

Lingvomadaniy Kodlarning Frazemalar Tarkibida Tutgan O'Rni

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ABSTRACT

This article discusses the linguocultural features of the phrases in Shukur Kholmiraev's stories. The cultural codes on which they are based have been analyzed.

KEYWORDS: cultural code, phrase, linguoculturology, culture.

INTRODUCTION

Language is a factor that reflects the cultural world, character, ancient beliefs and way of life of each nation. The study of the relationship between language and culture is one of the most pressing issues in linguistics today. In recent years, language has been studied in the same vein. Linguoculturology examines issues such as the reflection in customs of aspects of customs, traditions, and culture that are specific to a particular ethnic group or community.

THE MAIN PART

Linguoculturology is a new branch of linguistics. Linguoculturology as a science emerged in the 90s of the XIX century. The national language expresses the identity of each nation, the process of its rise and existence. Abdullah Avloni emphasized that the mirror life of every nation in the world is its language and literature. "According to linguocultural approaches, the text is a linguocultural unit that reflects the cultural values of a particular people, the national-mental way of thinking." [10,121] The existing units in this text can be of linguocultural significance. One such unit is the phrase. Phrases are stable combinations in which the unique world and image of the people to which they belong are represented figuratively. A word in a phraseology is a national-cultural message about a nation. The expressions in the language also reflect the character, the nature, the characteristics of the people. Therefore, it can be said that the spirit of this people is clearly felt in the expressions. Its figurative expression corresponds to the beliefs of the people and can be understood as direct language expression and realization.

Our people have always glorified the virtues of humanity, tolerance, kindness, loyalty and diligence. Such noble and human qualities are manifested in examples of oral creation, as well as in phrases, stable combinations, figurative words, and other units. The figurative thinking, worldview, way of life, values, behavior, beliefs and traditions of the Uzbek people are also reflected in the linguistic and cultural codes expressed in their speech. Linguocultural codes are the basis for the formation of phraseology. In particular, somatic codes (head, eyes, hands, nose, feet, liver, lungs, paws) or zoomorphic codes (dog, cat, sheep, rooster) are the basis for the formation of many phraseologies. components are listed. In general, each

figurative stable connection is based on a specific linguocultural code. By classifying Uzbek phraseology on the basis of linguocultural codes and studying it from this point of view, it is possible to create models of Uzbek thinking, to explain the mechanisms inherent in the linguistic consciousness of the nation. The following are the phrases in Shukur Kholmiraev's works based on linguocultural codes. For example, in the following sentence, we can see a phrase related to the headline: Ismat said a few words of praise to Shan: "*Haliyam juda zo'rsiz, Ismatjon*"... "*Shahar bizni urib tashlabdi-da, Ismatjon*". *Ismat haqiqatan ham, katta bir mukofot olgandek, boshi osmonga yetadi*. The phrase "*boshi osmonga yetmoq*" means "to rejoice". [12,49] There are also a number of phrases associated with the somatic code *bosh* "head", which also have different meanings. For example, *boshdan kechirmoq* – to see, to feel in one's life (*Rolni tushunib yetgan edi. U o'ynashiga ishonadi: o'sha voqealar naq o'zining boshidan kechgan-ku!* [13,164]; *bosh olib ketmoq* – to leave completely (*Shunda Inod bosh olib ketib, qayerda ham yashashi mumkinligi haqida o'ylab qoldi*) [13,69]; *boshidan oshib yotmoq* – too much; *boshi yostiqa yetmoq* – get sick; *boshini yemoq* – yo'q qilmoq, xalok qilmoq; *boshi oqqan* – encountered [12,48-52]. *So'ng nuqul urush davrida boshidan kechirganlarini hikoya qiladigan bo'ldi*. [13,158-b] In phrases such as, we observe the human, life, emotion, life, illness, annihilation, and a range of other meanings through the main code. There are also phrases related to the somatic code of the eye, in which we can see the opinion of our people that the eye is an unparalleled part of the body, its infinite blessing:

Ko'z oldidan o'tmoq – *Ular chiqib ketgach, Rahima buvi birdan xayolga tolib qoldi va... ko'z oldidan allaqanday baland minoralar, paranji yopingan ayollar o'tdi*. [13,158]

Ko'z tikmoq – to stare

Tursunoy jimib, dasturxonga ko'z tikdi...[13,178]

Ko'zi tushmoq – to see, to look at suddenly

Ba'zi dog'li, ezilganlariga ko'zi tushsa, burnini jiyiradi. — Bari bir, — dedi keyin, — elliktalikka aylantirish kerak. [13,214] In addition, the phrase "burnini jiyirmoq" above meant "look with disdain". Shukur Kholmiraev's stories also contain phrases that appear in the codes of the lungs, neck and brain. For example: *O'pkagina qilmoq* – in the sense of resentment. *Ikromjon shosha-pisha vodoprovodni ochib yuvinar ekan, nazarida, mollar ham uni yomon ko'rib qolgandek, undan o'pkagina qilayotgandek bo'ldi*. [13,178]. *Ensasi qotmoq* – in the sense of wonder. *Qayum kim bilandir uzoq, asabiy gaplashdi. So'ng qomatini rostlab gimnastyorka ko'ylagi tugmalarini o'tkazdi-da, Ikromjonga bir muddat ensasi qotib tikildi*. [13,177]. *Burnidan oshiq* – in the sense of a little over the norm. *Umuman, o'rmon xo'jaligining ishchilari kam maosh oladi. Qurilishda ishlaydiganlarnikidan ikki-uch baravar oz. Shuning uchun o'rmon xo'jaligida ishchi «chidamaydi». Burnidan oshiq gap bo'lsa, qurilishga ketib qoladi. G'isht terib, sement qorib ham oyiga uch yuz so'm topadi*. [13,172]. *Burnini yerga ishqamoq* – in the sense of severe punishment – *Xomtama bo'lma! Tursunoy burningni yerga ishqaydi*. [13,178]

Almost all of the fixed units in the Uzbek lexicon have a linguocultural character. For example, the phrase *qo'li ochiq* "open-handed" is used in a generous sense, especially for the representatives of our hospitable and needy people: *Men Sodiqbekning tug'ilgan kunlari hali ko'p bo'lishi, Husan akam qo'li ochiq, mehmondo'st ekanini aytib, o'shandoq ziyofatlarga jon deb borishga so'z berdim*. [13,196]

Or the use of the phrase *Qo'ygani joy topolmadi* "there is no place to put it" emphasizes the human qualities of our people, such as hospitality, respect for others, sincerity and courtesy:

- *Yo'q, yo'q, axir... o'zing bilasan-ku, biz borganda, ular qo'ygani joy topisholmasdi, bor narsalarni oldimizga to'kib tashlardi. [13,48]*

Many such phrases and expressions in the living language of our people linguistically reflect the cultural world of the Uzbek people. "*Musichaga ozor bermaydigan*" – finally, the phrase meek, a believer, is a phrasal verb that is used to refer to meek, kind people. *Birovga azob berishim mumkin... Lekin bu odam musichagayam ozor yetkazmaydi! [14, 26]* The phrase is synonymous with *yumshoq supurgi* "soft broom":

- *E, bezori ekan-ku bu? Buning qo'lidan odam o'ldirisham keladi! - dedim. - Yumshoq supurgi deb yursam.. [2,27]*

The phrase "stuffed with straw" is also directly related to the way of life of our people, who have long been engaged in agriculture and animal husbandry. The use of the straw code in this phrase, which is used in the sense of severe torture, reflects the popular spirit of the phrase. "*Og'ziga tolqon solmoq*" – not to speak at all, "*igna bilan chuqur qazimoq*" – to work hardly, "*yog' tushsa, yalagudek*" – clean, top-clean, "*chuchvarani xom sanamoq*" – make a mistake, "*osmondan chalpak kutmoq*" – be lazy, "*yetti marta o'lchab kesmoq*" – think and act, "*qora terga botmoq*" – sweating profusely as a result of exertion, "*kindik qoni to'kilgan*" – born, "*ikki dunyoda ham*" – never, "*izzat nafsiga tegmoq*" – to say something derogatory, "*to'nini teskari kiymoq*" – to change one's mind, "*qovog'idan qor yog'moq*" – upset, severely upset, "*zuvalasi pishiq*" – the limbs are hardened, "*do'ppisi yarimta*" – careless, "*do'ppisi tor kelmoq*" – to remain helpless, impossible. Some of these phrases are clear examples of phrases that have a linguocultural character, both in the words they contain and in the meaning they convey. In terms of the word and its meaning, it embodies a popular notion of the culture and way of life of our people. While such expressions are very common in our language, their use, both orally and in writing, adds color and imagery to the speech. Phrases are often colloquial and artistic, rich in irony and sarcasm. In these figurative units, as noted above, the features of the language units to which they belong are culturally visible. Phrases are used not only in the living language of the people, but also in the language of the author and heroes in works of art. This serves to reveal the author's artistic intent. However, without it, it is impossible to fully reveal the peculiarities of the language and style of the writer. The use of phrases in a work of art provides a true expression of the environment and images depicted. The protagonist and the society to which he belongs are also an important tool in the vivid and vivid depiction of the cultural life of the nation as a whole. This is the emergence of the linguocultural significance of the phrase in the work of art.

In the stories written by Shukur Kholmiraev, the phrases also acquired a linguocultural significance, through which the notions of the culture of our people were expressed. After all, each phrase draws a picture of a particular nation. In particular, in the stories of the author we can find many phrases of linguocultural significance. *Keyin, yil o'tgach, Rahimani Shodmon polvonga uza-ishni katta qizlariga tayinlab, ko'z yumdi.* The phrase *ko'z yummoq* "close your eyes" is used here instead of the verb "to die", shows in addition to demonstrating the integrity and godliness of the beliefs of our people, it is also customary not to utter harsh words, which, in turn, have a negative effect on the human psyche, and to say words of comfort in their place. Because kindness is one of the virtues of our people. *Sheraliboy*

yelkasini qisdi. So'ng podachidan uning o'g'li aytgan gaplarni eshitib, o'ylanib qoldi va: — Oshna, men ham qizning ko'nliga qaramasam bo'lmas ekan. Meni gapida turumi yo'q desang ham mayli, — dedi. [13,129]

There is a saying among our people, *tuzini yegan* "He who eats salt." At the heart of it all is love. This phrase is also found in folk proverbs. Including, Jumladan, "*Bir kun tuz totgan joyingga qirq kun salom berib o't*". The combination of salt in this proverb has several meanings: Always respect the person you love. There is another phrase: "*tuzini yeb tuzlig'iga tupurmoq*". The term is used to refer to unscrupulous people who have seen the good and forgotten the good. The phrase is used in a negative sense, and the action expressed in this phrase is alien to the spirituality of our people, and the action arising from the content of the phrase is strongly condemned. Similarly, in the stories of Shukur Kholmiraev, which we are studying and focusing on, there are places where the phrase "salt blindness" is used. The phrase refers to an emotional state such as "disagreement, resentment": *Kampir birdan itini chaqirib, baqira boshladi: — Ol! Ol manavini! Ol-e, bergan tuzim ko'r qilsin! Ol, tishla, deyapman!* [13,54] The phrase "salt blindness" in this passage is a phrase with a linguocultural meaning in the sense of a curse. There is a phrase "betrayal of rights" in the linguistic landscape of man, and its use in a divisive form is negative, and the concept it conveys is strongly condemned. Betrayal of one's rights is one of the worst things in the life of our people, who have always valued purity, honesty and the habit of living with a forehead. The use of the phrase "salt blindness" in the passage quoted above, in our opinion, reveals the connection between language and spirituality. The skill of the author is that in the play, the protagonist's language, using phrases that reflect the cultural world and the peculiarities of our people, ensured not only the art of the work, but also its readability. It also reveals the unique charm and vast potential of our language, as well as the image of our people with high spirituality and incomparable human qualities.

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