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MODERNIZATION OF PHRASEOLOGICAL UNITS

Abstract: This article emphasizes the modernization of the phraseological units.

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Introduction

The phraseological units (PhU) are characterized by outdated, not using, appearing new ones like words. The archaic ones are less than new ones in PhU. Archaic phraseological units can be found in classical literature. In particular, the PhU found in the work of Navoi are archaic layers:

Ё улус ичра юз суйин сочиб,

Ё олибон бошин бир ён қочиб [1.8]

(Either to make the face dry in the nation,

Or to flee somewhere.) ‘... yuz suyin sochib’

(‘... to make the face dry’) refers to lose his/her reputation;

Лаҳза-лаҳза чиқтиму чектим йўлида интизор,

Келди жон оғзимгаю ул иўхи бадху келмади [2.8]

(Often and often I went out missing her,

The soul even came out of my body but the noisy one did not). ‘... joni og’ziga kelmoq’ (‘... somebody’s soul comes out of his/her body’) means ‘almost to get died’;

Гар табассум вақтида кўрсанг лабин, эй боғбон,

Елга бергайсен, қилиб гулбарги хандонингни жамъ [2.8].

(Oh gardener, if thou see her lips smiling,

Thou shall grant thee all beauty laugh to wind.) ‘... Thou shall grant ... to wind’ is ‘to spend on the wind’. Hence, there are alternatives of the outdated PhU in the current Uzbek language, which happened in connection with the development of the language.

Materials and Methods

Likewise, we can see being used modern changed versions of PhU, which were used in folklores and poems. Some PhU used in poems are also used in literary language and they have been replaced by other words in this context. For instance: the term ‘*bino qilmoq*’ (‘to build’, ‘to construct’) is connected with the term ‘*tug’ilmoq*’ (‘to be born’) in the language of poems.

Бир даҳмарда чўпон сиздан садага,

Тўрам бино бўлдингиз қайси қалага [3.8].

(A shepherd is gift from thou, In which castle were thou born?)

This meaning is also used in other poems:

Сен қадарли қайсар бино бўлмаган,

Хабар бергин, қўзим, қайдан бўласан? [3.8]

(Don’t be so stubborn, Inform, o baby, what do you want?)

Бино бўлдинг қайси гавҳар дондан,

Сендай йигит бино бўлмас энадан [3.8]

(From whom were thou born, A man like thou must not be born from a mother.)

The phrase ‘*ko’ngli qabarmoq*’ (somebody’s heart is rotted) is synonymous with ‘mental pain’ and this PhU is free from literary and formality:

Ўз элимда менинг қўнглим қабарди,

Қўлимдан бой бердим шундай шаҳарди [3.8].

(My heart has been rotted in my nation,

I have lost such a great city.)

This phrase is found in all folk epics.

In his work Babur used the folklore phrases effectively. Perhaps this is why ‘Babur’s language is close to the simpler and lively spoken language’ [4.172]. Lots of PhU which have not been

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changed such as “қулоғига етмоқ” (‘to reach to his/her ears’, in English it means ‘to be happy’), “бел боғламоқ” (‘to tighten the back’ – ‘to try hard’), “бир жон бир тан бўлмоқ” (‘to become the same soul and body’ – ‘to totally agree with somebody’), “бошга бало бўлмоқ” (‘to make an accident on his/her own head’ – ‘to do an accident’) and “юзи қора” (‘a black face’ can be seen:

Кўнгулга кечтиким, борча эл қорда ва чопқунда, мен иссиқ уйда ва истироҳат била фароғатда [5.175].

(I am in the warm shelter and in comfortable situation whereas a lot of nation are in snow and in they flee, and that entered into the heart.)

The expression “кўнгулга кечтиким” (‘that entered into the heart’) is also widely used even today in the meaning of thinking (“кўнгулга келмоқ”). A verb component “кечмоқ” in the phraseology has been transformed into “келмоқ”.

Халойиқ сардори бўлиб келган, йўлдан озган саркашларнинг кўплари тийр ва туфак тегиб ҳаётларини тугатдилар [5.367].

(Most of the people who were leaders but went astray died by arrows.)

The phrase “йўлдан озган” (‘went astray’) is used today as “ақлдан озган” (‘crazy’). As you can see, the noun component of the phraseology “йўл” (‘road’) has been changed into the lexeme “ақл” (‘wisdom’).

Likewise, the noun component “кўнгул” (‘heart’) is also replaced the lexeme “умид” (‘hope’).

Охирида жонларидан кўнгул узиб, гулнинг ўнг ва сўлида ҳужумга ўтдилар [5.367]. (Finally, they attacked from the right and the left not taking care of their lives.)

From the examples above, we can see that any component may be replaced by new lexemes in the phases of the language development.

Алқисса, у мағрур ичи қора кофир, бағри қаттиқ кофирларнинг кўнгуллари юзаки бириктириб, мусулмонларга қаршилик кўрсатиши ва улар билан уришиши... [5.362]. (Briefly, he/she is proud, a badly-minded pagan, to unite lightly stone-heart non-believers to be against Muslims and to fight against them...)

Today, the term “бағри қаттиқ” (‘a firm heart’) is used as “бағри тош” (stone-heart).

In ‘Boburnoma’, the phrases, which have structurally completely changed, can be seen. For example, *Тил тутар учун Султон Иброҳимнинг ўрдусуға киши йибориб, неча кун бу юртга таваққуф бўлди [5.241].* (To get information I sent someone to Sultan Ibrahim’s castle...)

Хожа Калоннинг навқари Ҳайдарқулони тил тута йиборилди [5.242]. (Haydarkul who is Нкожа Kalon’s soldier was sent to get information)

The phrase “тил тутар учун” (‘to grab the tongue’) is not used today but instead of that the

phrase “тап олиш учун” (‘to get information’) is. This term refers to getting information about a specific case or situation. It is evident that when the components of the phrase are replaced by the staff in the present-day reality, the component is activated as a means of expression that reflects the spirit, in other words, is modernized.

Our observations confirm the modernization of the PhU used in Abdulla Avloniy’s work, particularly his poetry texts:

Дод фарёд этганинг бирла қулоғи қар элинг, / Терс тўнини ташламас, Ҳижрон, бу ахторинг галат [6.75].

(It does not matter if you cry of not, this deaf nation do not reject the stubborn, oh Hijron, this your deed is unnatural.)

Терс тўнини ташламаслик which means ‘to stubborn’ is used in the form of “тўнини тесқари қиймоқ”.

Биргина мени қора босқон, / Ялқов мия суюлиб қолди [6.45].

(*There is only me who get black, the lazy mind gets diluted.*)

“Қора босмоқ” refers ‘to be unsuccessful, to be in a bad situation’.

In Togay Murod’s work, other alternatives of modern PhU can be seen. For instance, the phrase “онасини Учқўрғондан кўрсатмоқ” (‘to show somebody’s mother from Uchkurgan’ that means to hurt others) is replaced with “Қизил зотини энасини жабдуқлайман” (‘I’ll saddle Red’s mother’) [7.31]. Or the phrase “Ғапнинг ўроли келди, айтайин...” (It is to talk about something) [7.33] comes from “Ғапнинг хонаси келди” in which following changes are appeared: ўроли-ўрни-хонаси.

Some phrases such as “ит азобида” (‘in the torture of a dog’ = really woeful torture), “итдан олиб итга солмоқ” (‘taking from dog to pass to dog’ = to mentally abuse), “ит ётиш мирза туриш” (‘to lie like a dog, to stand like a noble bureaucrat’ = there is no comfort even lying and standing) which are related with “ит” (‘dog’) are interpreted in the phraseological dictionary of the Uzbek language [8]. Nonetheless there are some phrases used actively both in spoken and literary language like “оғзига урган итдай” (‘as if mouse beaten dog’ = a situation when there is no exit), “итнинг уруғидай” (‘like clan of dogs’ = too many), “итдан бир суяк қарз” (‘somebody borrows bone from a dog’ = a person who has amount debt), “ит искамас” (‘even a dog does not seek’ = almost unseen, unknown places), “итдан олдин қиз чиқар” (‘a girl goes out earlier than a dog does’ = a girl is in hurry), “ит эғасини танимайди” (‘a dog does not recognise its owner’ = very crowded), “итда тиним бор, (...) тиним йўқ” (‘there is calmness for a dog, but not for somebody’ = hard worker). For example, the phrase “ит эғасини танимайди” (‘a dog does not recognise its

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owner' = very crowded) is used to describe a very noisy, crowded place. The writer uses that accurately:

-Кўп ўтирмадим -дедим. -Катталар маст-аласт. Ит эгасини танимайди... [7.118].

(I said to myself: let's not sit for a long time. Adults are drunk. A dog does not recognize its owner.)

Or the phrase “оғзига урган итдай” (‘as if mouse beaten dog’) is used for a situation when there is no exit like checkmate.

-Ана энди Боймирза Ҳайит, Вали Қайумхонлар экранда ўзбек совет хотин-қизлари образини кўриб, оғзига урган итдай бўлиб қолади! [7.211]. (Thus, watching image of Uzbek Soviet women on TV, Boymirza Hayit and Vali Kayumkhan felt as if mouse beaten dog. The used phrase “оғзига урган итдай” is an occasional one.

-Московга ўз-ўзидан чойчақа узатиб... Ўзбекистонни калласи шамолда қоптими? Москов қўл чўзадики-Ўзбекистон садақа беради [7.249]. (Leaving a tip without reason for Moscow... Uzbekistan's head is in the wind? Moscow asks for and Uzbekistan gives donation.) The phrase “Калласи шамолда қолган” (‘head is in the wind’) refers to be crazy.

In his historical work, the talented writer Tahir Malik tries to use old-fashioned PhUs to express historical sense:

Ажал шамоли умидим сомонини ҳам, умр донасини ҳам совуряпти [9.32]. (The wind of death is losing my life's straw and grain.)

In literary style, the term “умид(и) узилди” (‘(somebody's) hope is cut off’) is used to refer to be lost somebody's last hope to someone else or something, and there are some alternatives such as “умид узмоқ”, “умидни узмоқ”, “умид ришталари узилди” [8]. In the writer's work, this expression is always used differently.

Унинг йўлдан озгани мусофир умидига соя солса ҳам, у ҳамқшилоғи билан учрашиши истагидан воз кечмади [9.26]. (Even although getting lost makes shadow in his hope, he did not forsake meeting his yokel.) Here the author shows decreasing hero's desire by using the phrase “умидига соя солди”. So there is still hope, but a little shadow and darkness fell upon it. Likeness, to show above mentioned situation the writer uses a phrase “умиди хира тортиди”:

Ўша “ўн бир хур гўдакнинг умрини ҳам, бахтини ҳам, ризқини ҳам Оллоҳим қолган учтасига бергани рост бўлсин”, деб юрганида, умиди хира тортиди [9.350]. (When you were saying my Allah may grant these eleven sinless infants' both life and nourishment to rest three ones, his desire became pale.)

In another spot, this phrase is used in another form: “умид учқунлари устига қул тортмоқ” (‘to bury sparks of desire with ash’):

Эшикнинг шарақлаб ёпилиши сўнги умид учқунлари устига қул тортиди [9.319]. (Being closed the door making crunching sound buries his last sparks of desire with ash'.)

The phrases “умид учқунлари кўринди”, “умид учқунлари ёнди” ёки “умид учқунлари сўнди” (all of them mean ‘to hope’) are widely used in the literary style. Making some changes by the writer, these are used in the form “умид учқунлари устига қул тортмоқ”. It is logical that after extinguishing there is ash. In this case, the author skill is that he can show insight of his hero by adding some components like “сўнги”, “устига қул тортмоқ”, consequently, although there is some spark, hope is destroyed suddenly, prematurely. The phrase “умид юзига тупроқ тортмоқ” (‘to bury desire in the ground’) is more intensive than “умид учқунлари сўнди”:

Фақат...кўп йиллик умидимнинг юзига тупроқ тортиши менга оғирлик қиляпти... [9.481]. (Only... Burying my long desire in the ground is hard for me.)

Desire might emerge after some time (when we use phrases “умиди сўниши” or “умид учқунлари сўниши”) but there is no opportunity to make again it when we use the phrase “умиди юзига тупроқ тортиш”.

Another example:

У ердагиларга пул беришга қўли калталиқ қилган эди, энди даъволашишга тили калталиқ қилди [9.301]. (He was short of give them money, now his language was short to sue.)

In literary language, the phrase ‘қўли калта’ means ‘be short of’ [8.607]. Basing on its structure, the author makes an occasional phrase “тили калта” (‘somebody's language is short’). In literary style has the phrase “тили қисқиқ” which means somebody must keep silence [8.437]. Using “тили калта” (‘lack of language’), the author gets colourful expression meaning ‘somebody's language is short’.

There is the term ‘a serpent bears a serpent, a scorpion does a scorpion’ in the literary language. Below we see that this phrase in a changed form:

Илоннинг боласи - илон, душманнинг боласи душман [9.327].

(A serpent bears a serpent, an enemy does an enemy.)

The writer makes an occasional phrase “душманнинг боласи душман” in the second half.

Phrases “эси оғди”, “эсидан чикди”, “эси паст”, “эс-хушидан айрилди” (‘to go crazy’) are widely used in the literary language, but Tahir Malik makes the occasional phrase “эси тесқари бўлмоқ” (‘to oppose somebody's mind’):

Уйларку, босиб қолмаган, биров ўлмаган, лекин кунда уч-тўрт мартадан ер титраб турса, эсинг тесқари бўлиб кетаркан [9.366]. (The houses have been destroyed, nobody died, but if

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there is earth shake three or four times a day, you will go crazy.) Ўқувчиларнинг *эсларини тескари қилиб юборган*, дейишади [9.275]. (It is said that he/she makes students go crazy.)

We think that the phrase “*эси тескари бўлмоқ*” is a synonym to “*эс(и)ни чиқариб юбормоқ*” [8.512]. Because the phrase “*эс(и)ни чиқариб юбормоқ*” means ‘to be scared, terrified’ which is very close to above mentioned meanings.

Conclusion

Phraseologies in our language make bright imagination of hero, event of work in readers’ mind. A writer not only uses them as they are, but also makes them younger and opens new meanings by making some changes. Furthermore, he/she himself/herself creates new phraseologies, and contributes developing Uzbek phraseology treasure.

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