

# Pragmatic Opportunities of Somatic Component Phraseological Units in the Uzbek Language

Rashidova Umida Mansurovna

Samarkand State University, Samarkand, Uzbekistan

**Abstract:** *This article deals with achievements of the study sphere of stylistic functions of phrases in the Uzbek linguistics. The principle concern in the research is considered noticeably the works by I. Quchqortoyev, A. Abdunazarov, H. Qahhorova, A. E. Mamatov, and B. Yoldoshev. In addition to this it discusses the language of literary work and the implementation of styles which are devoted to some works emphasizing the language concurrently with other stylistic devices which defines the opportunities of styles. For the first time, I. V. Dubinski studied phrasemes use styles in the speech; simultaneously he mentioned the necessity of "working out more systematic and exact use styles classification of phraseological units in speech".*

**Keywords:** phraseological units, phrase, phrasemes, pragmatics, linguistic culturology, cognitive linguistics

## 1. Introduction

In the use of general linguistics phraseological units will not change both in structure and meaning. But in order to "rejuvenate" the meaning of the word and phrase famous writers, publicists and real masters of words use creatively phrasemes in the basis of which they increase the methodical productivity and degree of sensitivity of the phrasemes. In these cases, pragmatic opportunities of phrasemes increase by many times. As G. Abdurahmonov mentioned "a definite word or a phrase in this field used, practice constituency can be defined by the great writer's taste" (1).

## 2. Materials and Methods

In this work meeting the demands of the theme, comparative, biographic, historical methods have been used.

## 3. Results of the Research and Their Discussion

As long with words phrasemes are defined with their semantic-pragmatic opportunities within the text due to its inequality between the classification of their stability in vocabulary and their speech constituency of "live activity". Of phrasemes increase several times in these situations. According to academician Abdurakhmonov, writer's great taste can identify if a word or expression is used correctly or not [1].

Semantic-pragmatic opportunities of the phraseologies can be determined like the words, because there is no similarity between given definition in dictionaries and 'living activity' in speech. Writers and poets provide textual condition for the phrases which lose their novelty ability because of using many times. As a result of exploiting the phrasemes in the text many times they lose the color novelty, so as to give new meanings of them writers or poets create definite textual conditions. Subsequently, the phrase widens its circumference, becomes polysemantic word or turns into the component of phraseme and meaning advancement, occur the changes. This matter is called phraseological units of transformation [3].

In traditional phraseme and transformation we should distinguish phrase from changed ones from one another because traditional phraseological unit is a language occurrence, changed phrasemes are speech occurrence; some of them become gradually speech, from textual occurrence turns into the language matter. That expresses the development process of the language, especially the system of phraseological units. In other words not only the language system like the area of phraseological units is 'ready product' (F. de Sossyur), but also it is important source for 'creational activity' (A. A. Potebnya).

The development and enrichment in the language as having other language units it is based not only with phraseological neologisms but also renews with existing semantic, grammatical and functional words. Therefore, phrasemes changes, transformation and similarly their related issues play both crucial role in the theoretical phraseology and pragmatics, stylistic research. Professor Y. Yoldoshev considers to study all changes classifying them into two following changes: a) creative structural and semantic changes of phrasemes; b) creative-semantic changes of phrasemes [5].

### 1) Methods of creative structural and semantic changes of phrasemes.

The change in the composition of the phrase also affects its meaning in a certain way: in this case the phraseme changes its meaning or has additional colorful meaning. Among these changes there are number of methods are regarded as changes of phrase component, expanding simple use of phrase with a word, combine used free word with a phrase part, using phrasemes on the basis of image. Proper and appropriate use of such techniques will help to expand the pragmatic capacity of the phrasemes in the text.

For example, the replacement of the phrase content occurs with the requirement of specific speech situation. In particular, the exchange of historical epochs in the composition of the phrase-components of different historical periods serves as an important tool for transmitting historical spirit, the individualization of characters' speech. For example, in ancient Uzbek literary language the word *ilik/ilki/ilgi* (the first) expressed the meaning of the hand

[2]. In this regard, in the manuscripts of historical works, when it was used by characters in their speech in historical works  
ishkelmaydi//qo'lgatushibqolmoq//qo'ligaboribtegmoq, the hand lexeme fully justify the word change into its historical equivalent word ilik/ilki/ilgi. –Khonqulibek, began speaking by lessening his voice, and if there were no beys, there **could be done nothing at all** by kings. I advise you not to stay in Andijan for a long time. You will **get caught** (P. Qodirov, Yulduzlitunlar (Starry nights)); I pray to God for this letter **to reach to your first!** The capital would **not have to be given in** until we go (P. Qodirov, Avlodlardovoni (Generation feats))

It is known that borrowed words are used in the collocations; some uzbek synonyms with their equivalent meanings are also used. The writer, N. Norkobilov used Persian word "dast" instead of "a long arm". So he formed "a long arm" (dastuzun) and used it for characterizing feature of his main hero Khamidkulaksakal (the head of the village) in the story named "Alone in the mountain"

("Tog'dagi yolg'iz odam"): ... That time he felt haughty because of his long arm and disclaimed no one, as he unconsciously acted, as if there was not left a man, possibly he wished to be in the service of a weak woman and keep on being taken by the lead?" (N. Norkobilov, "Alone in the mountain").

The word combination "ko'zostigaolmoq" (to take notice, to keep an eye on) is used when we make something intentionally for a reason. But in the story "The night neighed the horse" by T. Murod the word combination "ko'zostigabosibyurmoq" is used a bit differently in another novel named "People in the heat" by L. Burikhon as "ko'zostigabostirmoq": "It is said that mullahmirza (a rank or position among Muslim men) will change his simple turban to an elegant feathered hat and shave his sparse beard soon. Afterwards he will move towards the saint Langarin search of the woman whom he took notice of her and leave straight away (L. Bo'rikhon, "People in the heat"); At last, the horsewoman Odina's voice was heard! Odina known a nimble one keeps an eye on our sister-in-law! (T. Murod, The night neighed the horse).

If we pay attention into compiled examples there are some changes with verb components in the components changing in places: "ko'zostigaolmoq- ko'zostigabosibyurmoq", "yuragio'tbermoq – yuragio'tsolmoq". But there are some changings in order between nouns and adjectives: ko'zigag'amcho'kmoq-ko'zigaqayg'ucho'kmoq (to feel depressed), panjaorasidanqaramoq-barmoqorasidanqaramoq (not to take so seriously), ko'zigayomonko'rinmoq-ko'zigaxunukko'rinmoq-ko'zigasovuqko'rinmoq (looks undesirable to someone), ko'zsolmoq-nazarsolmoq (to look through) etc.

For example, an idiom five fingers are not equal, ( beshqo'lbaravaremas) and when a word *five fingers* is replaced by the word *panja*, semantics of the idiom stands for colloquial style. The word "*panja*" is a Persian word, which utilizes the following expressions in our language: such as, *looking through the fingers (panja)*, *knowing like*

*five fingers, it's clear like five fingers, and five fingers are in his mouth.* The idiom *five fingers are not equal* is used more than the idiom *five fingers are not the same*. This idiom is objectively used to define character's background of Jiydaliy's image showing him as a member of the Tajik ethnic group in his speech in the dramatic epic poem "Where is Paradise?" by E. Azam. *Master, did you say sister-in-law that everyone should be equal? How can they be equal? These five fingers are not equal, are they?!*" ("Where is Paradise" by E. Azam).

Poetess Oydin Hojiyeva replaces the word "tied up" which is used in the word component in the idiom "*hand is tied up*" (qo'libog'liq) explaining it as its Persian-Tajik synonym "*basta*", and forms the idiom "*busy as beaver*".

Narrow live streets and low shops  
Crowded bazar is present in our mind:  
People are **busy as beaver** for avarice  
They come out from every issue.  
(O. Khodjiyeva. The exam of the independent history)

With the simple use of a phrase, the term includes a semantic and grammatical component. In this, the traditional structure of the phrase extends the semantic meaning of the phrase changes and its expressive means in the text increases. For example, In the literary language, the idiom «*open hand*» is used in literary language for generous people and expresses a positive meaning. - Of course, we will plant other person's land, but we will either find an *open-hand* person, or not! (Mirage, Abdulla Qahhor)

This phrase is broaden emphasizing it by means of word "so" by Muhammad Ali, as a result we can see that the meaning of this phrase changes into negative meaning:

My emir! He said out of the clothing  
Showing her naked bust  
Because of so open my hand  
I got into trouble as you witness! (M. Ali, Ancient songs)  
There are phrases in our language that expresses the astonishment of the eye: for example, to open one's eyes wide, to stare with astonishment, to stare in mute amazement, stare like a stuck pig (ko'zlarilakulabo'lmoq, ko'zlarixonasidanchiqibketmoq, ko'zlariqinidanchiqibketmoq, ko'zlarichig'anog'idanchiqibketayozdi, ko'zlarikosasidanchiqibketdi). By means of expressing astonished eyes it shows various features of the eyes namely getting large in size, fixed and dumfounded. P. Qodirov's used expression "ko'zlarikosasidanchiqmoq" on the form of flashed eyes, A. Qahhor expanded the structure of the phrase by adding an emotion "to stare in mute amazement" and made it possible for the exact imagery of the opportunity of the same more vivid. **Islomshoh flashed with his eyes** (P. Qodirov. Farewell of Mother Falcon); **Sufi stared in mute amazement** (A. Qahhor).

In speech situations, that is in a dialog, two combined remarks together transform the perception differently each. This method is a way to join a phrase that is freely used expression for part of a phrase. Here, freely used expression of the phrase component will be a part of the PHRASEM with one of its homonymic meanings. For example, in the

trilogy "Horizon" of S. Ahmad, the word "Uchqo'rg'on" was first used in the part of phrase and then as a place name (toponymy): Your eyes could see Uchqo'rg'on, couldn't you? If we see you the rest of our life in Uchqo'rg'on... (S. Ahmad "Horizon")

## 2) Transformation methods of creative and semantic phrasemes

The creative and semantic methods of phrasemes are based on the retaining form of transformed methods and the use of creatively already been changed meaning. Many expressions are created by changing the meaning of free combinations. Rational use of free combination as a phrase speech is explained basically in the accord with logical approach. Effective methods of using the phrase with semantic transitions are connected with the improvement of the inner form actuality of the phrasem ,i.e. , the free combination based on phrase is embodied in the word combination. In such cases, word games and tricks arise. The expression in the context of the text consists in the use of a phrase in the context of the creative and semantic transformation of a phrase using a nonspecific expression, expending a composition by means of epithet, interpreting a phrase in a speech with the help of dialogue, comic interpretation of a phrase, semantic parallelism, creating a metaphorical text on a figurative basis, using the phrase in contradiction with free combinations, creating antithesis phrases.

The method of creative-semantic changes based on keeping the structure without changes and changing the meaning of it by creative way. The most of the phraseologies appear by changing the the meaning of the free word combinations. While proving logically of the using of free word combination as a phrase, the condition of the speech is important.

Semantical changes of phrases depend on the free word combination which helps to develop the phrase. Because, after free word combination entering to the composition of phrase it will be recreated. For instance, there is an activity of grafting flower on another flower and grafting tree on another tree in the garden. A poet A. Suyun has made the free word combination of grafting. He created new phrase of grafting the heart on another heart. It means combining two sweethearts. For example:

Why is it really a flower  
Dare to graft a heart on another heart  
In torture without grafting  
Broken love Goes on flowing? (A. Suyun)

The writer utilizes some phrases that are in the literacy language by means of personification which helps to make alive the inner world of the word, serving expanding the semantic meaning. As Miryoqub heard the voices from the kitchen ,he got to know that two people were murmuring. His heart began **to beat like a heavy heart**(Cho'lpon "Night and Day"),but his **heart was made of stone** (Shukhrat "In the search of Paradise"). But mother was suffering in pain and **having a slick at heart** (Mirmuhsin, "Roots and leaves").

By using hrases and discovering new meaning of them in speech satire and humoristic efficiency of phrasal expression

makes known during the conversation. One of the conversation partners uses one phrasal expression in figurative meaning, the other understands it in primary meaning,as a result its effectiveness will increase. In the novel "Horizon", by S. Ahmad one satirical expression is used underlining the nicknames of related people. Teshaboy Mirzayev's one eye is so narrowed that people call him a blind one. Usmon Yusupov says him- Hey! Teshaboy don't say that, mullahtakes everybody equal. This phrase "takes everybody equal" makes people laugh.

Understanding the figurative and primary meaning of the expressions depends on the age of the speaker as well. For example, in the humoristic work "My father's friend" by S. Ahmad, the main character who is a pupil understands this phrase directly "eat the oil of eyes. You are a mean person. You do not have conscience, havingbeen friend while I was well-off you escaped I got into trouble... He thought that uncle Karimov ate my father's oil of eyes.

Creating a metaphorical context from the figurative basis of the phrase is also one of the creative –semantic modes of transformation. The phrase is a little further in the frame of its use and goes to the chain of metaphors. The idea expressed through this metaphorical context grows out of the phrase, which has a strong effect on the individual. For example, A. Qahhor uses the phrase yuragidao'tbor (keen on, burning desire, to be brave in heart) as ko'krigidao'tbor by means of metaphor in the context: "Well, you cannot make a plane... but if you do your best you will do it. You have a burning desire. Be brave and expulse the fire in your heart so as to burn everything together" (A. Qahhor).

The use of phrasemes with their opposite meanings is called the use of antithesis. We can see the use of two phrases which have opposite meanings in the text. According to Sh. Rahmatullayev, antonymic phrases in our speech are very few and make up only 2 percentages [6]. Provided that antonyms are used in the sentence component expressing thoughts the expressive means rise. For example, When you are in power do not feel yourself happy and pacified, when you are an ordinary person do not be upset (M. Ismoiliy. Until the dawn starts in Fergana); Muslimov tried to avoid his look. And Akim Borisovich, conversely stared at him (P. Qodirov. Three roots).

Opinions about the modes of the phrases indicate that the phrasemes in the Uzbek language do not have the same capacity to the transformation. There is a definite connection between the semantic type, with the possibility of updating the phrasemes, the basis for the word game. In this aspect, the possibilities of the phrases which are distinguished by their attractiveness of inner form are significantly much more expanded. Since these phrasemes are based on a comprehension of free combination they are more likely to be creative semantic or structural-semantic changes. Studying such pragmatic possibilities of phrases in the Uzbek language enriches textual phraseological units with new scientific and theoretical conclusions.

In conclusion, for every genuine poet or writer word and prasemes are not only expressing their thoughts, a means of utterance of their experience but also the way of life or

living. Every word and phrase has a certain meaning in the artistic sense based on the ideological-aesthetic purpose, and the meaning of its essence reflects its new merits. The semantic pragmatic characteristics of phrasemes are varied and colorful. Some of them are “natural” and derive from the inner nature of the phrase, while the others are an individual character and are related to the aesthetic purpose, desire and language motivation and innovation. The first one can be called the mode function of phrase and the second the mode functions of occasional characteristics.

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## Author Profile

**Rashidova Umida Mansurovna**, Samarkand State University, Uzbekistan, Samarkand, University park №15. Index: **140104**