MODERNIZATION OF PHRASEOLOGICAL UNITS

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

Key words: phraseology, phraseological transformation, modernization.

Language: English

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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The phraseological units (PhU) are characterized by outdated, not using, appearing new ones like words.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:

È угле чир ба куйин сочиб,
È аликон бошан 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 чиркиму чеким ўйлида интинзор,
Келди жон огимлаго ул шўх а бадду 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). ‘... jon og’iza kelmoq’ (‘... somebody’s soul comes out of his/her body’) means ‘almost to get died’;

Тўрам бинободмоқ бино бўлдинг, бино бўлмаган
Бино бўлдим футболдан бўлмаган [3.8]
(From whom were thou born, A man like thou must not be born from a mother.)

This meaning is also used in other poems:
Сен қадарли қайсар бино бўлмagan,
Хабар берлган, кўлғим, кайдан бўлсанап? [3.8]
(Don’t be so stubborn, Inform, o baby, what do you want?)

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 Some PhU used in poems are also used in literary language and they have been replaced by other words in this context.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 садаға,
Тўрам бино бўлдим футболдан бўлмаган [3.8]
(A shepherd is gift from thou, In which castle were thou born?)

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
changed such as “кулогоға өтмөк” (‘to reach to his/her ears’; in English it means ‘to be happy’), “өз бөглөөмөк” (‘to tighten the back’ – ‘to try hard’), “бир жон бир үз бўлмоқ” (‘to become the same soul and body’ – ‘to totally agree with somebody’), “босга бало бўлмоқ” (‘to make an accident on his/her own head’ – ‘to do an accident’) and “ўзиз қора” (‘a black face’ can be seen: Кўнгилга кечтиким, борча эл қорда ва чопқунда, мен исисий уйда ва истироҳат биға фароғатда [5.175].

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

Халоиз усулда чўлма ва сўлида ҳужумга ўтдила (To get information I sent somebody’s soldier was sent to get information) [5.242].

From the examples above, we can see that any component may be replaced by new lexemes in the 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 этганини бирла кулоға қар элин, / Терс тўнини ташламас, Ҳижрон, бу ахторинг галам [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 ташламас, which means ‘to stubborn’ is used in the form of “тўнини ташламас”

Our observations confirm the modernization of the PhU used in Abdulla Avloniy’s work, particularly his poetry texts:
owner’ = very crowded) is used to describe a very noisy, crowded place. The writer uses that accurately:

-Кўп ўтпирмадим -дедым. -Катташар ласт-шалош. Им элсини таншимайди... [7.118].

(I said to myself: let’s not sit for a long time.

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

-Ана энди Боймизда Хайят, Вали Қаймхонлар экранда үзбек совет хотин-қилларни образини кўриб, озгиса урган итдай бўлиб қолади! [7.211]. (Thus, watching image of Uzbek Soviet women on TV, Boymirza Hayit and Vali Kayumikhan felt as if mouse beaten dog. The used phrase “озгіра урган итдай” is an occasional one.

-Московда үз-ўйдидан мочачка узатиб... Ўзбекистонни калласи шамолда қолтими? Моск в қўл қўзатида-ўзбекистон садака берири [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:

Аждал шамоли умидим сомонини ҳам, үмр донасини ҳам соқуриги [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 үзқунлари устига кул тортмоқ”, “умид учқунлари ёнди” (‘somebody’s language is short’). In literary style has the phrase “умид учқунлари устига кул тортмоқ” which means ‘be short of’ now his language was short to sue.)

In literary language, the phrase ‘кўли калта’ means ‘be short of’ [8.607]. Basing on its structure, the author makes an occasional phrase “тили калталик” (‘somebody’s language is short’). In literary style has the phrase “тили қисиқ” 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].

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

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

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

Уйлару, босиб кўлмagan, бироқ ўлмagan, лекин қунда учқўрт мартдан ёр тиъраб турса, эсинг тескари бўлмаб кетаркани [9.366]. (The houses have been destroyed, nobody died, but if

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Impact Factor:

| ISRA (India) | 3.117 |
| SIS (USA) | 0.912 |
| PII (Russia) | 0.156 |
| GIF (Australia) | 0.564 |
| JIF | 1.500 |
| SISJF (Morocco) | 5.667 |

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Эшникинг шарқлаб ёпилиши сўнгги умид учқунлари устига қул тортмоқ [9.319]. (Being closed the door making crunching sound buries his last sparks of desire with ash).”

The phrases “умид учқунлари кўртими”, “умид учқунлари ёнди” (‘somebody’s) desire in the ground) is more intensive than “умид учқунлари сўнди”:

Факат...кўп йиллик умидимнинг ёзига тупроқ тортмоқ менига ғириқ қилинип... [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 сўнди” or “умид учқунлари сўнди”) but there is no opportunity to make again it when we use the phrase “умиди ёзига тупроқ тортмоқ”.

Another example:

Усрдагиларга пул беришга қўли калталик қилган эди, энди давоолашшига тили калталик қилди [9.301]. (He was short of give them money, now his language was short to sue.)

In literary language, the phrase ‘кўли 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 қисиқ” 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’.

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Уйлару, бошиб кўлмаган, бироқ ўлмаган, лекин қунда учқўрт мартдан ёр тиъраб турса, эсинг тескари бўлмаб кетаркани [9.366]. (The houses have been destroyed, nobody died, but if
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 “эс(и)ни чиқариб юбормоқ” 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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