

The Reflection Of Cognitive Perception In The Phraseology Of Navoi's "Xamsa"

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Abstract: This article discusses the cognitive function of phraseology and its aspects related to folk culture are scientifically based. Phraseology is evaluated as a product of folk thinking, and the worldview inherent in phraseology in "Xamsa" is analyzed by dividing it into groups based on examples. The views underlying the formation of phraseology are explained in connection with culture.

Keywords: Phraseology, cognitive function, nominative function, worldview, phraseological worldview.

Introduction: Phraseologisms are one of the oldest and richest layers of a people's language, not only embodying the figurative expression of the language but also reflecting the worldview, values, and spiritual realm of the people. Each phraseologism contains the cognitive knowledge of that people about the world. The cognitive function of phraseologisms arises as a product of folk thought. "Phraseologisms play a special role in creating a linguistic picture of the world. They are a mirror of people's lives".

METHODS

Phraseologisms from the epic poems of "Xamsa" which are the crown jewel of Navoi's work, were chosen as material for the research. Phraseologisms were individually extracted from the work and analyzed, taking into account their common features and differences. The study employed methods such as observation, linguocultural analysis, cognitive analysis, and semantic analysis.

RESULTS

The nature of phraseological units is closely related to the knowledge and life experience of native speakers, as well as the cultural and historical traditions of the people who speak this language [1]. Therefore, D. Bakhronova, dividing the worldview into 15 categories, also notes the phraseological picture of the world as a distinct linguistic picture [2]. Indeed, the worldview in phraseologisms differs significantly from that of

lexemes and is saturated with rich linguocultural information, which necessitates the study of phraseologisms as a separate object of research. Based on our observations, we can say that the semantics of phraseologisms in the epic poems of "Xamsa" are rooted in the long-standing cognitive knowledge of Turkic peoples, their attitude toward the world, and their attempts to understand existence. The picture of the world in phraseologisms is a mirror held up to the past of these people. "Any language embodies a system of national, unique features that determine the worldview of its speakers and shape their perception of the world" [3]. Cognitive knowledge serves as the foundation for people's approach to reality, their surrounding environment, and problems. Considering that phraseologisms often express abstract concepts, they can be a product of the cognitive knowledge and imagination of each nation and provide insight into the thinking of that nation. If this observation is studied periodically for one people, it becomes possible to examine the changes and transformations in their thinking, allowing us to observe the growth of their cognitive knowledge. "Phraseologisms are linguocultural units that carry cultural information about the world, objective reality, and society. Therefore, phraseological units are a 'treasure trove of wisdom,' preserving the mentality and culture of the people, which are passed down from generation to generation" [3].

"Phrasemes are formed based on two factors: 1) they are formed on the basis of Real-life situations: qo'l qo'yimoq (to sign), qo'l ko'tarmoq (to hit, to vote), arpasini xom o'rmoq (to offend), ko'z yummoq (to pass away), mushugini "pisht" demoq (to speak badly); 2) they arise based on cognitive factors: qilni qirq yormoq (to split hairs), tegirmonga tushsa butun chiqmoq (to come out unscathed), oyog'ini qo'liga olmoq (to hurry), ko'zi to'rt bo'lmoq (to wait anxiously)" [4].

DISCUSSION

Through the cognitive function, which is one of the most important functional properties of phrasemes, the people's perception of the world and the picture of the linguistic world are revealed. Since phrasemes are formed as combinations or sentences, they have the opportunity to describe certain concepts more broadly, that is, phrasemes reflect the thinking of the people as a product of specific ideas. In this respect, phrasemes are superior to lexemes. In most lexemes, we cannot see a picture of the linguistic world; the picture of the world is often observed in compound words (such as boychechak, ko'ksulton, boshog'riq). However, in phrasemes, this people's attitude towards concepts of existence and their image of the world are clearly visible. In particular, it can be seen that Navoi's phrasemes reflect the following world scenes characteristic of the language:

The cognitive concept that death is not the end, but rather understood as a journey to another world, is reflected in various phrases meaning "to die": mulki adam ichra maqom ayla=, adam mulkiga safar et=, o'zga olam sori makon qil=, olamdin rihlat markabin sur=, baqo mulkiga yuz qo'y=, safar ishiga mash'uf o'l=, baqo mulki sori xirom et=, baqo ko'yig'a ohang ayla=, baqo tufrog'idin yeng silk=, dahrin bor=. The meaning "to kill" is expressed in phrases such as do'zax sori uzot=, fano bazmida majlisafro'z bo'l=, fano mulkiga ozim bo'l=. For example: Baqo mulkiga chun Kiro qo'yub yuz, Berib ziynat aning mulkiga Hurmuz [5]. This perspective still exists in our language and is preserved in expressions used to mean "to die," such as ketmoq, safari qarimoq, chin dunyoga ketmoq, yolg'on dunyodan ketmoq, rost dunyoda ketmoq, so'nggi manziliga kuzatmoq.

The belief that destiny is written by Allah is reflected in phrases such as haq ilgini qalam qilg'ay (Allah will punish), haq ishi (what is given in destiny), haq yozg'on, qazo yozdi (fate), haqdin kelsa (if what is destined happens), sahvul-qalam (error of fate), tengri qazosig'a taslim qil= (to accept patiently). This is formed on the basis of true Islamic concepts, which involve understanding Allah's absolute power, having faith in Him, and viewing all life events as predestined: Qilibon

yetsa bahr uza yuz biym, O'zni tengri qazosig'a taslim [6]. This view is still reflected in certain phrases in the language. For example, people use the phrase peshonada bori (what's on one's forehead) for unpleasant situations beyond their control, chala yozibdi (half-written) to describe couples whose marriages end unsuccessfully, and qisqa chizibdi (drawn short) when referring to someone who died young or prematurely.

- Concepts related to human creation, attachment to trees, and viewing trees as totems led to the formation of phrases like "hayot munqati' o'l=," "naxli hayoti sin=," "qat' hayot qil=," "hayot qat'i et=" (to die): "Baskim kelibon ulus uyoti, Qat' o'ldi ikisining hayoti" [7]. In Sayfi Saroyi's work, a similar phraseological unit based on the same view is found: "...har kim tangri taolo xalqin ozor qilsa dag'i bir kimerisa ko'ngli uchun haq taolo ul kimerisani anga havola qilurkim, hayotining ko'kin kesar" [8]. These phrases exemplify primitive ideas, traces of which are still preserved in our language today, though their expression has changed. Modern phrases like "tomirchasi suv olmoq" (to change), "tomirini kesmoq" (to restrain), and "ko'kayini kesmoq" (to teach a lesson) are evolved forms of this concept, used with negative connotations.

The connection of human life with fire is linked to shamanistic beliefs, and traces of this concept are preserved in phrases from the "Xamsa" epics such as "sham'i hayotim benur o'l=," "hayoti o'ch=," "charog'i o'ch=," "hayoti quyoshig'a kusuf yet=," "hayot tugan=," "umri kuniga zavol yet=," "umri quyoshi bot=," "umri charog'i o'ch=" (to die), "hayoti sham'in o'chur=" (to kill), "o'z charog'i birla ko'zi yoru=" (to have children), "o'chog'i qurutmosun" (may the lineage continue). This cognitive knowledge is preserved in modern language through phrases like "chirog'ini yoqmoq" (to leave behind), "chirog'i o'chmoq" (to end a lineage), and "kuni bitmoq" (to die).

- The perception of the soul as a bird is understood through phrases such as "tayri sidra maskan azm ayla=" (to aim for the highest heaven), "joni chiq=" (soul departs), "jon qushi uch=" (soul bird flies), "joni kir=" (to be revitalized), "jong'a tandin chiqorg'a mayl sol=" (to find relief), "ko'ngli qushi rom bo'l=" (to become accustomed), "ruh to'tisi" (parrot of the spirit), "tiriklik bulbuli" (nightingale of life). Most phrases associated with this concept have become archaic. Only phrases like "joni chiqmoq" (to die; to become agitated) and "joni kirmoq" (to perk up) have been preserved in the language. Even in these, the bird imagery is barely perceptible.

- The perception of the soul as a thread is reflected in phrases such as "jon rishtasi" (thread of life, blood

vessels), "jon rishtasin uz=" (to cut the thread of life, to kill), "rishtayi jonin chek=" (to pull the thread of life, to torment), "tori jismi uz=" (to break the body's thread, to die). In this case, the following aspects between the concepts of soul and thread form the basis for comparison: a) the seme of delicacy - the soul's fragility is depicted by comparing it to a thread; b) the connecting role - the body's life depends on the soul, emphasizing it as a means of ensuring life; c) carelessness can end life, just as a thread breaks easily. This concept is preserved in the actively used phrase "joni uzilmoq" (soul's thread breaks, to die) today.

- Perceiving death as a form of sleep is reflected in the semantics of phrases such as "so'ngg'i uyqu" (final sleep), "ko'z ochmas uyqu" (sleep from which eyes don't open, death), "uyg'onmas uyqusida" (in sleep from which one doesn't wake, dead), "ko'zi adam uyqusig'a mayl qil=" (eyes incline towards eternal sleep). Humanity has managed to somewhat "soften" the negative connotation by comparing and likening an abstract concept, which is mysterious and frightening, to a familiar state. Moreover, this analogy is based on the notion that the soul leaves the body during sleep. In modern Uzbek, phrases such as "abadiy uyquga ketmoq" (to go to eternal sleep), "tinch yotmoq" (to lie peacefully), "nur ichida yotmoq" (to lie in light), "qabrida tik turmoq" (to stand upright in the grave), "ruhi orom topmoq" (soul finds peace) are products of this cognitive conception.

- The concept of sins being recorded by two angels is reflected in phrases such as nomani qarort= (to increase sins), noma qaro qil= (to dishonor, to commit a sin), noma qarosi (one's sins), noma siyah (sins), nomalari qaro (sinful), nomani oq ayla= (to forgive), nomayi a'mol oq o'l= (to be forgiven of sins), nomayi a'molini pok et= (to be cleansed, to be freed from sins). This concept is associated with Islam and represents linguistic units that formed among Turkic peoples after their adoption of Islam. Today, the phrase "to sink into sin" can be considered a product of this conceptualization.

CONCLUSION

Through the cognitive functions of phraseological units, the worldview and national thinking of people emerge, forming a conceptual worldview in the human mind. These units are passed down from generation to generation, figuratively expressing people's thinking and reflecting the process of metaphorical cognition. Thus, phraseological units combine language and culture, playing an important role in human perception of the world and its expression through classification and conceptual models. Language, traditions, nature and landscape, education, upbringing, and other social

factors influence the formation of each nation's worldview. From this perspective, the phraseological units in the "Xamsa" epic poems are important elements that allow us to create a clear picture of the cognitive knowledge and linguistic worldview of our ancestors who lived in the 15th century.

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