

LINGUCULTUROLOGICAL ANALYSIS OF "HEAD" STEM PHRASEMAS

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ABSTARCT:

This article discusses the milling units "head" used in the epic "Alpomish" and their lingvoculturological features.

KEYWORDS: lingvoculturological analysis, phraseological unit, somatic phraseology, member, general connotation of phraseology.

INTRODUCTION:

Phraseological units are a valuable source of information about the mentality and culture of a nation. "Phraseologisms are one of the most important units of the human communicative-situational process, reflecting cultural information in the language, the national way of thinking of the people" [13: 6], they remain unchanged in folklore, works of art, as well as in the language and customs. The Russian linguist B.A. Larin said, "As the light in the morning is reflected in the dewdrops, so the expressions reflect the worldview of the people, the social system, the ideology of their time." [20] For this reason, phraseological units have always been of interest to linguists around the world. In Russian linguistics, VN Telia and representatives of his school are famous for their study of phrases. The purpose of the study of phrases is to describe their national-cultural nomadic meanings and to reveal the characteristic aspects of the mentality. In Uzbek linguistics, in the works of linguists such as Sh.Rahmatullaev, B.Yuldashev, Sh.Usmanova, A.Mamatov, Sh.Almamatova, A.Abdusaidov, Sh.Ganieva, G.Hakimova, the

peculiarities, development, methodological aspects, etymological features of these units , comparisons with phraseologies of some languages, problems of modeling of phraseologies, structural and semantic features. [18, 31, 17, 4, 5, 6, 19, 23, 24, 2, 1, 9, 33] We can see that in the works published in recent years, special attention is paid to the lingvoculturological aspects of phraseology. [32, 22, 25, 26, 13, 14, 15, 16] As the weight of work on linguoculturology increases, the study of Uzbek phraseological units from the linguoculturological point of view is also one of the most pressing issues facing linguists today.

Phraseological units are often associated with the names of human body parts, such expressions "make up a large part of live speech, serve to express the mental, emotional states and characters of people", are also common in the texts of folk epics [10, 11], space, acts as a cultural code of time. Phraseologisms It is said that somatic phraseologies make up the bulk of the studies. [12, 25, 26]

The above points can be seen in the example of some head-related phraseological units used in the Alpomish epic variants.

Phraseological units related to body parts show such methods of knowing the world as analogy, metaphor, comparison. Man is in the act of materializing abstract things when describing them. Materialization is not only a comparison to the parts of the body, but also an image of the universe embedded in man. [21:51]

The Dictionary of Phraseological Idioms of the Epic of Alpomish [30] describes such phraseological units as dizziness. The monograph of the researcher Sh. reflected. [9: 73-75] They are dominated by the "mind, mind" semaphore. It also consists of parts such as the forehead, hair, eyelids, beard, nose, mouth, face, ears, teeth as a body part of the head. Each of them contributes to the formation of many analogies and phraseological units. In the examples we will consider, the head refers to "the part of the head above the eyebrows where the hair grows". Hair has a special place in this.

The empty phraseology applies to tall, unmarried girls. In Eastern nations, women wore headscarves, while unmarried girls wore headscarves and braided their hair. That's when it was determined whether the girl was married or not. So, even in this phrase, the main component is related to hair. Head bare - spreading your hair means that your hair will be disheveled. Spreading your hair is usually a sign of trouble, sometimes waiting for a break. In the views of mermaids, the girl sitting on the beach with her hair spread is often remembered. The fact that the hair is disheveled also signifies misfortune, the disorderly and insane 'bejo' behavior of the person: The woman, her legs bare, her hair disheveled, her collar open, thrown into the street. It should also be borne in mind that such a connection of the 'head' with the hair is often associated with a woman in phrases.

In "Alpomish" the bridesmaids who came to Barchin ask for the girl's hand with the following words: Was the soup boiling in the pot, // If that girl's head was empty? // Tell me if your head is empty, I'll ask you, // I'll wrap a scarf as a bride. [29: 73] It is clear from the text that in the Turkic tribes the empty phrase was used in the sense of unmarried. Currently, an open-ended version of this phrase is used. In the expressions, the sign that

girls are not married is represented by the nakedness of the head. If both parties agreed, the girl was wrapped in a scarf around her head, claiming that it was ours. "The custom of marrying babies to each other is also called wrapping a scarf." [29: 488] The passage also refers to this and says, "Let me wrap a veil as a bride." In this sentence, the word kerchief means "engagement." The meanings of these units include such semantics as "action", "custom", "ceremony", "agreement", and the expression of the veil is formed in a peculiar way as a euphemistic means.

Expressions such as empty head, open head, unbound head are synonymous with the phrase not touching the ground. Based on the assumption that there is a semaphore of "rudeness" in the untouched expression, the use of the empty phrase as a euphemistic tool clearly shows the Uzbek national traits, such as modesty and shame. In the epic "Alpomish" this phrase was also used appropriately by the bridesmaids who came to Barchin: If Uzbeks have a good daughter, // Ask her if she is free, let me ask first. [29: 79] It can be seen from the context that the groomsmen are asking if the head of the girl who was previously the groom is empty. At this point, the meaning of the phrase was easily understood by the listener, and the answer is not empty-headed, that is, Barchin is said to have married his grandfather's son Alpomish in Boysun-Kungrad: The shirvoz boiled in the cauldron is not meat, // The head of the girl sitting in the net is not empty, // My daughter is to the son of the groom's grandfather, // The one who gave the cattle is in Boysun-Kungrad. [29: 74]

Among the people, the phrase head-tied has the same meaning. It can be said that the engaged girl was obliged to wear a headscarf on her head: [29: 78]

Ahmad Lutfi's Tales of the Age of Happiness mentions that this was the custom among the Arabs during the time of ignorance.

They even made it compulsory for a woman mourning her husband to marry another man by throwing a headscarf on her head unexpectedly. [3: 114] In conclusion, the history of head-tied, head-empty phrases dates back to pre-Islamic times, and therefore determines the age of the epic as well.

In the above phraseological units, the head lexeme has become a common point, which means that people understood marriage as a combination of two heads (boy and girl). The semantics of "pairing" and "starting a family" are expressed through the phrase to make one's head double.

My brother persecuted me, // I'll take my head off this. [29:49] We can consider the phrase to refuse to be synonymous with the phrase to refuse, as opposed to the phrase to refuse to do something. But head-scratching also has semantics such as 'movement', 'place'. In the refusal phrase, the "state" semaphore is stronger than the "action" semaphore. From this it is clear that head-scratching signifies alienation and alienation (alienation) and carries deep emotional information.

I'm amazed at these things now, // I've made a lot of noise, // The wedding is yours, the meat is yours, Ultonbek, // What have I taken from these people. [27: 214] In these verses, the phrase "to shake one's head" is used, and the head has its own meaning. In the synecdoche method, meaning represents a person through migration. To shake one's head, in Uzbek, together with such expressions as nodding one's head (mixing, receiving a message), nodding, represents the semantic "community". The phraseological units of denial and denial have the semantic "separation." Living as a community inherent in the mentality of the peoples of Central Asia, the internal processes within which these expressions also point to the expression of social phenomena.

As mentioned above, behaviors that were once a part of people's lives then take on a verbal form and live in phrases as a reflection of tradition: The child becomes a captive, // Sendai takes the head of the arrogant. [29: 416] In modern Uzbek, the phrase "someone takes your head off" means "severe punishment." In fact, the components of the phrase "to cut off the head" in a certain period of our language meant not only mutual, but also an independent meaning in a particular case - to cut off the head. This condition is called "quasidenotative space," and the concepts associated with those words under a word or phrase denoting an event do not actually exist. In this case, the verbal unit acts as a simulator, embodying the "virtual reality" in the human mind. [7:54] The members of a phraseological unit, on the other hand, become a symbol, not a lexical unit.

I will not return, mother, from my covenant, // If I die, I will not refuse death. [27:22] The semantics of "courage" and "bravery" are used here in the phrase refusal. Through this, the qualities of courage and generosity inherent in the nation are demonstrated.

In the proverbs of our people, "One death for another", "If there is a resurrection for forty years, the dead will die", the phrases of being stoned, such as "courage", "endurance", "risk" contradict the logical refusal of death.

Honestly, I'm going through the sea of this Boysin town. I'll take my head off, 'Alpomish interrupted. [27:20] There is another phrase in the phraseological unit: to take the head. Refusal is the opposite of refusal and is synonymous with refusal. It means "completely abandoned and irrevocable" [23:51].

B.Urinbaev, K.Bozorboevs give information about more than ten lexical-semantic features of the main phraseological

idioms in the language of the epic "Alpomish" written by Fozil Yuldosh oglu. [30: 8-9]

In Egamberdi bakhshi version of "Alpomish" there are such expressions as kicking one's feet ("humiliation"), in Bekmurod bakhshi version there are such expressions as putting one's head on the market ("risk"), putting one's head on the ground ("shyness"). The connotations expressed in the above phraseological units are pragmatically valuable. Through them, the position of the protagonists in the text expresses their general views about the world. It is on the basis of this analysis that the general connotation of main phraseology is negative.

Toychikhan went to Boysaribi. He expressed what was in his heart. Hearing this, Boysaribi hurried out of his mind and was astonished. Without speaking for an hour, he lowered his head to the ground. Boysaribi thought to himself, "He will not leave me when I say no. Let me prove it," he said, looking at the suitors. [27:18] The phrase "bowing one's head" in the text refers to Boysaribi's general condition and state of mind. Putting one's head down has the potential semantics of "thinking," "spiritual oppression," and "muteness." In doing so, the protagonist hides his eyes from the ambassador so as not to express the thoughts of his heart. He is horrified that the look in his eyes will only express an opinion.

In general, the head lexeme in the epic "Alpomish" represents the following semantics with other units in the structure of the phrase:

1. Fate:

This trade hit my head,
I went alone without a companion. [27:14]

2. Sign, message:

Toychi says he likes it,
Reading shakes his head at this. [27: 73]

3. Reason, decision:

When the peasants saw this trade, they marveled, and, not knowing what to say, went

to the arch of Kalmykia, saying, "Let me go to the kingdom and let you know." [28: 250]

4. Family:

I will come to the moon as a gift,
Was the moon Barchin's head empty ?! [28: 259]

5. Pride:

If you kill me, I will die,
Let go, I'll hit your head on your foot. [28: 311]

6. Management:

Now Karajon is the head of the race. [29: 163]
At the age of seven, Boysin became the head of the river,

It was a black stone that hit my heel. [27: 179]
Tens of thousands of married relatives,
He was safe under Alatag. [28: 420]

7. Destruction:

Your hand will stretch out and drive you away, // Your head will be cut off and you will be hanged, // Salty writing, if you walk right, it will not happen, // Your arrogance will reach your head. [29: 416]

Among the hundreds of phraseological units used in the epic "Alpomish", the head phrases have a special place. They represent destiny, gesture, message, reason, decision, family, pride, leadership, destruction demons with other units.

So phraseological units are a wealth of language. Through linguoculturological analysis of phrases, comparative study with the vernacular, it is possible to study issues such as the national mentality, culture, national views, perceptions, attitudes to life of language owners.

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