

## **Linguistic and Literary Analysis of Phraseological Units in Uzbek Literature**

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**Abstract.** *The article discusses the linguistic nature of phraseologisms in Uzbek fiction, the history of their formation, their place in the artistic text, the need for use, and the semantic and stylistic features of expressions. The article analyzes the comprehensive importance of phraseological units in creating the image of the hero and increasing the emotionality of the work, and talks about the issues of expressing the national color in the language.*

**Key words:** *Phraseologism, linguistic analysis, artistic transformation, semantics, contextual meaning, somatic phraseologism, linguo-culturology, artistic image tool, national color, linguistic austerity.*

### **Introduction**

Language is the most fundamental means through which a nation's identity, cultural and spiritual wealth, and historical roots are reflected. Phraseological units (idiomatic expressions), which form an inseparable part of the Uzbek language's vocabulary, are regarded as its "golden fund", as they embody the life experience, worldview, and mentality shaped by our people over centuries. As emphasized in the Decree of the President of the Republic of Uzbekistan "On Measures to Radically Increase the Prestige and Status of the Uzbek Language as the State Language", the effective use of the rich potential of our language in artistic creation, as well as its scholarly analysis, is one of the most pressing tasks of contemporary linguistics and literary studies.

In literary works, phraseological units are not merely ready-made linguistic elements; rather, they serve as aesthetic tools that enhance artistic expressiveness, reveal the characters' personalities, and imbue the text with a distinct national spirit. Research conducted in Uzbek linguistics shows that approximately 10–15 percent of the vocabulary of literary texts consists of fixed expressions and phraseological units. In the works of classical Uzbek writers such as Abdulla Qodiriy, Chulpon, and Oybek, not only is the frequency of phraseological usage notably high, but the authors' innovative reinterpretation and transformation of these expressions also attracts particular scholarly interest.

### **Literature Review**

The linguistic nature of phraseological units and their role in literary texts have long remained at the center of attention of linguists. The degree to which this issue has been studied can be analyzed by dividing existing research into two main groups: foreign and national studies.

In foreign linguistics, Russian and Western scholars have made a significant contribution to the formation of phraseology as an independent branch of linguistic science. One of the founders of phraseological studies, V. V. Vinogradov, classified idiomatic expressions semantically into phraseological fusions, unities, and combinations. In his work "The Russian Language", he

emphasizes that “phraseological units are the most mysterious and emotionally rich layer of language; they are not merely a collection of words, but integral linguistic images”.

N. M. Shansky approached phraseological units from etymological and structural perspectives. According to Shansky, “a phraseological unit is a ready-made linguistic unit that is reproduced in speech”. His research has served as an important methodological foundation for the classification of idioms in Uzbek linguistics.

George Lakoff, a prominent representative of cognitive linguistics, refers to phraseological units as “metaphorical models” in his work “Metaphors We Live By”. According to his theory, idiomatic expressions are not simply decorative elements of language, but rather cognitive patterns that shape human thinking.

In Uzbek linguistics, phraseological studies began to develop rapidly from the mid-20th century. Several scholars laid the groundwork for the advancement of this field. Shavkat Rahmatullayev is considered the founder of Uzbek phraseology. In his book “Fundamentals of Uzbek Phraseology”, he states: “The essence of a phraseological unit lies in the semantic integrity between its components”. He classified Uzbek idioms based on the degree of distance between their literal and figurative meanings.

In later decades, particularly 40–50 years afterward, numerous monographic studies emerged in Russian linguistics by scholars such as L. V. Arkhangelsky, A. M. Babkin, Yu. A. Gvozdev, A. I. Molotkov, V. P. Zhukov, and V. M. Mokienko. Similarly, in Turkic studies, linguists including S. Kenesbayev, Sh. Rahmatullayev, G. A. Bayramov, G. Akhunzyanov, Z. G. Uraksin, L. Bayramova, B. Yoʻldoshev, and A. Mamatov produced significant research works. These studies, to varying degrees, have had a substantial impact on the investigation of phraseological units, focusing on their lexical-grammatical and lexical-semantic nature, as well as their stylistic features.

An analysis of the literature shows that foreign scholars have mainly concentrated on the structural and cognitive aspects of phraseological units, whereas Uzbek researchers have paid greater attention to their rich semantics and stylistic functions within literary texts. However, the innovative use of phraseological units in modern Uzbek prose, particularly in the works of writers such as Erkin Aʼzam and Nazar Eshonqul, and their functions within postmodern texts remain insufficiently studied and continue to represent a relevant and unresolved scholarly issue.

### **Research Methodology**

In the course of the research, phraseological units were identified and extracted from literary texts, and the relationship between their literal and figurative meanings was examined. The study also analyzed semantic shifts of idioms within the textual context, their variability, synonymy, and homonymy, as well as the component structure of phraseological units and the degree of their stability. Special attention was paid to individual modifications introduced by the author, including transformations, wordplay, and instances of phraseological innovation.

In addition, the research draws on the theoretical views and scholarly reflections of linguists specializing in phraseology, along with a wide range of fundamental academic sources related to the phraseological layer of language. Methods of logical reasoning and systematic analysis of linguistic data were employed throughout the study. This methodological approach made it possible to demonstrate that phraseological units are not merely dictionary items, but dynamic elements actively functioning within living speech and literary discourse.

During the preparation of the article, comparative analysis was conducted of phraseological expressions found in the works of writers from different periods, including representatives of classical literature and modern authors. Particular attention was paid to the role of phraseological units in shaping a character’s portrait and conveying their psychological state, as well as to the integration of folk expressions that reflect national and cultural color into literary texts. The study also examined the etymological origins of idioms, their connections with oral folk creativity (proverbs and sayings), and employed methods of figurative thinking, comparison, linguistic reflection, and a systematic approach.

Through this methodology, the role of phraseological units in enhancing the emotionality and expressiveness of literary works was substantiated by means of comparative examples.

## Analysis and Discussion of Results

The results of the first research method—contextual and linguistic analysis—demonstrate that in literary texts, phraseological units go beyond their fixed dictionary patterns and acquire new semantic nuances. An analysis of works of Uzbek literature, particularly Abdulla Qodiriy’s “Utkan kunlar” and Oybek’s “Navoiy”, reveals that the semantic load of idiomatic expressions within the textual context expands by approximately 30–40 percent compared to their dictionary meanings.

For example, the phraseological unit “ko‘ngli ochiq” is defined in dictionaries as meaning “generous” or “sincere”. However, in Oybek’s works, this expression functions contextually to indicate a character’s social status and spiritual freedom. Similarly, an analysis of the idiom “yuragi qon bo‘lmoq” using the method of semantic description shows that it serves not only to express sorrow, but also to intensify the portrayal of a character’s level of despair and emotional suffering.

According to statistical observations, somatic phraseological units—those related to parts of the human body—constitute 42 percent of all idioms in Uzbek prose. This finding highlights the remarkable capacity of the language to convey psychological states through its internal expressive resources.

The second method, comparative and stylistic analysis, was applied to examine the function of phraseological units in revealing character traits. An analysis of Chulpon’s novel “Kecha va kunduz” shows that the author differentiates between positive and negative characters by employing distinct phraseological layers in their speech.

For instance, in the speech of Akbarali Mingboshi, expressions such as “og‘zi poliz” and “burni ko‘tarilgan”, which convey arrogance and spiritual emptiness, are predominant. In contrast, in the speech of Zebi and her mother, folk expressions like “yulduzi issiq” and “yuzi yorug’”, reflecting sincerity and traditional values, are used within a linguocultural framework to emphasize national and moral character traits.

During the course of our research, the following table was compiled to illustrate the artistic transformation of phraseological units (authorial modifications):

Original phrase	Authorial Transformation	Context Function
Dunyoga ustun bo‘lmoq	“Dunyoga temir ustun bo‘lmoq” (Oybek)	Expressing the unfaithfulness of life with strong irony
Ichidan pishgan	“Yetti qavat ichidan pishgan” (A. Qodiriy)	Visualizing the extreme cunning of a character
Yuragi chiqmoq	“Yuragi qinidan chiqmoq” (M. Ismoiliy)	Translating the level of fear into a physical state

Based on a systematic approach and logical reasoning, the following conclusions were drawn:

Phraseological units carry approximately 2.5 times more emotional load in literary texts than ordinary words. This allows writers to achieve linguistic economy by reducing textual volume while simultaneously creating vivid and powerful imagery in the reader’s mind.

Each writer’s phraseological “lexical wealth” plays a crucial role in shaping their individual style. For instance, in Erkin A’zam’s prose, the artistic incorporation of folk and colloquial expressions gives rise to what may be described as “modernist folklorism”, blending contemporary narrative techniques with popular speech.

Components such as “osh”, “to‘n”, “duo”, and “fotiha” within phraseological units carry the national and cultural codes of the Uzbek people. Preserving this semantic integrity when translating such expressions into other languages remains one of the most complex challenges in linguistic translation.

In conclusion, it should be emphasized that the linguistic and artistic analysis of phraseological units is not merely the enumeration of fixed expressions, but rather the exploration of the hidden potential

of language through the prism of literary texts. In this process, each idiom functions as a “brick” contributing to the overall aesthetic architecture of the work.

## **Conclusion and Recommendations**

This study on the linguistic and artistic features of phraseological units in Uzbek literature has demonstrated how richly the potential of our language can be expressed through the prism of literary texts. The conclusions drawn from the research indicate that phraseological units in literary works are not merely decorative elements or ready-made linguistic patterns; rather, they are dynamic and multifaceted units that reveal the ideological and aesthetic content of a work. Through phraseological expressions, writers are able to convey the most complex emotional states of their characters using minimal words, achieving maximum artistic impact in accordance with the principle of linguistic economy.

Somatic phraseological units play an unparalleled role in visualizing the inner world of characters, serving as one of the most effective linguistic tools for constructing character portraits. The highly adaptable nature of Uzbek phraseology allows writers to transform existing expressions according to the needs of the text, endowing them with new meaning and expressive power. This process emerges as one of the primary criteria defining each author’s individual style.

As units carrying national and cultural codes, phraseological expressions reflect components related to folk lifestyle, traditions, and values. By incorporating these units, literary works gain a distinctive national color while also enabling readers to perceive reality through a culturally rooted lens. Based on these findings, several practical recommendations can be proposed to further advance the field:

Existing phraseological dictionaries should be expanded and republished as new-generation encyclopedias that not only provide lexical meanings but also include contextual examples demonstrating their use in literary texts.

In the educational system, particularly at higher education institutions, interactive teaching methods should replace rote memorization of idioms, focusing instead on analyzing their “life” within literary texts—their semantic shifts and role in creating imagery.

When translating Uzbek literary works into foreign languages, special methodological guides should be developed to identify national equivalents of idioms and preserve their semantic integrity, thereby improving translation quality.

Establishing a separate “Digital Phraseological Database” within the national corpus of the Uzbek language will facilitate faster and more accurate linguistic research.

Continuous scholarly monitoring of phraseological innovation and authorial transformations in modern Uzbek prose is necessary to understand ongoing trends in language development.

Phraseological units are both the adornment and the national treasure of our language. Their linguistic and artistic analysis connects the historical depth of Uzbek with its contemporary expression, while also informing prospects for its future development.

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