

# The Usage of Aquired Phraseologisms in Artistic and Journalistic Work

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**Abstract:** *This article deals with acquired phraseologic units and their usage in artistic and journalistic works of a famous writer Abdulla Kodiriy and poet Erkin Vohidov. On the basis of examples the purpose of using the phraseologisms is explained.*

**Keywords:** Steady expressions, idioms, phraseologism, stylistics, model, component, structure, personage, acquired expressions

## 1. Introduction

Phraseology has been a part of general linguistics. There are a lot of problems that must be revealed. The best way of making a detailed analysis of a phraseologic unit is to show its meaning in accordance with its contextual meaning taking examples from works of prominent authors.

## 2. Materials and Methods

In this work methods of comparative topological analysis is used. As a material the sources are used from the creative works of famous uzbek writers.

## 3. Results of the Research and their Discussion

At the second half of the XX century the interest to the problems of phraseology has risen in the world of linguistics. That fact is proved by lots of international and regional ocasions, candidates and doctoral dissertations, proclaimed monographies and handouts, scientific collections on phraseology. Particularly, fundamental researches of the academician V.V.Vinogradov, large monographical researches of such scientists as N.N.Amosova, Sh.Balli, N.M.Shanskiy, A.V.Kunin, V.L.Archangelskiy, V.P.Jukov, V.M.Mokienko, E.A.Malinovskiy, G.A.Bagaut-dinova were devoted to the problems of phraseology.[1]

It is known, that lexical – phraseological system of any language is an event that is permanently learned and developed. As it was mentioned by famous linguist I.V.Arnold [1969], “the enriching of any language happens not only by formation of new words but also by increasing of steady combinations”[2].

In the books of Abdulla Kakhar the usage of aquired phraseologisms brought from Russian by means of modeling is vivid. For example, the expression “открывать Америку”-“to discover America” is used as it is in one of the journalistic works : “as every work is blunt and dull, so our press and everyone who deals with it is also blunt and dull and saying that we would open (discover) a new America” [9].

The writer A.Kodiriy in his novel “Passed Days” used the Russian expression “среди белого дня” – “in the daylight” turned it into the acquired expression :

“...coming home he did not have supper and meet his father as if hiding from the world of predators covered himself with a blanket in the daylight. At home as they understood his state they did not come up to him and ask the reason” [7].

The writer translated the expression “отпечатать”-“stamping” as “being stamped”.A. Kodiriy in his curriculum vitae in “Short stories” used the expression “stamping” appropriately : “in 1912 I was hired as a manager to a man trading with manufacture for 50 sum a year. I served him up to 1915. In 1915 (at my third–fourth year of my manager work) the business of my master has stopped and his shop was stamped. Thus my manager career was finished and I returned home” [9].

In the 20 – s of the last century in uzbek the old Arabian word “muhr” was in usage instead of “stamp” but Abdulla Kodiriy who worked as a manager considered that the word “muhr” will not entirely give the meaning of “stamp” and decided to use the expression “to be stamped”. Thus the acquired expression “to be stamped” entered our language.

A.Kadiriy in his novel “Scorpion from Mihrab” used the half acquired form of the expression “to take to ear / to hang to ear” where he changed the word “ear” –“quloq” into “gush”(tajik). Thus he aimed to show tajik origin of the character to express his speech : “Well, well,-said Rahim,-speak of the condition of your brother, how could you sleep up to the noon, cannot you hang to your ear the noise from the street?”[8]

The word “kasod” is acquired into uzbek from Arabian language meaning “the weakening of the demand for the goods, slowing down the market”[5]. In accordance with it there are acquired phraseologisms as “bozori kasod”. Gafur Gulyam in his novel “Naughty boy” used this expression in the speech of the author to give definition to Karim the fool: “I heard that he used to be a weaver but his textile lost demand and he could not feed his family and got mad” [10].

In the literary language there is an expression “spoiled brain” “meaning” got mad “which is adapted to the colloquial

speech.[5]. Abdulla Kodiriy in accordance with the spirit of that period of time used this expression changing the word “miya”–“head, brain” into Russian word “golova” forming acquired phraseologic unit having kept the same meaning and structure: “Tell me, Mahkam, is it true about that man from tax policy or they need money? My head (golova) is spoiled....”[9]

Here the acquired expression “golova is spoiled” is not a half modeled Russian version but it is used to show that the personage has knowledge of Russian language.

At the beginning of the XX century and later in the creative work of the writers there were cases of using of acquired words and expressions directly without translation or with changing some components. For individualizing the speech of the personages the writer Abdulla Kodiriy used acquired barbarisms in this style. For example, in the novel “Scorpion from Mihrab” we can read: “But some actions of Abdurahman as his smiling and saying “attaomu bilo milhi”–“food without salt” copying Anvar’s simple editions without Persian and Arabian words made the editors think and get suspicious” [8].

Abdulla Kodiriy used in his books the acquired expression “dasti alif lom”. The usage of Arabian letters “alif” (3) and “lom” (3b) is appropriate to people’s bowing with hands on one’s breast. This similarity based the formation of the acquired expression “dasti alif lom”. The writer used this expression in his works several times: “I answered politely with dasti alif lom (bowing with hands on my breast)” [9].

In the following extract this expression is used in the form of “dast aliflom”: “in the villages and neighbourhood the people stood and greeted father and the poor dast aliflom” [9].

The expression “dasti alif lom” being a tajik steady idiom (baloi nafs–greedy, dardi sar–headache, bulbuli guyo–talking sweetly, musichai begunoh–being sinless) it can be supposed to be acquired from tajik language. But we could not find this expression in such lexicographic sources as M.Fozilov’s “Dictionary of phraseologic expressions” (DphE, D., 1968), “Dictionary of Tajik Language” (DTL, M., 1969) and “Tajik–Russian Dictionary” (TRD, M., 1954). This expression is not found in both editions of “Explanatory Dictionary of Uzbek Language”. It is true that we have a close expression “qul qovushtirmoq–to bring hands together” [5] and it could have been used by Abdulla Kodiriy. But in this case writer’s aim to individualize personage’s speech and reflect the spirit of that period and make stylization would not have been fulfilled.

It should be mentioned that the expression “to make dasti alif lom” is one of the expressions widely used in Uzbek epic poems: “All of them greeted bowing, bringing together their hands and making dasti alif lom” (Orzigul, 45); “Come, now, if it has not been seen, I would boast, if he gets angry I can run away” –saying that he was standing bowing with hands alif lom talking to the master” (Kunduz and Shakar, 194) and others.

In the books by Abdulla Kodiriy tajik proverbs and expressions are used without being translated. It serves to show the dominating position, literacy of the personages above simple people: “When I always beg making oral askings he used to say “khirs mullo meshavad az zarbi chub”–“by beating you can make a scholar out of a bear”, but is it possible, tell me, Makhzum, to keep a wife this way?” [9].

A.Kodiriy tried to reflect the spirit of that period of time by using out of date acquired phraseologisms. For example, an old arabian word “izza/izo” means “to torment, offend, hurt” [4]. With the help of this word we have such expressions in our language as “izza bulmoq”–“to get ashamed or offended”. This word used with following verb and gives together an idiomatic meaning. The writer in his novel “Scorpion from Mihrab” used its old variant “izo chekmoq”, and in “Obid ketmon” the variant “izzo chekmoq” is used very properly: “Nodira weeped to Mohlar oyim telling her misfortune. She told her all adventures. Telling about all her sufferings from her husband for that child she said: -I have come to you great door to ask for this boy, for his study and life... “ [9].

It is clear from the given texts that in the first example the acquired expression “izo chekmoq” gives the meaning “to suffer”. Indeed the arabian word “izzun” gave the meaning “to be upset, suffering” (ARD, 655). On the basis of this meaning the acquired expression “izo chekmoq” was formed. In the next example the expression gives the meaning “to be ashamed”. So, the word “izza, izo” in arabian language had two independent meanings, accordingly, in our language two acquired phraseologisms having two independent meanings were formed.

A.Kodiriy in his creative works used old acquired expressions “tatigini bermoq” (to punish) instead of “jazosini bermoq”: “this wrecker being a foe of the Khan and your family will be punished in accordance with his crime. My brother Otabek gave his tatig (punished him) –said Usta Olim.” [7].  
“I will punish them ! ( tatigini beraman )” [8].

In the Explanatory Dictionary of Uzbek Language the word “tatig” is given without a meaning because it is not used in our language in isolation [3]. Though in the dictionary there is an explanation of the expressions with this word as “tatigini emoq/tatigini bermoq/tatigini tortmoq” as examples but their being out of date is not shown.

As phraseology was learned as a part of lexicology during many years, in the 50-60-s of the XX century stylistic and other characteristics of the word was mechanically approached to phraseologisms. Speaking about the appropriation of the expression to the word from functional, stylistic, lexic-semantic points analyzing it on the basis of artistic and journalistic materials is more meaningful than just making it equal to the word. For example, in Uzbek the verb “voz kechmoq” means “to give up” [3]. Giving the same meaning expression “bahridan o’tmoq” meaning “giving up something which is useful” [5].

In the Uzbek language the old tajik word “bovar” means “to trust, to believe”[4]. With the help of this word in our language there formed some acquired expressions as “aql bovar qilmaydi” meaning “cannot believe”[6]: “The land cannot believe it” [2–volume,292]. Percian–tajik word “bahra” means “use, favour”[4]. The expressions formed with this word as “bahra olmoq/bahta topmoq” “means” to get use, to be in favour”.[6].

It is visible, that as other expressions acquired expressions are not entirely equal to word semantically. In the expression there is some shade of additional emotion or expressiveness.

In the poetry of the poet Erkin Vohidov the using of expressions in phraseologic indirect meaning is aimed to express strong stylistic purpose. Such expressions bring the poetry live, original metaphorical imagination: “Qaddini kamon etib”–“Standing tall”, “Quloq tutar”–“listening attentively”[1–volume, 47];“olam sirdoniga kalit topganlar/qalb uyin ochganlar”–“those who found the key to the secrets of the world / who opened the house of soul “ [2–volume, 303], “zulm qurgoniga qilaber hujum”–“make attack to the tower of cruelty” [2–volume, 124] and others.

Expressive–emotional colouring is unseparated feature of many acquired expressions of the Uzbek language. For example, in the creative work of the poet the expressions as “bakhti boqiy bo’lsin/bakhti butun bo’lsin/bakhti qaro bo’lmoq/bakhti qaro qilmoq”–“having/making a full/bad happiness” are used as means to give emotional–expressive colouring. [3–volume, 31,34,108] and others.

In general, the meaning structure of acquired phraseologisms is much more difficult than that of the word because there is nonconformity with the meaning relations. For example, in the poetry of Erkin Vohidov the names of human body–somatizms, such as “bag’ir–breast, bosh–head, bo’yin–neck, manglay–forehead, dil–heart, yelka–shoulder” express different human characteristics and are used in various stylistic purposes. Particularly, etymologically mongolian word “manglay”–“forehead”[4] forms different acquired expressions as “manglayiga bitmoq/manglayiga sig’maslik/manglayi sho’r/manglayi qora”–“having bad fortune” is used in the poetry of Erkin Vohidov to give various characteristics of people.[2–volume, 146, 163, 202 ].

If we pay attention to the poem of the poet “Chiston”–“Puzzle”: “he is an author who always walks with a big man/he walks as a number one “ [3–volume, 79]. In this text the expression “pinjida yurmoq” mean “to be under the protection of somebody”, “nomer birinchida yuradi”–“to be the first number” serves to express reasonability and manners of the lyric personage.

It should be mentioned that some acquired expressions in Erkin Vohidov’s “Anecdots of Donish village” used as means for indicating speech, tone of speaking or some humoristic tone in speech of personages. For example, in the poem “Matmusa’s discovering America” acquired expressions as “khalq yo’li–haq yo’li”–“people’s way is the true one”, “suv kelsa simirmoq, tosh kelsa kemirmoq” –“to be ready to any difficult situation”, “Amerika ochmoq”–“to

discover America” are used to show simplicity and reliability in the character of a main hero–Matmusa.[3–volume, 185].

In some poems of the poet in journalistic manner acquired neologism expressions are used in ironical way. In this way we can show his poem “We are working”. Here the expressions as “zafar marrasini quchmoq”–“to gain victory”, “dala polvonlari”–“brave men of the field”, “po’lat otni mag’rur surmoq”–“to drive proudly”, “javlon urmoq”–“to work with enthusiasm” sound upgradely and with pride in the speech of correspondent, at the same time it sounds they mean a simple irony in the speech of ordinary peasants. [2–volume, 57].

In the structure of a lyric speech sometimes acquired phraseologic expressions come together with simple words, have a function of homogenous parts and express strong expressive meaning, serve to form gradation. For example, in the poem “Epic poem written in camping” the usage of such acquired expressions as “unu kepakka ajratmoq”–“to separate in accordance with sort”, “jonim khalqimga fido bo’lsin”–“I will give my life for my people”, “jonim halqumga keldi”–“got tired” together serve to express gradation.[1–volume, 332]. In the following example the usage of repeated acquired expression helps to create gradation: “pul bo’lsa gar changaldadir sho’rvamiz”–“we manage everything if have money”, “qandingni ur”–“well done”, eski hammom eski tos”–“without changes”. [3–volume, 65].

Acquired phraseologisms have a function of idea and feeling expression as well as in artistic and publication works they have a function of a title. This fact is proved by our observations of poetry language of Erkin Vohidov. For example, the poet gave one of his poems the title “ Kimni etmas bu ko’ngil shaydo?”–“who is not attracted by love?”. The bookish style acquired expression “ko’ngil shaydo etmoq” meaning “to fall in love” is used to express the feelings of a young lyric personage for emphasizing emotions. [1–volume, 54].

It is known that in poetic speech the rhyme is expressed by repeating the words with similar sounds thus making musical tone. Erkin Vohidov builds rhyme of his poems by repeating of some acquired expressions and it serves to make musical tone of the poetry. For example, the expression “sho’rini quritmoq” means “to give misfortune to somebody”.[6].

The poet in his seven byte poem “Practitioners fighting for post” (1988) used the expression “shurini quritmoq” in every line, giving different shades of meaning of this expression each time. The poem is based on the bitter irony, where practitioner, chess player, scientist, butcher, poet try to let each other down.[3–volume, 72].

In the literary language there are expressions as “do’ppisi osmonda/do’ppisini yarimta qilib” meaning “be merry, joyful”. The poet Erkin Vohidov in order to give the same meaning uses acquired expression “do’ppisini dol qo’ndirmoq” where the word component “dol” is replaced the word “yarim”–“half”. [3]. It serves for making the

bookish emotional style expressive: “my hero, you are joyful-“do’ppini dol qo’ndiribsan...”[2-volume, 19].

Thus, acquired phraseological units are used in artistic and journalistic texts in different stylistic purposes. In this way the leader of Uzbek prose writing Abdulla Kodiriy and The Hero of Uzbekistan Erkin Vohidov showed a particular skill. Taking into consideration the volume of the work we have to complete our thoughts and ideas on stylistic characteristics of acquired phraseologisms. In future the specific features of acquired expressions in Uzbek stylistics and phraseology should be learned specially.

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