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FRAZEOLOGIK BIRLIKLARNING LINGVOMADANIY XUSUSIYATLARI**LINGUOCULTURAL FEATURES OF PHRASEOLOGICAL UNITS****ЛИНГВОКУЛЬТУРНЫЕ ОСОБЕННОСТИ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ****Sayfullayev Xurshid Jamolxonovich¹** ¹Samarqand davlat universiteti Urgut filiali o‘qituvchisi**Ulasheva Feruza Musurmon qizi²** ²Samarqand davlat universiteti Urgut filiali talabasi**Annotatsiya**

Ushbu maqolada til va madaniyat o‘rtasidagi o‘zaro aloqadorlik masalalari lingvokulturologiya nuqtayi nazaridan tahlil qilinadi. Maqolada lingvokulturologiya fani tilshunoslik va madaniyatshunoslikning qo‘shilishidan kelib chiqqan yo‘nalish sifatida tasvirlanib, uning o‘rganish obyekti, predmeti va metodologiyasi izohlanadi hamda bosh kategoriya – lingvokulturema chuqur ko‘rib chiqiladi. Shuningdek, ingliz va o‘zbek tillarida qo‘llaniladigan somatik frazeologik birliklar misolida xalq mentaliteti, madaniy stereotiplar va milliy tafakkur elementlarining qanday ifoda topishi ko‘rsatib beriladi.

Abstract

This article analyzes the interrelationship between language and culture from the perspective of linguoculturology. The article provides a general overview of linguoculturology, a discipline that emerged at the intersection of linguistics and cultural studies. It discusses its object, subject, methodology, and main analytical unit — the linguocultureme. Additionally, the study demonstrates how elements of national mentality, cultural stereotypes, and worldview are reflected in somatic phraseological units used in English and Uzbek languages.

Аннотация

В данной статье анализируются взаимосвязи между языком и культурой с точки зрения лингвокультурологии. В статье даётся общее представление о лингвокультурологии как науке, возникшей на стыке лингвистики и культурологии, раскрываются её объект, предмет, методология и основная категория — лингвокультурема. Также рассматривается, как элементы национального менталитета, культурные стереотипы и мировоззрение находят отражение в соматических фразеологических единицах английского и узбекского языков.

Kalit so‘zlar: til, madaniyat, lingvokulturologiya, frazeologizm, somatik birliklar, milliy tafakkur, lingvokulturema.

Key words: language, culture, linguoculturology, phraseologism, somatic units, national worldview, linguocultureme.

Ключевые слова: язык, культура, лингвокультурология, фразеологизм, соматическая единица, национальное мировоззрение, лингвокультурема.

KIRISH

Har bir xalqning milliy o‘ziga xosligini belgilovchi asosiy omillardan biri bu – til va madaniyatdir. Milliy madaniyat, urf-odatlar, qadriyatlar, tarixiy xotira va adabiy meros kabi tarkibiy qismlar aynan til orqali ifodalanadi va avloddan-avlodga uzatiladi. Demak, til nafaqat jamiyatga xos hodisa, balki madaniyatning shakllanishi va uning mazmunini ifodalashiga xizmat qiluvchi asosiy omillardan biri hisoblanadi.

Hozirgi globallashuv davrida davlatlar va xalqlar o‘rtasidagi iqtisodiy, siyosiy, madaniy va ilmiy aloqalarning kengayishi, shuningdek, xalqaro kommunikatsiya jarayonlarining jadallashuvi tillararo munosabatlar, til madaniyati hamda tilning milliy-madaniy belgilarini o‘rganishni dolzarb masala sifatida kun tartibiga olib chiqdi. Mazkur zaruriyat “til va madaniyat” o‘rtasidagi uzviy bog‘liqlikni tahlil qiluvchi integrativ fan — lingvokulturologiyaning shakllanishiga asos bo‘ldi.

Lingvokulturologiya — til va madaniyat o‘rtasidagi ko‘p qirrali, murakkab o‘zaro bog‘liqliklarni tahlil qilishga qaratilgan mustaqil ilmiy soha hisoblanadi. U tilshunoslik va

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madaniyatshunoslikning kesishgan nuqtasida vujudga kelgan bo'lib, til tizimi orqali milliy madaniyatning aks etishi, shuningdek, til birliklarida milliy mentalitet va xalq tafakkuriga xos unsurlarning ifodalanishini ilmiy asosda izohlaydi.

Lingvokulturologiya obyekt va predmet jihatidan madaniyatshunoslik hamda tilshunoslik bilan yaqin aloqador bo'lsa-da, uning metodologiyasi va mazmuniy xususiyatlari bu fanlardan farqlanadi. Mazkur yo'nalish til vositasida milliy madaniyatning qanday namoyon bo'lishini, til ruhiyatini, milliy mentalitet va madaniy stereotiplarni, shuningdek, kommunikativ xatti-harakatlarni lingvistik hamda madaniy kontekstda chuqur tahlil qiladi.

Lingvokulturologiya tadqiqotlarida tilning madaniy muhitdagi gnoseologik va aksiologik o'rni, shuningdek, madaniyatning til tizimida konseptual va semantik qatlamlar orqali modellashtirilishi markaziy masalalardan biri sifatida talqin etiladi. Bu fan milliy-madaniy tafakkurni shakllantiruvchi lingvistik birliklarning mazmuniy-mantiqiy strukturasi hamda til va madaniyat o'rtasidagi o'zaro ta'sirning dinamik, kompleks tabiatini chuqur tahlil qiladi. Natijada lingvokulturologiya hozirgi tilshunoslikning yuqori nazariy salohiyatga ega istiqbolli yo'nalishlari qatoridan o'rin oladi.

MUHOKAMA VA NATIJALAR

Hozirgi kunda lingvokulturologiya fani jahon miqyosida, xususan, rus va o'zbek tilshunosligi doirasida jadal rivojlanayotgan yo'nalishlardan biri sifatida e'tirof etilmoqda. Ushbu sohada bir qator muhim ilmiy tadqiqotlar va o'quv qo'llanmalar yaratilgan bo'lib, ulardan eng mashhuri sifatida V.A. Maslova tomonidan yozilgan o'quv qo'llanmani alohida ta'kidlash mumkin.[3] Mazkur qo'llanmada lingvokulturologiyaning metodologik asoslari, predmeti va obyekt, asosiy yo'nalishlari atroficha bayon qilingan hamda til birliklarini lingvokulturologik tahlil qilishga oid amaliy misollar keltirilgan.

O'zbek tilshunosligida ham lingvokulturologik tadqiqotlar tobora faollashib bormoqda. Xususan, professor A.E.Mamatovning "Frazologizmlarning shakllanish asoslari"[1], A. Nurmonovning "O'zbek tilida lingvokulturologik yo'nalish"[4], N. Mahmudovning "Tilning mukammal tadqiqi yo'llarini izlab"[5], shuningdek, D.Xudoyberganovning "Matnning antropotsentrik tadqiqi" mavzusidagi dissertatsiya ishi ushbu yo'nalishdagi ilk ilmiy izlanishlar sirasiga kiradi. Mazkur asarlarda lingvomadaniyatshunoslik fanining nazariy asoslari, tadqiqot obyekt va predmeti, shuningdek, madaniyatning til orqali ifodalanish masalalari qamrab olingan.

Lingvokulturologiyada tahlilning fundamental birliklaridan biri lingvokulturema bo'lib, u xalq madaniyatining muayyan tarkibiy qatlami til tizimida qanday verbal shaklga ega ekanini ifodalovchi ko'p komponentli lingvistik struktura sifatida talqin etiladi. Lingvokulturema doirasiga leksik-semantik birliklar, frazeologizmlar, so'z birikmalari, turli darajadagi sintaktik konstruktsiyalar, paremiyalar, matn segmentlari va boshqa semantik jihatdan yuklangan lingvistik birliklar jamlanadi. Mazkur birlik ikki o'lchovli tuzilishga ega: uning formativ (ifodaviy) qatlami turli lingvistik birliklar orqali tashqi ifodasini topadi; mazmun (semantik) qatlami esa ularning ostki qatlamida mavjud bo'lgan milliy-madaniy konseptual ma'nolar majmuasini tashkil qiladi. Lingvokulturemaning aynan semantik qatlamga kuchli suyanishi va uning madaniy konseptual mazmun bilan bevosita bog'liqligi uni kontseptdan ajratib turuvchi muhim metodologik belgi sifatida qaraladi.

Lingvokulturologiya oldida turgan asosiy ilmiy maqsadlardan biri — milliy madaniyatning til orqali reallashuv jarayonlari, ya'ni madaniy mazmunning lingvistik vositalarda qanday kodlanishi, semantizatsiyalanishi va konseptual tuzilishga ega bo'lish mexanizmlarini aniqlashdir. Zero, til o'z mohiyatiga ko'ra oddiy kommunikativ vosita sifatidagina emas, balki madaniyatning ontologik asosini tashkil etuvchi va uni tarixiy-madaniy xotira shaklida avlodlarga yetkazuvchi fundamental semiotik tizim sifatida namoyon bo'ladi. Madaniy qadriyatlar tilning ichki strukturasi kodlanib, til belgilar tizimi sifatida ushbu qadriyatlarining konseptual mazmunini jonlantiradi hamda ularni leksik va semantik modellar orqali ifodalaydi.

Boshqa tillarda kuzatilgan kabi, o'zbek va ingliz tillarida ham milliy madaniyatning turli unsurlari til birliklari, jumladan frazeologik konstruktsiyalar va leksik birikmalar orqali o'z ifodasini topadi. Ushbu hodisa lingvokulturologik tadqiqotlar doirasida qiyosiy tahlilni amalga oshirish imkonini beradi va turli xalqlarning madaniy tafakkurini lingvistik vositalar orqali sistemali solishtirish hamda o'rganish imkoniyatlarini taqdim etadi. Shu tariqa, til birlikmalari milliy madaniyatni inkorporatsiya qiluvchi vosita sifatida lingvokulturologiyaning nazariy va metodologik tadqiqotlarini chuqurlashtirishga xizmat qiladi.

Misol sifatida quyida ingliz adabiyoti asarlari, gazeta va jurnallarida uchragan lingvokulturologik somatik frazeologik birliklar va asarlardan keltirilgan parchalarni keltirish mumkin: - **heart of a child:**(*beg'ubor, pok qalbli inson*), "**Really too good of you — didn't mean — to trouble you.... Hope we shan't miss — the train — Gladys is a good girl — really a wonderful girl — a very sweet nature — not too happy at home, I'm afraid — absolutely — the heart of a child — heart of a child, I do assure you, in spite of — difference in our ages — find a lot in common....**" [18,83] Ushbu dialogda gapiruvchi kishi Gladys nomli qizni juda iliq, samimiy ohangda ta'riflaydi va uning xarakteridagi sodda, beg'ubor jihatlarni urg'ulaydi. Unda ikki marotaba takrorlanayotgan "**the heart of a child**" frazeologik birikmasi qahramonning hissiy hayajonini kuchaytiradi hamda Gladysning "pok qalbli, soddadil, beg'ubor" inson ekanini badiiy tarzda tasvirlaydi. Ta'kidlab aytilayotgan bu ibora qizning yoshiga emas, balki *ruhiy dunyosiga — sof niyatga, samimiyat va ishonuvchanlikka* ishora qiladi. Parchaning sintaktik jihatdan uzilib-uzilib ketishi ("really too good of you ... didn't mean — to trouble you ... heart of a child ...") personajning o'zini noqulay his qilayotganini, biroq shunga qaramay qizni himoya qilishga intilayotganini ko'rsatadi. "In spite of difference in our ages" (yoshimiz orasidagi tafovutga qaramasdan) jumlasida esa beg'ubor qalbni yoshga emas, axloqiy poklikka va ichki olamdagi beg'uborlikka bog'lab talqin qiladi.

- **putting someone's back up:**(*achchiqlanmoq, g'azablanmoq*), "*I would have given Inspector Slack the steps in reasoning which led me to this particular spot, but he had achieved his usual result of putting my back up. I said nothing.*" [15,105]. Bu jumlada "**putting my back up**" iborasi inspektor Slakning muallifni asabiga tegishi, gapirtirmaydigan darajada **g'azablantirib qo'yishini** bildiradi. Qahramon aslida yordam berishni istasa-da, aynan inspektorning qo'polligi yoki mensimasligi sababli **o'z fikrini aytmay qo'yadi**. Demak, ibora bu yerda shaxsning hissiy reaksiyasi — "achchiqlanish natijasida muloqotdan bosh tortish" ma'nosida qo'llangan.

- **eyeing the suitcase:**(*ko'zi bilan sinchiklab kuzatmoq*), "**Well?" said Inspector Slack, eyeing the suit-case with dislike and wouldbe indifference, "I suppose we might as well have a look at what's inside."**" [18,105]. Bu yerda ibora oddiy qarash emas, balki shubha va salbiy munosabat bilan kuzatishni anglatadi. Somatik komponent (ko'z) predmetni ichki baholash, tekshirishga tayyorgarlik ma'nosini kuchaytiradi. Ya'ni, FB inspektorning ichki hissiyotini (yoqtirmaslik, ishonchsizlik) yashirin tarzda ifodalab turibdi. Demak, ibora detektiv vaziyatda kuzatuv va gumonning boshlanishini bildiradi.

- **laid someone's hand on someone's arm:** (*qo'lini qo'ymoq* — hissiy yaqinlik bildiruvchi) "*It seems to me utterly impossible and absurd that your husband should have been murdered in my study," I said bitterly. "But he was.", "I know." She laid her hand on my arm. "It's dreadful for you. I do realise that, though I haven't said very much about it." "I took the blue lapis lazuli ear-ring from my pocket and held it out to her."* [18,101]. Ushbu somatik harakat so'zsiz tasalli berish, hamdardlik bildirish uchun ishlatilgan. Qahramon og'ir vaziyatda turgani sababli bunday jismoniy yaqinlik uni tinchlantirish va qo'llab-quvvatlash ma'nosini beradi. Demak, FB hissiy yaqinlikni kuchaytiruvchi vosita sifatida qo'llanadi va munosabatlarning iliqligini ko'rsatadi.

- **come out of the ark:** (*Bu ibora "sen hali ham qadim zamonda yashayapsanmi?" degan kinoyaviy anglatmani beradi. Ark (Noah's Ark) — diniy-madaniy metafora.*), "**Surely, knowing that you're a married woman ", "Don't pretend to come out of the ark, Len. You know very well that an attractive young woman with an elderly husband is a kind of gift from heaven to a young man. There must be some other reason — it's not that I'm unattractive — I'm not."** [18,11]. Bu ibora "hali ham eski zamonda yashagandek o'ylama" degan masxarohang tanqidni bildiradi. Somatik komponent to'g'ridan-to'g'ri bo'lmasa ham, bu FB axloqiy-ijtimoiy qarashlarni eskilik bilan bog'laydi. Kontekstda u zamonaviy munosabatlarga mos kelmaydigan fikrni rad etish holatida qo'llangan. Ya'ni, ibora shaxsni ortda qolgan dunyoqarashi uchun tanqid qilish vazifasini bajaradi.

- **cat got someone's tongue?:** (*tilingni yutvordingmi? birovdan nega gapirmayotganini so'rash*), *I said: "Yes-no-I don't know" and the woman looked at me with some astonishment. "Presently she said, 'Has the cat got your tongue?' 'No,' I said; 'I ain't seen any cat'; whereupon they all tittered."*, "No" I said; "I ain't seen any cat"; whereupon they all tittered — except my father, who looked down and scowled at me. [10,88]. Bu ibora personajning gapirmay qolgan holatini masxara va hazil bilan so'roqqa tutish uchun ishlatilgan. Somatik komponent til (tongue) — bu yerda nutq

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faoliyati bilan bog'langan asosiy organ sifatida qo'llanadi. Gapira olmaslikning sababi hayajon yoki noqulaylik bo'lsa-da, ibora uni "nimadir tilini olib qo'yganday" kinoyali tarzda ifodalaydi. Shunday qilib, FB personajning noqulay sukutini ko'rsatadigan yumor vositasi bo'lib xizmat qiladi. Somatik obraz orqali gapira olmayotgan ichki holat tashqi hazil shaklida aks etadi.

- **start off on the wrong foot:** (*ishni yomon boshlamoq*): **Catching Walter Cunningham in the schoolyard gave me some pleasure, but when I was rubbing his nose in the dirt Jem came by and told me to stop. "You're bigger'n he is," he said. "He's as old as you, nearly," I said. "He made me start off on the wrong foot." "Let him go, Scout. Why?," "He didn't have any lunch," I said, and explained my involvement in Walter's dietary affairs.** [11,23]. Bu iboradagi foot (oyoq) harakati yangi ishning boshlanishi bilan metaforik bog'langan. Parchada qahramon sinfdagi ilk tushunmovchilik sabab "maktab hayotini noto'g'ri qadam bilan boshlaganini" his qiladi. Somatik komponent "oyoq" bu yerda faoliyatga kirishish, munosabatlar yo'lini belgilash ramzidir. Demak, FB personajning dastlabki salbiy taassurot va muvaffaqiyatsiz boshlanishdan xafa bo'lgan ichki kechinmalarini ifodalaydi. Bu holat somatik obraz orqali ijtimoiy munosabatlar yo'lini noto'g'ri tanlash ma'nosida qo'llanadi.

- **to have a big mouth:** (*og'zi bo'sh bo'lmoq*), "**Fran's got such a big mouth. She's been telling everyone that I'm engaged. I wanted to tell them myself. Oh no, me and my big mouth! I made Alex feel upset when I mentioned his dead cat. Don't be such a big mouth. You should learn to keep other people's problems to yourself.** [BBC Learning English 22.11.2012]. Somatik birlik mouth (og'iz) bu yerda "ko'p gapirish" emas, ma'lumotni o'ylamasdan tarqatish xususiyatini bildiradi. Personaj o'zini "big mouth" deb atab, keraksiz gapirib qo'yishga pushaymon bo'ladi. Somatik jihatdan "og'izning kattaligi" shaxsning sir saqlay olmasligi yoki ehtiyotsiz gapirishiga metafora bo'ladi. Ibora parcha kontekstida tilga ehtiyot bo'lmaslik salbiy oqibatini ko'rsatadi. Shuning uchun FB nutq mas'uliyati va ijtimoiy ehtiyotkorlikning buzilishini ifodalaydi.

- **lift smb's spirits:** (*ruhini ko'tarish, ruhiy tushkunlikdan chiqarmoq*), "**As he watches the mantelpiece clock tick slowly and smokes a steady stream of cigarettes, he hears the front door slam, awakening him from his thoughts. Hearing Charlotte and Rosalind rustling about in the front hallway, he walks out to greet them. He could use a lift in spirits, and his daughter can usually make him smile. They share a quiet, dry sense of humor, a quality that sets them apart from the ebullient, overly emotional Agatha.**" [16,156]. Bu iborada somatik komponent spirit (ichki ruhiy holat) bevosita tana organi bo'lmasa-da, insonning hissiy markazi sifatida tanaga daxldor tushuniladi. Parchada qahramon ruhiy tushkun holatda bo'lib, qizi bilan uchrashuv uni ruhiy ko'taradi. Demak, FB tana bilan bog'liq bo'lgan his-tuyg'ularni balandlikka ko'tarish sifatida tasvirlanadi. Bu birlik shaxsning psixologik tiklanishi va muhit ta'sirida emotsional o'zgarishini ifodalashda xizmat qiladi.

- **like a dog with two tails:** (*sevinchi ichiga sig'maslik, juda xursand bo'lmoq*), "**I suppose you remember Sam Sharpshins, who was whipped at the academy in Floggemwell, two or three years ago, for stealing pigs out of 'Squire Pinchbelly's pen. He is a great merchant here now, and swaggers like a dog with two tails.**" [19]. Bu ibora hayvon tanasining anatomik elementiga tayangan holda ishlatiladi: itlar asosan erkalanisa dumini qimirlatish orqali sevinchni an'anaviy tarzda ifoda etadi.. Parchada u kishining hozirgi holatdan behad mamnun, o'zini mag'rur va ustun his qilishini ifodalaydi. Demak, somatik FB jismoniy belgi orqali ichki quvonchning oshirib ko'rsatilgan shaklini beradi.

- **to pull someone's leg:** (*quloqqa tepmoq*), "**It is well. The bad moment has passed. Now all is arranged and classified. One must never permit confusion. The case is not clear yet—no. For it is of the most complicated! It puzzles me. Me, Hercule Poirot! There are two facts of significance.**" "**And what are they?" "The first is the state of the weather yesterday. That is very important."** "**But it was a glorious day!" I interrupted. "Poirot, you're pulling my leg!" "Not at all. The thermometer registered 80 degrees in the shade. Do not forget that, my friend. It is the key to the whole riddle!"** [9,80]. Ushbu somatik frazeologik birlik tarkibida "leg" (oyoq) komponenti mavjud bo'lib, u semantik jihatdan inson tanasining jismoniy harakati bilan bog'liq metaforik asosga ega. Ingliz tilida "biror kishining oyog'ini tortish" iborasi hazilomuz aldash, ya'ni kimnidir vaqtinchalik chalg'itish orqali kulgi uyg'otish ma'nosida qo'llanadi. Parchada iboraning qo'llanishi nutq pragmatikasiga asoslanadi: Hercule Poirot murakkab jinoyat tafsilotlarini jiddiy ohangda tushuntirayotgan paytda, suhbatdosh

unga ishonmay, “hazil qilayapsiz” mazmunida javob beradi. Bu yerda somatik FB ko'ngilsizlik yoki kutilmagan fikrni yengillashtirish, ya'ni mazmun og'irligini yumshatish funksiyasini bajaradi. Shunday qilib, ibora qahramonlar nutqiga irodi va yumorni qatnashtirib, dialogning pragmatik-emotsional rang-barangligini kuchaytiradi.

- **to put someone's foot in someone's mouth:** (*noqulay gap aytmoq*) “*I'm from Philadelphia, Pennsylvania,*” *Sistine said, “home of the Liberty Bell, and I hate the South because the people in it are ignorant. And I'm not staying here in Lister. My father is coming to get me next week.” She looked around the room defiantly. “Well,” said Mrs. Soames, “thank you very much for introducing yourself, Sistine Bailey. You may take your seat before you put your foot in your mouth any farther.” The*” [20]. Ushbu somatik frazeologik birlik tarkibidagi “foot” (oyoq) va “mouth” (og'iz) komponentlari nutq jarayonining jismoniy xunuk tasviri orqali xizmat qiladi. Insonning oyog'ini og'ziga tiqishi fiziologik jihatdan imkonsiz va kulgili, shu sababli ibora behuda, noo'rin, jamiyat tomonidan yomon qabul qilinadigan gap aytib qo'yishni metaforik ravishda ifodalaydi. Bu ibora tanbeh mazmuniga ega bo'lgan ogohlantiruvchi nutq akti sifatida qo'llanadi. Parcha kontekstida qahramon Sistine o'zini tanishtirish paytida hududiy stereotiplar va haqoratga yaqin baho bildiradi: “...I hate the South because the people in it are ignorant.” Bu holat jamoa uchun noqulay vaziyat yaratishi mumkin. O'qituvchi Mrs. Soames esa somatik FB orqali uni yumshoq tarzda ogohlantiradi, ya'ni yana gapirsa, “ko'proq xato qiladi” degan ma'noni bildiradi.

- **lose heart:** (*umidini yo'qotmoq, ishonchini so'ndirmoq.*), “*Do not lose heart, even if you must wait a bit before finding the right thing. Be prepared for disappointment also, but do not abandon the quest.*” [21]. Ushbu somatik frazeologik birlik tarkibidagi “heart” (yurak) komponenti ko'plab tillarda bo'lgani kabi insonning irodasi, hissiyoti va ruhiy kuchi bilan metaforik tarzda bog'langan. Ingliz tilida “yuragini yo'qotish” iborasi jismoniy organ emas, balki ichki ishonch, qat'iyat va motivatsiya pasayishini anglatadi. Demak, lose heart — biror ishni davom ettirish uchun zarur bo'lgan ruhiy kuchning so'nishi, umidning sustlashishi ma'nosini ifodalaydi. Parcha kontekstida ibora motivatsion-ruhiy qo'llab-quvvatlash mazmunini oladi. Maslahat tariqasidagi murojaat insonni qiyinchiliklarga qaramay, izlanishni to'xtatmaslikka undaydi: “...even if you must wait... do not abandon the quest.” Bu yerda FB psixologik tayanch funksiyasini bajaradi — ya'ni shaxsning ruhiy kuchini asrashga da'vat qiladi.

- **heart is mute:** (*chuqur ruhiy ziddiyat*), “*And what does YOUR heart say?*” demanded St. John. “*My heart is mute, — my heart is mute,*” I answered, struck and thrilled. “*Then I must speak for it,*” continued the deep, relentless voice. “*Jane, come with me to India: come as my helpmeet and fellow-labourer.*” [12,613]. Bu iborada “heart” (yurak) — ruhiy markaz va hissiyotning metaforik belgisi sifatida ishlatilgan. Mute so'zi esa ichki hissiyotlarning tovuhsiz, ifodalanmay qolishini bildiradi. Qahramonning yuragi “jim” bo'lgani, ya'ni o'z his-tuyg'ularini atrofdagilarga yetkazolmayotgani, chuqur ruhiy ziddiyat va ichki taranglikni ko'rsatadi. Shu tarzda somatik FB yurak orqali psixologik holatni vizual va emotsional tarzda ifodalaydi, o'quvchida ichki kechinmalarni sezdiradi.

- **to put someone's hand into a hireling's:** (*ishonch bildirish, o'zini birovga topshirish*), “*Hitherto I have hated to be helped—to be led: henceforth, I feel I shall hate it no more. I did not like to put my hand into a hireling's, but it is pleasant to feel it circled by Jane's little fingers. I preferred utter loneliness to the constant attendance of servants; but Jane's soft ministry will be a perpetual joy. Jane suits me: do I suit her?*” [12,680]. Bu iborada somatik komponent “hand” (qo'l) orqali insonga bo'lgan ishonch, hissiy yaqinlik va o'zini topshirish ifodalanadi. Qahramon dastlab yordamni qabul qilishni xohlamasa-da, Jane bilan qo'l almashishi yoki uning qo'llari bilan o'ralishi rahm-shafqat va emotsional bog'lanishni beradi. Shu bilan FB tana harakati (qo'l) orqali psixologik va emotsional yaqinlikni ko'rsatadi, shaxslar o'rtasidagi ishonch va hissiy bog'liqlikni kuchaytiradi.

- **the apple of his eye:** (*eng sevimli, aziz inson*), “*Mr. Rochester continued blind the first two years of our union; perhaps it was that circumstance that drew us so very near—that knit us so very close: for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature—he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam—of the landscape before us; of the weather round us—and impressing by sound on his ear what light could no longer stamp on his eye.*” [12,688]. Bu frazeologizmda somatik komponent “eye” (ko'z)

TILSHUNOSLIK

orqali shaxsning diqqat markazi va eng sevimli obyektini bildiradi. Qahramon o'zini Mr. Rochesterning "ko'zi orqali" dunyoni qabul qiladigan va eng aziz inson sifatida tasvirlangan. Shu tarzda FB tanadagi organ metaforasi orqali ichki hissiyot va sevgi darajasini ifodalaydi, shaxsning boshqa inson uchun qanchalik muhimligini vizual va emotsional tarzda namoyon qiladi.

- **beauty is in the eye of the gazer:** (*go'zallik subyektivdir(muhimi qalb go'zlligi)*), **"Most true is it that "beauty is in the eye of the gazer". My master's colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth, — all energy, decision, will,—were not beautiful, according to rule; but they were more than beautiful to me; they were full of an interest, an influence that quite mastered me,—that took my feelings from my own power and fettered them in his. I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously arrived, green and strong! He made me love him without looking at me".** [12,265]. Bu frazeologizmida somatik komponent "eye" (ko'z) orqali shaxsiy qarash va ta'sirchanlik markazi ifodalanadi. Qahramonning nazarida boshqa odamning tashqi ko'rinishi qoidaviy me'yorlarga to'g'ri kelmasligi mumkin, lekin ko'z orqali subyektiv hissiy qiymat berish tufayli u chiroyli va jozibali bo'ladi. Shu tarzda FB tanadagi organ metaforasi yordamida ichki hissiyot, muhabbat va subyektiv qadr-himmatni ifodalaydi, shaxsning his-tuyg'ularini o'quvchiga vizual va emotsional tarzda yetkazadi.

- **lose one's head:** (*o'zini yo'qotmoq, vahimaga tushmoq*), **"You can't blame them," said Dumbledore gently. "We've had precious little to celebrate for eleven years." "I know that," said Professor McGonagall irritably. "But that's no reason to lose our heads. People are being downright careless, out on the streets in broad daylight, not even dressed in Muggle clothes, swapping rumors."** [13,19]. Bu iborada "head" (bosh) somatik komponent sifatida ishlatilgan va insonning qaror qabul qilish, aql-idrok markazi sifatida talqin qilinadi. Lose one's head — qahramonning vahima yoki g'azab natijasida ruhiy nazoratni yo'qotishini bildiradi. Shu tarzda FB tanadagi organ metaforasi orqali psixologik holatni vizual tarzda aks ettiradi, ya'ni boshqaruvni yo'qotish — aql va hissiyotning muvozanatsizligini ko'rsatadi.

- **keeps one's head** (*xotirjam bo'lmoq*) **"Your name didn't get into the Goblet of Fire by accident. If someone's trying to attack you, they're on their last chance. Stay close to Ron and Hermione, do not leave Gryffindor Tower after hours, and arm yourself for the third task. Practice Stunning and Disarming. A few hexes wouldn't go amiss either. There's nothing you can do about Crouch. Keep your head down and look after yourself. I'm waiting for your letter giving me your word you won't stray out-of-bounds again."** [13,1426]. Bu iborada somatik komponent "head" (bosh) orqali ruhiy barqarorlik va xotirjamlik ifodalanadi. Qahramon xavfli vaziyatda bo'lsa-da, FB tanadagi boshni saqlash orqali hissiy nazoratni anglatadi. Shu bilan keep one's head tana metaforasi orqali ruhiy chidamlilik va vaziyatni nazorat qilishni tasvirlaydi.

- **put one's foot down:** (*qat'iy bir maqsadda turmoq*), **"Why? Wha' 'appened?" said Harry, through a sizable chunk of steak. "Peeves, of course," said Nearly Headless Nick, shaking his head, which wobbled dangerously. He pulled his ruff a little higher up on his neck. "The usual argument, you know. He wanted to attend the feast — well, it's quite out of the question, you know what he's like, utterly uncivilized, can't see a plate of food without throwing it. We held a ghost's council — the Fat Friar was all for giving him the chance — but most wisely, in my opinion, the Bloody Baron put his foot down." The Bloody Baron was the Slytherin ghost, a gaunt and silent specter covered in silver bloodstains. He was the only person at Hogwarts who could really control Peeves".**[13,1098]. Bu frazeologizmida somatik komponent "foot" (oyoq) orqali qat'iy turish va hokimiyatni namoyon etish ifodalanadi. FB qahramonning qarorini jismoniy tarzda mustahkamlashga xizmat qiladi. Shu tarzda, put one's foot down tanadagi organ metaforasi orqali irodani, qat'iyatni va hukmronlikni ko'rsatadi.

- **foot the bill:** (*qarzlarni to'lash, to'lovni qilib qo'ymoq*), **"I had been looking forward to a quiet luncheon with my aunt, but it turned out that she had invited half the county. Naturally, I was the one who had to foot the bill for the whole affair," Bertie Wooster complained to Jeeves.** [15,56]. Ushbu iborada "foot" (oyoq) somatik komponent sifatida metaforik ishlatilgan. Foot the bill — qahramonning moliyaviy javobgarlikni o'z zimmalariga olishini anglatadi. FB tanadagi oyoq orqali

majburiyatni ko'rsatish funksiyasini bajaradi, ya'ni jismoniy organ bilan ishni "yuritish" orqali javobgarlik tasviri beriladi.

- **hold one's tongue:** (*sukut saqlamoq*), "**Harry could not help but agree with the unknown Thicknesse. "So what are we going to do?" "We're going to use the only means of transport left to us, the only ones the Trace can't detect, because we don't need to cast spells to use them: brooms, thestrals, and Hagrid's motorbike." Harry could see flaws in this plan; however, he held his tongue to give Mad-Eye the chance to address them.**" [13,3013]. Bu iborada somatik komponent "tongue" (til) orqali nutq faoliyati va ichki nazorat ifodalanadi. Hold one's tongue — qahramonning vaziyatni buzmaslik uchun so'zini nazorat qilishini bildiradi. Shu tarzda FB jismoniy organ metaforasi yordamida hissiy va pragmatik nazoratni ko'rsatadi.

XULOSA

Til madaniyatning boy xazinasini, uning sandig'i va majmuasi sifatida qaraladi. U leksik birliklar, grammatik tuzilmalar, frazeologik iboralar, maqol va matallar, folklor elementlari va ilmiy adabiyot hamda og'zaki va yozma nutq orqali milliy madaniyatning qadriyatlarini saqlab qoladi. Til madaniyatning asosiy tashuvchisi sifatida avlodlardan avlodga milliy madaniyat xazinasini meros qilib yetkazadi; shu tariqa, yosh avlod ona tili bilan birga ajdodlarning boy madaniy tajribasini ham o'zlashtiradi. Til madaniyatning vositasi va quroli sifatida inson shaxsiyatini, til sohibining ijtimoiy-madaniy identitetini shakllantiradi. Milliy madaniyatning tarkibiy komponentlari orasida til birinchi o'rinda turadi, chunki u kishilik jamiyatida nafaqat madaniyatni ifodalash, balki ushbu mulohazani saqlash va uzluksizligini ta'minlashda markaziy vosita hisoblanadi.

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