

THE DIALECTICS OF UZBEK PHRASEOLOGY: A LINGUISTIC INTERPRETATION OF THE LAW OF TRANSITION FROM QUANTITATIVE TO QUALITATIVE CHANGES

ÖZBEK DEYİMLERİNİN DİYALEKTİĞİ: NİCELİKSEL DEĞİŞİMLERİN NİTELİKSEL DEĞİŞİMLERE DÖNÜŞÜMÜ YASASININ DİLBİLİMSEL YORUMU

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Abstract

This study examines the dialectical law according to which quantitative changes lead to qualitative transformations, specifically within the framework of Uzbek phraseological units, through a philosophical and linguistic approach. The research is grounded in the fundamental categories of dialectics, namely quality, quantity, measure, and leap, and investigates how numerical fluctuations in linguistic units bring about fundamental shifts in meaning, emotional intensity, and stylistic effect. The analysis is conducted along two main axes: qualitative changes resulting from an increase in quantity and those resulting from a decrease in quantity. In the first group, it is demonstrated that the accumulation of lexical phraseological synonyms and the repetition of expressions intensify the emotional expressive colouring, creating a qualitative leap in the context of irony and character individualisation in Uzbek literature. The second group examines the phenomenon of ellipsis and the principle of linguistic economy, exploring how the reduction of components within phraseological units leads to a more concise and stylistically marked mode of communication. The study concludes that linguistic units exist within a delicate balance of quantity and quality. Any deviation from the established measure, whether through synonymic expansion or elliptical reduction, inevitably results in a qualitative transformation in the speech act, thereby meeting the anthropocentric communicative needs of the speaker. In this way, the study applies philosophical categories to linguistics, emphasising the internal dynamics of language development and the expressive potential of phraseological modifications.

Keywords: Dialectics, Phraseology, quantitative change, synonymy, ellipsis.

İnceleme Makalesi / Künye: VAFO, Muhayyo - Nafisa XOJAMQULOVA. "The Dialectics of Uzbek Phraseology: A Linguistic Interpretation of the Law of Transition from Quantitative to Qualitative Changes". Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi, Özel Sayı 1 (Ağustos 2026), s. 433-449. <https://doi.org/10.60163/tkhcbva.1927927>

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Öz

Bu çalışma, niceliksel değişimlerin niteliksel dönüşümlere yol açtığı diyalektik yasayı, Özbek deyimleri özelinde felsefi ve dilbilimsel bir yaklaşımla incelemektedir. Araştırma, diyalektiğin temel kategorileri olan nitelik, nicelik, ölçü ve sıçrama kavramlarına dayanmakta; dilse birimlerdeki sayısal dalgalanmaların anlam, duygusal yoğunluk ve üslup üzerinde yarattığı köklü değişimleri ele almaktadır. Analiz iki ana eksenle gerçekleştirilmiştir: nicelik artışından kaynaklanan niceliksel değişimler ile nicelik azalmasından kaynaklananlar. İlk grupta, sözcüksel deyimse eş anlamlıların birikimi ve ifadelerin tekrarı yoluyla duygusal ifade edici rengin yoğunlaştığı, Özbek edebiyatında ironi ve karakter bireyselleştirmesi bağlamında niteliksel bir sıçrama yarattığı gösterilmektedir. İkinci grupta ise eksilti olgusu ve dilse ekonomi ilkesi çerçevesinde, deyimse bileşenlerin azaltılmasının daha öz ve üslup açısından belirgin bir iletişim biçimine nasıl olanak tanıdığı irdelenmektedir. Çalışma, dil birimlerinin hassas bir nicelik nitelik dengesinde varlık gösterdiği sonucuna varmaktadır. Yerleşik ölçüden ister eş anlamlı genişleme isterse eksilti azalma yoluyla olsun her türlü sapma, konuşma ediminde kaçınılmaz olarak niteliksel bir dönüşüm yaratmakta ve konuşucunun antropomerkezli iletişimsel ihtiyaçlarını karşılamaktadır. Bu şekilde çalışma, felsefi kategorileri dilbilime uygulayarak dil gelişiminin iç dinamiklerini ve deyimse değişimlerin ifade potansiyelini vurgulamaktadır.

Anahtar Kelimeler: Diyalektik, deyimbilim, niceliksel değişim, eş anlamlılık, eksilti.

Introduction

In linguistic and philosophical terms, the relationship between phraseology and dialectics can be conceptualized as an interplay between form and meaning. The foundations of phraseology were laid by linguists such as Alexander Potebnya and Filipp Fortunatov starting from the second half of the 19th century, and further developed by European researchers like Otto Jespersen and Charles Bally. In this context, it is argued that the pioneering studies in the early 20th century on idioms consist of the views put forward by the Danish linguist Otto Jespersen. Jespersen defines idioms as “*free and difficult to grasp*” entities. Frank Robert Palmer, in his work titled *Semantics*, states that idioms should be considered as single units without being decomposed into their constituents, both from a functional and a semantic perspective. Furthermore, he points out that idioms, as fixed or semi-fixed structures, display certain limitations regarding their formal and semantic flexibility. These limitations may restrict their occurrence in some tense or aspectual forms, depending on the internal composition and conventionalized usage patterns of the idiom (Yılmaz, 2025, 484).

Throughout their activities, people follow dialectical laws based on philosophical concepts. The laws of dialectics reflect the general significant connections in the process of development and perform an important methodological function in theory creation. In dialectics, there are three general laws: the law of dialectical contradiction, the law of the transition of quantitative changes into qualitative ones, and the law of negation of the negation. Categories of dialectics are the most fundamental, basic concepts through which philosophical thinking is carried out. When applied to linguistics, these laws demonstrate how structural reductions and lexical expansions in phraseology are not random phenomena, but rather systematic transformations that align with the fundamental laws of development (Shermukhamedova, 2010, 277). Quantity and quality, as a general law of development, are one of the philosophical categories that reflect the development and changes of objective reality. One of the laws of dialectics, the rule of the interconnection between quantitative and qualitative changes, possess general significance. The law of the transition between quantitative and qualitative changes is defined by four categories:

1. Quality reflects a specific property inherent to things and identical with their existence, allowing them to be distinguished from other things in a certain system of relationships.

2. Quantity is the degree of displaying and intensity of a certain property of an object.

3. Measure is the limit of an object's existence; the measure is determined by the nature of quantitative and qualitative changes in the properties of the object.

4. A leap is a break in the continuity and gradual nature of quantitative changes, representing the time, form, and method of transformation from one quality into another (Shermukhamedova, 2010, 277-294).

Quality and quantity are applicable to all things and phenomena in the surrounding reality; that is, they possess the force of a dialectical law. This law is defined as follows: *"The law of the transition of quantitative and qualitative changes reflects such an interrelation between the quantitative and qualitative aspects of a thing that, under its influence, quantitative changes exceed the limits of measure, inevitably causing fundamental qualitative changes, and these qualitative changes, in turn, lead to new quantitative indicators"* (Shermukhamedova, 2010, 294). In the relationships of one object with another, its various properties are manifested (Anikeyev, 1976, 427). This philosophical category is also closely related to linguistics, and it cannot be understood separately from language and human speech activity. As Tatyana Bychkova acknowledges, "Language changes are subject to the laws of dialectics. In linguistics, dialectical laws are expressed through terms such as the 'principle of least effort,' 'qualitative properties of opposites,' and 'antinomies'" (Bychkova, 2020, 129).

A person expresses concepts that arise from understanding the environment through linguistic means. As noted in the literature, "The laws of science are reflections of the laws of reality in our consciousness comprehended by people. Each science, as it studies a particular domain of reality as its subject, identifies the laws operating within that domain" (Shermukhamedova, 2010, 285). Every scientific discipline, including linguistics, studies phraseological units as part of its subject matter and identifies the laws governing this field. Analyzing quantitative and qualitative changes within the framework of phraseological units is considered one of the crucial issues in this area.

In Uzbek linguistics, Hakim Shamsiddinov, in his doctoral dissertation, analyzes the emergence of functional-semantic synonyms under the influence of the transition from quantitative transformations to qualitative ones, as well as how this law functions within the boundaries of a word (Shamsiddinov, 1999, 68). Furthermore, in his monograph, O. Bozorov discusses issues such as the methodological status of philosophy in relation to linguistics, emphasizing that the occurrence of linguistic units and phenomena is fundamentally based on the content of philosophical categories and laws (Bozorov, 2021, 135-142).

Nurmanov studied the reduction of linguistic units from a phonetic perspective and extensively analyzed the phenomenon of sound loss in the Uzbek language (Nurmanov, 1973, 19-24). The stylistic features of the reduction phenomenon have also been investigated (Kungurov, 1982, 28-36), along with the realization of the principle of linguistic economy at the syntactic level (Mahmudov, 1977, 7-12) and issues related to the manifestation of this principle and its expression across various linguistic levels (Eltazarov, 2004, 29-37). Furthermore, the syntactic-semantic features and the linguistic-poetic capabilities of ellipsis and anti-ellipsis in literary

prose have been explored (Ibragimova, 2011, 61–87), as well as the broader linguistic-poetic problems of economy and redundancy in language (Yusubova, 2021, 66-96).

Materials

Every scientific discipline, including linguistics, studies phraseological units as part of its subject matter and identifies the laws governing this field. Analyzing quantitative and qualitative changes within the framework of phraseological units is considered one of the crucial issues in this area.

The reflection of the law of the transition of semantically quantitative changes into qualitative changes of language units, the occurrence of functional-semantic changes, and the characterization of stylistic-pragmatic tasks are based on their worldview, the presence of a number of emotions under the influence of changes occurring in reality. A worldview is formed based on a person's essential understanding and evaluation of themselves and the world. In this respect, a worldview is a subjective reflection of reality in the human consciousness (Qomus.info, 2026). Human emotions are categorized into four dimensions within this study: moral feelings, social feelings, cognitive feelings, and aesthetic feelings. Moral feelings represent the internal sense of norms, laws and order, moral and religious rules that every member of society lives by or aspires to live by. Social feelings are emotions that arise during the process of communication and regulate the forms and types of interpersonal relationships at personal, domestic, and professional levels in a particular society. Cognitive feelings manifest as an urge to seek truth, solve problems, and find new ways, or on the contrary, it is a state of relying on ready-made solutions and fearing independent thinking. Finally, aesthetic feelings form a stable perception of beauty and harmony, of time, resulting from the study of the surrounding world and arising from the regular use of certain aesthetic forms, having specific cultural, national, and economically substantiated features.

Human emotions are manifested through language units, including emotive phraseological units. Emotive phraseologisms are an integral part of literary texts due to their activity in oral and written speech, the imagery and effectiveness of expressed thoughts, the evaluation of facts of reality, stylistic richness, the ability to quickly and convincingly convey thoughts to the listener or reader, and the creation of methods for expressing emotions. Language and thought are interconnected. Mental processes associated with the perception and processing of information are called cognitions. Cognitive processes are characterized by mental actions aimed at transferring and transforming information from one structure to another. Thus, cognitive activity demonstrates the harmony of cognitive and linguistic processes (Bychkova, 2020, 131).

In linguistics, according to the anthropocentric theory, when describing the human factor, based on the relationship between language and thought, the vivid manifestation of the features of emotional coloring and expressiveness in words and phrases, on this basis, when studying the processes of the speaker's attitude, evaluation, the development of the dialectics of relations with the object of speech, there is a need for a special study of emotive phraseological units. As noted in studies devoted to the analysis of phraseology, this process consists of the following stages: identification of the presence of emotive, expressive, or evaluative components in the semantics of the phraseological unit; identification of the emotion expressed by the phraseological unit, i.e., determination of the qualitative characteristic of the emotive component; determination of the part of the text where the influence of the emotive phraseological

unit is spread; identification of ways to activate emotive phraseological units; defining the stylistic function of this phraseological unit within the context.

Analysis of the use of emotive phraseological units in literary prose allowed us to identify a number of functions: emotional-strengthening function; descriptive function; function of participation in the creation of a stylistic device; function of increasing the impact of context (Zimovets and Prokopenko, 2015). Any law operates under certain conditions (Shermukhamedova, 2010, 285). The dialectical law of language development - the transition from quantity to quality - manifests itself in followings: a) the “use” of elements depending on their meaning; b) the relationship between the frequency of use of elements and their communicative value; c) qualitative changes as a result of internal impulses of language self-development (Jarceva, 1990, 1388). The application of this law within the framework of phraseological units can be analyzed in two ways:

- 1) qualitative changes as a result of an increase in quantity;
- 2) qualitative changes as a result of a decrease in quantity.

I. The emergence of qualitative changes as a result of an increase in quantity is associated with lexical-phraseological, phraseological synonyms, as well as phrases with close meanings related to the text. Although phrasemes with similar meanings express the same general concept according to their denotation, their numerical multiplicity and the fact that each of them is characterized by a certain speech situation, information or conversation topic, and use in a certain style creates a qualitative difference.

1.1. Lexical-phraseological synonyms reflect the law of quantitative changes transitioning into qualitative ones. It is known that lexical-phraseological synonyms represent the phenomenon of synonymy between words and phrases, which means expressing the same idea through different synonymous units: Qurvonbibi so‘zga qancha epchil bo‘lsa, Razzoq so‘fi shu qadar *kamgap*, *indamas*, *damini ichiga solgan*, *ziqna* odam edi (Qurvonbibi was as quick-witted as Razzoq Sufi was taciturn, silent, reserved, and miserly (Cho‘lpon). In the given example, the character traits of the articulate Qurvonbibi are compared with those of Razzoq Sufi, who “didn’t like to talk much and spoke little”. The combination and quantitative increase of the lexemes *kamgap* (taciturn), *indamas* (silent), and *ziqna* (miserly), characteristic of general speech, along with the idiom *damini ichiga solgan* (to keep one’s thoughts in himself), characteristic of literary style, ensures the intensification and emphasis of the meaning it conveys. In the given example, the meaning conveyed by the words “*kamgap*” (taciturn) and “*indamas*” (silent) is further enriched by the phraseologism “*damini ichiga solgan*” (to keep one’s thoughts in himself). In our language, this phraseologism, which means “to make no sound at all”, has variants such as “*dam* (i) *ni yutmoq*”, “*nafas* (i) *ni ich* (i) *ga yutmoq*”, “*dam* (i) *ni ich* (i) *ga olmoq*”, and “*nafas* (i) *ni ich* (i) *ga olmoq*” (Rakhmatullaev, 1992, 69).

However, the phraseologism “*damini ichiga solgan*” can be observed to express emotional expressiveness more strongly compared to these variants. Additionally, the inclusion of the word “*ziqna*” (<https://izoh.uz/uz/word/ziqna>) in the text, which means “extremely stingy, miserly, penny-pinching”, assigns an additional task to the emotive phraseologism - the task of evaluating the object of speech. In the above example, the contrasting of two characters’ traits creates a unique sense of irony. Indeed, “One of the main functions of phraseological units is to create satire and humor. Phraseological units occupy a special place among the means of humor and satire. This is related

to the inner nature of phraseological units, since the semantic structure of many phraseological units contains subtle meanings such as jest, mockery, sarcasm, and irony. Phraseological units serve as a means of emphasizing the humorous or satirical undertones in a character's speech through their manner of speaking" (Yuldashev, 2001, 20).

It is known that excessive use of words in literary works diminishes the artistic quality of the work. The repeated use of synonyms, that is, synonymous words, free combinations, or phrases united in one general meaning, appearing together in one sentence for different purposes - while not excessive in quantity - serves a stylistic purpose of strengthening and emphasizing the meaning. The reason for synonymous repetition is that the impact of the second, repeated phrase and its advantage in clarity of meaning is relative; it grows, stands out in relation to the synonym next to it, and performs a specific stylistic function. From this, it can be seen that phrases, in addition to words, possess functions of imagery, special emotionality, and expressiveness: *Xursand, ko'ngli ochilgan, allanechuk yengillagan ko'zlari, yuzlari, butun borlig'i bilan kulgani holda ildam-ildam bosib, ko'chaga chiqdi. (Happy, with his heart lightened, and somehow relieved, he stepped out into the street, laughing with his eyes, face, and his entire being, walking briskly (Cho'lpon).*

Lexical-phraseological repetitions are employed in fiction both in the author's narration and in the characters' speech. They serve to intensify meaning and add clarity, while also individualizing characters' speech patterns and functioning as a characteristic means of expressing thoughts. For instance, in Odil Yakubov's novel "Adolat manzili" (The Destination of Justice), the lexical-phraseological synonyms "xomush, g'amgin, ko'ngli siniq" (gloomy, sad, heartbroken) are repeatedly used in the author's narrative to vividly portray the emotional state of Suyun burgut, who is burning with love and jealousy: "Bu safar juda *xomush edilar, g'amgin edilar, ko'ngli siniq edilar*" (This time they were very gloomy, they were sad, they were heartbroken).

Although lexical-phraseological synonyms express a common semantic feature, they are significant in that they possess a shade of imagery compared to the lexemes that are synonyms of phrases: Esh polvon shunday deb tagiga bosib o'tirgan *yangi, hali ohori ketmagan to'nini oldi-yu bir siltab qoqib, Azizxonning yelkasiga tashladi.* (Esh polvon, saying this, took the *new, still crisp coat* he had been sitting on, shook it with one swift motion, and threw it over Azizkhon's shoulders (S. Ahmad).

Buni qarang-a, *sho'x, yerga ursa osmonga sapchiydigan, bebosh* bolasi bugun yurtning o'g'ziga tushibdi. (Look at this, *a mischievous, unruly child who would bounce back to the sky if thrown to the ground* has become the talk of the country today (S. Ahmad). The lexical-phraseological repetitions characteristic of general speech ("mischievous", "bounce back to the sky if thrown to the ground") and colloquial speech ("unruly") are formed in the order of word+phrase+word and serve to vividly reveal the character traits of a person, thereby increasing the impact of the work. Compared to the lexeme "sho'x" (mischievous), the phrase "yerga ursa osmonga sapchiydigan" (bounce back to the sky if thrown to the ground) expresses a stronger stylistic evaluation. The lexeme "bebosh" (unruly) emphasizes aspects of meaning such as "heeding no one, disobedient", in which we can clearly see the expression of a negative attitude.

Sometimes in the same text, lexical-phraseological synonyms can be used side by side in separate sentences: For example, Ana, ko'chada Tursunboy degan sart qorovul bor, hali ham ko'cha supurib yuradi. Olti so'm oylik oladi... O'shaning ishini

qilishga o'zingizni ko'ndira olasizmi? *Xursand! Vaqti chog'!* Qachon ko'rsangiz, ashula aytadi. (There's a Sart guard named Tursunboy on the street, who still sweeps the street. He earns six sums a month... Can you convince yourself to do his job? *Happy! Cheerful!* Whenever you see him, he's singing (Cho'lpon). Each of the closely related lexemes and phrases used side by side in these individual sentences expresses a complete thought with strong positive emotion. Or another example: Chamasi ular oshiq-ma'shuq, baloxo'r xon loaqal shunga cho'vagini tiqmasa nima qilar edi. Bechora qiz shunday *xafa*. *Dor-dunyosi qop-qorong'u*. (Apparently, they are lovers, and what would the ill-fated khan do if he didn't at least stick his nose into that. The poor girl is *so upset*. Her *world is pitch dark*. (A.Qodiriy) In this example, the synonymy of the person's "sad, sorrowful" state is observed between the general speech lexeme (*xafa*) and the phraseme of artistic speech (*dor-dunyosi qop-qorong'u*). In relation to the lexeme "*xafa*", in the phrase "*dor-dunyosi qop-qorong'u*", along with the figurative expression of negative emotional-expressive coloring, one can observe a strong increase in the sign.

Qashqir og'zi qulog'ida, ishshayib kelardi (Qashqir was extremely happy, grinning (O.Yoqubov). The state of silent laughter of people in relation to the situation is reflected in the combination of lexical units – the phraseme "*og'zi qulog'ida*" and the lexeme "*ishshayib*". The phrase "*o'g'zi qulog'ida*", characteristic of general speech, can express a positive or negative assessment depending on the speech situation, while the lexeme "*ishshayib*" has a negative attitude. Also, due to the parallel use of phraseological-lexical synonyms in the given example, the negative evaluative attitude gradually grew and intensified.

1. 2. Synonymous phrases reflect the law of the transition of quantitative changes to qualitative ones. When phraseological synonyms are organized and repeated, they mainly perform the functions of expanding the meaning and clarifying it: Bordi-yu, eshigidan kirishim bilan *dod solib, olamni boshiga ko'tarsa-chi!* (What if she will scream and makes much noise when I step in her door! (O'.Hoshimov) In the given example, the phraseme of general speech (*dod solmoq-scream*) and the phraseme of artistic speech (*olamni boshiga ko'tarmoq-scream*) are synonyms.

When synonymous phrases are organized in the composition of a literary text, their placement is not chaotic, their forms are selected that are appropriate for the speech situation, serve to ensure the correct and clear understanding of one's thoughts, and each is placed in its place in order, and in this order, a certain methodological goal is also provided. For example, when synonymous repetitions show the growth of a sign in the image of an event or object from this expressed object or event, the characteristic of the second of the repeated synonyms is higher than the first: Azizxon uning gaplariga quloq solmas, *ko'zlaridan o't chaqnab, g'azab otashida kuyib-yonib* yugurar edi (Azizkhan did not listen to his words, fire flashed in his eyes, and he ran, burning with anger (S.Ahmad). The use of phrases characteristic of artistic style, such as "*ko'zlaridan o't chaqnamoq*", "*g'azab otashida kuyib-yonmoq*" serves to emphasize not just "*g'azablanish*" (getting angry) but the semantic component of "*getting extremely angry*"

Phrases characteristic of general speech, such as "*qo'ydek yuvosh, musichadek beozor*" (meek as a sheep, harmless as a sparrow", mainly serve to express the character of a person, but the speech situation in this sentence shows that this phrase is used for the state of a person. These phrases that create intensity also reflect the transition of quantitative changes to qualitative ones in the sentence: Dyadya Vasyaning ichagini

boshiga salla qilib qo'ysin-da, men *qo'ydek yuvosh, musichadek beozor* bo'lib turaveraymi! Yo'q! Qonga-qon! Jonga-jon! (They put Dyadya Vasya's intestines on his head as a turban, and I should be as meek as a sheep, as harmless as a sparrow! No! Blood for blood! Life for life! (O'.Hoshimov). Sometimes the creation of complete rhymes, formed from synonymous repetitions of phrases of general speech and artistic speech, performs an additional ideological and artistic task in the poem, that is, we can observe that it ensures the rhythmic and intonational integrity of the verses:

Safga tizil nabiram, otajonim tur endi,
 Mustaqillik nash'asin, haqqing bordir, sur endi.
Qo'ling berib qo'llarga, bir tan bo'lib yur endi,
 Yelkamizga oftobning tekkanligi rost bo'lsin
 O'zbekning o'z niholin ekanligi rost bo'lsin (A.Oripov).

(Line up my grandson, my dear father, get up now,
 Enjoy the pleasure of independence, you have the right, enjoy it now.
 Give your hands to hands, walk as one body now,
 Let it be true that the sun touched our shoulders
 Let it be true that the Uzbek planted his own sapling (A. Oripov).

Such repetitions can also serve as a means of strengthening the content of the text and increasing the effectiveness of the language of the poem.

1.3. The combination of phrasemes with similar meanings also creates the law of the transition of quantitative changes to qualitative changes. Such phrases are mainly observed in literary texts. The writer uses phrases that are close to each other by a certain sign, side by side, in an organized manner, in the speech of the author and characters, in order to individualize the speech of the characters. As a result, these phrases are combined in a general sense, forming a stylistic integrity: Dadamlar ichkariga kirib ketdilar-u darhol qaytib chiqdilar. *Chehralari ochilgan, kayflari chog'edi*. (Dad went inside and immediately came back out. He was cheerful and light-hearted (O. Yakubov); The phrase "chehralari ochilgan" (chehralari ochilgan) reflects the "dispersed sadness" on the face, and the phrase "kayfi chog'" (light-hearted) reflects the positive emotions of the person.

In order to strengthen, emphasize, and concretize the meaning of phrases, authors use two phraseological units with close meanings in one context. This creates the spirit and tone characteristic of the style of this work. Fully draws the reader's attention to the events of the depicted work: Ilohim, qovoqqinasi o'chsin uning... *Yuragim laxta-laxta qon bo'ldi. Qovog'idan doim qor yog'adi, vajohati doim qish, doim izg'irin...* (May his brow be furrowed... My heart became clotted with blood. His brow is always snowed, his face is always winter, always frosty... (Cho'lpon) The repeated word "laxta-laxta" is included in the component composition of the phrase "yuragi qon bo'lmoq", which means "to be heartbroken, to be distressed", as a result of which this word formed the seme "extremely, excessively in the semantic structure of the phrase. The reason for the fact that the "heart (m) is a clot of blood" used in the character's speech is explained by the combination of phrases with similar meanings (from his eyelids always snow falls, his appearance is always winter, always frosty...). The colloquial phrase "qovog'idan (doim) qor yog'adi" means "extremely sad", this phrase is accompanied by the occasional authorial phrases "vajohati doim qish", "vajohati doim izg'irin" (have a mood which is cold like winter) which are

characteristic of an artistic style close in meaning in the text and are an expression of a mental state.

A further increase in the level of stylistic productivity and effectiveness is created by conveying the content expressed in the work in different forms and with different subtleties of meaning: Shunday-ku, lekin har birining *qalbiga kirib, qo'yniga qo'l solib ko'rsangiz...* Farmonov o'tirgan joyida ko'zini katta ochib, yosh bolani erkalaganday kulimsirab qaradi. (So it is, but if you go into the heart of each of them and put yourself in their places... Farmonov sat there, his eyes wide open, smiling as if caressing a child (Muxtor).

1. 3.1. The law of the transition of quantitative changes to qualitative changes is also observed in the formation of a word into the components of a phraseme through the particle in the ablative case: Vaqt shom edi. Botir firqani *ko'ngli...* *shomdan-da shom bo'ldi*. Botir firqani *ko'ngli...* *shomdan-da ma'yus bo'ldi*, *shomdan-da mungli bo'ldi*. (It was dusk. Botir's heart... *became darker than dusk*. Botir's heart... *became more melancholic than dusk, more sorrowful than dusk* (T. Murod. One can't die in this world). In the literary language, the phrase "heart bleeding" (Rakhmatullayev, 1992, 321) expresses the mental state of a person "to be distressed, to be anxious". In conveying this image, Togay Murod uses three individual author phrases (he became gloomy, his heart became sad, his heart became sorrowful) side by side, striving to reveal Botir's emotional state and inner experiences more vividly and increase the impact of the work. The writer expands the phrase by including the word "shomdan-da" (than dusk) in the components of the phrase. This imposes on the semantics of the phrase the meanings "very, extremely". Changes in the structure of the phrase, the composition of the component, to a certain extent, also affect its semantics, that is, the phrase changes its meaning or acquires additional shades of meaning (Yuldashev, 2013, 282). In the introduced (shom) component, the particle *-da* is used after the suffix of the ablative case and corresponds to the particle *ham*. And... "sometimes it comes after another means that strengthens the meaning and serves to further strengthen the meaning that this means gives in the text" (Karimov, 2022, 160). These means are aimed at strengthening the semantics of the phrase and ensuring its expressiveness. In the text, the phrases "*ko'ngli... shomdan-da shom bo'ldi*, *ko'ngli... shomdan-da ma'yus bo'ldi*, *shomdan-da mungli bo'ldi*" are organized in such a way that increases in quantity in the semantics of the phrase is "to be extremely melancholic, boring".

1.3.2. The repetition of grammatical base members of phrases also reflects the law of the transition of quantitative changes to qualitative ones: Oqshom vaqti bo'ldi. *Olamga-da oqshom qo'ndi*, *ko'nglimga-da oqshom qo'ndi*. *Ko'nglim oqshomday mahzun bo'ldi*. (It's evening time. Evening settled on the world, evening settled on my heart. My heart was sad as evening (T.Murod. The evening when the horse neighed). The phrase "olamga oqshom qo'nmoq" (evening settled on the world) means "a dimly lit time between sunset and the beginning of night" (Explanatory Dictionary, vol.3, 2007, 183). On the basis of this phrase, the writer Togay Murod created individual-author phrases "reflecting a person's sad state", "the evening settled in his heart - to be sad like the evening". As a result of the inclusion of the simile lexeme "oqshomday" (like the evening) in the phrase "Ko'ngli (m) (oqshomday) mahzun bo'lmoq" (my heart became sad like evening) the phrase caused an occasional change. The creative transformation of these close-meaning phrases ("*ko'ngliga oqshom qo'nmoq - ko'ngli(m) oqshomday mahzun bo'lmoq*") ("the evening settled in his heart - to be sad like the evening") and their sequential use in the character's speech "gives a strong "radiation" of imagery to the entire text" (Yuldashev and Rashidova, 2016, 89).

1.4. The transition of quantitative changes to qualitative changes is also observed in the repetition of phrases: Men *ko'nglim ketib-ko'nglim ketib* sovchi qo'yib edim. Ming qilsa-da, xolamizni qizi-da – darrov ha, deya qolib edi. (I sent matchmakers because of love. No matter how hard it was, she was our aunt's daughter - and she immediately agreed (T. Murod). The phrase “ko'ngli ketmoq”, which means “to like, to love”, expressing an abstract, inner spiritual concept in the context, is widely used mainly in the colloquial style. In the sentence, the semantics of this phrase, repeatedly used in the character's speech, are assigned special senses of explanation and emphasis.

Sometimes the repeated, recurring predicates of simple sentences used side by side with the same syntactic structure can be expressed by the same phrase: Madiyev Botir firqaga *ko'z tikdi*. Iltijo bilan *ko'z tikdi*. Panoh so'rab *ko'z tikdi*. (Madiyev gazed at Botir. He gazed pleadingly. He gazed for shelter (T.Murod). Such repetitions strengthen the parallelism of sentences, serve to emphasize the ideological content expressed through that sentence with a special tone.

In the literary language, the second meaning of the polysemantic phrase “yuragi qon bo'lmoq” (heart bleeding) is “diltang bo'lmoq, ziq bo'lmoq” (getting sad) (Rahmatullayev, 1992, 321). To express this meaning, Togay Murod occasionally uses the phrase “qalbi qon bo'ldi” (bleeding heart) in his work “It's impossible to die in this world” (*Bu dunyada o'lib bo'lmaydi*). Replacing the stylistically neutral component “yurak” (heart) in the phrase with the word “qalb” (soul) characteristic of the literary style, influenced the quality and increased the stylistic effectiveness of the phrase. “It is necessary to distinguish between a traditional phrase and a modified phrase, because a traditional phrase is a linguistic phenomenon, while modified phrases are a speech phenomenon, some of which can gradually transition from a contextual phenomenon to a usual, linguistic phenomenon” (Yuldashev, 2013, 282). As a result, the lexical variant of the phrase “yuragi qon bo'lmoq” (heart bleeding) which is characteristic to general speech, transformed into “qalbi qon bo'ldi” (soul bleeding) characteristic of the literary style: Botir gazed at Turakulov...His soul bled! His heart turned dark with blood! (T. Murod). In the text, these phrases are used side by side as a separately formed sentence. The composition of the second reused phrase is individually and creatively expanded with the adjective lexeme “qop-qora” (dark black) formed phonetically. As a result of the interaction of the lexeme “qop-qora” (dark black) with the compound verb *qon bo'lmoq* (bleed), an “excessive” shift occurred in the semantic structure of the phrase, and its emotional-expressive coloring increased. In general, the above-mentioned expressions are characteristic of the author's individual style and are not found in the literary language. As A. Shomaqsudov noted, “in literary works, individual characteristics are one of the main measures that determine the artistic value of the work, and therefore the writer's artistic perception of reality in a literary work, the creation of an image, all individual characteristics related to the composition of the work are vividly manifested in the language of the work” (Shomaqsudov et al., 1983, 33).

As the linguist S.Boyimirzayeva correctly noted, “The artistic re-expression of events occurring in reality, and, if necessary, their recreation, as well as the artistic expression of life's reality, ensures the priority of individual style in the artistic text. Of course, in the formation of the text of artistic speech, general features of the genre, other stylistic phenomena related to the literary language - signs also participate, but their place in the expression of aesthetic content is relative to the means of individual style. Individual style is at the center of the linguostylistic shell of the literary text, its scope of content” (Boyimirzayeva, 2008, 6).

Thus, although synonymous phrases express the same meaning according to their denotation, it can be observed that their numerical multiplicity is characterized by the

use of each in a certain style, their use in speech forms, the difference in meaning, stylistic evaluation - a positive or negative attitude, that is, a qualitative difference. Language units consist of a certain unit of quality and quantity in speech. Each qualitatively specific lexical unit also has a quantitative peculiarity, which constitutes a certain norm. From the above examples, we saw that the quantitative increase of phrases creates qualitative changes in the meaning they represent. In language, there is a situation where the decrease in the composition of phraseological components ensures qualitative change.

II. The phenomenon of ellipsis in language is the omission of certain components in multicomponent units by saving linguistic (speech) means in speech. The general meaning of ellipsis is determined by the concept and relationship of syntactic constructions; the phenomenon of ellipsis occurs not only in sentences and complex syntactic units, but also in non-predicate syntactic units – phrases, as well as in expressions (Skovorodnikov, 1981, 20).

Ellipsis is also a phenomenon characteristic of the phraseological level of language, which ensures a qualitative change in the quantitative decrease in the composition of phraseological components. In the process of speech, a person turns to the method of abbreviation in order to ensure that their thoughts are concise and quickly reach the listener, strives to use sentences in an abbreviated, incomplete form, which, in turn, also applies to phraseological units, which gives rise to their various forms in the language.

The phenomenon of ellipsis occurs in phraseological units when one of the semantic or grammatical base components is omitted, and at the same time, the meaning of the omitted component (s) is assumed by the preserved component (s). Linguist F. Ibragimova writes about this as follows: “An ellipsis is a message that has been omitted and can be restored according to the communicative purpose of the speaker, or in other words, participating, but not materially expressed. Depending on the methodological purpose, omitted fragments can be restored as much as possible. Ellipsis reduces the participation of non-primary components in the expression of thought” (Ibragimova, 2011, 23). Ellipsis is the omission of certain components in the process of expressing a thought. Below we present our classification of which components of emotional phrases have an ellipsis:

2.1. Contextual phraseological abbreviations are the omission of one or another component of a phrase in speech, in the process of expressing a thought, and outside of speech, the phraseological norm of the literary language is preserved in the phrase. Such abbreviations occur in connection with the speech process and style under certain conditions.

2.1.1. Contextual shortening of phrases in literary texts. In this case, phrases are considered to be “of sentence parts deliberately omitted by the speaker or writer in the speech process for a certain stylistic linguopoetic purpose” (Ibragimova, 2011, 28) in connection with the situation and context: The phrase “*ko'rgani ko'z (i), otgani o'qi yo'q*” in the form of a compound sentence with a syntactic structure in the language means “to hate to the extreme” (direct translation “not to have an eye to see and an arrow to shoot”) (Explanatory Dictionary, vol.3, 2007, 165): Mahmudxon boshqa onadan tug'ilgan. Uning onasi Shohbegim Badaxshi menga kundoshlik qilur, *bizni ko'rarga ko'zi yo'q*. Ana shuning ta'sirida Mahmudxon bizga o'gaylik qilishi mumkin. (Mahmudkhan was born to another mother. His mother, Shah Begum Badakhshi, is also my husband's wife and despises us. Under the influence of this,

Makhmudkhan may act as a stepson to us (P. Kadirov). As can be seen from the example, the components of this phrase “otgani o‘qi” (an arrow to shoot) (purpose adverbial modifier, subject) are shortened in the text.

The phrase “bir oyog‘i yerda bo‘lsa, bir oyog‘i go‘rda” (to be on death’s doorstep, one foot in the grave) in the form of a compound sentence with the meaning a person whose life is coming to the end (Explanatory Dictionary, vol.3, 2007, 165) is shortened in the literary text as follows: Lekin *bir oyog‘i go‘rda* odamning gapini qanday qaytara oladi. (How to reject the will of a person whose one foot is in the grave (Umarbekov).

It is observed that the verb component “qilmoq” (do/treat) in the text of the phrase “dimog‘-firoq qilmoq” which means “to treat with coquetry or stubbornness” (Explanatory Dictionary, vol.1, 2006, 621), is shortened to build the form “dimog‘-firoq”: Bo‘l, – dedi Turobjon, birpasdan keyin, – ol... Senga aityapman!..

– Ha, muncha!.. Turtmasdan gapira bering... Tikib qo‘yarman, muncha qistov...

Turobjonning tepa sochi tikka bo‘ldi.

– Hay, sening *dimog‘-firog‘ing* kimga! Xo‘sh, nima deysan? (Hurry up, – said Turabjon, after a while, – take... I’m telling you!..

“Oh, so much noise!..” Speak without pushing... I’ll sew it up, why such haste...

Turobjon’s hair stood on end.

– For whom your *coquetry and arrogance? What do you want to say? (A. Qahhor)*

In the literary language, the phrase “yer bilan bir qilmoq” (to raze or mash to the level of the ground) means “to severely disgrace, to bring into the ground”, the auxiliary and numerical components of this phrase are shortened in the text and are used in the form of “yer qilmoq” (mash to the ground): Elchinni boshlab borib, uning obro‘yini oshirish, to‘y egasi chaqirgan hofizni *yer qilish* uchun shu usulni qo‘llar edi. (He used to do this, because he wanted for Elchin to be reknowned more, and for the singer called by the wedding host to be mashed to the ground (Malik).

The colloquial phrase “joni uzildi” means “to die, to breathe out one’s last breath”. The semantic base component of this phrase is shortened and is used in colloquial speech in the form “uzildi” (meaning: pass away): Zelixonning onasi betoblanib, ikki kungina yotdi. Uchinchi kuni *uzildi*. (Zelikhon’s mother fell ill and was only bedridden for two days. Passed on the third day (Malik).

2.1.2. Reductions in the Supporting Component of Homogeneous Phrases:

a) The semantic supporting component is shortened: Otasi o‘lganda uning ko‘zi kuydi, onasi o‘lganda jigari kuydi, qarindosh urug‘lari o‘lganda tomog‘i kuydi, tanishlar o‘lganda, notanishlar o‘lganda dimog‘i kuydi, ammo Nasibbek o‘lganda, Nasibbegi o‘lganda *yuragi kuydi, kuyib-kuyib kul bo‘ldi*” (When his father died, his eyes were burned, when his mother died, his liver was burned, when his relatives died, his throat was burned, when acquaintances died, when strangers died, his nose was burned, but when Nasibbek died, when his Nasibbeg died, his heart was burned, burned to ashes” (Sultonov).

When the phrase “heart burned” meaning “to grieve” (Explanatory Dictionary, vol.5, 2008, 88) is reused in the text, the component “heart” in the second phrase (burned to ashes) is reduced due to the effect of saving the phrase component and increasing stylistic efficiency. The sequence of phrases in the text reflects the relationship in the semantics of the phrase as a cause (when his Nasibbeg died, his

heart burned) and a result (“his heart burned to ashes”). Although the general content for both phrases is “to grieve” the emotional-expressive coloring is stronger in the phrase “*yuragi kuydi*” (heart burned) than in the phrase “(*yuragi kuyib-kuyib kul bo’ldi*)” (heart burned to ashes).

It is important that the two-component phrase “*yuragi kuydi*” (heart burned) is lexicographically interpreted as a polysemantic expression in the “Explanatory Dictionary of the Uzbek Language” as follows: 1) to be very thirsty; 2) to grieve deeply (Explanatory Dictionary, vol.5, 2008, 88). However, the second meaning of this phrase is not reflected in the “Phraseological Dictionary of the Uzbek Language” (page 316) and is interpreted as a monosemantic phrase.

In the literary language, the phrase “to open one’s heart” means “to express one’s inner desire or pain” (Explanatory Dictionary, vol.2, 2006, 317). This idiom has the variant “*ko’nglini yormoq*”, characteristic of the artistic style: Banketdan keyin meni olib qoldi, *ko’nglida dardi bor ekan, yordi*: “Hamqishloq, men yetimlikdan shu darajaga yetib keldim. Hamma orzularim ushaldi, lekin endi keksayganim uchunmi, *ko’nglimga bir tashvish tushdi...* (After the banquet, he took me, he had a pain in his heart, he opened it: “Neighbour, I have reached this level from being an orphan. All my dreams came true, but now, perhaps because I’m old, a worry has settled in my heart...” (Sh.Kholmiraev) In the given example, at the request of the text, the complement component “*ko’nglini*” in the phrase is omitted (*ko’nglini yordi - yordi*), as a result of which the meaning of the shortened component is retained by the component (*yordi*).

A similar situation can be observed in contextual antonym phrases (“*ko’ngilni shodlantiruvchi, ko’ngilni ezuvchi*” – rejoicing, depressing). Abbreviated forms of phrases also serve for conciseness and imagery: *Juda g’alati bo’lib ketdim. Ayni zamonda ko’ngilni ham shodlantiruvchi, ham ezuvchi bu gapdan gangib qoldim.* (I felt very strange. At the same time, I was stunned by these words, both joyous and oppressive (Said Ahmad).

The particle “*ham*” (too) in the components of the phraseme, along with further emphasizing the contradiction, led to an increase in the level of expressiveness. The emotive phrase “*ko’ngli qoldi*” with a structure equivalent to a predicative syntagm (sentence) means “a feeling of dislike awakened instead of the previous good attitude” (Explanatory Dictionary, vol.2, 2006, 163). When this phrase is repeated a second time in the text, the semantic base component (*ko’ngli*) is omitted, and the meaning of the reduced semantic base lexeme is assigned to the component “*juda-juda qolgan*”: *Muattar feeling that turning the situation into her side made an advantage: –Sizdan Anvarning ko’ngli qolgan, juda-juda qolgan! – dedi. Marg’ubaning rangi bir tarzi bo’ldi* (A.Qahhor). (Anvar is disappointed in you, very, very disappointed! Marg’uba’s color changed (Qahhor). The repeated use of the intensifying lexeme “*juda*” (very) graduated the action, which led to the expression of the semantic component “excessive” in the semantics of the phrase.

b) The grammatical base component of the phrase is shortened: *Faqir... siz oftobi olamning salomatligidan boshqa tilagim yo’qdur, olampanoh. Va lekin, bani odamning salomatligi yolg’iz uning jismi emas, ruhiga ham bog’liqdur, valine’mat! Inchunin, ko’ngil nechog’liq ravshan, dil nechog’liq safo bo’lsa, jism ham shunchalik tetik bo’lg’usidir.* (Poor ... I do not have any desire besides your health, his majesty. But the health of a person depends not only on his body, but also on his soul, my highness! Therefore, the clearer the heart, the purer the soul, the more energetic the

body will be (O.Yoqubov).

The components of the phrasemes with the close meaning of the verb “ko‘ngli ravshan bo‘lmoq – dili safo bo‘lmoq” which means “a soul free of any bad thoughts and feelings” are formed in the form of a noun (ko‘ngil, dil (soul) + a compound verb (ravshan bo‘lmoq, safo bo‘lmoq-become free, clear), in both phrases the next component of the compound verb is expressed by the same verb “bo‘lmoq” (become) The omission of the verb “to be” or “to become” in the compound verb as a result of shortening does not structurally correspond to the initial form, but can serve as the initial form, “shortening occurs in the process of communication without harming the transmission of information, the abbreviated use of this or that type of unit accelerates the speech process, creates favorable conditions for the functioning of speech organs” (Eltazarov, 2004, 36). If the grammatical base components of homogeneous phrases are formed by the same verb lexeme, then one of them is not used at the request of the text and is omitted. The shortened, ellipsis-stricken forms of such close-meaning phrases also serve for conciseness and imagery: Hammamizning yuzimizda quvonch, ko‘zlarimizda shodlik charoqladi. (There was a joy on all our faces, happiness in our eyes. (X. To‘xtaboyev); Lekin baribir, Alimqulning bot-bot tikilishlari avvaliga g‘ashini, so‘ng g‘azabini keltirgan bo‘lsa, bora-bora xush yoqa boshladi. (But still, Alimqul’s frequent glances initially irritated, then angered her, but gradually she began to enjoy them (Hamdam). Observations have shown that the quantitative reduction of the semantic and grammatical base components of organized phrases in the process of speech is characteristic of the same components (noun and verb) and “the main advantage of reduction can be considered the preservation of the preserved part (abbreviated form) of the ideal form (prototype) that has undergone reduction, the ability to retain the meaning it conveys” (Eltazarov, 2004, 36). The quantitative reduction of organized semantic base components in the speech process, and the introduction of various lexemes between the shortened component and the grammatical base component, serves to strengthen the meaning in the omitted part and increase expressive intonation. In organized phrases, as a result of the quantitative reduction of one of the grammatical base components in the speech process, repetitions are prevented, and at the same time, the speech process is accelerated.

2.2. Linguistic phraseological reductions. The category of phrases subjected to such reductionss changes or their variants are formed.

2.2.1. The presence of an ellipsis in the verb component affects the part of the phrase. Such phrases are used in parallel in both oral and written speech: *do‘ppisini osmonga otmoq (throw the cap to the sky) – do‘ppisi osmonda (the cap in the sky), vaqti chog‘ bo‘lmoq– vaqti chog‘(have a nice time), dili xufton bo‘lmoq (become sad) – dili xufton (sad), ta‘bi chog‘ bo‘lmoq (become happy) – ta‘bi chog‘(happy), kayfi chog‘ bo‘lmoq – kayfi chog‘(have a good mood)*. The reduction of the verb component in phrases makes the expression simpler, more concise, and at the same time affects the part of the phrase, that is, morphologically, verbal phrases turn into adjective phrases. For example, the verbal phrase “kayfi chog‘ bo‘ldi” in the literary language means “kayfiyati yaxshilandi” (have a good mood) (Explanatory Dictionary, vol.2, 2006, 74): Bobomiz beixtiyor bosh iring‘adilar. Oydin rangi, ko‘k yo‘ng‘ichqa bo‘yi, baytdan *kayflari chog‘ bo‘ldi*. (Grandpa nodded his head. The bright color, the ideal height, and the verse made him happy) (T.Murod); The adjective phrase “kayfi chog‘” means “have a good mood” (Explanatory Dictionary, vol.2, 2006, 74). Nihoyat, eshonbobo keldilar. *Kayflari chog‘*, nash‘alari baland, ovozlarida allaqanday

bir sho'xlik bor. "To'yda qimiz ichganga o'xshaydilar, – deb o'yladi so'fi. (Finally, Eshonbobo arrived. He was cheerful, his spirit was high, and there was something playful in his voices. He seems to have drunk koumiss at the wedding", thought the Sufi.) (Cho'lpon).

As it can be seen from the examples, the figurative meaning derived from phrases is equivalent to the meaning of verbs and adjectives. As a result of reduction, the formation of adjective phrases from verbal phrases can be seen. A characteristic feature of such phrases is that they are reflected in the existing "Phraseological Dictionary of the Uzbek Language" and "Explanatory Dictionary of the Uzbek Language":

2.2.2. Reductions that are considered phraseological norms. Such phrases are formed on the basis of the reduction of components, that is, the reduction of quantity. In this case, the parts with the subject, object, and attribute in the phrase are reduced. Such a reduction of components is the phraseological norm for expressions in the modern literary language. The formal changes that occurred in the preserved components are the result of the transition of quantitative changes in the language to qualitative changes. Here is the classification of which components of elliptical phrases undergo reduction:

a) phrases with an reduced subject component: yuragi qon bo'ldi – qon bo'ldi (heart bleeding), yuragini alam tirnamoq – yuragini tirnamoq (make sad), hushi o'zidan ketmoq – o'zidan ketmoq (become unconscious), ko'nglida qolgan narsa – ko'nglida qolgan (a deep desire), ko'zining oq-u qora qismi – ko'zining oq-u qorasi (an apple of one's eye), yetti avlodi yot begona – yetti yot begona (total stranger);

b) phrases with an abbreviated complementary component: ko'zining nazarini tashlamoq – ko'z tashlamoq (have a look), ko'zini ko'zidan olib qochmoq - ko'zini olib qochmoq (hide eyes), ko'nglida borini to'kib soldi - ko'nglini to'kib soldi (say everything one thinks), yuragidagi dardini ochdi – yuragini ochdi (reveal a secret), joni tanasidan uzilmoq – joni uzilmoq (die), yuragi qinidan chiqdi – yuragi chiqdi (become horrified);

c) phrases with a reduced attributive component: farzandning tirnog'iga zor – tirnoqqa zor (childless), insonning yuragida kiri yo'q – yuragida kiri yo'q (open-hearted);

d) phrases with an reduced auxiliary component: ko'zi tirik paytida - ko'zi tirikligida (while still alive), yer bilan osmon qadar – yer bilan osmoncha (from the earth to the moon).

In such reductions, integrity is preserved in the semantic structure of the phrase, while syntactic incompleteness occurs in its formal structure. Consequently, variants of various structural-grammatical forms of the phrase are formed. Thus, quantitative changes in phrases occur as a result of both contextual and linguistic phraseological reductions, preserving the expressive potential of the language during speech production. Contextual phraseological reductions arise when the speaker or writer deliberately omits one of the semantic or grammatical supporting components under specific conditions to express thoughts in accordance with the context and for a certain stylistic purpose. Phrases subjected to this type of reduction conform to the phraseological norms of the literary language outside of the specific speech act. Conversely, phrases that have undergone linguistic phraseological reduction are used concurrently in both oral and written discourse. The reduction of the verbal component within a phrase alters the syntactic category of the phrase, causing verbal phrases to transform into adjectival phrases.

In abbreviations, which are considered a standard phraseological norm, phrases are formed based on the reduction of components—that is, a decrease in quantity. In this case, the subject, object, and attributive components of the compound are reduced. Such reduction of components represents the phraseological norm for expressions in the modern literary language. The qualitative change that occurs in the retained components does not alter the morphological features of the phrase, but rather produces a variant. By demonstrating how formal and semantic reductions adhere to the dialectical laws of development, this phenomenon highlights the systematic connection between the quantitative elements and qualitative variations within phraseology. This phenomenon namely, the transition from quantitative to qualitative changes plays a significant role in enriching the phraseological layer of the language, expanding the possibilities of expressive variability, increasing the conciseness and effectiveness of speech, and conveying thoughts more rapidly.

Conclusion

The linguistic interpretation of the transition from quantitative changes to qualitative transformations demonstrates that language units within the Uzbek phraseological system maintain a rigorous balance between quality and quantity. Each lexical and phraseological unit possesses a specific “measure,” and any deviation beyond this boundary inevitably triggers a qualitative transformation in the speech act. Based on the research findings, the following conclusions are established.

Quantity and quality in phraseology reflect the development and dynamics of objective reality, where quantitative changes exceeding the limits of measure cause fundamental qualitative shifts. The numerical accumulation of lexical and phraseological synonyms serves as a methodological device to intensify meaning. The combination of synonymous units such as *kamgap* (taciturn) and *damini ichiga yutgan* (restraining one’s breath/keeping thoughts to oneself) results in a qualitative “leap” that generates irony, satire, and heightened emotional emphasis.

The systematic repetition of phrases with closely related meanings enables authors to individualize character speech and enhance imagery. This process elevates a standard linguistic unit into a speech phenomenon endowed with distinct emotive-expressive coloring. Furthermore, component reductions (ellipsis) fulfill the principle of linguistic economy. By omitting certain semantic or grammatical components, the phrase retains its core meaning while achieving a new qualitative status—becoming more concise and stylistically effective.

Quantitative reduction frequently induces morphological transformations; for instance, verbal phrases (e.g., *kayfi chog’ bo’lmoq*) evolve into adjectival phrases (e.g., *kayfi chog’*), thereby enriching the phraseological layer of the language. Emotive phraseological units are vital for representing the “human factor,” bridging the reader with the character’s inner world. Their modification serves as a primary method for authors to vividly depict character traits and emotional states.

In summary, the transition from quantitative changes to qualitative ones within Uzbek phraseology is not a chaotic occurrence but a systematic linguistic law that expands the language’s expressive potential. Whether operating through synonymous expansion or elliptical economy, these mechanisms ensure that speech is more concise, impactful, and precise in conveying human consciousness and reality.

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