



CULTURAL AND EMOTIONAL SIGNIFICANCE OF PHRASEOLOGISMS IN THE NOVEL O'TKAN KUNLAR BY ABDULLA QADIRI

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Abstract: *This article attempts to investigate cultural and emotional connotational depth of phraseologisms of Abdulla Qadiri's classical Uzbek novel "O'tkan Kunlar. Through a detailed analysis of two idiomatic expressions, "terisiga sig'may ketmoq" and "ichagi uzilmoq", the research demonstrates the richness and subtleness of these idiomatic expressions in developing characterization, expressing emotion, and valuing culture. The paper demonstrates how the literal and metaphoric senses of these terms in narrative discourse reveal how Qadiri employs traditional Uzbek emotionality and social relations in his prose.*

Keywords: *Phraseologism, Uzbek literature, idiomatic expressions, cultural identity, emotional expression, figurative language*

Introduction: Abdulla Qadiri's O'tkan Kunlar stands as a pillar of Uzbek classical literature, deeply embedded with the linguistic and cultural richness of its time. One of the most powerful tools Qadiri employs in his storytelling is the use of phraseologisms – idiomatic expressions that convey far more than their literal meanings. These expressions often reflect the emotions, values, and relationships within traditional Uzbek society. This article focuses on the function and significance of such phraseologisms in the original Uzbek text of the novel, using selected examples to explore their cultural and narrative roles.

Analysis and Discussion: Abdulla Qadiri's use of idiomatic expressions in O'tkan Kunlar plays a vital role in shaping the emotional atmosphere of the novel and portraying the cultural mindset of the time. By examining specific idiomatic expressions in their narrative contexts, we can better understand how Qadiri reflects the emotional experiences and values of his characters. The following two examples illustrate how figurative language enhances character development, emotional intensity, and cultural insight in the novel.





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The first phraseological expression to be examined is “*terisiga sig'may ketmoq*.” The following excerpt from the novel illustrates the use of this expression: “Bu maqtoqlar bilan *terisiga sig'may ketkan* Hasanali javob berdi.”

The idiom “*terisiga sig'may ketmoq*” literally means “to not fit into one's skin,” and figuratively, it expresses a strong, often overflowing emotional reaction – typically of pride, joy, or excitement.

In the novel, this phrase is used when Otabek leaves the gathering briefly, and during his absence, other guests praise him. When they turn to Hasanali – his elder and devoted servant – for more information, he is so moved and proud of the compliments directed at his master that he metaphorically “does not fit into his skin.” This is not about Hasanali's ego, but about his emotional connection to Otabek. Hasanali's pride comes from loyalty and respect, not from his own achievements. His emotional reaction reveals the deep bond between servant and master – a bond more familial than hierarchical. The phrase shows how one person's virtues and reputation can reflect on those closest to them, especially in traditional societies where communal identity and loyalty are highly valued.

In Uzbek culture, expressions like this show how strong emotional connections can exist within social roles, especially when built on respect, trust, and shared values. Hasanali's reaction highlights the idea that when someone is respected or admired, the people around them also feel honored. It shows how in traditional communities, people's emotions are closely tied to their relationships and group identity.

The second phraseological expression to be analyzed is “*ichagi uzilmoq*.” An example from the novel shows its usage in the following way: “– Chiroqlik yigit, aqillik yigit, deb maxtiy-maxtiy To'ybekaning *ichagi uzildi*, u kim edi?”

The phrase “*ichagi uzilmoq*” literally translates as “her intestines were torn,” but in idiomatic Uzbek, it is used to describe being emotionally overwhelmed or exhausted from an intense experience. It often conveys a sense of being physically or emotionally drained after an overwhelming rush of feeling.

In this scene, To'ybeka is speaking with such extreme joy and enthusiasm about Otabek that her energy is exhausted. Her praises are so effusive and plentiful that they eventually wear her out, leading to the metaphorical expression “*ichagi uzilmoq*.” Here, the phrase suggests emotional overflow, but also physical fatigue from the sheer act of speaking so much about Otabek. This gives the expression a deeper meaning. To'ybeka is not only expressing admiration, but she is also overwhelmed by the quantity and intensity of her own words. She is tired by her admiration, which gives the phrase a sense of both joy and the burden of excessive praise. This may imply that To'ybeka is both emotionally invested in Otabek's image and somewhat exhausted by the effort to vocalize her admiration.

In a cultural sense, this phrase reflects the deep emotional expression characteristic of relationships in Uzbek society. Women like To'ybeka, even in subordinate roles, can express great emotional intensity, particularly in matters of admiration and gossip. The





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phrase underscores not just the emotional depth of her praise but the exhaustion that comes with a prolonged emotional outpouring, which is an important part of social interactions in the novel's setting.

It is worth noticing that both of these phraseologisms are used to describe servants or those in subordinate positions, yet their emotional experiences are portrayed with dignity and intensity. This suggests that in historical Uzbek society, such figures were not viewed merely as workers but as valued members of the household. Their emotional investment reflects the cultural norm of treating loyal servants almost like family – a theme that adds emotional richness and social description to Qadiri's novel.

This article has examined how Abdulla Qadiri's *O'tkan Kunlar* employs idiomatic expressions to convey emotional richness and cultural meaning. Through the analysis of the phraseologisms "terisiga sig'may ketmoq" and "ichagi uzilmoq", we see how language serves not only as a narrative device but also as a window into the emotional lives and social dynamics of the characters. The first idiom illustrates pride and loyalty expressed through overwhelming emotion, while the second captures the exhaustion that can accompany admiration and deep affection. Both expressions enrich character portrayal and deepen the reader's understanding of the cultural values embedded in Uzbek society. Significantly, both idioms are applied to characters in subordinate roles, yet they are presented with emotional dignity and respect – highlighting how such individuals were integrated into the emotional core of traditional family and community life. Ultimately, Qadiri's nuanced use of phraseologisms reveals the power of figurative language to bridge personal feeling and collective identity, making *O'tkan Kunlar* a compelling example of the interplay between culture, language, and literature.

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