

Linguocultural peculiarities of Phraseological units in a literary text

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Annotation

This article explores the interplay between language, culture, and national identity through the lens of linguoculturology. Focusing on Said Ahmad's short story "*Qorakoz Majnun*", it analyzes how phraseological units and linguoculturemes convey deep-rooted Uzbek cultural values, religious beliefs, and national worldview. The study highlights how culturally marked words, metaphors, and idiomatic expressions in the story reflect the spiritual and emotional landscape of Uzbek society, particularly the struggles and moral strength of an Uzbek mother. The article also discusses the translation challenges posed by culture-specific items and emphasizes the importance of linguistic and cultural competence in literary analysis and translation.

Key Words: Linguacultural, phraseological units, cultures, Uzbek literature, national mentality, cultural values, Said Ahmad, *Qorakoz Majnun*, literary translation, cultural identity, language and culture, idiomatic expressions, intercultural communication.

In modern linguistics, the study of language in terms of its essence, the communicative, linguo-cognitive approach to language is gaining ground. The study of the essence of language provides an opportunity to have a deeper understanding of the spiritual heritage, history, national values, cultural and spiritual richness of any nation. The relationship of language and culture, the understanding of national mentality creates the need for in-depth and Scientific study of the essence of language, its communicative function. Socio-economic and intercultural relations between the peoples are also developing rapidly. In the

process of shaping the relations of peoples, the use of other languages and the study of languages are increasing. Learning other languages allows you to study the culture of that nation, to feel it, if possible. In this sense, the study of the interaction of language with culture has recently become an extremely topical issue. At the same time, a special field in linguistics, called *lingvoculturology*, appeared as an object of study. *Linguoculturology*, which began its development in the 90s of the last century, has become one of the most relevant areas of modern linguistics. *Linguoculturology* studies and scientifically substantiates the interaction and inter action of language and culture, as well as the mentality of language and people, national identity. In this respect it is interrelated with the science of culture and language.

The meaning of culturally marked words is often difficult to understand without cultural knowledge and poses translation problems, particularly when the words are associated with cultural domains. Words encoding cultural information are difficult to translate since they involve cultural knowledge and a cultural background. Each language describes the world in a different way.

The phraseology of every language is its most valuable asset and long-term value. It acts as a mirror, reflecting the people's work and spiritual activities throughout history, as well as their moral values. Phraseology depicts people's feelings, images, and judgements, and it is most intimately associated with the culture of speech formation. The phraseology of every language is its most valuable asset and long-term value. It acts as a mirror, reflecting the people's work and spiritual activities throughout history, as well as their moral values.

The aim of this article is to reveal the functions of phraseological units in expressing cultural values and beliefs described in “Qorakoz Majnun” by Said Ahmad. ...*O‘ris shaharlarida daydib qolib ketgan o‘g‘li Bo‘rixonga Xudodan insof tiladi. **Baxti ochilmay, guldek umri xazon bo‘layotgan** qizi Qumriga achinib, shu farishtaginaning yo‘lini och, deb Allohga iltijo qildi.*

The phrase “baxti ochilmoq” has Uzbek national coloring to depict the concept of happiness. This phrase is used to describe women’s marriage mostly, rather than men’s life. In Uzbek tradition the concept of happiness is measured by whether having one’s own family (spouse and children).

In the next phrase “umri xazon bo‘lmoq”- “one’s life is withered ” carries the national peculiarities about the Uzbek concept of life. This phrase is used to describe an unhappy life of a person who squanders his/her life in vain.

The story, written in 1999, depicts the tragedy of an Uzbek mother when she finds her son converted his Islamic faith to another. Also, the story illuminates human values in Uzbek culture. At the beginning of the story Surat al-Baqara is quoted as an epigraph which is followed by a hadith taken from Al-jome al-Kabir. (Said Ahmad “Qorako’z Majnun”,- O’zbekiston,Toshkent, 88-bet.)

These two epigraphs lead us to the wholeness of the story. The plot of the story displays the mother’s regretting feelings when her elder son converted his faith and nationality while she found the loyalty and mutual understanding from her dog, Qorakoz Majnun. The touchable points are expressed with the help of phraseological units and linguoculturemes. As D. Ashurova stated “Phraseological units, symbols, aphorisms, quotations also reflect traditions and customs, religion, literature, history and other sources. The main sources of linguoculturemes are as follows: Phenomena and realias of everyday life. Images and comparisons, Myths, Speech etiquette, Traditions and customs, Religion, Literature, Superstitions and legends, Historical facts, events and personalities.

From the structural point of view linguoculturemes can be expressed by a word, a word combination, a paragraph, a whole text”. (Ashurova D.U.,Galiyeva M.R. Cultural linguistics,- Toshkent, 2019. Pp 56-58). In the story “Qorakoz Majnun” the linguoculturemes expressed by a word are *joynamoz*, *sajda*, *jigar(siblings)*, *supa*, *beshek* due to cultural connotations. Linguoculturemes expressed by word combinations: *Qur’on tilovat qilmoq*, *sochni qirqta qilib o’rmoq*, *Hoji badal* being culturally marked are regarded as linguoculturemes. Cultural concepts are the major means to convey cultural information and represent the conceptual world picture,

with the help of which the author managed to demonstrate his artistic skills to impact on the reader.

Since the concept of culture is essential to understanding the implications for literary translation and culture-specific items in translation, many translation theorists have dealt with definition of culture. *Larson* defines culture as “*a complex beliefs, attitudes, values, and rules which a group of people share*”.

Indeed, one of the most difficult problems in translating literary texts is found in the differences between cultures. People of a given culture look at things from their own perspective. *Larson* notes that “different cultures have different focuses. Some societies are more technical and others less technical. Therefore, if the SL text originates from a highly technical society it may be much more difficult to translate it into the language of a nontechnical society. However, in the case of similar cultures the conditions are not the same. When the cultures are different, there is more difficulty in translating because it is often difficult to find equivalent lexical items. Before stepping to the analysis of the story from the view of their cultural features, it is necessary to stop about the idea and true meanings of the story taken under analysis. The story “Qorakoz Majnun” written by Uzbek writer Said Ahmad describes the hard period of the Uzbek families and instability of their ideology before Independent years when the country was under the Former Soviet Union. The events of the story take place in an Uzbek family. The main heroine Saodat aya is loyal to her faith and everyday prays the God for the happiness and prosperity of her children. Unfortunately, her elder son, Borikhon, left his motherland to Russia and disappeared for twenty years. When, at last he visited his mother, he was as if he were not himself. The misfortune and big trouble for the Uzbek family was that he converted his faith. This blow so vicious that the mother could not make the slightest resistance. In the contrary, the image of the dog Qorakoz Majnun is described more faithful and loyal than Borikhon.

The cultural value of the work is reflected skillfully by the writer, where the story begins with her morning pray:

Saodat aya bomdod namozini o‘qib, joynamoz poyida uzoq o‘tirib qoldi. Bundan uch yil oldin olamdan o‘tgan eri usta Turobga atab Qur‘on tilovat qildi. O‘ris shaharlarida daydib qolib ketgan o‘g‘li Bo‘rixonga Xudodan insof tiladi. Baxti ochilmay, guldek umri xazon bo‘layotgan qizi Qumriga achinib, shu farishtaginaning yordamini och, deb Allohga iltijo qildi.

Here, it can be seen that, the mother is praying in honor of her dead husband, her son, Borikhon, pleasing the God giving him mercy and asking for her daughter's happiness in finding her half of life in the future.

In this extract, we meet several culturemes as “bomdod namozi”, “joynamoz”, “Qur‘on tilovat qilmoq”, “insof tilamoq”. These culturemes express national and religious values of an uzbek mother.

In another example short dialogues with Kumrikhon about the dog, an uzbek superstition is expressed:

- *Ha-a, joningni huzurini bilmay o‘l-a! Supurginiyam harom qilding.*
- *Qo‘y, urishma, opasi, Qorako‘z hali bola-da!*
- *Nima deyapsiz, oyijon! Bu it o‘Mgurga men nega opa bo‘lamanman?! - dedi Qumrixon nolib.*
- *Agar Qorako‘zni yana supurgi bilan ursang, unga kosov otsang, bilib qo‘y, ukalaringnikiga ketib qolaman.*
- *Voy, oyijon-ey, it o‘lsin, odamdan aziz bo‘l may! Shu itni deb bizni tashlab ketmoqchimisiz? Qo‘ying-e!*
- *Shu bilan ovunib yuribman. Q ayoqqa borsam, yonim da. Bir qadam nari ketm aydi. Menga ayt-chi, ukalaring, singillaring haftada bir xabar olsa oladi, olmasa yordam. Kasalxonada yotganim da shu itgina ko‘kragini qorga berib, hovlida bir oy deraza tagida yotgan. Senlar qo‘ni-qo‘shnining qistovi bilan bir-ikki xabar oldilaring, xolos.*

In this extract the dog lies on the broom which is considered bad luck according to uzbek superstition. However, the mother treated the dog as a companion and as a child.

Bir oydan bcri o ‘g‘li surunkasiga kampirning tushiga kiradi. Na yotishida, na turishida halovat bor. O ‘g‘lini o ‘ylagani o ‘ylagan. Yoshi saksonga yaqinlashib, kuch-quvvatdan qola boshlagan, bolamni ko ‘rmay o ‘lib ketamanmi, deb kuyib-yonadi.

It is already a month that mother dreams of Borikhon. She lost her calmness even in the daytime. The thoughts about her son do not leave her alone. She was afraid of passing a way without seeing her son at her eighties. These thoughts tortured her heart.

In the following example, we define the heroine’s national dignity and pride when she was among neighbours and her grandson brought unpleasant news about Borikhon.

- Buvijon, tashvishlanmang, tog‘amning ishlari «besh». Ro‘zg‘ori but, tirikchilikdan kami yo‘q. Uchta bolasi bor. O ‘zi o ‘zbekchani esidan chiqarib yuboribdi. Men bilan o ‘rischa gaplashdi. Bitta sog‘in echkisi, to‘rtta qanor qopdek cho‘chqasi, o ‘ntacha cho‘chqachalari bor ekan. Qish zabtiga 91 olganda shu mollarini ham uyiga opkirib olisharkan. Bo‘chkabo‘chka samogon aroq yasab, qishi bilan ichisharkan. Qishloqdagilar tog‘amni «Bo‘rixon» demay «dyadya Borya» deb chaqirishar ekan.

Bu gaplami eshitib, kampir yer yorilmadi-yu, kirib ketmadi. Bolasi tushmagur-ey, qo‘shni xotinlaming oldida shu gaplami aytib o‘tiribdi-ya! Birovga so‘zini bermaydigan errayim kampirning shoxi sindi, ostona hatlamay, uyda muqim o‘tirib qoldi.

In this example the phraseological units “ishlari besh”, “yer yorilmadi yerga kirmadi”, “shoxi sindi”, “birovga so‘z bermaydigan errayim” reveal the reputation of the mother among neighbours and this message broke her dignity.

We can see the phrases like “oyoq ostiga qo‘y so‘ymoq”, “duoga qo‘l ochmoq”, “fotiha bermoq”, “yomon ko‘zdan asramoq”, “beshikka belamoq”, “kokil qo‘ymoq” reflect uzbek culture. Thus, there are a lot of phrases and word combinations in the story which support the effectiveness and evaluation of the story reflecting the national specificity of the uzbek nation.

It should be noted that linguocultural aspect is the most important for the reader; the ideas given in the stories reflect the culture and national mentality of a definite country and nationality.

Linguoculture is divided into the following types according to its expression in the language: It can be expressed by a word, sentence, term, phrase: Uzbek hospitality can express a paragraph and a whole text.

Phraseology depicts people's feelings, images, and judgements, and it is most intimately associated with the culture of speech formation. Furthermore, being a dynamic and evolving system, phraseology provides an inexhaustible amount of linguistic knowledge. It encompasses both contemporary and historical language structures and conceptions. As a result, phraseology is one of the most fascinating and humorous features of the language for those interested in the English people's history and culture. We may talk about the evolution of English phraseology as a linguistic field, which is assisted by a wide range of phraseological study in the English language. As a result of the foregoing facts, it is vital to stress that the linguocultural part in is the most significant and challenging duty for the researcher.

To sum up, the concepts expressed in tales represent the culture and national mindset of a certain country and nationality.

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