

Contemporary Usage of Archaic Phraseological Units Expressing “Historical Memory” In Uzbek and French Languages

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Abstract: This research investigates the contemporary use of archaic phraseological units as vehicles for expressing "historical memory" in French and Uzbek languages. Examining various types of phraseological units within the context of "historical memory" in linguistics, our findings reveal that archaic expressions continue to be employed by linguists in both linguistic traditions. The study emphasizes the structural nuances of archaic words in phraseology, a focal point that garnered attention, especially in the early 21st century. While archaism has been extensively explored in English and Russian linguistics, this research addresses the notable gap in studying archaic expressions related to “historical memory” in the French and Uzbek languages. By bridging this gap, the study contributes to a deeper understanding of the linguistic manifestations of historical consciousness in these two distinct traditions.

Keywords: historical memory, archaism, necrotism, phraseological unit, lexical archaic expressions, historicism, linguistics, cultural heritage, comparative analysis, contemporary usage.

INTRODUCTION

The exploration of linguistic expressions embedded in archaic phraseological units offers a captivating lens through which we can decipher the historical memory encapsulated in the fabric of language. This study delves into the contemporary utilization of archaic phraseological units, serving as linguistic vessels that carry the echoes of history and collective memory in both Uzbek and French languages. By delving into the rich tapestry of archaic syntactic, lexical, lexico-syntactic, and semantic structures, our research aims to unveil the intricacies of these linguistic time capsules.

As the 20th century unfolded, linguistic scholars, led by A.G. Nazaryan, began unraveling the nuanced layers of archaic expressions associated with "historical memory." This study focuses on the ongoing relevance and usage of such phraseological units, exploring their manifestations in two distinct linguistic traditions - Uzbek and French. Through a comprehensive examination of syntactic archaisms, lexical fossils, and intricate semantic shifts, we aim to shed light on how these linguistic relics continue to shape contemporary discourse, contributing to an international dialogue on the interplay between language, history, and cultural memory.

As the study unfolds, we traverse the linguistic landscapes of Uzbek and French, analyzing the unique interplay of archaic phraseological units that encapsulate historical nuances. By undertaking this interdisciplinary exploration, we seek to not only deepen our understanding of

linguistic evolution but also illuminate the enduring relevance of historical memory within the framework of these languages.

LITERATURE REVIEW

In linguistics, historicisms often encounter words undergoing semantic shifts due to extralinguistic factors, capturing outdated phenomena or concepts reflective of a bygone era. **J. Klinkenberg** introduces the term “*archaïsmes de civilisation*” to characterize such linguistic vestiges, akin to “*ancient country studies*” in scientific exploration. An illustrative example of this phenomenon is found in the French phraseological unit “ils ne mangeront point un minot de sel ensemble,” signifying a reluctance to befriend someone. This aligns with the Uzbek expression conveying a similar sentiment, ‘sentence does not come out of one place.’

Moreover, diverse renditions of this theme exist in French, such as “*pour se dire ami, il faut avoir mangé ensemble un minot de sel,*” emphasizing the necessity of enduring shared experiences to be considered true friends. A parallel concept is observed in Uzbek phraseology, where expressions like ‘take poison for your friend’ underscore the depth of friendship, akin to enduring hardships together. The term ‘minot’ in these instances serves as a linguistic relic, representing a historical unit of weight for volatile substances. Such nectoric-historic phraseological units are abundant in Uzbek, contributing to the linguistic tapestry of historical memory.

RESEARCH METHODOLOGY

In rare cases, phraseological units may include all kinds of archaisms, as *A.G. Nazarian* points out. This type of archaism in phraseological units is called complex. An example of this is the following phraseological units: the phrase “*avoir maille apartir avec qn*” in translation means “*not to take with someone*” or “*not to share with someone*”. The word *maille* in the phrase is derived from the Latin word *medialia*, denoting an old French small coin made of low-grade silver [3]. The verb *partir* is used in its initial Latin sense of *partire*-divide. Since this coin had the smallest value, any attempt to share it led to beatings and quarrels. This explains the meaning of phraseologism. Syntactic archaism in this expression is the absence of an article before the noun *maille*.

ANALYSIS AND RESULTS

By the beginning of the 20th century, several studies were conducted on the archaic expressions of “historical memory”. According to *A.G. Nazaryan*, several types of archaic phraseological units express “historical memory” in French. For example,

- 1) syntactic archaic expressions;
- 2) lexical archaic expressions;
- 3) lexical-syntactic archaic expressions;
- 4) semantic-syntactic archaic expressions [1]. Archaic expressions belonging to this type differ sharply from each other.

The first type is called syntactic archaic expressions, examples of which are: “*avoir pignon sur rue*” – “to have your own house or business”, “*confer fleurettes*” – “to give compliments”. Archaisms in both phrases are represented by the absence of the article.

“*Sans bourse délier*” - a syntactic archaism translated as “*without emptying the wallet*”, literally means “not stingy”; The phrase “*a bon vin ne faut point d'enseigne*” means in the process of translation “*a good wine does not need ethics*”, and literally “*a good thing does not need advertising*”. This syntactic archaism is expressed by the burden of the possessive pronoun.

“*Coûte que coûte*” is used in the translation as “*any price, any cost*”. This semantic archaism indicates that the conjunction *que* is not present at the beginning of the phraseology expressed by the subjunctive verb.

“*On n’y voit pas goutte*” - expressing the meaning of “*not seeing anything*”, “*misunderstanding something*”, syntactic archaism - the formation of the negative form of the verb with the help of a single preposition *ne* and its strengthening with the help of *goutte*; In Old French, to strengthen the negative form, *pas* is derived from several words: *pas* (step), *point* (point), *mie* (small), *goutte* (drop), *clou* (nail), *miette* (crumb), *grain* (corn) and other terms used [2].

The phrase “*Ko ‘zim uchib turuvdi*” (“*My eyes were flying*”) is usually used by the Uzbek people to imagine that the eyes are flying as a sign of a disaster or a good prediction. It is said that if a person’s left eye flies away, there will be a disaster in the future, and if his right eye flies away, something good will happen in the future. In this syntactic archaism, the possessive pronoun is dropped. Nowadays, the phrases “I was really looking forward to him coming” or “I was looking forward to you coming” are used after the host-guest [4].

The second type is lexical archaisms, which include: For example, the phrase “*peu ou moins*” translates to “*little or less*”, literally “*at least as much*”.

“*Courir le guilledou*” lexical archaism in the translation process means “to wander around the casino”, and “to stagger”. In this phrase, the word *guilledou* is considered to be the main meaning word, derived from the Celtic word *doux* – “*tender, pleasant*” or *guiller* – “*to deceive*”, that is, under the influence of these words, the phrase was developed.

“*Courir la pretentaine*” - this phraseological unit in translation means to wander, to pretend, to search for romantic adventures. In Uzbek, this phrase is synonymous with the phraseological unit “*The walking stick is the ground*” and warns people that the consequences of bad behavior will be bad and turn people away from the bad path and wrong actions. There are many alternative versions of this phrase in the Uzbek language. For example, “*chakki yursang, dakki ersang*”, “*shalp yursang, shapaki ersan*” etc. Nowadays, these are more obsolete options. The French words *guilledou*, *pretending*, are more commonly used in the above expressions and include necrotism. All phraseological units containing necrotisms can be divided into two groups. For example:

- 1) phraseological units represented by necrotism-archaisms;
- 2) phraseological units represented by syntactical archaisms. These groups are different from each other.

The third type of lexico-syntactic archaisms in French includes the following expressions. For example: “*à la queue leu leu*” translates as “*on the wolf’s tail*”, the first *leu* is a corruption of the definite article, and the second is the Old French form of the noun *loup* (wolf). If we translate the phraseological unit “*sans coup férir*” it means “*without a blow*”, the syntactic archaism consists of a direct complementary position in front of the predicate, which is unusual for the modern French language - without fighting, without bloodshed, and the verb *férir* is not used outside of this combination.

More semantic archaisms of the fourth type in French are observed in the following expressions. For example: “*en premier chef*” in this translation means “*in the first place*”, literally means “*in the first place*”, and the word *chef* was used in the 9th century when the word “*chief*” was used in the obsolete sense - in the style of the chief.

In the phrase “*Do ‘sting kelsa dalonda kut, dushmaning kelsa ayvonda kut*” in English “*wait for your friend in the corridor, wait for your enemy in the porch*”. The word “*corridor*” refers to the corridor of the gatehouse, it will not hurt you if you wait for your friend in the corridor, but wait for your enemy on the porch and make him a good guest so that his evil will soften and turn into good. Nowadays, the word “*dalon*” in the phrase is an archaism. There are other close variants of this phrase, and these variants are more commonly used today. For example, “*Clothe your enemy, dress your friend.*” [4].

“*Yolg‘iz o‘g‘il-yovdan qattiq, xotini-qalmoqdan qattiq*” in the phrase, the word “*qalmoq*” is the name of the nation, which in the past made many invasions and severely oppressed the

surrounding nations, including our ancestors who lived in the territory of Uzbekistan. Therefore, in written and oral literature, the word “*qalmoq*” was used in the meanings of “*enemy*”, and “*stone*”. Usually, an only child is often raised in a pampered manner, and what he says when he is young is done by his parents. That’s why the people around him likened the only son to a fool and his wife to a hook. Nowadays, the variant “*An only child is a disaster*” is used, and the above phrase is considered obsolete.

“*Avoir des yeux de lynx*” the phraseological unit signifies “*he has lynx-like eyes*”, as a phrase meaning “*he also loves long distance*”, i.e. lynx represents a misinterpretation of the name of the shipping guide” Argo, who is distinguished by the sharpness of his extraordinary eye in himself and can see far between the clouds Lyncee (Greek. Lungeos). Lynx really represents the eye socket because this animal has the ability to see through the wall as well. In some state symbols as well, especially in herbalism, silovsin represents completeness and sharpness of vision. Silovsin, for example, is depicted on the coat of arms of Pskov. Lynx is a constellation that was named by astronomer **Jan Gevelius** in the 17th century, meaning that the constellation represents a chain of dim stars, which his

“*O‘qurug‘ tushmagan*” the term was used in a broad sense in ancient times, and the word *o‘qurug‘* was used among the yilikites. While they always wanted to catch a horse that had not been grazed, the yilikites had thrown an arrow at it. A rope is tied to the end of a stalk made of wool and a trap is made to catch a runaway horse. The Yilikites say *o‘qurug‘*. The phraseological unit “*unburdened*” is now used in a different variant, in the sense that it is used in a portable sense, in the manner of “*unbreakable*”, “*not to taste the bittersweet of life*”.

“*Sourd comme un pot*” the phrase literally means “*deaf*”, if in the process of translation, it means “*deaf like a tuvak*”. In this phrase, the word pot itself represents a distorted form of the Old *post-poteau-column* word, that is, the initial form of the comparison, the phraseological unit “*sourd comme un poteau*”, meant “*deaf like a column*” in translation.

In Uzbek, “*korchaloning*” is a phraseological unit, used in the past, and the word “*korchalon*” is derived from the word “*chalon*”. Through some mispronunciation by linguists, the word “*chalon*” was exchanged for “*korchalon*”. Nowadays, oral speech has been one of the variants of the phrase “*you’re going to be a dry adult without doing anything*”.

“*Écrire comme un ange*” the phrase means “*to write like an angel*” in the translation, and literally “*the owner of a beautiful hospice*”. The phraseological unit in question is associated with the famous calligrapher **Ange Vergèce**, who came to Paris from Greece in 1540. His Hussite was so beautiful that it even served as a model for engravings of Greek letters, under which Louvre editions were printed under Francis I in the 16th century. There are also grounds that the initial form of this expression was “*écrire comme Ange*”. [2]. Later, as a result of mixing the name “*Ange*” and the word “*ange*”, such an original image was created that it became widespread in French, that is, it began to be used in the meanings of “*like an angel*”, “*beautiful, perfect*”.

“*Ko‘zini moy bosib ketibdi*” syntactic archaism when a person is fat, all his organs are filled with oil, while the eyelids are also filled. Some people will have a higher career. At this time, the same person completely loses consciousness, swells, and forgets the people, his old friends, it was at this time that the phrase was used, and in this syntactic archaism the pronoun fell, that is, “*his eye was smeared with oil.*” However, it is now used in oral speech in the manner of “*the eye is overrun by aphids*” [4].

DISCUSSION

The examination of archaic phraseological units in both Uzbek and French languages reveals a dynamic interplay between linguistic evolution and the preservation of historical memory. The findings of this study underscore the enduring significance of archaic expressions in contemporary discourse, illustrating their ability to transcend temporal boundaries and persist in the linguistic fabric of these diverse cultures.

One key aspect illuminated by the research is the prevalence of syntactic archaisms in both languages. The absence of articles, alterations in word order, and other syntactic intricacies serve as linguistic artifacts, providing a gateway to understanding historical nuances. For instance, expressions like “*sans coup férir*” in French, meaning “*without a blow*,” showcase the retention of syntactic structures uncommon in modern French but deeply rooted in historical contexts.

Lexical archaisms, another facet explored in this study, offer insights into cultural practices, beliefs, and values. The phrase “*courir le guilledou*” in French, suggesting “*to wander around the casino*,” carries remnants of Celtic origins, emphasizing the historical layers embedded within lexical choices. Similarly, Uzbek expressions like “*o ‘qurug‘ tushmagan*” reflect archaic lexicon, providing glimpses into age-old customs and beliefs related to horse capture among the Yilikites.

Furthermore, lexico-syntactic archaisms, such as “*a la queue leu leu*” in French, present instances where both lexical and syntactic elements converge to convey nuanced meanings. The phrase “*on the wolf’s tail*” carries a syntactic structure uncommon in modern French, reflecting a bygone linguistic era.

Semantic archaisms observed in both languages underscore the evolution of meaning over time. Expressions like “*en premier chef*” in French or “*ko ‘zini moy bosib ketibdi*” in Uzbek showcase shifts in semantic interpretations, revealing the dynamic nature of language as a vessel for historical memory.

This interdisciplinary exploration suggests that archaic phraseological units play a crucial role in preserving and transmitting historical memory. As linguistic time capsules, they facilitate a unique dialogue between the past and present, offering a bridge for cross-cultural understanding. The study encourages further investigation into the broader implications of linguistic evolution on cultural memory, inviting scholars to delve deeper into the intricate relationship between language, history, and identity.

CONCLUSION / RECOMMENDATIONS

This exploration of the contemporary usage of archaic phraseological units expressing 'historical memory' in Uzbek and French languages sheds light on the intricate relationship between language, culture, and the preservation of collective memory. The investigation into archaic expressions has been a prevalent subject in foreign linguistics, extensively delving into various theories, concepts, and approaches. Our study contributes to this discourse by specifically focusing on the nuanced landscape of historical memory as encapsulated in phraseological units.

We have identified several types of archaic expressions pertaining to historical memory, each exhibiting distinct characteristics. Notably, our research reveals a prevalence of a syntactic-archaistic type in oral speech within both the French and Uzbek languages. This type of archaism underscores the importance of syntactic structures in conveying historical nuances and cultural intricacies.

As we navigate the rich tapestry of linguistic expressions, it becomes evident that these archaic phraseological units serve as linguistic fossils, encapsulating bygone eras, traditions, and societal norms. The study of such linguistic artifacts provides a unique lens through which we can unravel the historical consciousness embedded in the languages under scrutiny.

In essence, our research contributes to the broader understanding of how linguistic expressions, particularly archaic phraseological units, play a crucial role in preserving and transmitting “historical memory.” The comparative analysis of French and Uzbek enriches this exploration, offering insights into the specific manifestations of these linguistic relics in diverse cultural and linguistic contexts. The interplay between language and historical memory remains a dynamic field, inviting further interdisciplinary inquiries into the intricacies of cultural heritage preservation through linguistic analysis.

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