



THE ROLE OF ECOLOGICAL COMPETENCE IN THE MORAL DEVELOPMENT OF MEDICAL EDUCATION STUDENTS

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Abstract

This article analyzes the phraseological units encountered in Togaymurod's Otamdan qolgan dalalar. The study examines the lexical-semantic features, artistic functions, and the role of these phrases in character creation. The analysis highlights the expressive, emotional, and national-mentality-specific layers of these phrases.

Keywords: phraseology, lexical-semantic analysis, literary text, phrase, emotional connotation, Togaymurod, style.

Phraseology is a branch of linguistics that studies stable word combinations that have developed over a long period and are used in ready-made form in speech. These units, possessing grammatical and semantic integrity, occupy a firm place in the language similar to ordinary words. Therefore, in classifying a unit as a phraseological expression, the key criterion is not its equivalence to a word or sentence, but rather whether it is retrieved as a ready-made unit during thinking or is freely created during speech.

Comprehensive study of phraseological units—including their semantic, morphological, syntactic, and stylistic features—serves to enrich the language and create conditions for the emergence of new expressions. This approach demonstrates that phraseology is not merely a collection of fixed expressions but represents an active and dynamic layer of language development. In addition to



analyzing the lexical-semantic properties of phraseological expressions, examining their grammatical structure, the interaction of their components, their syntactic functions in sentences, and their relation to grammatical categories is of significant theoretical importance. These aspects are critical for determining the place of phraseological units within the language system and for revealing their linguistic and communicative functions in depth.

In linguistics, phraseological expressions are identified by their ready-made usage in speech, expressiveness, and resistance to literal translation. However, these features do not always clarify their internal and external syntactic relationships. Since phraseology has emerged as an independent field, phraseological units have been studied from various perspectives, including their semantics, grammatical construction, syntactic roles, and stylistics.

When studying these theoretical views practically, the relationship between the author's style and phraseological units in modern Uzbek literature, particularly in artistic texts, is of special importance. From this perspective, Togaymurod's *Otamdan qolgan dalalar* provides valuable material for an in-depth study of the functional and semantic possibilities of phraseological units in literary texts. Through phraseological expressions rooted in colloquial language, the author enriches the system of characters with national identity, realism, and emotional depth. These expressions not only convey events to the reader but also serve as reflections of national thinking, values, and worldview.

In particular, the novel uses stable expressions to vividly depict the concepts of man and nature, inherited fields, land, and labor. Phraseological units function not only as elements reflecting the richness of language but also as artistic tools expressing the author's aesthetic views. Thus, the phraseological analysis of *Otamdan qolgan dalalar* allows for a deeper understanding of the stylistic richness, lexical-semantic layers, and author's linguistic creativity in Uzbek literary language.

An analysis of the novel reveals that approximately 300 Uzbek-specific phrases are used more than 400 times throughout the work. Togaymurod avoids excessive repetition of phrases. While his style is known for emphatically repeating words, expressions, and sometimes even entire sentences for expressive effect, the author deliberately employs phraseological expressions sparingly and with precise intent



in the speech of various characters such as the main character Dehqonqul, his mother Bolxin, the kolkhoz chairman, and the school director. Most of the phrases are presented through the narrator, who represents Dehqonqul's voice—an ordinary Uzbek cotton farmer from the Surkhan region.

Based on the leading word class in the structure of phraseological units, they may be classified as nominal, verbal, adjectival, or others. In this study, we have chosen to classify them based on their semantic meaning. Accordingly, the expressions found in the novel can be grouped as follows:

1. Phrases involving body parts and their functions (somatic expressions):

Examples include: bag'ir (chest), bet (face), bosh (head), bo'y (height), et (human flesh), ensa (nape), ich (abdomen), jasad (corpse), jon (soul), kalla (head informal), ko'z (eye), ko'ngil (mood), musht (fist), orqa (back), oyoq (foot), o'pka (lung), og'iz (mouth), qorin (stomach), qad (stature), qadam (step), qosh (eyebrow), quloq (ear), qo'l (hand), soch (hair), ta'b (appetite), tirnoq (nail), teri (skin), til (tongue), tiz (knee), tomoq (throat), yelka (shoulder), yuz (face), etc.

2. Phrases involving abstract concepts:

Examples include: anoyi emas (not naive), baloga qolmoq (get into trouble), bardosh bermoq (endure), baxti bor ekan (he is lucky), dosh bermoq (withstand), havsalasi pir bo'lmoq (lose interest), past ketmaslik (not lower oneself), taqdir peshonasida bori (destined by fate), toqati toq bo'lmoq (lose patience), umri o'tmoq (life passes), etc.

3. Phrases involving animals, plants, and related concepts:

Examples include: it azobida (like a dog's suffering), otday bo'lib ketmoq (work like a horse), og'izga urgan itday (like a beaten dog), palagi toza (clean wheels, metaphorically honest), qo'li gul (skilled hands), tulki qiziga to'y berdi (the fox marries off its daughter), tutday to'kmoq (drop like mulberries), etc.

4. Phrases reflecting proverbs and traditions:

Examples include: botar kunni otar tongi bo'ladi (every dark night has its dawn), dehqon davlati – yer (the farmer's wealth is land), mehnat – mehnatning tagi rohat (labor brings rest), xalq bor – haq bor (where there are people, there is justice), yon qo'shning – jon qo'shning (your neighbor is like your soul), etc.

5. Phrases containing numerals:



Examples include: bag‘ri bir (ikki) (of one heart), besh ketmoq (completely disappear), bir boshqa bo‘lib qolmoq (become something else), bir ko‘ngli (of one mind), qulog‘i qirqta bo‘lmoq (be very attentive), yettti pushtigacha (up to the seventh generation), etc.

6. Phrases related to kinship and gender:

Examples include: akang qarag‘ay (your elder brother is strong like a tree), bolangga ursin (may it happen to your child), otanggizga balli (praise to your father), etc.

In the Uzbek literary language, the phrase boshingdan ordona qolsin is a curse meaning “may you die and leave your property ownerless.” Togaymurod uses it metaphorically to describe a chemical defoliant (magnesium chlorate) used in cotton farming, which destroys half the harvest:

“Gulobi ranglari boshidan qolsin – to‘rt misqol ko‘sak ikki misqol bo‘lib qoladi!”

Here, the phrase is applied to the chemical rather than a person.

Similarly, the phrase ensasi qotmoq, which traditionally expresses offense or displeasure, is used by the author to denote anger:

“Ivan Ivanovich peshanasi tirishdi. Ivan Ivanovich ensasi qotdi.”

This adds nuance to the emotional intensity of the dialogue.

The commonly used Uzbek expression ko‘zi to‘ymaydi (never satisfied) is employed by Togaymurod in its affirmative form to express contentment in the marketplace:

“Bozorni yaxshi ko‘raman! Noz-me‘matlardan ko‘zim to‘yadi.”

Translation: "I love the market! I feast my eyes on the delicacies."

Thus, the phrase shifts from a negative to a positive connotation.

One of the most frequently used expressions in the novel is oyoq ilmoq, a regionalism likely specific to Surkhandarya, meaning to stop, pause, sit down, or rest. It is used in various contexts referring to people, groups, and even vehicles.

For example:

Salohiddin bo‘yrachi ariq bo‘yida oyoq iladi.

Translation: "Salohiddin the mat-weaver came to the bank of the canal."

Qizillar oyoq iladi.

Translation: "The girls stepped in"

Mashina ko‘prik ostida oyoq ildi.



Translation: "The car drove under the bridge."

In some cases, it even means wait or hold on.

The article also compares these phrases with their meanings found in Sh. Rahmatullaev's Uzbek Phraseological Dictionary, noting where Togaymurod uses traditional phrases with modified meanings, thus enriching the novel's stylistic and semantic depth.

The phraseological units in Otamdan qolgan dalalar serve not only as a reflection of linguistic richness but as key elements in the artistic and semantic structure of the novel. Through these expressions, the author conveys national identity, deep emotion, and reverence for nature and ancestral heritage. Their lexical-semantic analysis reveals the profound layers of Uzbek literary language and showcases the functional potential of phraseology in artistic literature.

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