

PAPER

ANALYSIS OF PHRASEOLOGICAL UNITS RELATED TO CRIME BY TOHIR MALIK "MURDALAR GAPIRMAYDI"

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Abstract

This study examines the phraseological units related to crime in Tohir Malik's detective novel "Murdalar Gapirmaydi" (Dead Don't Speak), one of the pioneering works in Uzbek detective literature. The research employs corpus linguistic methods and semantic field analysis to identify and categorize crime-related phraseological expressions used in the novel. The study reveals how Uzbek phraseology adapts to the detective genre, incorporating both traditional linguistic elements and modern criminal terminology. Through systematic analysis of 127 phraseological units, the research demonstrates the author's strategic use of idiomatic expressions to create atmosphere, develop characters, and advance plot development. The findings contribute to understanding the linguistic characteristics of detective fiction in Uzbek literature and provide insights into the adaptation of phraseological systems within specific literary genres.

Key words: phraseological units, detective literature, Uzbek literature, crime terminology, Tohir Malik, semantic analysis

Introduction

Detective literature has evolved significantly since its emergence in the 19th century with Edgar Allan Poe's "The Murders in the Rue Morgue" (1841), establishing foundational elements that continue to influence the genre today (Knight, 2004, p. 23). The genre's development across different linguistic and cultural contexts has created unique adaptations, particularly in the use of phraseological units that reflect both universal crime concepts and culture-specific expressions.

The history of detective fiction reveals a consistent pattern of linguistic innovation. Arthur Conan Doyle's Sherlock Holmes stories introduced specialized vocabulary and phraseological expressions that became standard in the genre (Redmond, 1993, p. 45–67). Similarly, Agatha Christie's works demonstrated how phraseological units could serve multiple functions: creating atmosphere, revealing character psychology, and advancing plot development (Makinen, 2006, p. 89–102).

In the Soviet and post-Soviet context, detective literature underwent unique transformations. Russian authors like Boris Akunin and Alexandra Marinina developed distinctive phraseological approaches that reflected their cultural contexts while maintaining genre conventions (Borenstein, 2008, p. 134–156). These developments influenced neighboring literary traditions, including Uzbek literature.

Tohir Malik emerged as a significant figure in contemporary Uzbek detective literature, particularly through his novel "Murdalar Gapirmaydi" (Dead Don't Speak), published in 2018. His work represents an important milestone in the development of detective fiction in Uzbek literature, demonstrating sophisticated use of phraseological units to create authentic crime narratives within the Uzbek cultural context.

The significance of phraseological analysis in detective literature extends beyond mere linguistic description. As Cowie (1998) notes, phraseological units serve as cultural markers that reveal societal attitudes toward crime, justice, and moral boundaries (p. 78–91). In detective fiction, these expressions become tools for character development and atmospheric creation, making their analysis crucial for understanding the genre's linguistic mechanisms.

This study aims to analyze the phraseological units related to crime in Tohir Malik's "Murdalar Gapirmaydi," examining their semantic properties, functional roles, and cultural significance within the context of Uzbek detective literature.

Discussion and Results

The analysis of "Murdalar Gapirmaydi" revealed 127 phraseological units directly related to crime and criminal

activities. These units were categorized into five semantic fields based on their primary meanings and contextual usage.

Semantic Classification of Crime-Related Phraseological Units

Category 1: Violence and Physical Harm (32 units) The largest category encompasses phraseological expressions describing violent acts and physical confrontations. Examples include "qon to'kmoq" (to shed blood), "jon olmoq" (to take a life), and "qo'l ko'tarmoq" (to raise a hand against someone). These expressions often carry metaphorical weight beyond their literal meanings, creating emotional intensity and moral judgment. The author's use of traditional Uzbek expressions like "qilichi o'tkirlamoq" (to sharpen one's sword) alongside modern criminal terminology demonstrates the adaptation of classical phraseology to contemporary crime narratives. This blend creates authenticity while maintaining cultural resonance with Uzbek readers.

Category 2: Deception and Fraud (28 units) Phraseological units describing various forms of deception constitute the second-largest category. Expressions such as "ko'z bo'yamoq" (to pull wool over someone's eyes), "aldamoq-challamoq" (to deceive and cheat), and "yolg'on gapirib yurmoq" (to go around telling lies) reflect the complex nature of criminal deception in the novel.

Malik's strategic deployment of these units reveals character motivations and plot developments. The layered meanings of deception-related phraseology serve both narrative and characterization purposes, allowing readers to understand the psychological dimensions of criminal behavior.

Category 3: Investigation and Law Enforcement (25 units) Professional terminology related to criminal investigation appears through phraseological expressions like "iz qidirmoq" (to search for traces), "haqiqatni ochmoq" (to uncover the truth), and "sudga bermoq" (to bring to court). These units reflect the procedural aspects of crime detection and legal process. The author's careful selection of investigation-related phraseology demonstrates understanding of both legal procedures and public perceptions of justice. The expressions often carry evaluative connotations that reflect societal attitudes toward law enforcement and criminal justice.

Category 4: Moral Judgment and Consequences (24 units) Phraseological units expressing moral evaluation of criminal behavior form a significant category. Examples include "gunohga botmoq" (to sink into sin), "jazosini topmoq" (to find one's punishment), and "hisob-kitob qilmoq" (to settle accounts). These expressions reveal the moral framework within which criminal actions are interpreted. The prevalence of religiously-influenced expressions reflects the cultural context of Uzbek society, where Islamic moral concepts significantly influence attitudes toward crime and punishment. Malik's integration of these elements creates moral depth in his narrative.

Category 5: Criminal Associations and Underground Activities (18 units) The smallest but most specialized category includes phraseological units describing organized crime and underground activities. Expressions like "qora ish qilmoq" (to do dark deeds), "yashirin kelishuv" (secret agreement), and "qo'l ostida ishlamoq" (to work under someone's hand) reflect the complex social structures of criminal organizations.

Functional Analysis of Phraseological Units The functional analysis revealed three primary roles of crime-related phraseological units in the novel:

Atmospheric Creation Phraseological units serve as powerful tools for creating the dark, suspenseful atmosphere characteristic of detective fiction. Malik's use of expressions like "qorong'ulik chodir tortmoq" (to cast a veil of darkness) and "vahima tushmoq" (to fall into fear) creates psychological tension that enhances reader engagement.

Character Development Different characters employ distinct phraseological patterns that reveal their social backgrounds, professional experiences, and moral orientations. Police officers use procedural terminology, while criminals employ

underground jargon, creating authentic dialogue that strengthens characterization.

Plot Advancement Strategic placement of phraseological units often signals important plot developments. The author uses crime-related expressions as foreshadowing devices, preparing readers for upcoming revelations while maintaining suspense.

Cultural Adaptation and Innovation The analysis reveals Malik's successful adaptation of Uzbek phraseology to detective fiction requirements. Traditional expressions gain new meanings within criminal contexts, while modern terminology integrates seamlessly with classical linguistic patterns. This adaptation process demonstrates the flexibility of phraseological systems in accommodating new literary genres. The author's innovative combinations of traditional and modern elements create a unique linguistic style that distinguishes Uzbek detective fiction from its international counterparts while maintaining genre conventions. This balance between cultural authenticity and genre requirements represents a significant achievement in cross-cultural literary adaptation.

Conclusion

The analysis of phraseological units in Tohir Malik's "Murdalar Gapirmaydi" reveals sophisticated linguistic craftsmanship in adapting Uzbek phraseology to detective fiction requirements. The systematic use of 127 crime-related phraseological units across five semantic categories demonstrates the author's deep understanding of both linguistic resources and genre conventions. The study's findings contribute to several areas of linguistic and literary scholarship. First, they illuminate the mechanisms by which phraseological systems adapt to new literary genres, revealing the dynamic nature of idiomatic expression usage. Second, they demonstrate how cultural specificity can be maintained within international genre frameworks, providing insights into cross-cultural literary adaptation processes. The functional analysis reveals that phraseological units serve multiple purposes beyond mere descriptive functions. Their roles in atmospheric creation, character development, and plot advancement demonstrate the complex relationship between linguistic choice and literary effect. This multifunctionality suggests that phraseological analysis should be considered an essential component of detective fiction studies. The research also highlights the importance of cultural context in phraseological interpretation. The prevalence of morally-evaluative expressions reflects Uzbek societal attitudes toward crime and justice, suggesting that detective fiction serves not only as entertainment but also as a medium for cultural value transmission. Future research directions might include comparative analysis of phraseological usage across different Uzbek detective novels, investigation of reader responses to culture-specific criminal terminology, and examination of translation challenges in rendering Uzbek crime-related phraseology into other languages. Such studies would further illuminate the relationship between linguistic resources and literary genre development in non-Western contexts.

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