

Linguopoetic Interpretation of Phraseological Units in Uzbek Linguistics

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Abstract:

This study explores the role of phraseological units in the development of Uzbek linguistics, with a particular focus on their use and interpretation in literary texts. The research emphasizes the linguistic and stylistic significance of phraseological expressions in shaping the figurative language of Uzbek literature. The research methodology includes comparative-descriptive and linguopoetic analysis of phraseological units found in classical and modern Uzbek literary works. It also utilizes linguistic-statistical techniques to identify frequency patterns and the cultural semantics of phraseological expressions across genres, authors, and time periods. The study finds that Uzbek phraseological units serve not only as stylistic devices but also as carriers of cultural identity and collective imagery. Analysis of epics like Alpomish, Ravshan, and Rustam, along with the works of writers such as Mukumi, Abdulla Qodiriy, and Alisher Navoiy, demonstrates the extensive and diverse usage of idiomatic expressions. In addition, linguistic-statistical research has revealed over a thousand distinct phraseological units, many of which are not recorded in standard lexicons. The article concludes that although significant research has been conducted on phraseological units in Uzbek linguistics, there remain unexplored areas—particularly in terms of pragmatics, diachronic development, and cognitive aspects. The findings highlight the need for further investigation into lesser-studied epics and phraseologies, especially their linguopoetic functions and translational interpretations in multilingual contexts.

Keywords: Linguopoetic, Literary Work, Lexical Unit, Colloquial Speech, Phraseological Unit, Stylistic Device, Epic, Linguostatistics, Classical Literature, Specific Cultural Meaning

Introduction

Language is the first element, material, and main device of fiction. It is described through images and scenes, lexical units, as well as sentences that affect our consciousness and excite us. When creating the language of a literary work, the writer uses words, forms, and phrases that exist in a fixed state in the language and are widely used in speech, and tries not to include elements that are not characteristic of the development of a passing secondary language in their works. More precisely, the writer selects elements from the richness of language that accurately, precisely, and concisely describe the thought. Thus, the writer creates a unique criterion for the use of language, speaking and writing. The more talented the writer the more vivid and attractive this example will be. Such attention of the writer to language, his art of word choice is one of the important factors in the development of literary language and the style of speech[1]. Therefore, when it comes to the writer's effort in loading the literary language, it is necessary to talk not only about the new lexical units he or she created, but also about his or her struggle for fluency, purity, and expressiveness of speech.

One of the ways to ensure the purity and effectiveness of the literary language is phraseological brilliance, and fiction is also the main source of colloquial speech expressions. Literary speech is considered figurative speech and figurative language, because in fiction, life is created with the help of images and scenes. Phraseological units are based on a certain image, a concrete phenomenon, an idea of an object. Such an image develops the stylistic possibilities of the expression, transforming them into strong expressive methods of the language[2]. For this reason, writers try to effectively use the images underlying phraseological units and sometimes create new phrases through these images.

Literature Review

B.Yuldashev, focusing on the study of folklore phraseology, noted that among the scholars who studied phraseological units in the epic "Alpomish" and several samples of Uzbek folk works, H.Zaripov, T.Mirzayev, M.Saidov, Sh. Abdurahmanov, Kh.Doniyorov, B.Urinboev, S.Tursunov, I.Yormatov, M.Yakkubbekova, S.Mirzaeva, B.Tuychiboev, K.Bozorboev, A.Rakhimov, Sh.Makhmadiyev, Z.Kholmanova, G.Jumanazarova, A.Kholikov.

Methods

This research employed a combination of comparative-descriptive and linguopoetic analytical methods to explore the use and interpretation of phraseological units within Uzbek literary texts. The comparative approach was used to identify similarities and differences in the structure, meaning, and stylistic functions of phraseological expressions across classical and modern Uzbek literature. The linguopoetic method enabled an in-depth analysis of how these units contribute to imagery and expressiveness in fictional discourse. In addition, the study incorporated linguistic-statistical analysis to examine the frequency, distribution, and recurrence of phraseological units within selected epic texts such as *Alpomish*, *Ravshan*, and *Rustam*. A digital corpus of these epics was developed, comprising 28,499 word forms, through which 1,041 unique phraseological units were identified, occurring a total of 1,641 times. The methodology further included detailed textual analysis of prominent Uzbek authors, including Alisher Navoiy, Abdulla Qodiriy, Hamid Olimjon, and Oybek, to assess the grammatical, semantic, and stylistic dimensions of phraseological use in their works. Moreover, an intercultural dimension was added through the comparative study of phraseological expressions in the English translations of *Boburnoma* by John Leyden-William Erskine, Annette Susannah Beveridge, and Wheeler Thackston. This part of the study applied semantic, cognitive, and cultural-linguistic frameworks to evaluate how idiomatic expressions were rendered across languages. Overall, the methodology aimed to demonstrate the integrative role of phraseology in Uzbek literary tradition, and its implications for linguistic identity, literary expressiveness, and translation studies.

Results and Discussion

In Uzbek linguistics, the study of phraseological units used in the works of 20th-century Uzbek writers and poets such as Abdulla Qodiriy, Abdulhamid Chulpon, Abdurauf Fitrat, Abdulla Kahhor, Hamid Olimjon, Oybek, Gafur Gulom, Oydin Hojiyeva, Zulfiya, Komil Yashin, Maqsud Shaykhzoda, Shuhrat, Said Ahmad, Muhammad Yusuf is among them. [3-4]

Phraseological units used in fiction by Uzbek linguists have been analyzed on a large scale, various aspects of which have been studied, and the writers have skillfully used their own stylistic devices. As an example, A. Shomaqsudov, having studied the phraseological units used in the works of Mukumi, focuses on the sources of phraseological units and includes the following: [5]

- a) lively colloquial language;
- b) bookish-literary style expressions;
- c) borrowed expressions from other languages

B.Urinboev, K.Bozorboev's "Alpomish" epic is an interpretation of phraseologisms, B.Tuychiboev's "Alpomish and folk language", T.Mirzaev, J.Eshonkulov, S.Fidokor's explanatory dictionary of the epic "Alpomish" explains the interpretation of phraseological units in the epic "Alpomish" and notes that the work published by B.Urinboev and K.Bozorboev can be called the first example of phraseological dictionaries of folklore works created in Uzbek linguistics. [6] Also, in his opinion, phraseological units in folk epics have not been studied from a linguostatistics. And from this point of view, he created the "Frequency Explanatory Phraseological Dictionary of Uzbek Folk Epics" [7].

This frequency dictionary consists of 28499 word forms based on texts collected in computer memory of the epics "Alpomish", "Ravshan", "Rustam", 3 frequency and 3 alphabetic frequency dictionaries were obtained. The total text volume of the epic of "Alpomish" is 14029 words, that is 49.2 words, the epic of "Ravshan" is 7059 words, that is 24.7%, the epic of "Rustam" is 7411 words, that is 26.2%. It is also analyzed that 1041 phraseological units are used in these texts, and they are repeated 1641 times in the text of folk epics[8]. As a result of these linguistic statistical analyses, 189 expressions were identified that were not found in Shavkat Rahmatullayev's dictionary and were used only in epics.

During the study of Uzbek folk epics, it was deeply analyzed that the number of expressions formed through the components "*bosh*" and "*gap*" was 24.9]

Teshaboyeva Ziyoda in her dissertation entitled. "Phraseological units in English translations of "Boburnoma" and their national cultural features" analyzes the similarities and differences of phrases and recommends their alternatives based on the English translations of "Boburnoma" by John Leyden-William Erskine, Annete Susannah Beveridge, Wheeler Thackston, compares the translations of national-cultural phraseological units, proverbs and aphorisms in "Boburnoma" and determines their adequacy[10-11]. It also conducts semantic, component, and cognitive-conceptual analysis of expressions, reveals their national-cultural features in the translation process, and statistically studies the level of activation of phraseological units. It also conducts semantic, component, and cognitive-conceptual analysis of expressions, reveals their national-cultural features in the translation process, and statistically studies the level of activation of phraseological units. As a practical result of these scientific studies, an Uzbek-Russian-English dictionary of phraseological units of the "Boburnoma" was published.

Also the study of phraseological units in the works of Alisher Navai, one of the outstanding representatives of Uzbek classical literature, has not been less attention of any Uzbek linguist. To support this we can cite the research of E.A. Umarov as an example[12-13]. The scientist E.A. Umarov, who conducted scientific research on phraseological units used in "Khazoyin ul-maoni",

focuses on the phenomenon of variant similarity between phraseological units, discusses the units that form grammatical variant similarity, and substantiates the regularity of reduced phraseological units through examples[14].

In addition, the text discusses the accompanying words, in which phraseological units are used simultaneously, and speaks about the absence of the lexico-grammatical connection between the changing accompanying word and the phraseological unit, the emergence of new phrases as a result of their existing into its lexical composition. The linguist also noted the need to distinguish phraseological units with accompanying words from expressions with variable components. Phraseological units collected for the study were published as an explanatory dictionary[15].

Conclusion

In conclusion, phraseological units have been widely studied from various aspects and these studies are still ongoing. However, we cannot deny that there are still aspects of phraseological units that have not been studied as a result of these studies. We have given examples of the level of study of several epics above, but these studies prove that other epics, which are unique masterpieces of folk Uzbek creativity, should be studied. Also, the results of our research require the study of the pragmatic features of a number of Uzbek literary works. Therefore, the study of phraseological units from other aspects is still waiting for its solution in Modern linguistics.

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