

## SEMANTICS OF PHRASEOLOGICAL UNITS AND NATIONAL-CULTURAL CONNOTATION

**Soyibjon Toshtonov**

Researcher, Andijan State Institut of Foreign Languages  
[soyibjontoshtonov@gmail.com](mailto:soyibjontoshtonov@gmail.com)

**Annotation:** In this work, based on the scientific theses of many researchers in the field of phraseological units, it is proven that the semantics of phraseological units is directly and closely connected with the cultural and national components of a particular nation, with the national-cultural connotation.

**Keywords:** Semantics, semantics and structure of phraseological units, connotation, national connotation, phraseology, imagery, potential.

The semantics of phraseological units is based on national-cultural connotation. Because they reflect the associative-figurative ideas of a specific linguistic community about a particular reality, they store culturally marked information about it and for the same reason the famous linguist V. Maslova also notes that such a culturally marked connotation arises as a result of the interpretation of the associative-figurative basis of phraseological units or metaphors in connection with national-cultural reference points and stereotypes<sup>1</sup>. For example, for the Uzbek nation, words such as ram, lamb have positive connotations, while words such as snake, pig have only negative connotations.

IN. Teliya also recognizes that as language is embodied as an indicator of culture, its facts with a certain expression acquire “visibility” and articulation through the plane of the content of language<sup>2</sup>. It should also be noted that all considerations concerning the relationship between language and culture were formulated by W. Humboldt and are based on the thesis that “different languages are not different expressions of something, but different manifestations of the same object.”

Linguist D. Khudoyberganova, who is focused on studying the relationship between language, thinking and culture, also recognizes that human language is a unique phenomenon that transmits cultural information from generation to generation; on the one hand, it is a product of culture, and on the other, one of the main expressions of culture<sup>3</sup>. The scientist asserts that “the totality of historically formed, stabilized and inherent to the same linguistic community typical and obligatory ways of perceiving the Universe reveals the linguistic picture of the world. The linguistic picture of the world is a totality of universal and at the same time nationally determined ways of perceiving and understanding the world.”

The role of cultural codes in the embodiment of the picture of the world through the prism of culture is particularly emphasized. Because cultural codes are a system of secondary symbols consisting of various material means used for the purpose of encoding a certain cultural content<sup>4</sup>. In cultural studies, cultural codes are also assessed as keys that allow identifying cultural information encoded in one form or another. Recognizing human language as one of the most important expressions of cultural content, D. Khudoyberganova also considers cultural codes as an integral part of the linguistic landscape of the Universe and claims that they are a product of the process of categorization of the Universe by man<sup>5</sup>. Since cultural codes reflect people's ideas about the material and spiritual world, national thinking,

<sup>1</sup>Маслова В.А. Лингвокультурология. -4-е изд., стер. –М.: Академия, 2010. –С.55.

<sup>2</sup>Телия В.Н. Ўша асар, 227-б.

<sup>3</sup>Худойберганова Д. Тил. Тафаккур. Маданият. –Тошкент:Nodirabegim, 2020. –Б.30.

<sup>4</sup>Телия В.Н. Большой фразеологический словарь русского языка. – М.: АСТ-ПРЕСС, 2006. –Б.13.

<sup>5</sup>Худойберганова. Ўша асар. –Б.31.

and axiological views, the scientist notes that "cultural codes are perceived in language mainly in such linguocultural units as proverbs, sayings, stable analogies, metaphors, curses, prayers, and gratitude, expressing the figurative thinking of the people."

F. Usmanov believed that the reason why a person fills his world with words and images is the desire to save money, to transmit information in a compact shell, he also notes that the presentation of information by conventional units - codes of small volume can become a universal means of its life and access to communications. Kovshova has a thesis that the semiosphere is of great importance in human life, that the main code in the universal semiosphere of a person is language, any semiotic system can be codified through language, that culture, in turn, also has its own semiosphere, in which units that have acquired stability, such as symbols, customs, traditions-rituals, religious narratives, are symbols of culture<sup>6</sup>.

Cultural codes can be found in various material shells - in the form of everyday realities, representatives of flora and fauna, etc. In human consciousness, they are reflected in the form of knowledge, ideas, associations in general.<sup>7</sup> Indeed, figurative representations of the world are reflected in examples of folk art, in particular, in phraseological units. It implements the tradition of reflecting reality inherent to representatives of a particular culture, their culture of communication and spiritual improvement.

For example, an analysis of phraseological units used in the Uzbek linguocultural environment in relation to people with material insufficiency, such as *asdo'ppisi yarimta*, (*tyubeteika polovinchita*), or the day of death, expressing the approach of death (*kuni bitmoq*) indicates that in the Uzbek culture there is a tradition of appreciating a person, being happy about him and adhering to certain speech etiquettes in communication. Therefore, such units as *poor*, *dying* are subject to euphemisms, which are the basis for the appearance of the above-mentioned phraseological units in the field. So, the implementation of euphemistic content through phraseological units is a phenomenon that indicates the culture of communication, the level of speech. Because "in the speech implementation of euphemistic content, along with the possibilities of language, the worldview of the individual, mental character, character, attitude to reality, the degree of social formation, gender status, status, age and a number of other factors are revealed"<sup>8</sup>. Similar cases can be observed in English culture. For example, English phraseological units such as "pull yourself up by your bootstraps" or "march to the beat of your own drum" serve to reflect the strong individuality inherent in the English character, the importance of personal freedom for this culture.

Thus, the content understood from phraseological units is an expression of a specific picture of the world and a national view of reality, determined by the historically established culture and spirituality of this people. After all, the categorization and conceptualization of culture in language are associated with the vision of being from various national points of view. Assessing phraseological units as a sign of culture, D. Nikonov<sup>9</sup>, notes that "culture in phraseological units is a record of human activity, a repository of information obtained about the Universe by theoretical and empirical methods"<sup>10</sup>.

He claims that phraseological units are a semiotic system based on cultural artifacts. The fact that culture and phraseology cannot exist without each other, the scientist explains by the close connection of these two aspects of social life (everyday and linguistic) with the phenomena occurring within human society. Therefore, in any phraseological sign, he notes a

---

<sup>6</sup>Усмонов Ф. Ўша асар. –Б.60.

<sup>7</sup>Усмонов Ф. Ўша асар. –Б.62.

<sup>8</sup>Қаландаров Ш.Ш. Ўзбек лингвостилданий мухитида халқ мақоллари эвфемизацияси. Филол.фан.докт....авторреф. Фарғона, 2019. –Б.15.

<sup>9</sup>Никонов Д.О. Фразеологизмы с компонентом-технонимом (онтологический аспект) / дисс.канд.филол.наук. Адыгей, 2018.

<sup>10</sup>См.: Никонов Д.О. Ўша асар.

clear and distinct description of reality, as well as the fact that phraseological units do not arise in the absence of social need.

Indeed, the national view of reality based on the “discipline of perception” formed in a particular society codifies it in its own way. For example, in the Uzbek linguocultural environment, a phraseological unit with the component “belt on the waist (lower back)” is used to denote the symbol of monosyllabicity, courage. Or in American culture it is expressed through reflection in a kind of national “code” and in the phraseological unit blue-collar worker, applied to persons engaged in physical labor, bearing a sign of social belonging<sup>11</sup>. These are the hidden connotations of the fact that people who do physical labor sweat and, as a result, dirty their shirt collars, and the blue color is chosen so that the dirt on the collar remains unnoticed. Thus, the basis of phraseological units are national-specific and cultural-historical factors: traditions, customs, various rituals, folk games.

V. Teliia<sup>12</sup> also evaluates phraseological units as essentially national features and offers an interpretation of national-cultural identity based on cultural categories, because, as has already been noted earlier, since idioms are characterized by figurative motivation associated with the worldview of the people who speak the language, they acquire a national-cultural connotation. It should be noted that before determining the national-cultural component of phraseological units, it is necessary to clarify what should be perceived as a national-cultural feature. In phraseology, two different points of view can be traced on this account: Firstly, the existence of a feature of national-cultural identity in the meaning of realities contained in phraseological units is recognized. This point of view narrows the scope of the study of the issue under consideration. The second direction is completely opposite to the first, which puts forward the idea of including a wide range of linguistic units in the composition of a national-cultural sign.

However, in most cases, the national-cultural originality of phraseological units is also determined by their comparison with other languages, that is, by comparison. Thus, V. Gak assessed linguistic phenomena as a national-cultural integrity, noting that national characteristics are determined by comparing languages<sup>13</sup>. With this approach, the national-cultural designation of phraseological units is determined relative to the specifics of the corresponding cultures. However, not all interlingual differences can be an indicator of national identity, but only phraseological units that have culturally conditioned terms. Another principle for determining the national identity of phraseological units goes beyond the comparative, it is associated with the national spirit of native speakers and the national marking of language units. At the same time, the presence of individual nationally marked components in phraseological units is an indicator of their national identity.

This suggests that in each language there may be phraseological units perceived by native speakers only as their own, that is, strictly national. As such nationally marked components, we can distinguish the following: to do something within the limits of what is permissible, depending on the availability or absence of resources) to take offense, to be offended (to take offense).

Thus, national character, folklore realities, archaic units associated with folk culture and the like are closely connected with phraseological units. The national spirit is noticeable, for example, in phraseological units with a technonymic component, which contain components reflecting the everyday realities of the Uzbek nation.

D. Nemirov selects phraseological units for the research material that indicate the American character, with the aim of identifying in phraseological units the expression of the

---

<sup>11</sup>См.: Никонов Д.О. Ўша асар.

<sup>12</sup>См.: Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М.: Школа «Языки русской культуры», 1996.

<sup>13</sup>Гак В.Г. Национально-языковая специфика меронимических фразеологизмов // Фразеология в контексте культуры. - М.: Языки русской культуры, 1999. – С.260-261.

national spirit and national values<sup>14</sup>. He notes that the English language widely uses the phraseological units the land of the free and the home of the brave, describing the character of Americans, and this unity is used to describe the value of freedom and courage inherent in them and reflected in state symbols, in particular the flag and the anthem. Among them, phraseological units with a technonymic component, such as "The American Way", "the American Dream", "melting pot", are also recognized as symbols indicating the American spirit, culture and values.

Indeed, since phraseological units owe their origin to folk verbal creativity, they inevitably reflect folk culture, spirituality and values. They reflect the figurative, value-based attitude of the native speaker to the Universe. This can also be seen in the example of the analysis of phraseology in English apple-pie order (exemplary order, impeccable discipline). This expression is a symbol of the meaning of order in the linguistic consciousness of native speakers, the emergence of which is explained by the border period in America.

During this period, soldiers were required to keep their quarters in order and cleanliness. On the other hand, the combination Apple-Pie Order is a form used to express the preservation of these areas in perfect condition, which later evolved into a state of expression<sup>15</sup>.

For this reason, V. Teliya proposed to consider self-expression as a process of metaphorization, synthesizing general knowledge about the denotate, its value landscape and figurative gestalt structures.<sup>16</sup> Because "phraseologisms as signs are not adapted to the function of expressing objects in the Universe of being", therefore its designation is diffuse, it combines signs of different classes"<sup>17</sup>

Based on the above considerations, it can be noted that national-cultural differences in the vision, perception and naming of phenomena of common existence are determined by the direction of the common view of the nation or people. The category of national-psychic activity, which has a national-mental basis in the linguistic depiction of existence, occupies an important place in the categorization, conceptualization and classification of phenomena of existence and their stabilization as a generalized figurative meaning.

#### LIST OF USED LITERATURE:

1. Маслова В.А. Лингвокультурология. -4-е изд., стер. –М.: Академия, 2010. – С. 55.
2. Худойберганаева Д. Тил. Тафаккур. Маданият. –Тошкент:Nodirabegim, 2020. –Б. 30.
3. Телия В.Н. Большой фразеологический словарь русского языка. – М.: АСТ-ПРЕСС, 2006. – С. 13.
4. Қаландаров Ш.Ш. Ўзбек лингвомаданият муҳитида халқ мақоллари эвфемизацияси. Филол.фан.докт....автореф. Фарғона, 2019. – Б. 15.
5. Никонов Д.О. Фразеологизмы с компонентом-технонимом (онтологический аспект) / дисс.канд.филол.наук. Адыгей, 2018. (216 С.)
6. Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М.: Школа «Языки русской культуры», 1996.
7. Гак В.Г. Национально-языковая специфика меронимических фразеологизмов // Фразеология в контексте культуры. - М.: Языки русской культуры, 1999. – С.260-261.

<sup>14</sup><https://scipress.ru/philology/articles/frazeologizmy-i-frazemy-kak-otrazhenie-amerikanskogo-kharaktera.html>

<sup>15</sup><https://scipress.ru/philology/articles/frazeologizmy-i-frazemy-kak-otrazhenie-amerikanskogo-kharaktera.html>

<sup>16</sup>Телия В.Н. Русская фразеология /

[/http://publ.lib.ru/ARCHIVES/YA/Yazyk\\_Semiotika\\_Kul'tura\\_\(seriya\)/%D2%E5%EB%E8%FF%20%C2.%CD.%20%D0%F3%F1%F1%EA%E0%FF%20%F4%F0%E0%E7%E5%EE%EB%EE%E3%E8%FF.\(1996\).pdf](http://publ.lib.ru/ARCHIVES/YA/Yazyk_Semiotika_Kul'tura_(seriya)/%D2%E5%EB%E8%FF%20%C2.%CD.%20%D0%F3%F1%F1%EA%E0%FF%20%F4%F0%E0%E7%E5%EE%EB%EE%E3%E8%FF.(1996).pdf). –Р.150.

<sup>17</sup>Телия В.Н. Ўша аар.