



Category: Arts and Humanities

ORIGINAL BRIEF

Transformation of phrases and its destructions

Transformación de frases y sus destrucciones

Sarvinoz Sayfullaevna Kasimova¹

¹University of Journalism and Mass Communications of Uzbekistan, Foreign Department, Tashkent, Uzbekistan.

Cite as: Kasimova SS. Transformation of phrases and its destructions. Salud, Ciencia y Tecnología - Serie de Conferencias. 2024; 3:740.
<https://doi.org/10.56294/sctconf2024740>

Submitted: 21-12-2023

Revised: 20-03-2024

Accepted: 05-05-2024

Published: 06-05-2024

Editor: Dr. William Castillo-González 

ABSTRACT

In this article, analysis is given that idioms are one of the purest and most effective means of language, and the lexical structure of idioms is interpreted as stable, unchanging, stable in scientific literature. Studies confirm that their lexical composition is quite variable. From this comes the need to study the characteristics, appearance and reasons of variation of universal idioms.

Key words: Phrases; Scientific Literature; Lexical Structure.

RESUMEN

En este artículo se analiza que las expresiones idiomáticas son uno de los medios más puros y eficaces del lenguaje, y la estructura léxica de las expresiones idiomáticas se interpreta como estable, inmutable, estable en la literatura científica. Los estudios confirman que su composición léxica es muy variable. De ahí surge la necesidad de estudiar las características, la aparición y las razones de la variación de los modismos universales.

Palabras clave: Frases; Literatura Científica; Estructura Léxica.

INTRODUCTION

As we all know, along with the development of the nation, its lexicon is constantly developing. New words appear in the language, with the change of concepts, the word also changes, it gradually goes out of the scope of consumption, new words take the place of old words due to the demand of time. We can clearly see in the example of our research that the law of dialectics about the transformation of one thing into another can be easily applied to language phenomena. Transformation is a change from one form to another, and we can observe such a phenomenon in Uzbek language phrases.

In phrases that increase the expressive effectiveness of the Uzbek language, such changes are made in order to create new images or to increase the effectiveness of the existing images, to ensure the conciseness of the speech.

Linguist scientist B. Yuldoshev admits that “the diversity and enrichment of phraseology in the language, as in other units of the language, is not only due to the emergence of phraseological neologisms, but also based on the renewal of existing expressions from the semantic, grammatical and functional aspects.” In the works devoted to phraseological issues, it is noticeable that the structure of phrases is interpreted as stable, unchanging, stable.^(1,2)

But the linguist scientist A.Mamatov emphasizes that the lexical composition of idioms is quite variable.”

This, in turn, requires the study of lexical changes of idioms and its various appearances, the reasons for this. Being a literature-anthropology, writers widely use idioms to convincingly and impressively describe the spiritual world and psychology of the characters along with their appearance. At the same time, writers partially change phrases or create entirely new individual-authored phrases. When changing phrases, replacing one or another component of the phrase with new lexemes that actively express themselves, adding certain words to them, includes a number of phenomena such as falling water, accumulation of water, contamination.⁽³⁾

While the meaning of the phrases does not change, the mixing of the words mainly leads to the strengthening of the meaning and the clarification of the image. Dropping a compound in universal phrases does not affect the meaning, but only a structural change occurs. This causes the formation of new structural phrases in the language.^(4,5)

Our observations showed that there are forms of transformation of phrases in the Uzbek language: Substitution of certain words in the phrasal verb. At the stage of language development, one or another component of phrasemes can be replaced by new lexemes that are actively expressed. It is known that phrases are often defined as fixed, stable compounds. But observations show that phrases also undergo certain changes in the stages of language development.

METHODS

Linguist scientist A.Mamatov, phraseologism in a universal language is both content and expression, and in some cases both plans emphasizes that it will change.

Variations of idioms are used in historical works, differences between the expressions can be seen in their usage today: *I'm late for the day, I'm in a warm house and I'm at ease with rest* (Babur. Baburnoma). In this sentence, the phrase "*I'm late for the day*" is exactly the same as the phrase "*I'm late for the day*" that is widely used today. In this case, the verb component in the phrase "kechmok" was transformed into "*going to come*". A bunch of sarcastics who had lost their leader and lost their way ended their lives by being hit by bullets and tuffak (Babur. Baburnoma).⁽⁴⁾

The phrase "*lost from the road*" used in this sentence is today's used in the form "akdtsan ozgan". It seems that the noun component of the phrase, the lexeme "*road*" has been changed to the lexeme "*maind*" and this change does not affect the meaning of the phrase. In the example of the same tune, the noun component "*heart*" is replaced by the lexeme "*to hope*" and used in the form "*Give up hope*" today. At the end of the day, the flowers bloom and they attacked in Oats (Babur. Baburnama).

The development of the language from the above examples in the stage, one or another composition in the phrases nent can be replaced by new lexemes and in this the meaning of the phrase does not change, but from the structural point of view we can see that it has changed.

Tokhir Malik expresses this phrase in the original way in the story "oppression": *No matter what he says, as long as he doesn't keep quiet... His keeping quiet was worse than kissing with a knife*. In the story "Akhirat" he uses this phrase with a slight change: Don't ask for the reason for this statement and cut my tongue with a sharp knife, teacher, - the widow cried.⁽⁵⁾

By replacing the "*to love*" component in the phrase with the "brake" component, as well as by adding the word "*the heart*" to the phrase, the meaning expressed by the phrase becomes more concrete, and it tries to increase its effectiveness. The meaning of the phrase does not change when the words in the phrase are changed: *I wish I had never been born with ink and happiness* (Abdulla Kodiriy). Usually "*ink*" lexeme "ink with a tongue; It is used in the composition of the phrase "*he was sad*": instead of going around the island to relax, his tongue was dirty (Takhir Malik. Davron).⁽⁶⁾

However, the writer creatively changes the phrase "*unhappy*" and makes it laugh in the style of "*unhappy*". In this case, both the components are changed and the water is used interchangeably. *Our teacher Sultanmurad taught this mind that does not stand in a spade* (Takhir Malik. Devona). In this example, the lexeme "*word*" in the universal phrase "*word that does not stand in a spade*" was changed to the lexeme "*mind*" and a new individual-author phrase was formed.

Adding specific words to a phrasal verb. Phrases also change as lexemes are added to the composition of universal idioms to create different expressive shades and strengthen the meaning. For example: *I was very impressionable, I couldn't stand the ogres around me*. (Ulugbek Khamdam. Balance).

By adding the word "*incomprehensible words*" to the universal phrase "kungliga kulok solmok" a certain imagery has been achieved and the meaning has increased. Yorkin rock expresses the idea of "I wouldn't listen to my day" in comparison to "I wouldn't listen to my day".

In the sentence "*You bent my honor to the ground*" (Gafur Ghulam, memorial) they changed the phrase ""*You bent my honor to the ground*" and added "*You bent my honor*" to the possessive phrase, and at the same time, the phrase "*bent my honor*" became "*you bent my honor on the ground*" the more intense it is, the stronger the anguish of a loving mother. Our famous writer Abdulla Kodiriy, by adding the word "*wedding*" to the universal phrase "*to sleep in a dream*", skillfully describes how everyone suddenly falls into a dream. "*Kumushbibi wakes*

up from sleep and finds a strange thing: one night a "flower" entered her dream" (A. Qadiri. Gone by days). And the phrase "everyone's dream entered the dream" in the sentence is very suitable for the dream in this case.⁽⁷⁾

In this sentence Kumushbibi's joy is felt. Usually, the folk saying "did you dream" is said with a bit of sarcasm. Adding phrases to phrasal verbs. The added components do not change the general meaning of the text, on the contrary, they ensure that the expression becomes impressive and attentive, emotional-expressive. Let's give an example: *If he finds out, those who sleep will be responsible for the mastery of the brother Muhammedjon unanimously admitted to being a fool, and then this incident is long for years they chewed and enjoyed like foreign gum without giving it to anyone* (Ulugbek Khamdam. Distance). It is understood that the composition of the common language phrase "do not chew a word" is expanded by adding the word "like a foreigner's gum" before the phrase.^(8,9)

The addition of water not only expands the composition of the phrase, but also increases its expressiveness, the general meaning of the text increases, and the stylistic richness increases. The added component has an occasional character, and the general phrase "to chew on a sentence" is used independently in speech. However, the writer uses such combinations in order to strengthen the meaning. Occasional lexical components that expand the composition of phrases effectively affect the expressive power and general meaning of the phrase.

Also, the composition and meaning of colloquial phrases can change with the addition of structural similes. For example: A helpless husband and wife kept "quiet" like a burnt child, when Obida trembled with excitement, Alim gently squeezed her white ashes, whispered "don't worry" and encouraged her (Nurillo Abbaskhan. Shurkishlok). In this example, the universal phrase "quiet" is expanded with the simile construction "like a delinquent child".⁽¹⁰⁾

The colloquial expression "to be quiet" means to be silent, not to say anything. By quoting the phrase "like a child burned by guilt" before this phrase, the writer describes the characters of the play who are silent and pretending to be guilty at that time and their fear in this situation.

Contamination code is considered one of the important tools in the change of phraseology and the formation of new phraseology on this basis. G.A. Selivanov states that "phraseological contamination is one of the productive methods of enriching the phraseological composition of the language, rather than being a slow forming process." Contamination (Lat. contamino - connection, mixing) "is the creation of a new word or phrase by combining two words or phrases that are related to an association."⁽¹¹⁾

Therefore, due to contamination, new phraseologisms are formed on the basis of combining two phraseological units with a similar meaning, but different lexical content or their parts. In this case, as a result of the collapse of two phraseology, the internal form of phraseology is broken and a new internal form is created. The phraseology formed on this basis does not become a phraseology with a new meaning, but the meaning of the phraseology increases, its emotional-expressiveness increases, and its stylistic possibilities expand. For example: *Obida bit his tongue when he realized that he couldn't fit in his house.*⁽¹¹⁾

Here are the expressions "to be angry" and "bite your tongue". came together (Nurillo Abbaskhan. Shurkishlaq). fills in. For example, the writer Ulugbek Khamdam uses two phraseology together in one sentence: It wasn't a secret to anyone, including Azamjon brother, that if he wanted to, relying on his old leader friends and experience, he would attack the "myself" "roosters" of the district and cut off their noses in many cases, including that brother Azamjon, who was lying like a cat falling into water. (Ulugbek Khamdam. Balance).

In the sentence, the expressions "the heel fell" and "like a cat falling into water" are used together. In phraseological contamination, sometimes the combination of two non-meaningful phraseological components can also be found. For example, Gafur Gulom wrote in one text, "Whoever built a school for you, I wish I were walking around with a blanket over your back!" (Gafur Gulom. Yodgor) laughs by creatively changing phrases in his speech. The expression "Kim Kurganga" means "to whom I build". "hanging a blanket over your back" means "hanging a blanket over your shadow". Phrasemic contamination is a way of lexical transformation of phrases, as well as one of the important factors of enrichment and development of phrases of the written language, undergoing various grammatical changes and creating different phrases.

The methodological and formation possibilities of zemas are wide and they sometimes gain a new emotional value in the ashes of a master artist, and increase their impact even more. Suz masters strive to update their meanings and expand their stylistic possibilities in order to use idioms for stylistic purposes. They not only use phrases from our language, but also create new phraseology based on them. In this process, the lexical structure of common language phrases can be changed, different language rules can be used to increase their meaning and stylistic functions, that is, the structure of common language phrases can be changed based on language rules, and a second type of structure can be created.

Changes in chemical composition. The phenomenon of ellipsis is considered a means of improving the external form, which is often found in phrases. It is known that "ellipsis is the loss of the moment of speech", and at the same time, it is a linguistic phenomenon whose recovery based on contextual and semantic analysis can be understood from the text. For example: the variant of the universal phrase "I can't get home from home", "I can't get home" is created on the basis of ellipsis, but the form changes.

This phenomenon does not affect the universal phrase from the semantic point of view, nor from the grammatical point of view. For example, Yusuf could not reach the bottom of his house (Ulugbek Khamdam. Balance).

RESULT AND DISCUSSION

In the Uzbek language, even the compound component of universal phrases can meet with ellipsis. The phrase "*the earth did not crack, if it penetrated the earth*" can also be ellipsised in the form of "*do not penetrate the earth*".^(6,7)

For example, the writer changed the common phrase "*the earth didn't crack, I didn't go into the ground*" and said "*I won't go into the ground out of shame?*" (Takhir Malik. Falak) approved it.

In this case, the first part of the phrase is transformed, and it is possible to understand which phrase the writer is referring to without the discarded component. In this transformation of idioms, the removal of language elements does not damage their meaning, but stylistic productivity is achieved. Believing and impressively describing the spiritual world and psychology of the characters, along with their appearance, is one of the most difficult and honorable tasks facing the writers. In fulfilling this task, phraseological units are useful to our writers. Because emotional-expressiveness, attitude and imagery are strong in phrases. For example: he was happy - *his mouth was in his ear*, he was rare - *the seed of Anko*, he suffered - *the world of pain became dark*, he was jealous - *he had six legs*, his slave was seven, he was jealous - he was a daydreamer.

In addition to using common idioms, our writers use idioms creatively. It is said that since the 70s of the last century, special attention has been paid to this issue, and the creation of new concise phrases and phraseology is becoming more and more intensive, and this should be considered the most productive way of enriching the lexicon of the Uzbek literary language.^(8,9,10,11)

The linguist scientist A.Mamatov briefly touched on the formation of individual-author phraseology in the language of artistic works and emphasized that in the future the study of individual-author phraseology, identifying their meanings, including them in phraseological dictionaries should be the focus of phraseological linguists.

Writers create individual author phraseology based on the laws of language. Occasional phraseology is individual author phraseology. Artistic transformation of stagnant water bodies always occurs for the purpose of fulfilling a stylistic task. In order to increase the impact of expression, to increase the figurativeness of phrases, the authors include language elements in the content of phrases or make fun of the content of the phrase.

As stated by A.V. Kunin, occasional use of phraseological units may result in the replacement of components, interchange of words, omission of words, syntactic changes, and lexical changes.⁽²⁾

Occasional lexical components that expand the composition of phrases have an effective effect on the expressive power and general meaning of the phrase. Gives an emotional tone to the whole text. The combination of added water not only expands the composition of the phrase, but also increases its expressiveness, the overall meaning of the text increases, and the stylistic productivity increases.

Writers as an additional component of individual the author effectively uses phraseology: The poor girl's dowry is as ugly as the slag went from door to door and broke down (Nurillo Abbas-Khan Shurkishlok).

It seems that before the universal phraseology "*chorkopon bulmok*" kura used the occasional phraseology "*lulin khurjinide*" which is close in meaning to this phraseology. The first occasional combination is an individual-author neologism, which is a universal phraseology from the point of view of the object of the writer. On this basis, the stylistic goal is achieved, and the expressiveness of the phrase increases. This shows the skill of the writer. In some cases, expressiveness is achieved based on the use of several phraseological units within the same text: After three more days of plucking a piece of string, roasting it in string oil, burning it together with *istikhola* and *andisha*, the string went to the presence of Mullah Sharofiddin of the neighborhood (Ulugbek Khamdam. Distance). The brick was pulled from the mold by force, from the scabbard of the sword (Takhir Malik. Stuped). The meaning of the universal phrases "*from the brick mold*", "*to be cut to pieces*" is used together with the occasional phrases "*to be pulled from the scabbard of the sword*".^(4,5)

Phrases are one of the purest and most effective tools of language. It is not for nothing that they say that he is a master of speech.

Phrases in our language such as "*get your feet off the ground*" and "*get a worm in your mouth*" have a broader and more figurative meaning compared to the words "*to be proud*" and "*to despise*".

In scientific literature, the lexical composition of phrases is interpreted as stable, unchanging, stable. But studies confirm that their lexical composition is quite variable. From this comes the need to study the characteristics, appearance and reasons of variation of universal phrases.

According to the laws of nature, every thing and phenomenon in the universe consists of a unity of opposites that require each other and at the same time exclude each other. Phrases are not exempt from this law.

The well-known linguist L.V.Shcherba said that "*contrasts strongly attract our attention*." Indeed, phrasal antonyms, on the one hand, as a stylistic tool, represent contradictory images, analogies, and sharp contrasts,

on the other hand, they reflect real contrasts in the world. Phrasemic antonyms are human exchange of ideas.

It is widely used in the vi process and is formed on the basis of individual and social activities and qualities of a person, his emotions, understanding of existence, as well as his attitude to spiritual life in one way or another.^(11,12)

Antonyms serve to create antitheses in the artistic context and are aimed at strengthening the expressiveness of the speech. Antithesis is a stylistic technique based on the juxtaposition of images, concepts, and ideas, and writers use phrasemic antonyms to create memorable, vivid images.

There are different forms of phrasal antonyms:

- An antonymy in a phrase built on the basis of an antonymic relationship.

Other phrases do not contain lexical antonyms. For example: If the world is flooded, it will not come out; when I come from the garden, it comes stony; if it hurts like the tip of a snake, it will come like a camel; even if his face is smiling, his insides are burning; If he goes to the sky, I will pull him by his feet, if he goes to earth, by his ear, and so on. Such sometimes antonymy is defined on the basis of the lexical meaning understood from the phrase as a whole.

CONCLUSION

The use of idioms or components in specific texts is important to actualize universal idioms. Transformed idioms are reflected in the works of Uzbek writers, which creates conditions for identifying the rich, figurative meaning and stylistic possibilities of universal idioms and their effective use. The unique creativity of the writers is seen in their use of the initial versions of the common language, changing both the meaning and the structure of the speech. Based on adding words or phrases to the composition of a given phrase, its lexical environment, it actualizes the phrase, opens up its meaning and stylistic possibilities. This style is mainly characteristic of dialogic speech.

The hero's speech with this style has a dynamic character one replica of the hero is closely related to the other, and the meaning of one is revealed in the next. Universal idioms can be used when the traditional grammatical structure is broken. The components of the phrasal verb serve to express one or another attitude of the speaker or listener to the expressed idea.

Most scientists (N.M. Shansky, I.M. Abramovich) distinguish three to eleven types of phraseological changes. And the linguist scientist B. Yuldoshev considers it appropriate to study all the changes that occur in idioms as follows:

- a) creative structural-semantic changes of phrases;
- b) creative semantic changes of phrases.

The methods of creative structural-semantic change of idioms include replacing the idiom component, expanding the idiom with water in a simple laugh, connecting a idiomatic, freely used word with a part of the idiom, and using the figurative meaning of the idiom.

The methods of creative semantic transformation of phrases include making fun of a phrase in an unusual sense, expanding the content of a phrase using a qualification, re-understanding a phrase in the context of dialogic speech, interpreting a phrase from a comic point of view, semantic parallelism using a phrase. It shows the methods of generating, generating a metaphorical text from the figurative meaning of a phrase, combining two phrases, contrasting a phrase into a free combination, and creating antitheses with the help of idioms.

Scientist A.E. Mamatov, who conducted a study on the transformation of idioms, in general, idioms are broadly of two types: a) changes in the general language; b) states that the individual-author changes. Changes in the general language are based on idioms and include idioms that have been firmly established in the language, and individual-author (personal-authorship) changes refer to the characteristics of idioms that have not been firmly established in the language and are just coming into use. As a result of our observations, three main groups of phrasal rearrangements can be named as follows.

REFERENCES

1. Selivanov G.A. Phraseological contamination as one of the indicators of the structural development of the Russian language // Questions of semantics of phraseological units. Part 1. Novgorod, 1971. pp. 233-234. (Селиванов Г.А. Фразеологическая контаминация как один из показателей структурного развития русского языка // Вопросы семантики фразеологических единиц. Часть 1. Новгород, 1971. С. 233-234).
2. Khojiev A. Annotated dictionary of linguistic terms. - page 45. (Хожиев А. Лингвистик терминларнинг изохли лугати. - 45-бет).
3. Mamatov.A. Problems of Uzbek phraseology formation, Filol.fan. doc. dissertation. Tashkent, 2000. (Маматов.А. Ўзбек тили фразеологизмларининг шаклланиши масалалари, Филол.фан. док. диссертацияси. Тошкент, 2000).

4. Sayfullaevna K. S. Arabic Linguistic in Transoxiana (XI-XIII Centuries) //International Journal of Innovative Technologies in Social Science. - 2019. - №. 1 (13). - С. 3-6.

5. Гачечиладзе Г.Р. Стихосложение и поэтический перевод (фрагмент). Поэтика перевода. Сб.ст., сост. С. Гончаренко. М., "Радуга", 1988, с. 89

6. Hamidov, X. ., & Abdullayeva, M. . (2024). Alternative Versions and Functional Characteristics of Phraseologists in Uzbek. EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION, 4(3), 51-54. Retrieved from <https://inovatus.es/index.php/ejine/article/view/2637>

7. Begmatova, Buzakhro Marufjanovna, and Sarvinoz Sayfullaevna Kasimova. "STUDY OF THE PROBLEM OF PREDICATIVITY AND ATTRIBUTION IN LINGUISTICS."

8. Akramxodjaeva, D., M. Nasretidinova, and M. Abdullayeva. "Translation of national events and concepts in fiction." International Journal of Scientific and Technology Research 9, no. 2 (2020): 2984-2986.

9. Sarvinoz Sayfullaevna Kasimova. The Direct Object And Its Use In Arabic Language . (2023). Boletin De Literatura Oral - The Literary Journal, 10(1), 3601-3609.

10. Teshaboyeva, Ziyodakhon Qodirovna. "A Cognitive Study of "Baburname""S Translations and Principle of Compiling a Textual Dictionary." Journal of Pharmaceutical Negative Results (2022): 1994-2006.

11. Teshaboyeva, Ziyodakhon Qodirovna. "A Cognitive Study of "Baburname""S Translations and Principle of Compiling a Textual Dictionary."

12. HAMIDOV, K. (2022). Two translations of one story. Sharqshunoslik. Востоковедение. Oriental Studies, (03), 22-30.

13. Xayrulla Xudoyorovich Hamidov, & Arzu Karausta. (2023). TERMS RELATING TO JOURNALISM IN TURKISH LANGUAGE AND THEIR TRANSLATION. INTERNATIONAL SCIENTIFIC CONFERENCES WITH HIGHER EDUCATIONAL INSTITUTIONS, 3(08.05), 71-75. Retrieved from <https://www.myscience.uz/index.php/issue/article/view/452>

14. Abdullayeva, Markhabo Raxmonkulovna. "TRANSLATION PROBLEMS OF VERB PHRASEOLOGISMS EXPRESSING NATIONAL COLOR" Oriental renaissance: Innovative, educational, natural and social sciences, vol. 2, no. Special Issue 25, 2022, pp. 347-352.

15. Sadikova, SHIRIN BAXTIYAROVNA. "Concepts of Respect Category and Respect Speech in Uzbek Language." INTERNATIONAL JORNAL OF TREND IN SCIENTIFIC RESEARCH AND DEVELOPMENT e-ISSN: 2456-6470.

16. Hamidov Khayrulla Khudoyorovich. Regarding the transference of metaphors in uzbek novels in Turkish translations. ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH Year: 2021, Volume: 10, Issue: 4 Page: 200-205. Online ISSN: 2278-4853. Article DOI: 10.5958/2278-4853.2021.00221.4

FINANCING

The authors did not receive financing for the development of this research.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

AUTHORSHIP CONTRIBUTION

Conceptualization: Sarvinoz Sayfullaevna Kasimova.

Formal analysis: Sarvinoz Sayfullaevna Kasimova.

Research: Sarvinoz Sayfullaevna Kasimova.

Methodology: Sarvinoz Sayfullaevna Kasimova.

Editing - original draft: Sarvinoz Sayfullaevna Kasimova.

Writing - proofreading and editing: Sarvinoz Sayfullaevna Kasimova.