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ANALYSIS OF SOME SOMATIC PHRASEOLOGICAL UNITS USED IN KHOREZM EPICS

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ABSTRACT
This article summarizes the scientific and theoretical views on somatic phraseologisms and analyzes some somatic phraseological units containing the components "face," "ear," "mouth," and "heart" used in Khoresm epics.
KEYWORDS: *Phraseeme, Somatism, Somatic Phraseologism, Epic.*

INTRODUCTION

Somatic phraseologisms constitute the core fund of phraseology in every language worldwide. Somatic phraseologisms are phraseological units that include somatisms — words denoting body parts. These types of phraseologisms reflect the centuries-old history, life experience, lifestyle, culture, spirituality, customs, traditions, and values of each people. Linguistic studies of somatisms expressing human body parts, including their origin, semantic and pragmatic, as well as structural features, have been ongoing from ancient times to the present. The study of somatic phraseologisms in linguistics began in the second half of the 20th century. The term "somatism" was first used by the Ugro-Finnic language researcher F. Vak to designate Estonian phraseologisms involving human body parts [1]. Vak divided all somatisms in the language into three groups:

1. Somatisms describing a person;
2. Somatisms describing humans and animals;
3. Somatisms describing animals [6].

Phraseological units containing names of body parts of humans or animals constitute one of the largest and most effective groups in phraseology. According to V.P. Shubina's calculations, they make up about 15% of the phraseological fund of a language [2]. A distinctive feature of somatism phraseologisms is the existence of equivalents in many languages that are very close in meaning and imagery. This distinguishes them from other thematic groups. Moreover, B.S. Danilov and N.V. Kunitskaya emphasized that metaphorical or metonymic transfer is the most effective factor in the formation and emergence of somatism phraseological units [2].

In Uzbek linguistics, somatic phraseologisms were studied in A. Isayev's PhD dissertation titled "Somatic Phraseologisms of the Uzbek Language" [8], where the quantity, communicative functions, variants, synonymy, homonymy, and antonymy of somatic phraseologisms in contemporary Uzbek literary language were analyzed. Other monographs dedicated to the origin, semantic, and grammatical features of somatic phraseologisms include those by X. Nurullayev "Linguocultural Features of German and Uzbek Somatic Phraseologisms" [5], D.S. Usmonova and M.I. Yusupova's "Semantic Study of Somatic Phraseologisms in Different Typological Languages" [7], and Sh. Usmonova and X. Hamidov's "Somatic Phraseologisms in Uzbek and Turkic Languages" [3].

METHODOLOGY

This article employs a complex linguistic approach to study the lexical-semantic and structural features of somatic phraseologisms. The descriptive method was used to semantically analyze selected phraseological units, classify them in terms of form and content, and determine their structural compositions, semantic layers, and scope of use. Analytical methods were applied to reveal their figurative meanings. The descriptive method served as the foundation for all other methods used. In particular, the structural method operated based on conclusions drawn from the descriptive approach [4].

DISCUSSION AND RESULTS

The names of body parts, which people encounter daily, are frequently used in somatic phraseological units. The number and semantic variety of phraseological groups depend on the significance and activity of certain body parts or organs. Hence, the names of active body parts (head, eye, heart, nose, mouth, foot) are used most effectively, while the names of other body parts (shoulder, knee, armpit, eyelash) are used relatively less. This pattern is also observed in the texts of Khoresm epics. Below are some analyzed examples:

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- The somatic phraseologism with the component “face” (yuz) appears in almost all epics of the “Oshiqnoma”. “Face” means: 1) the front part of the human head, the front view, visage; 2) any side of the human face, cheek [Madvaliyev A., Letter Y, p. 297].
- The phrase “to put face on the threshold” appears in the “Royi Chin” epic as “bo‘sag‘ang uzra yuz qo‘ydi”, meaning to diligently undertake a task or responsibility. – “Qoshung‘a Roy Chin keldi, bo‘sag‘ang uzra yuz qo‘ydi” (“Oshiqnoma” Book 1, RC, p. 151).
- The phrase “to turn one’s face away” (yuz avirmoq) is used in the “Royi Chin” epic to express avoidance, dislike, or coldness towards someone. – “Sandin yuz avirib necha yillar o‘zumni balog‘a giriftor qildim” (Book 1, RC, p. 156).
- The phrase “to freeze one’s face” (yuzni do‘ndarmoq / do‘ndirmoq) in “Sayod va Hamro” expresses lost closeness, friendship, or indifference. – “Nechun mandin yuz do‘ndarding, azizim?” (“Oshiqnoma” Book 1, SH, p. 13).
- The phrase “to pull a face” (yuzni kasa tortmoq) appears in the “Hurliqo va Hamro” epic, with “kasa” meaning “opposite” in the Oghuz dialect, i.e., to frown or look askance. –“Ma’lul bo‘lib, kasa tortma yuzingni, Kel emdi niqobing ko‘tar ko‘zingdin” (“Oshiqnoma” Book 1, HH, p. 116).

Similarly, many phraseologisms with the somatic component “ear” (quloq) are actively used in Khoresm epics. The ear is defined as the organ of hearing and balance in humans and vertebrates [Madvaliyev A., Letter Q, p. 269]. Examples include:

- “Heavy ear” (qulog‘i og‘ir), meaning hearing loss, used in the "Edigo" epic. – "Yaqin kelib ayg‘il og‘ir qulog‘im, So‘zim aysam garang o‘g‘lon bo‘lurman" (“Oshiqnoma” Book 1, ED, p. 216).
- “To reach one’s ear” (qulog‘iga yetmoq) meaning to learn about something through someone, appears in “Malikayi Zavriyo,” “Edigo,” and “Royi Chin.” – “Agar boshqa odamg‘a bersak, podshoning qulog‘iga yetsa bizlarga ko‘p azob berur”, (“Oshiqnoma” Book 1, MZ, p. 245).
- “To take to one’s ear” (qulog‘ina olmoq), a dialectal variant meaning to heed someone’s advice, occurs in “Edigo.” – "Ko‘ping qolib qoningizga bulona, Kofir To‘ka qulog‘ingga ol bukun" (“Oshiqnoma” Book 1, ED, p. 217).

The somatic component “mouth” (og‘iz) also appears in “Sayod va Hamro” and “Royi Chin.” The mouth is defined as the cavity between the jaws for eating, speaking, or making sounds, and the area of the lips [Madvaliyev A., p. 588].

- The phrase “og‘zi maza topmaslik” means to derive no pleasure or satisfaction from something and appears in “Sayod va Hamro.” – “Ey barzangilar, u odam ko‘p oriq erkan, andin og‘zimiz maza topmast”, (“Oshiqnoma” Book 1, SH, p. 70).
- The phrase “og‘zin ochganda” (dialectal variant of “og‘iz ochmoq”) means to start speaking. – “Parim “Labbay” debon og‘zin ochganda, Qayda mening qora ko‘zlim, ko‘rinmas?" (“Oshiqnoma” Book 1, SH, p. 75).
- The phrase “og‘zingdin dur-u javohir sochmoq” means to say beautiful, wise, valuable words, appearing in “Royi Chin.” – "Roy shul vaqtda og‘zingdin duru javohir sochib" (“Oshiqnoma” Book 1, RC, p. 135).
- The proverb “Oy desa og‘zi bor, kun desa ko‘zi bor” (literally: “The moon has a mouth, the day has eyes”) is one of the most frequently used in Khoresm epics, meaning something incomparable and beautiful. – “Oy desa og‘zi bor, kun desa ko‘zi bor, o‘zi ham podshohzodadir”, (“Oshiqnoma” Book 1, SH, p. 88).

The “heart” (yurak) component appears 23 times in Book 1 of the “Oshiqnoma” epics. According to academic V.V. Vinogradov’s semantic and stylistic classification, phraseological units with the “heart” component typically symbolize love, affection, courage, sincerity, empathy, compassion, friendship, generosity, and in a symbolic sense represent vitality, the human soul, memories, character, and inner experiences [7].

- The “heart” lexeme is defined as: 1) the central muscular organ inside the chest of humans and animals responsible for blood circulation; 2) the symbolic center of feelings and emotions; 3) a symbol of bravery [Uzbek Explanatory Dictionary].
- In Khoresm epics, heart-related phraseological units mostly convey internal emotional and psychological states. Many are not explained in dictionaries.
- Examples include “yuragi azmog‘a tushmoq” (“heart is crushed”), meaning deep sorrow, used in “Sayod va Hamro.” – “Bir fikr ayladim tosh birlan otam, Yuragim do‘zmayin azmog‘a tushdi” (“Oshiqnoma” Book 1, SH, p. 40).
- “Yuragi sadpora” (“heart torn apart”) used in “Malikayi Zavriyo,” meaning severely tormented or broken heart. – “Otimiz arkonadurkim, yuragi sadporag‘a...” (“Oshiqnoma” Book 1, MZ, p. 262).
- “Yuragi tilinmoq” (“heart is hurt”) expresses emotional suffering. – “Tilindi yuragim, do‘n qiz, qayt endi” (“Oshiqnoma” Book 1, SH, p. 73).
- “Yuragi havl etmoq” means to be anxious or restless, found in “Sayod va Hamro.” – “Ersa Oshiq Hamroning yuragi havl etib...” (“Oshiqnoma” Book 1, SH, p. 74).
- “Yuragin sovuq yerga bermoq” means to be deeply grieved, used in “Royi Chin.” – “Bir kulbai ahzanda yuragin sovuq yerga berib...” (“Oshiqnoma” Book 1, RC, p. 129).
- “Yurak-bag‘ir dog‘lamaslik” means not to hurt someone’s feelings, used in “Edigo.” – “Firog‘inda yurak-bag‘ir dog‘lamang...” (“Oshiqnoma” Book 1, ED, p. 239).

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- "Yurak-bag'ri o'ta tutashmoq" means to be overwhelmed by grief, used in "Malikayi Zavriyo." – "Yurak-bag'rim mani o'ta tutashdi..." ("Oshiqnoma" Book 1, MZ, p. 246).
- "Yuraklari kuymoq" means to burn with longing or deep sorrow, used in "Edigo." – "To'xtamishxon, Tulimxo'ja ota-onalari bu xabarlarni eshitib yuraklari kuyib..." ("Oshiqnoma" Book 1, ED, p. 19).

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