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### LINGUO-CULTUROLOGICAL ASPECTS OF STUDYING UZBEK PHRASEOLOGY

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#### ABOUT ARTICLE

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**Abstract:** This article discusses the main phraseological combinations in the Uzbek language. Phraseological units cannot be considered only as a separate part of linguistic science, which can be used or not used, because they form an important part of the general vocabulary of these languages. At present, it is very important to monitor the replenishment of the phraseological fund of the Uzbek language, since phraseological units appear very quickly, which is associated with the development of branches of science, the introduction of new technologies, political games and military conflicts, the influence of which is also significant for both peoples. It should be noted that phraseological units are common. Phraseologisms in the source text and the ability to find the appropriate equivalent in the translation process are the most tangible stages for the translator.

#### INTRODUCTION

In each language, the national cultural specificity is important, which is present at all its levels: in phonetics, vocabulary, grammar. But it is especially pronounced in phraseology. Phraseology as a part of the language picture of the world reflects the national mentality of the people-native speakers. 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 reason to talk about the existence of a phraseological picture of the world in every language.

## MATERIALS AND METHODS

V.N. Teliya writes that the phraseological composition of the language is “a mirror in which the linguoculturological community identifies its national self-consciousness” (4, p. 82), it is phraseological units that, as it were, impose a special vision of the world and situation on native speakers. For example, information about the life of the people, about etiquette behavior, about traditions and customs, etc. The inner form of most phraseological units contains such meanings that convey cultural and national flavor. Cultural information can be extracted from the internal form of a phraseological unit, in which there are “traces” of culture (myths, archetypes, customs, traditions, etc.), reflecting historical events and elements of material culture. Thus, in the very formation of phraseological units, i.e. in the selection of images, their connection with cultural and national stereotypes and standards is traced. This information is then, as it were, resurrected in connotations that reflect the connection of the associative basis with culture (standards, symbols, stereotypes) (5, p. 84).

In the language, for the most part, those aspects of information that are associated with cultural and national standards, stereotypes, mytho-logems are fixed and phraseologized. Understanding the national and cultural specifics of phraseological units is closely connected with the problems of human awareness of the world and the reflection of this consciousness in the language.

Thus, we can say that there is a direct connection between the phraseological unit and the national culture of the people. It is precisely those figurative expressions that are associated with cultural and national standards, stereotypes and which, when used in speech, reproduce the mentality characteristic of a particular linguocultural community, are fixed and phraseologized in the language. In search of a national phraseological unit in the semantics, linguists turn to the sources, the initial appearance and existence of a certain phraseological unit. When addressing the problem of national and cultural originality of phraseological units, several approaches can be noted:

- 1) linguistic and cultural;
- 2) contrastive;
- 3) cognitive;
- 4) linguoculturological.

In this article, we will consider the linguo-culturological approach used in the study of the national and cultural identity of phraseological units of the Uzbek language. This approach focuses the researcher on the study of the correlation of phraseological units and culture, and, according to V. N. Teliya, “the connection between culture and phraseological units is carried out through cultural connotation, which arises as a result of interpreting the figurative basis by correlating it with cultural and national standards and stereotypes” (4, p. 67). Also, V. N. Teliya argues that “the main goal of the linguo-culturological analysis of phraseological units is to identify and describe cultural and

national connotations that usually accompany the meaning in the form of figurative associations with standards, stereotypes and other cultural signs and correlate with each other through cognitive procedures giving meaning to these connotations” (4, p. 78). As V. N. Telia noted, phraseological units are associated “with the historical experience of the people, which has become the property of its national self-consciousness or just a memorable sign” (5, p. 89). Among the original Uzbek phraseological units there are phraseological units associated with Uzbek realities, customs, historical facts, etc. They contain words that relate to the sphere of art, sports, everyday life of Uzbeks, clothing, food, religion, history.

The linguo-culturological approach to the study of linguistic phenomena as units reflecting the national specifics of the people is relevant at this stage in the development of linguistics. Research in this area is relevant in our time, and within its framework, various aspects of the national and cultural specificity of the language are considered, both in general theoretical terms and in specific studies devoted to the study of national and cultural characteristics in the field of vocabulary and idiomatics, as well as key concepts of different languages and cultures.

Recently, a lot has been written about linguo-culturology, despite its “youth”. This is probably why there is no generally accepted definition, a common opinion regarding the status, subject and methods of linguoculturology. The theoretical and methodological basis of this discipline is currently in its infancy.

It is generally accepted to define linguo-culturological research as the study of a language in close connection with culture. In general, it can be defined as follows. Linguo-culturology is a science that “has arisen at the intersection of linguistics and cultural studies and studies the manifestations of the culture of the people, which are reflected and entrenched in the language” (2, p. 8). Manifestations of culture are most fully reflected and fixed 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 is directly related to pragmatics. The relevance of the cultural component to pragmatics is determined primarily by the fact that the subject of speech and its addressee are always subjects of culture.

Linguo-culturological research involves the identification of cultural information that is significant for the Uzbek society. This is the soul of any national language, in which the spirit and originality of the nation is expressed in a unique way. According to the apt remark of F. I. Buslaev, phraseological units are a kind of micro-worlds, they contain “both the moral law and common sense, expressed in a short saying, which the ancestors bequeathed to guide their descendants” (1, p. 37). Phraseological units are always addressed to the subject, they arise in order to interpret, evaluate and express a subjective attitude towards it.

In the Uzbek language, there are many phraseological units that are not translated literally, but are perceived rethought and enhance the aesthetic aspect of the language. Phraseological units of any language, being associated with the geographical conditions of the country, historical development, political system and religion, are not always clear. National cultural features have a great influence on the formation of the language. Phraseologisms are one of the most interesting manifestations of the nationally determined specificity of the mentality of the people (7, p. 84). According to V. A. Maslova, “the inner form of most phraseological units contains such meanings that give them a cultural and national flavor” (2, p. 56).

The presence of cultural semantics in phraseological units predetermines the "longevity" of phraseological units in a living language, since phraseological units are reproduced by a native speaker not only in their direct, linguistic function - nominative, but also in a cultural function.

Any language expresses the culture of the people who speak it.

The means of embodying the cultural and national specificity of phraseological units is the figurative basis, the internal form of phraseological unit. The way of pointing to cultural and national specificity is “the interpretation of the figurative basis in the symbolic cultural-national “space” of a given language community” (2, p. 215). 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.

Culturological information contained in phraseological units is associated with various components of the semantic structure of phraseological unit in its various aspects.

## RESULTS AND DISCUSSION

Let's analyze the phraseological units of the Uzbek language.

- Alifni Kaltak deyolmaslik - lit. not to distinguish the alif from the stick - about an absolutely illiterate, ignorant person. Alif is the first letter of the Arabic alphabet, which for a long time was used among others by the peoples of Central Asia. The letter *alif* is shaped like a stick. This turnover is an indicator of the era when the entire literate population of Maverannahr used the Arabic alphabet.

It is noteworthy that, as in other languages, the Uzbek language contains many phraseological units with color components and each color has its own connotation. White color carries good, bright feelings and the like, black is associated in the Uzbek language (and in the minds of Uzbeks, like most peoples) with bad, gloomy, joyless, heavy, unhappy, unpleasant. Nevertheless, in the Uzbek language there are phraseological units in which the white color has received a negative meaning.

- *Оқ суюк* (white bone) - about a person of aristocratic, noble origin (spoken with disapproval). Initially, the adjective white had a positive meaning in this expression, corresponding to the approving

assessment of the white color in the Uzbek language. Then, however, both the color value and the positive evaluation in it changed. In the modern Uzbek language, the phraseological unit *oq suyak* contains a condemning characteristic of the “highest breed of people”. After the conquest of the modern territory of Uzbekistan by the Arabs and the spread of Islam, the local population began to call the conquerors and their descendants "ok suyak". In the modern Uzbek language, the phraseological unit *oq suyak* is used as a negative characteristic of an arrogant, arrogant person.

- *Oq fotiha* (parental blessing, consent). This phraseological unit also has a negative connotation - about a person expelled from the family, breaking ties and relationships with parents. The Uzbeks say that he received *oq fotiha* (lit. curse). In terms of semantic capacity and disapproving meaning, this combination is identical to the folk expression *oq qilmok* (to curse). There is also an expression *oq padar* - letters. cursed by the father.

- *Oq йўл* (white (meaning clean) road). This expression means a wish for a good, happy journey. According to the frequency of use in the composition of phraseological units, the second place is occupied by the color *kora* - black.

- *Қора ишда ишлатмок* (letters. use for menial work). Corresponds to Russian to keep in a black body ‘strictly, severely treat someone, forcing them to work hard, not allowing them to bask’.

- *Қора ботур* (letters. black batyr). So they say about a person who has become an obstacle or puts an obstacle in front of someone or something. Historically, it goes back to A. Navoi's dastan "Farhad and Shirin", where Kara-Batyr will become an obstacle between Farhad and Shirin in love. Subsequently, the proper name, becoming a common noun, turned into an indecomposable combination with a negative connotation. It should be noted that in the Turkic languages the word bark also means lean (cf. Kumyk kara et, Nogai kara kesek meaning lean meat).

- *Қорасини кўрсатмаслик* (letters. for a long time even the silhouette is not visible), so they say when a person is not visible for a long time. Here the designation of color is due to the fact that the silhouette of a person usually appears in the dark.

- *Қорачиги қинидан чиқиб кетди* (lit.: the pupil of the eye flew out of the orbit) corresponds to the Russian expression eyes jumped out of the orbit. Korachig has a common root with the word *kora*, from which, by adding the part -chig, a noun was formed.

- *Қораси юкади* — found in the turnover of Kozong yakin yursang - korasi yukadi (literally, when approaching a cauldron (a container for cooking on natural fire on a hearth), you will get dirty with its blackness - about a person who does not correspond to generally accepted values. This is a kind of warning / statement - do not go near with a bad person - you yourself become the same.

- *Амманнинг бузоғи (дек)* (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 quick-witted, does not immediately understand').

- *Астар — аврасини очмоқ, очиб ташиламоқ* (literally. 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 quilted blankets and mattresses (called *kʻyrpa*), in which cotton wool was sheathed on the outside and inside with fabrics of different strengths and colors. The material used for the outer part was called *astar*, and for the inner part - *avra*.

- *Мошхўрдага қатик бўлмоқ* (literally. interfere with kefir in moshkhurda) - interfere in other people's affairs. Moshkhurda - the name of a traditional Uzbek soup made from mung bean and rice, it is good without kefir, putting kefir, you can change the taste of the dish.

- *Ковушини тўғрилаб қўймоқ* (literally. correct kavush) - show the way (*kovush* - Uzbek national shoes). Most likely, this phraseological unit is associated with the custom of the Uzbeks after the arrival of the guest to correct the left shoes with the toe to the door, so that the guest would be comfortable putting it on when leaving..

- *Дўпписини осмонга отмоқ* (literally. throw duppi into the sky) - rejoice (*dʻyppi* - national headdress).

- *Тўнини тесқари киймоқ* (literally. put on a chapan inside out) - get angry, be against; (*tun* - Uzbek national dress in the form of a chapan).
- *Tarvuzi qʻiltigʻindan tushmoq* (lit. watermelon falls from under the arm) - to be disappointed, give up.

- *Қўлини пахса қилмоқ* (literally. make pakhsa hands) - scold, waving hands (*pakhsa* - clay wall).

- *Кўраги ерга тегмаган паҳлавон* (literally. hero, whose shoulder blade did not touch the ground) - an invincible hero; Since ancient times, the Uzbek people have been famous for their heroes, who bravely fought in battles and never gave up, they said about such a hero, his shoulder blade did not touch the ground. Wed Russian expression put on the shoulder blades.

- *Бел боғламоқ* (literally. tighten the lower back) - tighten the lower back tighter, it will mean 'get down to business energetically'.

- *Гўжа* — simple folk food, without even having such food, dreaming about the impossible causes a disapproving attitude. *Ўйимда уўқ guzhalik, kKnglim istar khʻzhalik* - in my house there is no stew, but the soul dreams of an estate (a person who dreams of the impossible).

These phraseological units of the Uzbek language in their lexical composition contain an indication of the sphere of material culture — *гўжа, хўжалик, пахса, ковуш, дўппи, тўн, мошхўрда, қатик, пасха, тарвуз, пахлавон*. The meaning and emotional evaluation of these lexemes were formed taking into account their meanings.



Many more examples of used phraseological units can be cited, which reflect the Uzbek national realities, they give a national flavor to this or that statement, while simultaneously expressing the emotional state of a person.

Here it will be appropriate to cite one of the most famous facts related to the words denoting color in different languages.

Language units that do not have equivalents in the native language should be subject to linguistic and cultural commentary. There is an Uzbek phraseological unit *икки юзи қизил — қизил олмадай*, cheeks ruddy like apples, i.e. cheeks, face rosy-red. Also in the Uzbek language, to express the angry state of a person with the meaning 'blush', the word *lavlagi* is used - beets, *Jahldan uning yuzlari lavlagidek qizarib ketdi* - from anger his face turned red like beets.

Phraseologisms, reflecting the experience of the people, the originality of its material and spiritual culture, give the language a unique national flavor. For example, Uzbeks call cotton white gold, and oil black gold. While in a number of Western countries porcelain is understood as white gold, and coal as black.

Funeral rites also have their own national specifics, for example, during mourning, Uzbeks wear blue clothes, Europeans wear black, and a number of Asian peoples (Japanese, Koreans, Indians, Chinese, etc.) wear white. Uzbek phraseological units *sut bilan chayilgandek* - rinsed with milk - has the meaning of 'healthy face'. The Japanese do not use the word milk in phraseological units, since milk is not a traditional food product for them; they began to drink cow's milk only after the Second World War. The Uzbek phraseological unit *sut bilan chayilgandek* – face is rinsed with milk- without an appropriate explanation for other nations is not a concept of a healthy face.

Since phraseological units have a national-cultural connotation, it is impossible to do without comments when teaching Japanese phraseology. Unlike their native language, when learning a foreign language, students constantly need some kind of explanation, especially when they encounter stable phrases or phraseological units. This is important for the educational process, since from a methodological point of view, revealing the motivation of phraseological units increases the level of their possession, provides better memorability, and contributes to the development of interest in the language.

## CONCLUSION

Thus, the linguistic sign as one of the components of the linguo-culture signals not only the surface sense of the actual linguistic meaning, but also the deep content (meaning), thereby is a fact of culture.

When studying the Uzbek language as a foreign language, one should not neglect the importance of the national and cultural aspect of the language. Due to insufficient knowledge of the facts of reality, inattention to the national specifics of phraseological units, inaccuracies in the

translation of phraseological units may be made, and this leads to an incomplete perception of the information contained in the text.

Thus, the linguo-culturological approach to the consideration of phraseology is of great cognitive importance in the study of a foreign language. The communicative significance of linguo-culturologically oriented phraseological units becomes apparent when working with newspapers and fiction, in translation and oral communication.

Analysis of the phraseological composition of the modern Japanese and Uzbek languages from the point of view of linguo-culturology made it possible to single out a fairly large layer of phraseology with a national cultural component in semantics, which confirms the position that phraseology, along with vocabulary, is the focus of background knowledge.

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