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## ANALYSIS OF PHRASEOLOGICAL UNITS WITH THE ELEMENT "HEAD" IN M. NIZANOV'S WORK "ASHIQ BOLMAĞAN KIM BAR"

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### Abstract

In the article, the meaning of emotional expressiveness in the semantics of phraseological units, the peculiarities of the stylistic use of phraseological units are defined in the examples of M. Nizanov's work. Compared to any simple word, phraseological units have more emotional and expressive meaning, and stronger imagery. In phraseology, the meaning of expressiveness changes depending on the use of lexical, phonetic, and grammatical tools. The more exaggeration tools are used in the construction of phraseology, the higher the degree of expressiveness.

**Keywords:** *expressiveness, structure of phraseological units, literary language, stylistic skill, language system*

### Introduction

Phraseology in the Karakalpak language is different both in meaning and in design. Phraseologisms are widely used in almost all styles of language and serve a great purpose in creating expressiveness and artistry of the language, as well as in the nature of the image medium. Phraseological expressions in the Karakalpak language are rich in meaning. Among them, phraseological units also differ from a thematic point of view.

Like other Turkic languages, the Karakalpak language is rich in phraseology. Phraseologisms highlight the inherent richness of the national literary language. The plural part of phraseologisms forms the dominant plural in the style of oral speech and literary style. In the language of artistic works, imagery and expressive features are used.

In the works of the well-known Karakalpak writer M. Nizanov, there are many types of phraseological units in terms of structure and theme. This, in turn, is related to the writer's ability to use his stylistic skills, language units appropriately and for the purpose.

### Method

The analysis of phraseological units with the element "Head" was carried out on the basis of M. Nizanov's work "Ashiq bolmağan kim bar". In the author's work, several feelings and actions are presented in phraseological units:

A house is a reliable place to live, it means a temporary residence address, protection from natural phenomena.

1) *My brothers made a **shelter** for me (21 p.);*

2) *Some hot-tempered soldiers shouted: "Will the girl be well-mannered, who grew up in the city, and she probably became **unbridled** due to disobedience to her parents" (47 p.);*

3) *"**You have no business with God if you don't think about the problem**"?! I muttered to myself (55 p.);*

4) *The film was a burning love **from head to toe** (75 p.);*

5) ***What a dark day to his head!** (82 p.);*

6) *Who was the **head** at your mother's funeral?! (101 p.);*

7) *The children raised the class to their **heads** (107 p.);*

9) *This is the problem that **worries** me (124 p.);*

11) *It would be embarrassing to **refuse** (124 p.);*

12) *He had a **crack in head** in the morning when he woke up from a ray of sun falling from the window (135 p.);*

**Table 1.** Analysis of phraseological units in M. Nizanov's work "Ashiq bolmağan kim bar"

Phraseological unit	Sema
To shelter	Temporary residence, place of protection
Unbridled, unbelted	A man with a quirky character, a man who doesn't listen
Don't think about someone's problem	The same task, to look for a single solution; collaboration; don't worry about another person's problem
From head to toe	Completely, from all sides
What a dark day to his head!	Thinking about unnecessary problems, worrying about unimportant things
To head	Leading, helping, serving
Fall on your head	Led to trouble, aggravated the bad situation
Dizzy	Facing a difficult problem, asking a difficult question, saying unimportant things
Refusal	Avoiding responsibility, not keeping promises, not fulfilling promises
Crack your head	Have a headache, don't understand

The difference in the stylistic use of phraseology is considered to be its service in the language. Phraseologisms have their own place in the work of artistic methods in Karakalpak literary language. They are a ready-made tool in the language of artistic depiction to enliven the language of artistic works, and an example of figurative language of thought inspired by folk wisdom.

These examples are considered to increase the artistry of the work as well as show how effective the phrases used in our language are. There is an inexhaustible wealth of phrases, which are the cream of our tongue, but we have taken them only from the distinguished works of M. Nizanov.

Differences of phraseological units used in the literary work have been used in the language system for a long time; this is proven by the fact that they have found their place in

the explanatory dictionary of the Karakalpak language:

**Find shelter** – stay away from danger; take care of your life.

**Rampant** – inopportune, inconvenient.

**Disobedience** – intransigence, disobedience, rejection, opposition to someone's proposal.

**From head to toe** – the beginning and end of the matter, essentially.

**Revolt** – a) an uprising against the enemy, turning into a riot;

b) to be a leader, to lead, to lead.

**Puzzle** – thinking about something, being busy.

In our language there can be words that awaken all the love in a person. We will not be mistaken if we say that such words are precious words in our language. We must remember that language is our soul in our body, our soul in our heart. Our native language

is the future of our nation, the basis of the future of our people. Our mother tongue is like a mother who gives us milk, it is our refuge, like a father who raised us. Mythological units, where relics of language and culture have been preserved, significantly increase in the composition of phraseological units:

*What a **dark** day to his head!*

In the culture of the Karakalpak people, the color unit “**Black**” is a symbol of sadness, darkness, anger, death and evil spirits. For example: white light – black earth. In Turkic-Mongolian mythology, black is a symbol of Erlik, the god of darkness, Ulgen is the main god of the upper world.

When describing Erlik, the color black is often used: *black fur, black beard, black hair, black eyes, black bull, black boat, black snake, black mud, black iron.*

For example: After the attack, when the people became “**white-footed** scoundrels” and dispersed to different places, Kudiyar took a horse with him, and his brother Daniyar could not follow the march and joined his brothers (T. Kaiypbergenov, “*The Legend about Mamanbiy*”: 314).

The binary form of the phraseological unit “ak taban” “**black foot**” is also used: “black foot” means a poor person, one who makes a living from his own strength.

**Black foot** – *hardworking, poor, engaged in hard work.*

Phraseological units that enrich the language have the characteristic of being enriched due to differences from other languages, for example, the unit “*bas-qas boliw*” in the work of M. Nizanov is not listed in the explanatory dictionary of phraseological units of the Karakalpak language. And in the explanatory dictionary of the Uzbek language, it is described as follows:

**Bosh-kosh- Go ahead.** *Chief, leader, manager, person on top of work.*

The same phraseological unit is used in both languages and has the same meaning. Each writer has his own style and skills, they are different. In the works of M. Nizanov, an outstanding representative of Karakalpak literature, we can see that the phraseological unit “bosh-kosh” in Uzbek language is used in Karakalpak culture in the meaning of “to lead, to help, to serve”. As we have seen, the writer can change the phraseology as much as he

wants in order to increase the artistry of the work, relying on his imagination. Phraseologisms can be changed, but if one comes from a word that is not related to each other, then a stable word system cannot be formed from the words that come from the second word.

We learned the following forms of phraseology in the works of M. Nizanov, a talented writer of Karakalpak literature.

1. Phraseologisms used in their own way.
2. Changed and used phraseological units.
3. Synonymy of phraseology.
4. Phraseologisms created by a master of artistic words.

Phraseological synonymy – phraseological units with the same content and different meanings.

In his works, the writer uses many phraseological units as synonyms. You can see them with our examples below.

**Don't come to an agreement.** 1. Inconsistency – disagreement. For example: Our conversation is not going well (Fairy tale “It will soon be interesting”). 2. Head over heels – disagreement. For example: In our area there lived a boy who could not agree with anyone (Fairy tale “If you don't grieve, if I don't grieve...”)

There are more synonymous phraseological units in the works of the master of artistic words. We discussed only some of them in our work. The reason why the writer uses such synonymous phraseology is that every book reader gets bored by the continuous use of the same word in the work. In this case, if synonyms of phraseological units are used, the reader's interest in the book will increase, his respect for the writer will be infinite, and he will impatiently wait for his next publication. M. Nizanov certainly has this skill. Therefore, the writer should show his linguistic richness in his works.

From our collected phraseology it is known that M. Nizanov has a vocabulary of words, like any writer. The skill of a writer is determined by the fluency of his work and the appropriate use of words. While reading the works, we witnessed the following phraseological units that the writer came up with:

**The head over heels** – it won't work out (fail to cope). In the writer's works, we also noticed the phraseological unit “head over heels” and based on the context they de-

terminated that it carries the meaning “something will not work out”.

**Lighting a candle on your head** means succeeding at work. Lighting a candle on your head is one of the phraseological units that appeared in the author’s work. Today we use this phraseology when communicating with our peers. As for the meaning, it is used to mean succeeding in business and achieving what you said.

### Results

In a word, M. Nizanov, a master of artistic words, is a writer who gives life to his works. He animated the characters in his works as much as he could. Obviously, this moment was not wasted. Anyone who reads his works will be surprised to see such heroic images. Therefore, the writer was able to use phraseologisms appropriately and use new phraseologisms where necessary.

Each artistic word master sifts through the wealth of figurative vocabulary that comes from the phraseological units of the folk language and shows an example of skill-

ful use in the artistic work. M. Nizanov uses the phraseological treasure of the folk language in its own form, in its own way, renews it and uses it in a new way, adds new words from the same model, removes different words and uses it. The master of artistic words chooses the most necessary from the set of phraseological units in the folk language, shapes the stylistic color of the phraseological units related to the story he tells, and deepens the performance of the phraseological units, but never neglects the regularity of the language.

### Discussion

The masterful use of the phraseological richness of the literary word in works of the folk language proves that oral literature, eloquence, intelligence, proverbs are examples of the table of examples of oral literature in the enrichment of the Karakalpak literary language.

Phraseologisms, along with enlivening the language of artistic works, give national color to the language of works.

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