

# LINGUOCULTURAL ANALYSIS OF SOME PHRASEOLOGICAL UNITS GIVEN IN DASTANS

(ON THE EXAMPLE OF THE SERIES OF DASTANS "GO'RO'G'LI")

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## ABSTRACT:

This article is devoted to the study of the cultural features of phraseological units "Go'ro'g'li", also studied the linguistic unity, which incorporated phraseological units, which reflects the national culture. In addition, the article highlights national cultural values and what factors they are associated with.

**KEYWORDS:** Folklore, dastan (poem), phrase, linguocultural studies, phraseological unit, national-cultural meaning.

## INTRODUCTION:

Linguocultural study of folklore is one of the most widely studied fields today. Considering this, especially in the case of epics, is one of the issues that deserves to be studied today. Folklore works are the basis and component of folk culture. The study of their linguistic aspects is a matter for our linguistics to study. Epics are an artistic example of the language of folklore. It contains dialects, folk proverbs and the use of phraseological units, proverbs, proverbs is wide. Phraseological units, especially those used in epics, are a valuable source of information about the mentality and culture of a nation.

Phraseological units are phrases that have a semantic integrity and consist of a stable relationship of two or more words before the speech process, ready to be introduced into the speech [6, 133]. The phraseological fund of the language is a valuable source of information on the culture and mentality of the people. Phraseologisms embody the myths, customs,

legends, customs, traditions, spirituality, and morals, and so on of a particular people. According to the famous Russian linguist B. A. Larin, "Phraseologisms always indirectly reflect the worldview of the people, the structure of society and the ideology of their time" [5, 70]. Epics are a genre of folklore, in which these phraseological units are actively used. The wings have been shown solely to give a sense of proportion.

## MAIN PART:

This phrase means to deprive our people of the means of action [2, 239]. In some places, the wing is used as a support or auxiliary. If we look at this unit in its own sense, the wing is the main moving part of the bird, and if it is damaged, the bird cannot move. For him, the wing is life. In our people, taking into account this fact, the phraseological unit of the wing is used in relation to the relatives of people. In "Birth of Go'ro'g'li", Hilaloy thinks that his friend Ravshan is dead and says the following: I was trained in a foreign country, I turned my wing, unable to fly. I lost both my brother and my family. I'm in pain, acacia. [1, 33. "Birth of Go'ro'g'li"] In the Turkic tribes, the word to turn the wing often means to lose the support.

There is also an option to break the wing of this phrase. Today, both options are used in the same way. As mentioned above, we have seen that this phrase has two different meanings: to lose the opportunity, to lose the support. In the passage quoted, we can see that the phrase is used in the second sense. We see

that the same phrase appears in several places in the epics of the "Go'ro'g'li" series.

Another place: Unable to fly, I turned my wing, the bed is slippery I lost my guest like Avazkhan, I don't want to go to Kohi Qof. [1, 282 "Balogardon"] In the epic "Balogardon", which belongs to the Go'ro'g'li family, Yunus and Miskol are told in the language of Aqil Pari when the fairies set out for Chambil. The wise fairy, believing Avazkhan's compliment, wants to go with them and says the above. Here, too, the phrase means to lose a loved one.

The names of human organs in some phraseologies also give nationality to the expressions. For example, phraseological units such as a raised nose, an empty neck, a thick neck (optionally a crooked neck), a large mouth, a long arm, and a handcuff are used to describe a person's character in a text. In folklore, expressions are sometimes not used in their original form, but in the process of word-of-mouth, the character, mood, and lifestyle of the protagonists may change or be adapted. In this way, folk expressions are refined and filled with new subtleties of meaning. Stubborn neck.

Violent, stubborn, stubborn, sloppy man (glossary). This phraseological unit applies to people who ignore others. Dictionaries use this phrase in bold. In that sense, a stubborn person's neck cannot move easily because his neck restricts his movements. Given this situation, the people use this phraseological unit in relation to those who are arrogant, arrogant and disrespectful.

Hilaloy said, "This poor Turkmen guy was tied to a redhead. He was a Turkmen young man, and he did not repent of his sins. So he took it to the market and sold it as a slave. [1, 20. "Birth of Go'ro'g'li"] Oral epics differ from written epics in that they are a mixture of poetry and prose. In our example, the phrase is used in prose.

We are talking about Go'ro'g'li's father Ravshan. It is noteworthy that the Turkic

peoples have long embodied such qualities as aria and pride. After Ravshan was captured by the Red Army, the above words were uttered in the language of Hilalay (later Ravshan's wife).

Although Ravshan himself was captured and sentenced to death, he did not beg, humiliate, or even force the enemy. The phrase is used interchangeably in some epics (including Alpomish) to convey the same meaning. The father did not give up, Unscientific, I have a stiff neck, I'm Russian, help me. [1, 122. "Avazxon"] the meaning of the phrase neckline has changed a bit here.

When Go'ro'g'li set out in search of Avazkhan, he encountered seventy-two thousand calamities. He seeks help from Allah and the Almighty. In these verses, the word "dong" means an uneducated, uncultured person. While the phrases related to the neck lexeme above describe human nature, the names of the members of some phraseological units also serve to express different human feelings.

Occurrence of eye lexemes in phraseological units: Eye contact. This phraseological unit is used in the following senses: 1) to look; 2) to look hopefully (to be hopeful); 3) to look with greed 4) to look forward (in this sense the word eye is also used). To stare at the path [3, 149]. This phraseological unit is ambiguous, its meaning is clarified in the text, and each meaning is associated with this member:

Listen to me, Guloyim, If you can call me a glorious sultan, I am childless in this fanciful world, So I looked at Avazkhan, Agree with the salt you gave me, Guloyimjon, you have lost your voice. [1, 130. "Avazxon"] Go'ro'g'li will have no children. Guloyim's son kidnaps Avazkhan in an attempt to make him his son.

This phraseological unity, as expressed by Go'ro'g'li, is dominated by the meaning of hope. It was used to mean I took this child in

hopes. Eye-catching phraseology also means waiting for someone. I never thought about it, I always keep an eye on you. Hear my words, my love, my lost puppy, my brother, are you there [1, 162].

#### **CONCLUSION:**

Here the protagonist uses the phraseological unit in the sense of waiting. Instead of this phrase, our people also use such options as four-eyed, staring at the road. In short, phraseology is a linguocultural unit that carries cultural information about the world, objective being, and society. Therefore, phraseological units are a "treasure trove of wisdom" that preserves the mentality and culture of the people, which is passed down from generation to generation [5, 73].

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