dili qora*, *ichi qora*, *ko'ngli qora*. It is observed that *Yuragi qora* idiom is used in a certain text with an expanded form, the expansion of the idiom content leads to certain quality changes, therefore the content of the idiom is expanded in accordance with the artistic thinking of the creators: *Yuraklar tutundan ketar qorayib, Qurum bosib ketsa qalbdagi mo'ri*. (Odil Ikrom).

In this place, as a result of the change, the noun phrase became a verb phrase (*yuraklar qorayib*), the addition of the words *tutun* and *ketmoq* caused the exaggeration of the figurative meaning and revealed the meaning more concretely. served to give: the lexeme of *tutun* metaphorized the derived meaning of "*hasad*".

V. Conclusion

The national character of the Uzbek people is reflected in the phraseology of the Uzbek language. The development of society creates changes not only in the lexeme, but also in the composition of phrases, such signs as nominativeness, formal integrity, substantive integrity, stability, integrity inherent in the linguistic nature of these lexical units manifest conciseness, emotional-expressiveness, subjective evaluation in speech. At all times, the need for the selection of phraseological units in accordance with human artistic thinking has increased, as a result of which changes in the structure or semantics of phrasemes by creators occur in the artistic text, which causes the semantic-stylistic scope of these lexical units to expand. The rich experience of the Uzbek people over the centuries, their ideas about the world and how they perceive the world are reflected in the phraseological landscape of the world.

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