

## **THE USE OF IMPLEMENTATIONS AND THEIR LINGUISTIC-CULTURAL FEATURES IN SAID AHMAD'S STORY "G'ILDIRAK"**

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**ANNOTATION:** This article analyzes Said Ahmad's story "G'ildirak" from the perspective of linguistics and literature. The artistic function of the expressions used in the work, their linguistic and cultural characteristics and connection with national thinking are highlighted. The author analyzes the role of expressions in creating an image, expressing character, and conveying moral and normative concepts inherent in society. Through the analysis, it is proven that expressions are important linguistic and cultural units that reflect the historical memory, spiritual world and cultural values of the Uzbek people.

**Keywords:** the story "G'ildirak", expression, phraseologism, linguistic and cultural unit, folk language, culture, moral value, artistic language, imagery, folk thinking.

Like grass and plants that grow towards every ray of the sun, man also lives striving for the huge and bright sun called knowledge. Because science is an eternal light that leads humanity from darkness to light, awakening thought and hearts. There are such indelible and inextinguishable figures on the pages of history that the invaluable creative heritage they created has become the spiritual treasure of humanity and will live forever in the hearts of generations. One of such great, multifaceted talents is Said Ahmad Husankhodjayev, a bright star of Uzbek literature, a person with a folk spirit and a unique style. His work brought a new spirit, new socio-political realities and beautiful landscapes expressing the most delicate, complex aspects of the human soul to Uzbek literature in the second half of the last century. Said Ahmad became one of the bright stars of our literature with his unique style, folk tone and simple, but deep meaning in his works. The writer's works, deeply reflecting the spiritual and moral world of the Uzbek people, their spiritual values, and their attitude to the social relations of the time, are valued as an invaluable heritage that has not lost its significance even today.

Said Ahmad's stories comprehensively describe the socio-political, spiritual-enlightenment, and everyday processes that reflect the reality of the Soviet era. The writer's artistic views have created unique layers of meaning in these works, in which motifs such as the printing movement - the fight against internal enemies, the establishment of the collective farm system, selfless labor processes in the industrial sector, the social landscape after World War II, as well as the young generation's confident look to the future and critical approach to the past are systematically covered. The author shows a new attitude to society and labor in close connection with Soviet reality. The changes in the consciousness of the characters and the processes of their spiritual and ideological formation are described in direct harmony with labor activity. This aspect reveals the internal dynamism inherent in the stories of Said Ahmad.

In the compositional structure, the conflict associated with the internal enemy takes a central place and is manifested as the driving force of the plot. Motives related to the initiative of a person of the new era, the formation of political consciousness and social activity are deeply embedded in the content of the work. At the same time, the socio-positional conflict between two opposing categories is put forward as the leading dramatic element. In these stories, the

enthusiasm for labor, the idea of collectivism, and the achievements of Soviet people in industrial construction and production are artistically praised. On this basis, the works were created in accordance with the ideological criteria of their time, through which they aimed not only to reflect reality, but also to educate a new social type of person.

Said Ahmad's story "G'ildirak" is enriched with artistic expressive means, linguistic resources, folk expressions, and describes the changes in modern society in an ironic and satirical tone. In the work, expressions occupy an important place not only as a means of figurative expression, but also as linguistic and cultural units expressing the thinking of the people, cultural views, traditions and moral values.

The word phraseology comes from the Greek "phrasis" - expression, phrase; "logy" - doctrine. The term phraseology is used in two senses: 1) the field of linguistics that studies the phraseological structure of a language; 2) a set of phraseologisms of this language.[4;128-129] A phrase, that is, phraseologisms, is a meaningful unit composed of two or more words, but not a sentence. Phrases often have a stable meaning that cannot be fully understood through the individual meanings of the words they contain. As we know, phrases are ready-made, often portable, grammatically stable word combinations used in speech.

The term phraseology as an independent branch of linguistics appeared in Russian linguistics in the 1940s. Its initial formation was based on the works of Russian scientists A. A. Potebnya, I. I. Sreznevsky, A. A. Shakhmatov, while the issue of studying stable (stable) word combinations as a separate linguistic section - phraseology - was raised in the educational and methodological literature of the 1920s-1940s - in the works of Ye.D. Polivanov, S. Abakumov, L. A. Bulakhovsky. In Western European and American linguistics, phraseology is not distinguished as a separate section of linguistics.

The ways of using and applying phrases in literary literature are extremely diverse. Creators not only effectively use existing phrases in their works, but also create new ones themselves. In this, they use methods such as opening a new interpretation of the meaning of the phrase, changing its lexical composition, introducing new meanings into the phrase. Abdulla Qodiriy, Oybek, Abdulla Qahhor, Said Ahmad, Otkir Hoshimov and many other famous writers skillfully used phrases in their works.

This article analyzes the artistic functions, aesthetic value, and linguistic and cultural significance of the phrases used in the story "G'ildirak" at the intersection of language and culture. Phraseological units in the story are used in the same form as in the national language, without changes, sometimes with some changes. This situation can also be observed in the example of Said Ahmad's work "G'ildirak". During our observations, we analyzed a number of phraseological expressions in the language of the work.

For example:

—In recent times, newspapers have often published feuilletons. Most of the people who were beaten in the newspaper were people in the same industry that Bozorboy Okhunovich worked in. Every morning, when he woke up from the pillow, he would see the faces of people he knew, one by one, wondering who had been beaten today.[1;6]

—You've gone crazy for bribes, my friend! You'll be hanging by your nose for a day, not just one day. You've taken bribes from five people this week.[1;7]

—If you want to breathe clean air in this bright world, return the money you took without wasting your time. Now you're standing on the edge of a cliff, my friend.[1;7]

—The merchant began to worry about her husband's such insolence. In the past, when he returned home from work or work, he would sit like a rock, thinking, "Find the one inside me." [1;9]

— My deputy, Akrom Kudratov, wants to pour water under me. The guys tried to persuade him to do so. He didn't get it, he's a rascal. He says I'll take care of my children with my honest monthly salary. Well, you've taken care of me. This man is spraying water under Eshon's armpits. That's for sure! [1;10]

— As soon as he enters his office, Begijon appears behind him with a kettle in his hand. And of course, he insists, "How about ninety-five?" Then Rahmonali enters: "Master, I found a new one. If you don't cut your guts, take my head off," he says, and begins a joke he has heard a thousand times.[1;12]

— Before he can even reach the threshold, Tokhtamurod enters: "I have my eye on a young man," he begins. — The son of a good man, a very suitable son-in-law for you." Then he ends his speech by saying, "The son of some big man." [1;12]

— When Begijon came to work as a guard at the base, he was a tough-looking young man in his twenties. After he became a base, he had a few flouts of the law. [1;14]

— Look at me, Begi, — he said, — he moved from brick to brick. Let's find another way. Many people found out about what had happened.[1;15]

—At first, Begijon worked in and out of Osmankhan's arms. In a few days, the two of them got along well. Begijon had been dreaming of such a job, so he eagerly arranged the warehouse.[1;16]

—Look at this, while Osmankhan was in pain, a pea-sized wound appeared on his right side, which expanded to become like a seed. He was hospitalized. It turned out to be cancer, and after the operation, he passed away. Begijon also helped him die. He kept fifty or sixty pairs of Czech shoes until he sealed the warehouse.[1;16]

—Begijon is a man who is good at his job. He is one of those who put more than he needs to in order to avoid being caught in the wrong place. He never breaks up with Bazarboy. This man, who has turned around and gone into his arms, cannot be fooled.[1;18]

—Bazarboy was waiting for the right moment to open the eyes of this indecent, "cheap" person who does not know good.[1;19]

— While Begijon was sitting with such thoughts, the door of his office opened and Eshmon Davlatov, the manager of "Obuvnoy" at the entrance to the potato market, nodded: — May I come in, Bazar aka?[1;19]

— Oh, boss, this money is not yours, it belongs to the state. When Eshmon said it was the state, it sounded to him like it belonged to the state. He was disappointed and fell into a desperate attempt to get advice.[1;20]

—Your scoundrel is bringing me back without watering me. Either fire me or call your Begi to order.[1;20]

— Eshmon Davlatov is one of those scoundrels who doesn't eat himself and won't let anyone else eat. He's spent his whole life in trade, and he still can't be one or the other.

— The market boy's complexion turned as pale as gauze. Begijon's condition was even worse. [1;20]

— Come on, you guys go, Begi. I'll keep them busy, and you send those 50 pairs of boots to the store right away. Otherwise, you'll be a virgin.[1;23]

— They sit on the bench in front of the base, talking this way and that until the rooster crows. The guard, delighted that he had found a ready-made suitor, wrapped himself in his cloak and fell asleep for a while. The market boy's youth returned. Oh, his lungs were so unstable that his lover was so restless that he could see his lungs.[1;28]

— Some "scoundrels" who were secretly following the market boy's affairs would stink of the mess.

— The market boy's market became lively.

— Yes, what do you say, when a wife gives birth, she gives birth to money.[1;29]

— A woman's mind is a lie. The merchant's mouth blossomed in the morning.[1;33]

— You are such fools. Did you know that earning a penny is even more difficult than drawing water from a well?! I have been earning this money by risking my life. Your back doesn't hurt, but you are such a machine. You're going to pour water on my head for a thousand or two soums.[1;34]

— Boss, I'll cut off my tongue if I say one thing or two. I didn't do anything wrong by grabbing your skirt.[1;35]

— Begijon, seeing his appearance, thought that if he didn't be a little more vigilant, he wouldn't even be afraid to tear the house apart.[1;41]

— The conversation turned to Bazarboy and Begijon's illness.

— This disease must be hereditary, — someone said. Rahmonali shook off the person who said this:

— Do you keep saying everything because you have a mouth? Our work is hard. Abdullajon, the construction materials warehouse loader, was furious:

— Hey, look at me, what's so hard about your work? Are you launching a satellite into space or does the fate of the international situation depend on you? If you are tired of counting money, give it to me, and I will count it. No, brothers, this is the scourge of greed! It is like sticking five fingers in your mouth. I wonder what time some people live in.[1;50]

— Rahmonali confirmed his statement:

— It is said that it was on the banks of the Orasta River.[1;53]

— Of course, this newspaper also reached the mental hospital, Many people read it, sometimes laughing, sometimes holding it in their hands. They read it to both Bazarboy and Begijon.[1;54]

Said Ahmad Husankhodjayev, as one of the great writers of his time, stands out as a creator who skillfully used elements of folk oral art, in particular phraseological expressions, in his works. Such phrases found in his works serve not as a simple linguistic decoration or a means of demonstrating vocabulary, but as an important element expressing the author's unique artistic and aesthetic views and stylistic goals. This is especially evident in the example of the story "G'ildirak". The phraseological phrases used in this story not only increase the artistic power of the image, but also serve to reveal the spiritual world of the characters, to shed more light on their character traits, and to describe the development of events in a natural and interesting way. Through these phrases, the author encourages the inner experiences of the characters to be more impressive, to encourage the reader to understand reality more deeply.

Many phraseological units used in the work "G'ildirak" increase the overall ideological and artistic value of the work of art and enrich its content layers. Thus, Said Ahmad's mastery of using phraseological units is an integral part of his individual stylistic approach and plays an important role in enhancing the ideological and artistic value of the story.

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