

Stages of Development of Phraseology of the Uzbek Language

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Abstract. This article discusses the stages of development of the phraseology of the Uzbek language, and also presents a small analysis of the phraseological units of the Uzbek language. This is the soul of any national language, in which the spirit and originality of the nation is expressed in a unique way. Phraseology, being part of the language picture of the world, reflects the national mentality of a native speaker.

Key words: stages, world outlook, connotation, phraseological units, national and cultural specificity, archetype, Uzbek language

In each language, national and cultural specificity is important, which is present at all its levels: in phonetics, vocabulary, grammar. But it manifests itself most clearly in phraseology. Phraseology as a part of the language picture of the world reflects the national mentality of the native speaker people. Phraseologisms are characteristic of all languages of the world, but they have their own special forms of expression. They reflect the character traits, worldview, lifestyle of representatives of a particular people. Each nation has special, unique ways of worldview, worldview and worldview, which form the basis of a national assessment of the realities of the surrounding reality. Phraseology is one of the ways of linguistic worldview, which gives grounds to speak about the existence of a phraseological picture of the world in every language [2].

Manifestations of culture are most fully reflected and consolidated in the phraseological units of the language. Phraseologisms with their separate sides "show" the history of culture, its modern manifestations. The cultural component of phraseological units has a direct bearing on pragmatics. The relation of the cultural component to pragmatics is determined primarily by the fact that the subject of speech and its addressee are always the subjects of culture. One of the basic concepts of linguoculturology is the cultural connotation of language units. "Cultural connotation is, in its most general form, the interpretation of the denotative or figurative motivated, quasi-denotative, aspects of meaning in the categories of culture. In relation to the units of the phraseological composition of the language as signs of secondary nomination, a characteristic feature of which is figurative-situational motivation, which is directly related to the worldview of the people - the native speaker, the mediastinum of cultural connotation, its main nerve is this figurative basis [3]. Phraseological units are the most "representative" units of linguoculturology: the internal form of phraseological units, which is the carrier of motivation, often contains elements of a national and cultural plan, since phraseological units arise on the basis of a "figurative representation of reality, reflecting mainly everyday empirical, historical and spiritual experience language community associated with its cultural traditions" [2].

Each nation has special, unique ways of worldview, worldview and worldview, which form the basis of a national assessment of the realities of the surrounding reality. Phraseology is one of the ways of linguistic worldview, which gives reason to talk about the existence of a phraseological picture of the world in every language. The means of embodying the cultural and national specificity of phraseological units is a figurative basis, an internal form of phraseological units. The way of pointing to the cultural and national specificity is "the interpretation of the figurative basis in the symbolic cultural and national" space "of the given language community" [4]. Here it should be noted that there is no direct correlation between culture and language: between them one can "put" a presupposition (previously acquired knowledge) as a key to interpretation. It is impossible to interpret the content of the cultural connotation contained in a phraseological unit without presupposition. This is a very important methodological position. For example, in order to understand the meaning of the phraseological unit «alifni kaltak deyolmaslik» (literally, do not distinguish alif from a stick) - about an absolutely illiterate, ignorant person - you need to know the Arabic alphabet, which was used by the peoples of Central Asia for a long time. Alif is the first letter of this alphabet, shaped like a stick. This turnover is an indicator of the era when the entire literate population of Movarennahr used the Arabic alphabet.

To understand the meaning of the phraseological unit “ammamning buzog’i” (literally, “like an aunt’s calf”), you need to know, at least in general terms, the national and cultural identity of the peoples of Central Asia, among whom, in particular among the Uzbeks, the use of this phraseological unit is associated with a negative qualitative characteristic of a person (not very smart, does not immediately understand. Compare with the Russian turnover “like a goat, like a goat in a poster” – “Safar cho’tir ham qo’rqoq, ham ammamning buzog’i” (Quyosh qoraimas). Phraseologism “astar - avrasini ochmoq, ochib tashlamoq” (literally: to reveal all the deeds, someone’s “secrets”) introduces us to the historical and cultural fact.

Most of the peoples of Central Asia, including Uzbekistan, used and still use home-made wadded quilts and mattresses (called ko’rpa), in which cotton wool was sheathed on the outside and inside with materials of different strengths and colors. The material used for the outer part was called astar, and for the inner part - avra. “Uning ko’z oldida bu “aziz” oilaning avra-astari ochlavredi” (Quyosh qoraimas) The literal meaning of the expression “ko’rpangga qarab oyoq uzat” is to do what your socio-economic situation allows (Similar to the Russian phraseological unit “don’t get into your sleigh”). Thus we can safely say that the content of the cultural-national connotation of phraseological units is the interpretation of the figurative basis (the internal form of phraseological unit) in the symbolic cultural-national “space” of a given language community [4].

From this, we can draw two conclusions that are important from a methodological point of view: cultural knowledge can be “caught” from the internal form of an idiom: it contains “traces” of cultures that precede the modern state - customs and traditions, historical events and elements of everyday life; culture can be understood as a way of orientation subject in the empirical, cultural, spiritual life on the basis of norms, standards, stereotypes, symbols, mythologems, etc. signs of national culture, traditionally established in a certain national (linguistic) society. With such an understanding of culture, it is possible to reformulate the understanding of cultural connotation: reference to the standard is, in our opinion, cultural connotation. In phraseology, we can single out some of the main, in our opinion, areas that, according to V. N. Teliya, are sources of culturally significant interpretation of phraseological units [5].

We have singled out 8 such items in the Uzbek phraseology, but their number can be further increased: the object of linguistic and regional studies is non-equivalent vocabulary and lacunae; mythologized linguistic units: ceremonial and ritual forms of culture, legends, customs, beliefs, enshrined in the language; standards, stereotypes, symbols, rituals; images; stylistic structure of the language; speech behavior; the interaction between religion and language; field of speech etiquette. A number of phraseological units of the Uzbek language, as well as other languages, contains in its semantics a national-cultural component. Here, using the terminology of Felitsina and Mokienko, we note their triple regional value: firstly, they reflect the national culture in an undivided, complex way, with all their elements taken together, i.e. their idiomatic meanings ..., secondly, Uzbek phraseological units reflect national culture dissected, i.e., members, units, words of their composition ..., finally, thirdly, phraseological units reflect the Uzbek national culture with their prototypes, since genetically free phrases described certain customs, traditions, features of life and culture, historical events and much other [5].

At the same time, the prototypes of phraseological units tell about traditional literacy, about children's folk games, about the monetary system, about crafts, about traditional healing, about hunting and fishing, flora and fauna, the appearance of a person, about his clothes and shoes, about the features of everyday life and about much more. In the Uzbek language, there are many phraseological units that are based on one or another archetype, for example, the archetype “suv” lies at the origins of two rows of phraseological units opposite in meaning: business, to create confusion”, positive: (suvdan ham toza) – “very modest, quiet, humble, will not do even the slightest harm, pure as water”. It should be noted that in order to understand the cultural connotation of phraseological units, it is necessary to interpret the figurative basis of the internal form of phraseological units in the sign “space” of the community of native speakers of a given language. This is the main thing in the study of cultural and national specifics of phraseological units. Cultural knowledge is “caught” from the internal form of a phraseological unit because it contains such elements that give the phraseological unit a national and cultural flavor. At the same time, they can be associated with the everyday empirical experience of the people, with the sphere of material culture, with the historical experience of the people, etc.

There are phraseological units in the Uzbek language (their overwhelming majority), the plan of expression of which does not reveal any national features. From an intuitive point of view, it is not entirely clear why we

should see some national or cultural specificity in such idioms as “devorga chiqib, osmonga ko’tarib, ko’zi to’rt bo’ldi, khamirdan qil sug’urganday”. However, such phraseological units, formed as a rule on a figurative-metaphorical basis, one way or another participate in the formation of a linguistic picture of the world and thus are, in fact, the basis of national cultures.

In the works of V. N. Telia, the idea is clearly read that the cultural and national specificity of idioms is seen in the fact that their semantics can be interpreted in terms of culture, which is recognized as national in essence. You can also see national culture in phraseology because the meanings of phraseological units are interpreted from the position of value attitudes inherent in the mentality of a particular people. If value attitudes are recognized as relevant in the aspect of national culture, then such idioms as “osmonga qarab yotmaslik, pashsha qo’rimoq”, etc. can be considered culturally specific, since they express a stereotypical attitude for the Uzbek self-consciousness: “it is unworthy of a person to engage in (especially actively) deliberately empty, ineffective cases; sit back”. Be that as it may, the plan of expression of many phraseological units that do not directly reveal any national features entails the consideration of phraseological units in the aspect of culture through their figurative and metaphorical internal forms, usually specific in different languages, as well as value attitudes, also specific in different linguistic communities. We look, for example, phraseological units “qari tulki, bo’rining qarisi, qari bilganni pari bilmas”. In such cases, the content of idioms is laid "a spiritual foundation - a moral, ethical, aesthetic, etc. system of value orientation in the world [2]. This system finds its expression in correlation with the standards and stereotypes characteristic of the mentality of the Uzbek people. In describing the national-cultural content of phraseological units, the main question is what is considered national-cultural specificity. We believe that in resolving this issue there should be no extremes, as well as excessive "accuracy", as well as in understanding the content of culture in general. The understanding of culture is dominated by several directions [1]: culture - a set of material and spiritual values created by man; such an axiological interpretation of culture refers us to the sphere of human existence, which can be called the world of values; an activity approach to understanding culture, considering culture in the context of personal development or characterizing it as a universal property of social life. Of course, the axiological and activity approaches do not exhaust the whole variety of views on the concept of culture in the modern literature on cultural studies.

The most important thing is that consideration of the content of "culture" allows us, with the help of the term "culture", to fix the general difference between human life activity and biological forms of life, the qualitative originality of historically specific forms of this activity at various stages of social development within certain eras, socio-economic formations, ethnic communities (primitive culture, European, ancient (Greek and Roman), Uzbek culture, features of consciousness and behavior of people in specific areas of public life (work culture, political culture, culture of thinking), the way of life of a social group (for example, class culture) and individual (personal culture) [3]. Such a “broad” understanding of culture, being applied to the description of the cultural content of phraseological units, allows linguists-researchers to include a large number of phraseological units into the description circle and to explore their cultural connotation more deeply. Of course, the cultural content of phraseological units will be presented differently depending on whether we associate it with the meaning of the so-called realia words or we “see” how phraseological units participate in the formation of the language picture of the world, being in fact the basis of national cultures. , or we will try to explicate the cultural and national significance of phraseological units based on the registration of a reflexive-unconscious or conscious correlation of a living image (internal form) of a phraseological unit with those "codes" of culture that are known to the speaker, the meanings of which are myths (mythologemes), legends, ritual and ritual forms of culture, customs, beliefs, superstitions, symbols, stereotypes, standards, rituals, etc.

The presented stages of the development of the phraseology of the Uzbek language allow us to draw the following conclusions. In most phraseological units there are "traces" of the national culture that must be identified. Cultural information is stored in the internal form of phraseological units, which, being a figurative representation of the world, gives the phraseological unit a cultural and national flavor. The main thing in identifying cultural and national specifics is to reveal the cultural and national connotation. Phraseological units of the Uzbek language, reflecting the elements of culture, are associated with many areas of human life. Here we restrict ourselves to what has been said, assuming that the grouping of phraseological units depending

on the components included in the structure of phraseological units and belonging to a particular area of human life is the subject of a separate study.

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