

Synonymy in Uzbek and Karakalpak Phrases with the Concept of "Speech"

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ABSTRACT: The article analyzes the phenomenon of synonymy in the phrase phrase "speech" in Uzbek and Karakalpak languages. It is based on the differentiation of synonyms in phraseosems according to the composition of mutual semaphores, evaluation semaphores, speech peculiarities. It also reveals the unique features of phrases depending on the national culture of each nation.

KEYWORD: phrasema, phraseosynonyms, phraseosemema, "speech" conceptual phrases, lexical meaning, stylistic feature, speech adaptation.

Phraseologisms are fixed compounds that are used in the speech process, semantically alternative to words, structurally and semantically equivalent to sentences and sentences, based on the portable meaning of one of the components or the general compound, which also serve as a nominative and communicative, exchange of ideas. does. At the same time, phraseology is a field that reflects the lexical and stylistic possibilities and richness of each language.

In both Uzbek and Karakalpak languages, phrases occupy a significant part of the vocabulary and are one of the most studied problems by linguists. Although there is research on phraseological synonymy in both languages, there are many issues to be addressed in this area. Also, when studying the units of related languages by comparing them with each other, their specific features become clear. We aimed to compare the phenomenon of synonymy in phrases with the concept of "speech" in both languages.

It is known that "Phraseological synonyms (phraseosynonyms) are idiomatic semaphores that are equal and differ in one or more respects" [1. 439].

Phrases in a language differ from each other in terms of lexical meaning. For example, the phrases "put the word in silence", "put the word in the mouth", "do not speak" and "do not take part in the conversation" have the same lexical meaning: a little before the meeting begins let's laugh You put powder in your mouths (Parda Tursun). He would talk once, laugh ten times, put everyone in his mouth ... Today I was bitten by a candle (Aydin). The word toltan in the first phrase means toast, which is made by grinding toasted grain or toasted bread and adding sugar. You will need to eat the

powder to clear your mouth in order to speak. Since the wave is dry, it will take some time to consume it. The word yoghurt in the second phrase means a drink made by boiling milk and adding yeast to it. It takes some time for the yogurt to clot. The word wax in the third phrase is a white or yellowish waxy substance derived from oil, peat, and coal; pa-rafin. Black wax means artificial wax made by adding other substances to black oil. When it bites, the teeth stick together, resulting in the inability to speak. Therefore, the first phrase - the phrase to put yoghurt in the mouth rather than to put powder in the mouth, the phrase to bite the wax from them is more expressive of the sign.

Phrases in the Karakalpak language, (such as auyzyna sok salyo, ao'yzyna kum kuyo, sest (un) ine suo kuyo), also have the semantics of not speaking at all, not participating in conversation. Phrases are a multifaceted and multi-layered mental structure that reflects the psychological, cognitive-semantic and lingvoculturological aspects, so their essence is socially or subjectively understood, reflecting the important material, mental, spiritual aspects of human life, reflecting the life experience of a nation with historical roots. content costs. Phrasemas are figurative, emotionally-expressive linguistic units. Professor Abdugafir Mamatov and B. As Boltaeva rightly points out: "Phrases vividly express the spiritual and educational, socio-economic, lifestyle and identity of the people.

The study of the mechanisms of formation and use of phrases determines the characteristics of verbal thinking of language representatives, because it is in phraseology that a person's understanding of things and events and the emotional, emotional landscape of a person are expressed "[2. 8.].

The phrase (aokyzyna sok salyo) in the Karakalpak language is also associated with the national mentality and lifestyle of the people. The sok lexeme in frazema means food that is taken from tariq, cooked in water, and then fried in a pot. Karakalpaks often make black tea with milk and consume it with soy. Sometimes they add black tea and eat it. It takes some time to eat the dry curd that is put in the mouth, to empty the mouth, and to speak.

If we pay attention to the correct meaning that comes out of a mouthful of sand pouring or a mouthful of sand pouring, it will take a long time to clean the sand poured into the mouth and perform the speaking action. In a phrasema, two or more lexemes are subordinated to one common meaning center without losing their lexical semantic independence, serving to embody the meaning understood from the phraseme as a whole. It is known that the meaning understood from a phrase is not a simple (arithmetic) sum of meanings understood from the lexemes in it, but is embodied as a generalization, superlative meaning, as well as a portable meaning. The connection between the meaning derived from the lexemes in the above phrases and the superlative, figurative meaning is noticeable. Examples: Bay's jekiringen daoisi put sand in the mouth of his dream (Sh. Seytov). I'll put sand in your mouth. Go and say consolation! (K.Sultanov).

The meaning and usage of the Karakalpak phrase (auyzyna qatyk uytyo) is almost the same as the meaning and use of the phrase yoghurt in the Uzbek language.

In the Karakalpak language, sestine suo' kuyoyo, its allophrases, and unine suo' kuyoy phrases have the semantics "to stop the activity of sound-producing organs in general, to prevent speech formation."

"The national-cultural semantics of phraseological units consists of three parts," said Professor Abdimurod Mamatov. First, the phraseology reflects the national culture in a holistic, complex way, with all its idiomatic meaning.

Second, phraseology divides national culture into parts, revealing it through its constituent components, i.e. words. Some of these words may also belong to the series of non-equivalent words.

Thirdly, phraseologies reflect national culture with their prototypes, because the free expressions that have become a phraseological unit describe certain customs, traditions, details of life and culture, historical events and many other things and events”[3. 136].

The methodological features of phrases in Turkic languages are formed and developed to a certain extent. In addition to ideographic semaphores that express its denotative meaning, phrasal verbs also include connotative semaphores. In them, the meaning is expressed mainly in a figurative way, figuratively, in which the connotative semantics takes the leading place. The phrase "byte-ghazals", which means a long speech in the Uzbek language, has the semantics of "expressing one's dissatisfaction with negative words in honor of someone." Examples: Zulfikarov was kicked out of his house by his wife, and although he did not mention Kalandarov's name, he recited many verses and poems in honor of the "mountain on which he rested." A.Qahhor. Sinchalak.

In the Karakalpak language, the semantic structure of the nightingale bolyo, its allophrase, the nightingale goya bolyo, has the semantics of talking a lot, feeling wise and teaching the mind without giving priority to others. For example: Bless you, nightingale, are you going to plunder my world because I have everything? (A.Bekimbetov). It is known that the nightingale is a bird that sings pleasantly and fascinates everyone. However, the connotative meaning of the phrase has the semantics of "talking too much", "speaking unpleasantly", "pretending to be smarter than others", and the writer has managed to increase the effectiveness of speech by using the word nightingale in relation to a person.

The Uzbek phrase "to start a long sentence" has the meaning of "to start a long sentence." For example: Dadajon aka Murodova spoke slowly. I.Rahim. Ikhlos. The old man was speechless, and Nizomiddinov said, "Wait a minute." S.Ahmad. Judgment. In this sense, the phrase "knocking and handing over the brain" is used in the allophrases "knocking over the hand, handing over, handing over the ear, holding the hand, knocking the ear, handing over the ear", annoy have ideographic semantics. Examples: "How do they harvest a hundred tons?" He shook my brain and handed it to me. R.Fayziy. Hirmon skirt. "That's it !!! Jalil slammed his cigarette on the floor and jumped up. "If necessary, we can knock on your ears and hold your hands!" S.Anorboev. Oqsoy.

The use of phraseology in the Karakalpak language as a means of artistic expression in the works of writers and poets has been studied in some studies in Karakalpak linguistics. In the work of linguist A.Pirniyazova the use of phraseology in the prose works of well-known representatives of Karakalpak literature K.Sultanov, T.Kayipbergenov, Sh.Seyitov, G.Esemuratova, I.Yusupov, H.Dauletnazarov, M.Nizanov is studied. The specifics of the application are described. In addition to the methodological function of phrases in artistic speech, it is argued that the process of their formation and expression of meaning is associated with the Karakalpak national mentality, lifestyle [4. 28].

In the Karakalpak language, the brain has given up, the brain has given up, and the phrases that make the mouth boil like a mouthpiece also contain the semantics of "speaking long" and "annoying the listener with his alertness." Example: I used to sit in my baby's brain every day saying that I shouldn't give a wedding. If you have a child, come back (M.Nyzanov). The brain is used in relation to the animal brain when its allophrase is used in the sense that the brain is given to the brain. Usually, cattle, sheep and goats are slaughtered for the guests, and the head is cooked separately and put on

the table. The head is placed in front of the most esteemed guest, and to get the brain, the bones that cover it are stumbled, or crushed like a bean, the brain is removed and distributed to the guests. The meaning of this phrase, which is based on a phraseological confusion, is based on the semantics of "annoying the listener by affecting the brain with speech, the abundance, excess, repetition of speech." The phrase *midi jep koydy* also appeared on the basis of phraseological confusion. The meaning here is even stronger than the previous phrase.

The word *goje*, which is a part of the phrase boils down to a mouthful, refers to a type of liquid food prepared by adding grains and rice. When food boils, air bubbles burst and sound from several places under the influence of heat. This phrase is based on the fact that the sound of a person's fast, uninterrupted speech is similar to the sound made when a chicken is boiling. The semantics of "unpleasantness", "speed", and "plurality" played a role in the transfer of meaning.

In phraseosynonyms, the evaluation semaphore is usually bulging. Original phrases are created for the same purpose - to give a sharp assessment of reality when naming it, to clearly express a positive or negative attitude.

Phrasosynonyms are not varied in terms of speech adaptation, but are mainly adapted to colloquial speech, in part to other forms of speech. For example, the phrases *yum-*, *dun / yodan ot-* are used in literary speech (uplifting speech), and their synonym *jan ber-* is used in colloquial speech.

Karakalpak linguist prof. E.Berdimuratov studies phrases and divides them into three types in terms of speech adaptation: common style, equivalent to ordinary spoken language and phraseological peculiarities of written language. E.Berdimuratov presents phraseologies as general stylistic phraseological expressions, which he considers to be equally used in oral and written speech. Phraseologisms used in oral speech are called phraseological phrases specific to oral speech, and include vulgarism and uncultured phraseology. It also focuses on the relationship between oral speech-specific, general style, and written-speech phraseology, showing that they overlap. Phraseologisms related to the written style are divided into the following groups:

1. Socio-publicist phraseological lexicon;
2. Scientific phraseological vocabulary;
3. Production and technical phraseological vocabulary;
4. Phraseological phrases specific to the method of special works and working papers;
5. Fiction-fiction phraseological lexicon. Special attention is paid to the peculiarities of phrases in these styles [5. 152].

Linguist A. Bekbergenov divides modern Karakalpak styles into oral and biblical styles (fiction, scientific, journalistic, official business style. Phraseologisms in Karakalpak language often belong to these styles [6. 9.]

Linguist A.Pirniyazova phraseological units: 1. Literary (biblical, oral, folk poetic); 2) Divides into two groups as non-literary (simple speech) phraseology. There are the following groups of phraseological combinations specializing in the branches of the written style of the Karakalpak literary language: 1. Socio-political phraseology. This group includes phraseologies that are common in the journalistic style, in the political literature, in terms of scope of application in this area: Impartial Oatan, bright future, economic impartiality, and so on. 2. Scientific phraseological vocabulary. Phraseologisms specific to each field of science constitute the scientific-phraseological lexicon. In connection with the development of science in Karakalpakstan, many scientific

publications have appeared. This, in turn, led to the emergence of scientific-style phraseology in the lexicon of the Karakalpak language: innovative idea, economic efficiency, nuclear physics, and so on. [4. 27.]

Linguist B. Yusupova emphasizes the importance of a separate study of the rich phraseology of Karakalpak folklore and individual creative phraseology created by word artists [7. 153-154].

If the phrase comes from the mountain (...), which means the act of speaking by more than one person in the Uzbek language, has the semantics of utterance that has nothing to do with the speech of the interlocutor. Option: if it comes from the mountain (...), come from the garden. The phrase is mainly used in artistic style. Examples: When a teacher comes from a garden, he comes from a mountain: If he asks for a Spartan state, Spartacus goes on walks. H.Nazir. Stubborn girls. When I come from the mountain, you come from the garden, Sulaymon Ziynatullaevich. P.Tursun. Teacher. (54)

In the Karakalpak language, the phrase what I say, what I say is mostly used in colloquial speech. Qobyz is the national musical instrument of the Karakalpak people. For centuries, Karakalpak zhyrovs sang epics to his accompaniment. In a speech, the phrase "what I say, what I say" is used when the interlocutor gives an irrelevant answer to the speaker's questions.

The Karakalpak phrase aylabarak salyo is also used in oral speech. The semantics of the phrase contain the semantics "abay etio ", trying to hide one's deeds and secrets from others." Examples: The young men of Keshikpey Dobal village came in five horses and slammed the door (M. Nyzanov). Maryam was in pain, she did not say "Ah-uh", she did not shout and scream (M.Nyzanov).

In conclusion, the following can be said:

Synonymous phrases expressing the concept of "speech" in the Uzbek and Karakalpak languages may differ in one or more of the ideographic semantics. Phraseological synonyms in the two languages also differ in the use of semantics representing mutual evaluation. Phraseologisms are a mirror of national life, and therefore the national cultural foundations preserved in it reflect the mentality of the people. Phraseologisms reflect the national character in spiritual differences, generalizing a culturally and psychologically complex way of thinking. Their national-cultural meaning is expressed in the phraseology by an element that reflects the peculiar figurative way of thinking of the people. Phraseological idioms in Uzbek and Karakalpak languages are widely used mainly in oral and written speech.

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