



<https://orcid.org/0000-0001-5185-3343?lang=ru>

Gúljaxan Allambergenova Aytbaevna (QDU, Qoraqalpoq til bilimi kafedrası docenti G-allambergenova@list.ru)



<https://orcid.org/0009-0008-1781-658X>

Uzakova Janar Tañatar qızı (QDU magistri, uzakovajanar7@gmail.com)



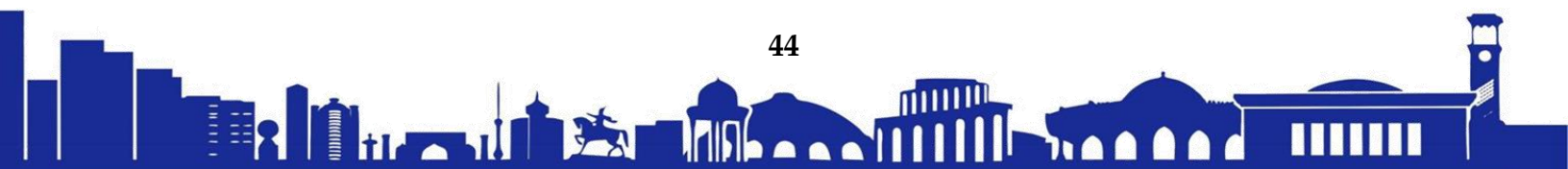
LINGUOCULTURAL FEATURES OF PHRASEOLOGISMS USED IN K. SULTANOV'S ROMAN "AJINIYAZ"

Summary: *The article analyzes phraseological units in the novel "Ajiniyaz" by K. Sultanov, a prominent representative of Karakalpak literature, from a linguocultural perspective. The connection between language and culture, as well as the transmission of a people's national mentality and ethnographic realities through phraseological units, is scientifically substantiated.*

Keywords: *Phraseology, linguoculturology, national mentality, somatic unity, cultural code, ethnos, mentality, culture.*

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ФРАЗЕОЛОГИЗМОВ В РОМАНЕ К. СУЛТАНОВА "АЖИНИЯЗ"

Аннотация: *В статье фразеологизмы в языке исторического романа К. Султанова «Ажинияз» исследуются с лингвокультурологической точки зрения. Устойчивые словосочетания в произведении рассматриваются как основной источник, отражающий этнокультурные представления, быт и менталитет каракалпакского народа. На основе научных аргументов автор обосновывает*





значимость фразеологизмов в создании национального колорита и определении индивидуального стиля писателя в художественном тексте.

Ключевые слова: фразеологизм, лингвокультурология, национальный менталитет, соматическое единство, культурный код, этнос, менталитет, концепт.

K. SULTANOVNING “AJINIYOZ” ROMANIDA QO‘LLANILGAN FRAZEOLIGIZMLARNING LINGVOKULTUROLOGIK XUSUSIYATLARI

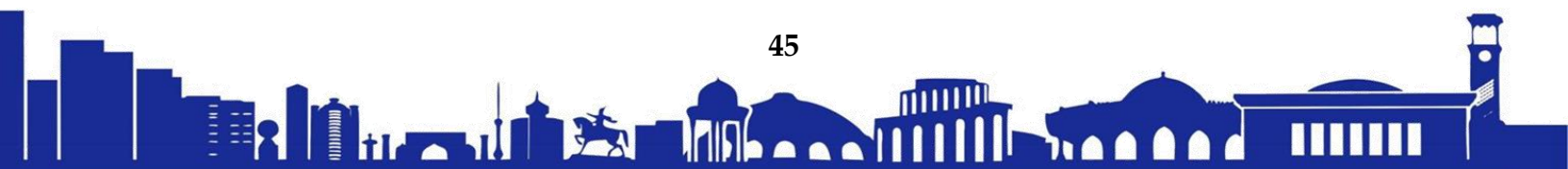
Annotatsiya : Maqolada K. Sultanovning «Ajiniyoz» tarixiy romani tilidagi frazeologizmlar lingvokulturologik jihatdan tadqiq etiladi. Asardagi iboralar qoraqalpoq xalqining etnomadaniy tushunchalarini, turmush tarzini va mentalitetini ifodalovchi asosiy manba sifatida qaraladi. Muallif badiiy matndagi frazeologizmlarning milliy kolorit yaratishdagi hamda yozuvchi uslubini aniqlashdagi ahamiyatini ilmiy dalillar bilan asoslab beradi.

Kalit so‘zlar: Frazeologizm, lingvokulturologiya, milliy mentalitet, somatik birlik, madaniy kod, etnos, mentalitet, konsept.

Introduction (Введение/Kirish) Phraseological units in a language are considered the most artistic, expressive, and emotionally colorful means for the language of any people. Phraseologisms are not merely the lexical wealth of a language, but a concise and figurative reflection of the people's experience, lifestyle, and worldview accumulated over centuries. As the most stable units within a language, they firmly preserve the national identity and spiritual world of the people.

In recent years, linguistic research has focused significant attention on studying not only the grammatical or semantic aspects of phraseological units but also their connection to culture. In this regard, the science of linguoculturology emerges. In the linguoculturological aspect, phraseological units are regarded as "cultural units" (linguoculturemes) that preserve and transmit the cultural codes, customs, and mentality of a people from generation to generation.

Analyzing phraseological units in the novel "Ajiniyaz" from a linguo-cultural perspective is not merely an interpretation of the meaning of phraseological units, but also a disclosure of the worldview, ethnography, and psychological characteristics of the Karakalpak people of that period. The author skillfully utilized a number of phraseological units reflecting the ancient views of our people in the language of the work.

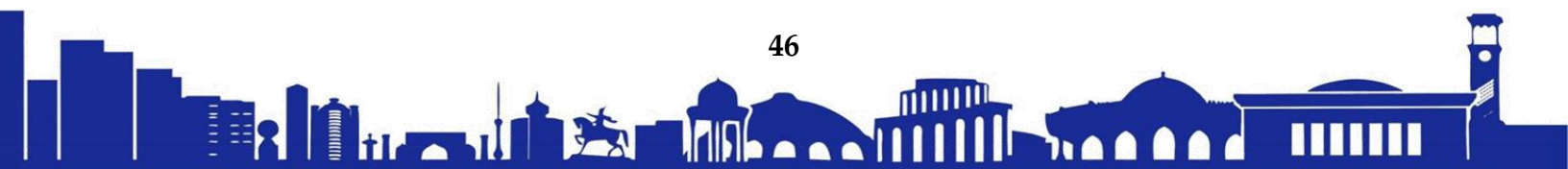


Materials And Methodology (Литература и методология /Adabiyotlar tahlili va metodologiya) As the scientist Sh. Abdinazimov said: "The interest of people in the past and sources of their people's culture forces them to carefully look at their native language and study it in a new way." Despite the fact that many centuries have passed, we are witnesses to the fact that the signs of ancient times are preserved in proverbs, idioms, similes and plemias, onomastic materials and myths. By studying these materials preserved in our language, we learn about the views of our ancient ancestors on the world around them, society, and our own identity. For example, the phraseological unit «Jeti qabat aspanniń ústinde»("Seven layers above the sky") expresses the concept of the highest level of joy. Through this phraseology, we witness that our ancestors in ancient times had the concept that the sky consists of seven layers arranged one on top of the other, and our language has preserved this concept of "seven layers of sky." [1]

A work of art is the golden treasure trove of the people's language. In K. Sultanov's novel "Ajiniyaz," the historical life, customs, and national mentality of the Karakalpak people are masterfully depicted through phraseological units. Phraseologisms are not merely artistic devices of language, but are considered units that preserve the cultural code of a people. Therefore, the linguoculturological analysis of phraseological units in the language of a literary work is of great scientific importance in revealing the inseparable unity of language and culture.

Research Methodology (Методология исследования/Tadqiqot metodologiyasi) The methodological basis of this research consists of linguoculturological and semantic analysis methods. In order to identify the phraseological units in K. Sultanov's novel "Ajiniyaz" and reveal their national-cultural characteristics, the following scientific methods were employed:

- **Descriptive Method:** Used for the systematic collection of fixed word combinations in the novel and to classify their semantic types (such as somatisms and ethnophraseologisms).
- **Contextual Analysis:** Applied as a primary method to determine the semantic nuances of phraseological units within the literary text and to identify the author's stylistic objectives.





- **Linguoculturological Analysis:** Served to identify "cultural semes" within fixed expressions—analyzing the connection between language and culture, as well as the linguistic representation of the Karakalpak people's lifestyle and mentality.
- **Component Analysis:** Utilized to uncover the figurative meanings of body parts (eye, ear, heart, etc.) and core everyday terms that form the components of the phraseological units.

Discussion and Results (Результаты и обсуждение / Muhokama va natijalar)

Analyzing phraseological units in the novel "Ajiniyaz" from a linguo-cultural perspective is not merely an interpretation of the meaning of phraseological units, but also a disclosure of the worldview, ethnography, and psychological characteristics of the Karakalpak people of that period. The author skillfully utilized a number of phraseological units reflecting the ancient views of our people in the language of the work. For example, the following phraseological units in the novel can be analyzed within a linguocultural group:

Ethno-cultural and traditional:

Qara shañıraq (Black yurt) - Solay etip, burıngı bir dúrkin, teñ hallı awıl eki dúrkinge bólinip, aq otaw menen *qara shañıraqqa* ayrılıp shıǵa keldi. **Aq otaw** menen tolısqañ soñ, burıngı «Mergen awıl», «balıqshı awıl atanǵan ataw aq otawlarǵa ılayıq» «Boz ataw» atanıp ketti. 5-bet.

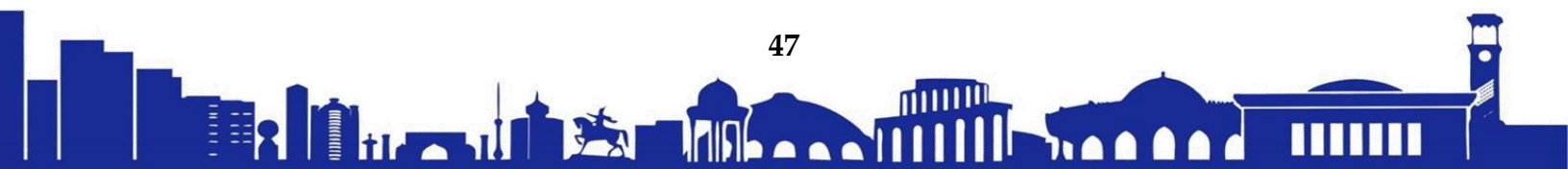
Aq otaw (White yurt) - Tirelgen sayın *aq otawǵa*, *aq otaw* qosıldı. Ash-jalañashlar aq otawlılardan qasqırdı kórgendey jıyırılса da, tórdi zorlap alıp, *jalañ ayaqtı* saǵal ayaqqa shıǵardı. 5-bet.

In Karakalpak culture, the phrases "Black family", (Black yurt) and "White yurt" do not merely denote dwellings; they are considered the most significant linguocultural symbols embodying the people's thousand-year history, social structure, and spiritual values.

In K. Sultanov's novel "Ajiniyaz," these units can be analyzed linguoculturologically as follows:

1. "Black family", (Black yurt).

In the linguoculturological aspect, the word "qara" here means not color, but "ancient," "great," "basic," "sacred." This phrase is a symbol of the proximity of generations. Among the Karakalpaks, the youngest son (youngest child) who remains in the father's or mother's family is considered the "owner of the black family." In the novel, through this term, the





people's deep roots, blessings, and respect for the spirit of their ancestors are shown. The family is the highest part of the home, perceived as the place that connects heaven and earth.

2. Aq otaw (White yurt).

The word "aq" in this phrase possesses semantic layers such as "pure," "new," "happy," and "free" in linguoculturology. A felt yurt built for young people who have started a new family is called a "aq otaw" (white yurt). This is a sign of a new life, pure intentions, and the separation into a separate family.

In the novel, the phrase "aq otaw" is depicted as the happy future of the young protagonists, the beginning of a new life, and the renewal of the generation. It signifies aesthetic purity and spiritual freedom.

In linguoculturology, "white yurt" is considered an ethnographic metaphor for the concept of happiness.

Asıǵı alshı keliw (To be lucky) - Bul kól kásibi bolsın, endi qır kásibine de aq otawdıń *asıǵı alshı kele berdi*. Shıǵırdan suw alıp qos-qos ógiz benen partawdı awdarǵan quwatlı shańaraqlardıń sol jılǵı egini *at bawırına tireldi*. 5-bet

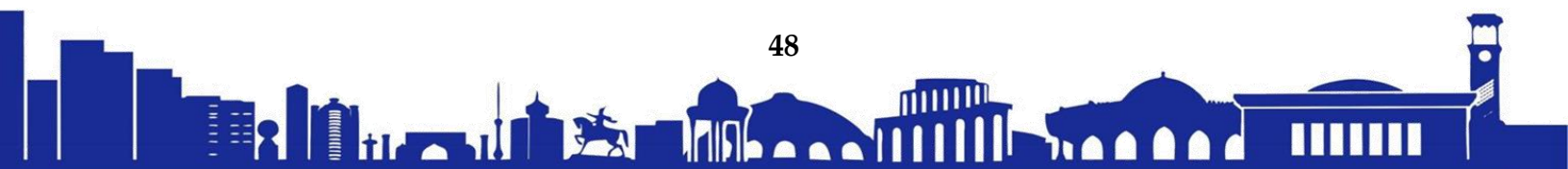
The meaning of the phraseological unit "asıǵı alshı keliw" in the Karakalpak language is "for one's affairs to go well," "for one's happiness to burn" In the text of the novel, this phrase is often used in connection with the characters' building of a new yurt, their prosperity in livestock farming, and the increase of their social status.

From the perspective of linguoculturology, the formation of this phraseology is inextricably linked to the centuries-old way of life and national games of our people:

"Asıq oyını" (The game of knucklebones) was one of the most beloved national games of Karakalpak children and youth. In the game, the "alshı" (lucky) position of the knucklebone is considered the highest victory. For this reason, this term has become a metaphor not only for a game but for any great achievement in life.

The concept of "happiness": In the people's consciousness, the fact that an ashik is lucky means that fate smiles upon it and its destination is favorable.

K. Sultanov often applies this unit to material wealth and social well-being. For example: "Bul kól kásibi bolsın, endi qır kásibine de aq otawdıń *asıǵı alshı kele berdi*". (Whether it's a lake trade or a field trade, the luck of the white yurt has now begun to prevail)





Here, the author very skillfully demonstrates that for a "aq otaw"(white yurt), (a new family), not only the life on the lake shore (fishing), but also the agricultural and livestock activities in the steppe are successful, and prosperity is entering.

The phraseological unit "asıǵı alshı keliw" (to be lucky) used in the novel reflects the ethnographic views of the Karakalpak people regarding "happiness" and "success." In the linguocultural aspect, this unit was formed through ancient national games of knucklebones, explaining the rise of a person's social status, the strengthening of their household, and their spiritual victory through figurative metaphor in language. Through this phrase, the attitude of the Karakalpak ethnos toward successful positive results and the culture of animal husbandry are reflected.

Eshkiniń egiz tuwıp, segiz bolıwı (When a goat gives birth to twins and becomes eight) – Biylikti kesip aytıp úyrengen biy jawshınıń dálden duwrı sorawın kewline tik aldı. — Sen ne bileseń? *Eshkiniń egiz tuwıp, segiz bolǵannan* basqa ne ańǵaratuǵın ediń. Ólse qızıń,–óltirgen óziń. Biylikti shaymalama!

This phraseology is considered one of the primary linguoculturemes reflecting the Karakalpak people's concepts of traditional pastoral life, abundance, and abundance.

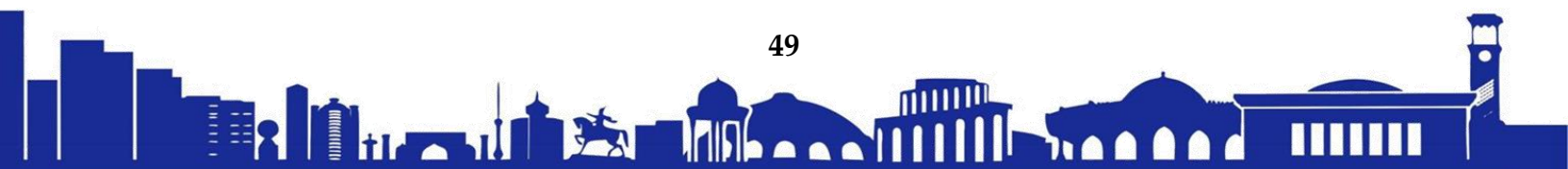
This unit is based not on mathematical calculations, but on the people's expectations of "bereket" (prosperity) and "ósim" (growth). It signifies the rapid multiplication of a small amount and the multiplication of material wealth.

In the Karakalpak worldview, a goat giving birth to twins is the highest growth indicator in animal husbandry. Through the harmony of the words "egiz" and "segiz" the expressiveness of the thought is enhanced, and the rapid multiplication of blessings is figuratively explained.

The author skillfully used this phrase to describe the prosperity in people's households, the blessing that has entered the household, and the good wishes of the people.

In the linguoculturological aspect, this unit explains the rapid multiplication of material wealth and the multiplication of sustenance. Furthermore, we can see that our people's economic philosophy and the concept of "kóplik" (plurality) are clearly conveyed in artistic language.

Atadan atlap ketiw (To step over one's father) – Qanday sháriyat oqıp júrsesń, óziń? Qaysı nashar aǵa menen *atadan atlap júr*. Atanıń rásimin buzaman degen ana Qayıptıń qızı ne boldı. Óz basın ózi juttı... Sol sıqıllı biydiń peshine asılıp, dáret suwın jılıtıp





beriwge arzısa, túbinde shúyke bas nashar ǵoy. Aysánemniń ne ármanı bar. Bir gedeydiń esigine barıp, masaq terip, aqıret kórip júrgennen ne? Barsın! 166-bet

"Atadan atlaw" (To disobey one's father) is a deeply meaningful linguocultureme that is considered one of the most serious moral errors in the moral norms of the Karakalpak people. This phrase denotes not only a physical act but also a serious breach of discipline from a social and ethical perspective.

In the Karakalpak worldview, "ata" (father) is the foundation of the generation, a school of experience, and a symbol of guidance. "Atadan atlaw" (To disobey one's father) means not listening to what one's father or elders say, acting without their permission, or breaking established ancestral traditions.

"To disobey one's father" is not merely a transgression of morality, but an act of rebellion against the social system established by that society. In the novel, disobedience to the orders established by khans, biys, and religious scholars can be accused by this term.

K. Sultanov used this phrase to describe the internal contradictions of the characters and the struggle between social norms:

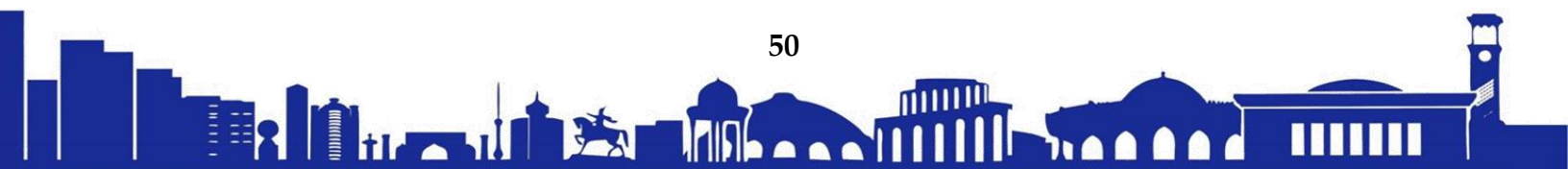
Through the actions of Ajiniyaz or other characters, a spiritual choice is made between "ata jolın aqlaw" (justifying the path of the father) and "atadan atlap ketiw" (stepping over the father)

This phrase serves as a "tıyım" (forbidden) reminder that a person can bring disgrace not only to themselves but to their entire lineage.

Through this phrase, the spiritual values of the Karakalpak ethnos, the most important lines of upbringing and spiritual boundaries are masterfully reflected in artistic language, as well as through this unity, social and psychological conflicts between the characters are masterfully revealed.

Shańaraq, turmıs, neke baylanısları: (Family and marital relations)

On beste otaw iyesi bolıw (To become the owner of yurt at the age of fifteen). — Seniń balańda az bolǵan joq – dep tońqıldap Esbergen teris qaradı. — *On beste otaw iyesi boladı.* — Endi onı qaytadan besikke bóleyseń be?!... Endi balalardıń aldında ne abıroy qaldı!... Búginnen baslap mektepke qatnamasın!... Men qazı ráyiske arız etemen!... 9-bet
In the novel "Ajiniyaz," the youthful period of the Karakalpak people, formed over centuries, and the culture of growing up and raising a family are masterfully depicted





through the following phraseological units:

In Karakalpak ethnography, "fifteen years" is considered the boundary between childhood and adulthood. The phraseological unit "the owner of yurt at the age of fifteen" linguoculturologically signifies that a young man is capable of managing a household independently, taking responsibility, and acting as an independent figure before society at that age. This unity is a linguistic symbol of the Karakalpak people's tradition of teaching young men and women courage, endurance, and independence from an early age. In the novel, K. Sultanov, by using this phrase, demonstrates the spiritual maturity of the youth of that period and the stability of marital and family relations.

The term "the owner of yurt" here signifies not only physical home ownership but also spiritual maturity and the sacred status of continuing the lineage. This is a unique metaphor in the language that defines the youngest age limit of the Karakalpak people's "family-building" culture. By studying this unit in a linguocultural aspect, we can see the unique approach of our people to the upbringing of young people, which has been formed over centuries, on the basis of linguistic materials.

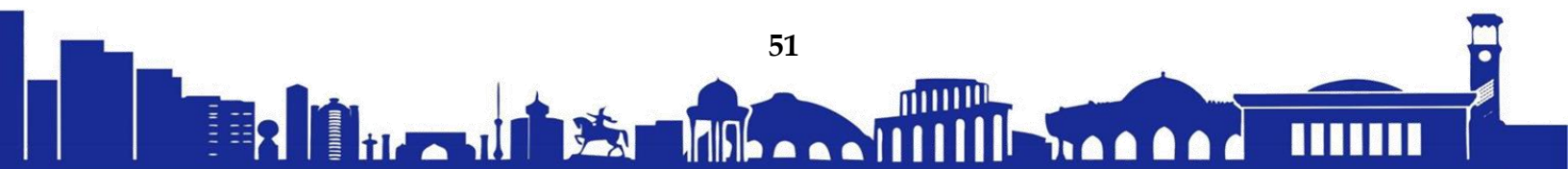
Eteginе salıw (To put someone in their place) – Atam biyperzent eken. Biziń apam eki ul tórt qız tuwdı. Ortanshı qızı — men. Apam aǵası biyperzent bolǵan soń xalıqtıń ırımı boyınsha meni Mádemın atamnıń hayalınıń *eteginе salǵan*. Sonnan soń dawımnıń hayalı qursaq kóterip, bir qız tuwdı. 206-bet

"Eteginе salıw" (or "eteginе salıp alıw") is considered a highly significant linguocultureme reflecting the traditional lifestyle, ethnodemographic perspectives, and humanitarian relations of the Karakalpak people.

This unit in the Karakalpak language means "to adopt the child of a close relative of a childless person," "to adopt." However, this is not a simple adoption, but a spiritual and legal process based on folk traditions.

Symbolism of the "hem": In linguoculturology, the "hem" is a symbol of childhood, motherhood, and protection. According to ancient beliefs, a woman was considered the foundation of a person—the source of abundance and offspring. To "put a child under someone's care" means to entrust them to that person's moral and physical protection, recognizing them as their child.

The concept of childhood: In the Karakalpak mentality, "child" is the foundation of the family. Being childless was the biggest problem for the people. For this reason,





through the tradition of "to put into the hem" kinship ties between families were strengthened, and the issue of "loneliness" was resolved.

In real life, this tradition is carried out as follows: childless spouses pass the newborn child or young child of a close relative (for example, a brother or sister) through their own clothes (hem) according to the tradition. This process means declaring to the public that "now this is my child."

By employing this idiom, the author demonstrates the spiritual unity of Karakalpak society and the culture of helping one another in difficult situations.

In the linguoculturological aspect, this unit reveals the concepts of being a spiritual mother and protection through the symbolism of "hem" Through this phrase, the philosophy of preserving the lineage of the Karakalpak ethnos and the tradition of ensuring family cohesion are masterfully conveyed in artistic language.

Qalıń mal (Bride price) — Olay deme. Usı mártebeń bir nasharǵa emes, bir awılǵa dadı mámıle aytadı. Sennen aybınatuǵın shańıraq joq. *Qalıń malıń* bolmasa, qamshı aybatıń bar. Bir gedeydi salgırttan qutqarsań, bir qızın emes, eki qızın beredi. Biziń bala usap óziń bir mardımsız jamansań dá!... 52-bet

The phraseological unit and concept "bride price" is considered one of the most significant linguoculturemes embodying the traditional lifestyle, marital and family relations, and spiritual values of the Karakalpak people.

In historical works such as K. Sultanov's novel "Ajiniyaz," the linguocultural meaning of this unit can be analyzed as follows:

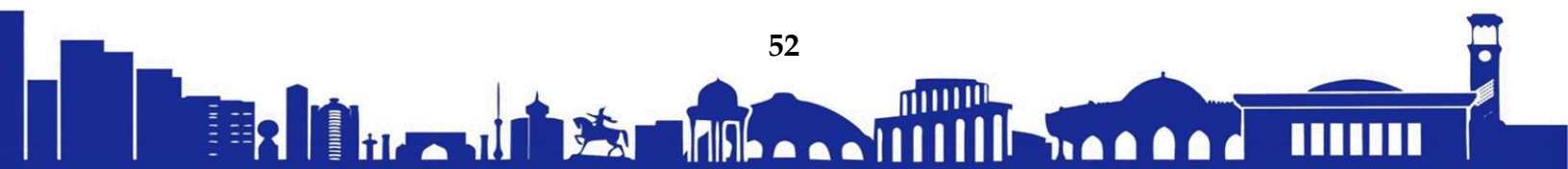
1. Economic and social symbolism:

From a linguo-cultural perspective, the term "qalıń mal" is not merely a material price paid for marriage, but a linguistic symbol of the mutual agreement, friendship, and the strength of kinship relations between two clans or families. In the novel, this unity is presented as the most significant element of social relations of that period.

2. The meaning of the word "mal":

In Karakalpak ethnography, "mal" is not just four types of livestock, but a symbol of abundance and wealth. The term "bride price" reflects our people's respect for a daughter and their material and moral readiness to marry her off to a new family.

By employing the phrase "bride price" in the language of the work, the author reveals the ethnographic characteristics of Karakalpak society during that period.





Through the use of this phrase in the work, the social and ethnic characteristics of Karakalpak society during that period are clearly conveyed in artistic language.

Jalgız tuyaq (A single hoof)—Ernazardıń atı atalǵan waqıtta awıl kátqudaları bir-birine qas-qabaǵı menen qarastı. Arǵı tariyxın aytıp qoyama degendey bir-biriniń awzın baǵadı. Ásirese Qulımbet Esengeldi menen ókpelesse de, batırdan qalǵan *jalgız tuyaq* dep, Ernazarǵa ishten búyiri búrdi. 149-bet

If we dwell on the linguo-cultural analysis of the phraseological unit "jalǵız tuyaq" its symbolic root (connection with horse culture):

Linguoculturologically, the term "hoof" is associated with the most important animal in the lives of our nomadic people—the horse. A horse's hoof is a symbol of movement, stability, and the continuation of the lineage. "A single hoof" refers to the only child (most often a boy) in a family.

In the Karakalpak mentality, the attitude toward the only child was very delicate. The phrase "single hoof" expresses not only the meaning of "an only child" but also a profound sense of "the only hope for the continuation of the lineage."

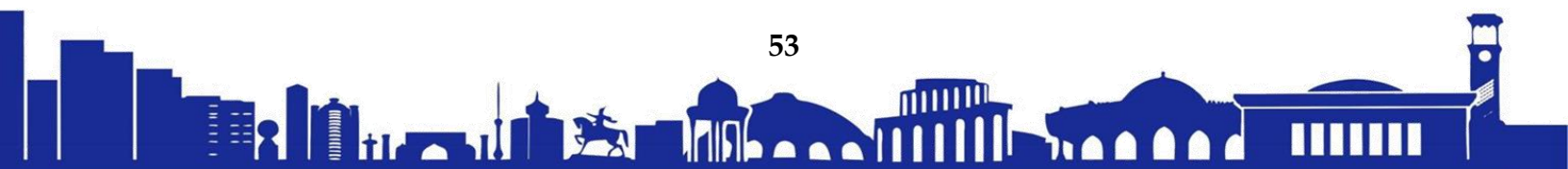
Through this phrase, K. Sultanov reveals the boundless respect of our people for their children and the ancient philosophy of "let a trace remain after me." In linguoculturology, this unit is the artistic expression of the concept of "family's future" in language.

Qonis ózgertiw, tósek jańartıw (To change one's place of residence, to make a new bed) —“Qabarsań – *qonis ózgeret*, perzent kórmeseń – *tósek jańart!*” – degen. Perzent talabı dep, toqal túsiripseń inim. Inim qutlı bolsın! – Esengeldi tamsanıp sayraytuǵın búlbildeý tamaǵın búlkildetti. 170-bet

This phraseological unit is considered a highly profound linguocultureme that embodies the ancient ethnodemographic views, family and marriage culture, and spiritual values of the Karakalpak people.

If we analyze the unit "If you know, change your place of residence; if you don't see a child, renew your bed":

Change location: From a linguoculturological perspective, "confusion" (i.e., the cessation of existence, internal anxiety, or the loss of prosperity) is perceived as a disruption of a person's energetic connection with the earth. The cultural code of "change home" signifies the philosophy of spiritual renewal and the return of prosperity through relocation to a



new location.

If you don't see a child, make a new bed: This section confirms that the concepts of "child" and "generational kinship" in Karakalpak ethnography are the highest values.

Bedding renewal: The term "bedding renewal" here refers not only to a physical object but also spiritually explains the tradition of renewing marital relations, viewing childlessness as a major family misfortune and seeking ways to resolve it (often by taking a second wife or a new marriage).

Through this phrase, the author demonstrates the ethnic norms of Karakalpak society of that period and the formed views of our people in resolving everyday life issues. This is the real expression of the concepts of "leaving a mark" and "finding peace" in language.

Through this phrase, the author skillfully reveals the value of a child and the philosophy of life renewal of the Karakalpak ethnos in artistic language.

Somatikalıq frazeologizmlerdiń lingvomádeniy analizi (Linguocultural analysis of somatic phraseological units).

Now let us dwell on the linguo-cultural analysis of somatic phraseological units found in the novel.

Phraseological units related to human body parts (somatism) are very important in revealing the mentality of a people. In K. Sultanov's novel "Ajiniyaz" somatic phraseological units are widely used to describe a person's inner world, emotional states, and social relationships.

Tóbesi kókke jetiw (One's head reaching the sky) – Qudiyar Xiywaǵa barıp, tapsırǵan xızmetin ornına otırǵızǵanına, jasawıllardı ertip kelgenine hám biylikti alıp bergenine Xalmurattıń *tóbesi kókke jetse*, endi “elden saylap qız alaman!”— dep, Sabırdıń kózi ayǵa tigildi. 294-bet

"One's head reaching the sky" is one of the most vivid and frequently used linguoculturemes in the Karakalpak language. This expression expresses a person's boundless joy, spiritual elevation, and achieved great success.

In Karakalpak culture, the head is a symbol of a person's honor, dignity, and status. Sky: Among ancient Turkic peoples, it is considered the place of height, purity, and the fulfillment of wishes.

This phraseologism is directly related to the main somatism. In the language, the



variants "To be on cloud nine" or "To be over the moon" are used as synonyms. Here, the word "top" clearly indicates that joy has reached its highest peak.

K. Sultanov uses this phrase to describe the following states of images:

The boundless joy of returning to one's homeland, being reunited with loved ones, or having a child.

Moments when a person's authority increases before the people and they are honored.

A sense of inner spiritual pride in achieving a long-awaited goal.

In general, the phraseological unit "to reach the sky" is considered one of the primary linguoculturesemes reflecting the concepts of "joy" and "status" in the Karakalpak people. In the linguocultural aspect, the symbols of "top" and "blue" are analyzed as the highest point of a person's social and spiritual achievement.

Aspandı tóbesine tónkeriw (To turn the sky upside down) – Eger qız tabılmasa balań qun tóleydi. Anaw-mınaw da qun emes. Sháriyattı buzǵan kún. Baydın pátiya oqıǵan jesirin alıp qashqanın Xiywanın xanı esitse, balańdı darǵa asadı. Basqa húkim joq! – dep, biy *aspandı tóbemizge tónkerdi*. 186-bet

The phrase 'To turn the sky upside down' is a highly evocative and emotionally powerful somatic idiom in the Karakalpak language. It describes a state of inner turmoil, a great misfortune, or an unexpected heavy blow that leaves one's internal world in complete chaos."

Based on K.Sultanov's novel "Ajiniyaz" and a linguocultural perspective, this unit can be analyzed as follows:

In this phrase, the concepts of "sky" and "top" (head) are contrasted.

Sky: A symbol of order, spaciousness, and peace.

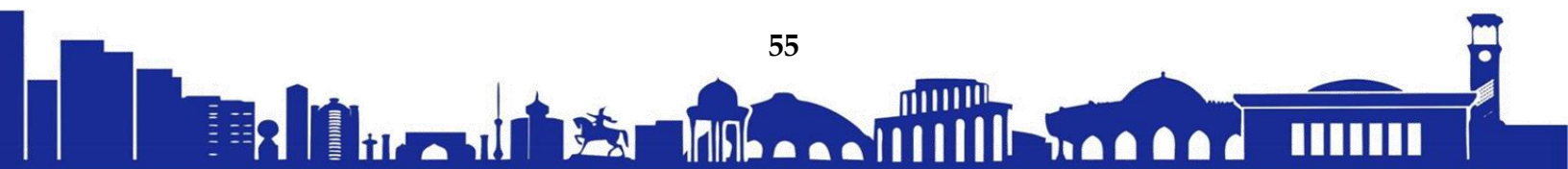
To turn upside down: To turn the whole world upside down, to disrupt order.

Because of the severity of the hardship that has befallen a person, it feels as if the whole sky has collapsed on their head. This is a sign of great sorrow, fear, or surprise.

"The height" is the highest point of the human body and the spiritual border connecting it to the sky.

"To be on cloud nine" — if it means boundless joy; "To turn the sky upside down" as its full antonym expresses boundless sorrow or terror.

K. Sultanov describes the crisis states of the characters through this unit: When





losing a loved one or hearing unexpected bad news, it describes feelings such as a person's world being turned upside down, a person coming to a standstill out of desperation, and feeling the weight of the environment.

Through this, the author masterfully depicted the emotional turmoil and state of desperation of the characters in the novel.

Ala kóz bolıw (To be at odds with someone) - Xandı quwırshaq qılıp oynap, dáslep ana Iran menen jaw boldı. Onnan kele berip, awıl aralas, qoy qoralas otırǵan mına túrkmen aǵayinler menen *ala kóz boldı*. 323-bet.

In this phrase, the somatism of the eye appears not merely as a visual organ, but as a mirror of a person's inner intention and spiritual attitude. The cooling of relations between two people or two groups due to a cold attitude, enmity, or misunderstandings.

In Karakalpak culture, "the motleyness of the eye" signifies that the purity of the relationship has been violated, and suspicion or bad intentions have intervened. The color "motley" here serves as a symbol of disorder and coldness.

Property and power strife: In the novel, it is appropriately depicted that parties struggling for land, water, or power have "becoming motley-eyed" toward one another, and the loss of trust and spiritual estrangement between close people is conveyed through this phrase.

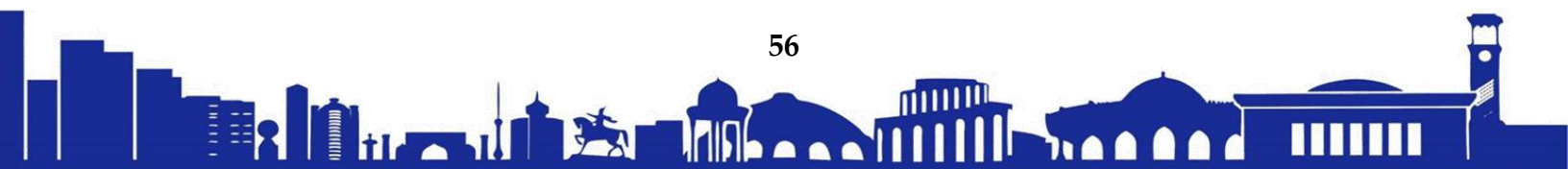
In the linguocultural aspect, this unit signifies a loss of trust between people, spiritual coldness, and hostility. Through this phrase, the author depicted the inner intentions of human beings and the contradictions between social groups.

Kóz jasına saqalın jawdırıw (To wash one's beard with tears)– Ana kúni Seytek “gúrresin” jiberip: “qızın tappasa ómirin óksitemen. *Kóz jasına saqalın juwdıraman* . Alasım kóp jabımnan suw ishıp, kólime malın jaysa, bári qudalıq sıylasıǵı edi. Onnan tısqarı araqá sıńgen kóp beresi nárselerdi qaytarsın!” dep hámir etipti. 42-bet.

"To wash one's beard with tears" is one of the most poignant and emotionally heavy somatic phraseological units in the Karakalpak language. This expression depicts a person's unbearable grief, the continuous shedding of tears, and the depletion of their inner world in a very beautiful and tragic way.

In this phrase, the somatisms of tears and beard are spiritually linked to each other:
Tears: A symbol of spiritual suffering, grief, and inner pain.

Beard: In Karakalpak culture, a beard is a symbol of youth, old age, wisdom, and a





man's prestige.

"To wash one's beard" means that tears were shed so much and incessantly that they reached the beard, which was a sign of a person's dignity, and soaked it. This is a symbol of grief at the very end.

Although the sobbing of young men is considered "unseemly" among our people, the sobbing of an elderly person — a bearded old man — is perceived as the most severe tragedy.

"To wash one's beard with tears" is not just sorrow, but the grief of a person exhausted and helpless by the hardships they face in their old age. Here, the beard is a symbol of patience and spiritual strength; its washing means the end of patience, and it is also used to describe the most difficult mental states in people (especially young adults).

Conclusion (Заклучение/Хулоса) The study of the phraseological layer in K.Sultanov's novel "Ajiniyaz" from a linguo-cultural perspective provides the basis for the following scientific conclusions:

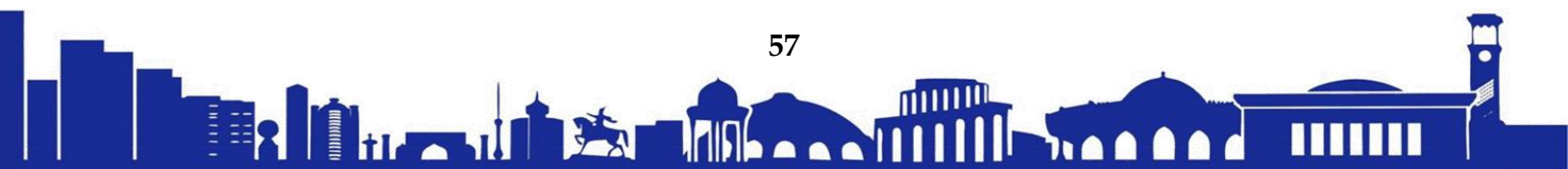
1. Ethno-cultural and spiritual unity: The ethnographic phraseological units in the novel, such as "Black family," "White yurt," not only reflect everyday life but are also the main linguoculturemes that preserve the culture of family life, the continuity of generations, and the national mentality of the people. Through these units, the ancient philosophy and moral norms of the Karakalpak ethnos are reflected in artistic language.

2. Analysis of social and ethical norms: units such as "Atadan atlaw," "Eteginе salıw," and "Qalıń mal" reveal the social order of that period, inter-tribal relations, and the moral responsibility of a person.

3. Symbolic impact of somatisms: Somatic phraseological units ("To be on cloud nine," "To turn the sky upside down," "To wash one's beard with tears") perform a very powerful expressive function in depicting the internal psychological states of the characters, their boundless joy or heavy tragedy.

4. Cultural code of the language: Each phraseological unit used in K. Sultanov's novel is a symbolic (figurative) reflection of the experience and worldview accumulated by the Karakalpak people over the centuries. The study of these units allows for an understanding of the spiritual connection between the people's past and present.

In conclusion, the novel "Ajiniyaz" is considered one of the richest and most valuable literary sources for revealing the linguocultural features, national codes,





and spiritual boundaries of phraseological units in the Karakalpak language.

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