

Interaction of Language Games in the Articulation of “Historical Memory” Within French and Uzbek Phraseology

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Abstract: This research article delves into the multifaceted realm of language games within phraseological units, with a particular focus on the representation of historical memory in French and Uzbek languages. Employing a comparative analysis, the study explores how puns and word games contribute to the creation of new phraseological units, showcasing the intricate interplay between linguistic playfulness and the preservation of cultural heritage. Examples from both languages illustrate the dynamic nature of these language games, shedding light on their role in expressing “historical memory.” The analysis not only highlights the linguistic nuances within French and Uzbek phraseology but also delves into the socio-psychological spirit of these two distinct linguistic communities. By uncovering the subtle complexities of language games, this research contributes to a deeper understanding of the interconnection between language, culture, and historical consciousness.

Keywords: language games, phraseology, historical memory, linguistic playfulness, puns, word games, cultural heritage, French linguistics, Uzbek linguistics, socio-psychological spirit, intergenerational transmission, comparative analysis.

INTRODUCTION

The intricate interplay between language and culture is a captivating avenue for exploring the historical memory embedded in linguistic expressions. This study delves into the fascinating realm of phraseology, focusing on the interaction of language games and their role in conveying historical narratives in both French and Uzbek linguistic contexts. The concept of “*language games*,” as conceptualized by philosophers such as Ludwig Wittgenstein, provides a theoretical framework for understanding the playful manipulation of language units within phraseological expressions. In the specific context of our exploration, the phraseological units serve as vessels that encapsulate the historical experiences, traditions, and societal values of past generations in both French and Uzbek linguistic traditions.

The investigation begins by examining phraseological units in French, such as “*Se lever du pied gauche*” and “*Partir du mauvais pied*,” where the left side metaphorically symbolizes discomfort and negativity. These expressions, deeply rooted in historical events, wars, and customs, serve as linguistic artifacts reflecting the historical memory of the French-speaking community. The study then extends its focus to the Uzbek language, where actions performed with the left hand carry negative connotations in traditional practices, emphasizing the influence of cultural values on linguistic expressions.

Additionally, the analysis encompasses the French expression “*Voir la lune à gauche*,” revealing how cultural beliefs associated with the position of the moon are embedded in phraseology. This

comparative examination between French and Uzbek phraseology unveils the rich tapestry of historical memory woven into linguistic games, demonstrating how language serves as a conduit for transmitting cultural heritage across generations.

Furthermore, the study emphasizes the broader implications of these language games within phraseological units, contending that they not only reflect historical processes but also contribute to the collective memory of linguistic communities. As language is inherently intertwined with everyday life, customs, and societal norms, our exploration aims to illuminate the nuanced ways in which historical memory is expressed and perpetuated through language games in both the French and Uzbek linguistic landscapes.

In essence, this research endeavors to unravel the intricate dynamics of language games within phraseology, shedding light on their pivotal role in preserving and transmitting historical memory within distinct linguistic communities. Through this comparative analysis, we aim to contribute to the broader understanding of the cultural dimensions embedded in language, enriching the discourse on the interplay between language, culture, and historical consciousness.

LITERATURE REVIEW

In linguistics, the term “language games” is widely used, and scholars have given different opinions and explanations about it. It is known that the first Austrian philosopher Ludwig Wittgenstein used the concept of *language games* in his work “*Philosophical Investigations*” (*German: Philosophische Untersuchungen*), he stated that “*language games*” can be considered as the whole process of using words in the language, as well as one of the games in which children learn their native language. In cases where we notice and do not like it, we come across the processes of language games in oral speech and use it a lot [1].

Professor R.R.Ilyasov contends that “language games” are in constant flux within the realms of humanities, social sciences, thought, and often, they are the focal points of diverse scientific discussions and debates [4].

According to G. Rakhimkulova, “the language game is intricately linked with language, and its objective is to derive aesthetic satisfaction from the text through a playful relationship with the talented and knowledgeable reader.” Notably, in pedagogical activities, “*language games*” hold particular significance in reinforcing memory, fostering activity, and agility among students [6].

In our perspective, the importance and role of language games in learning linguistics and other subjects are unparalleled. It holds immense significance in mastering specific sections of linguistics, including grammar, phonetics, phonology, punctuation, semantics, and phraseology. These language games exhibit distinct features among students, aiding in the memorization of rules, exercises, the cognitive processes of children, memory development, and enhancing their speed.

Russian linguist, professor Anna Shcherbakova posits that “language games are predominantly used in aesthetic processes, encompassing passion, inhumanity, opulence, greed, in short, prose and verse are utilized for expression” and the pursuit of depth [7].

Belarusian linguist Boris Norman provides the following definition of a language game: “Language games are endeavors that showcase specific aesthetic and social processes of language, “*soft*” situations within the language system. Such processes allow greater flexibility concerning various speech situations” [5].

Specialist in word formation, Russian linguist Elena Zemskaya defines “*language game*” as any occurrences encompassed by the speaker “*playing*” with the form of speech, where a free approach to the form of speech assumes an aesthetic goal, even in the minutest tasks [3].

RESULTS

Language games play a significant role in the establishment of a repertoire of phraseological units within a specific national language, reflecting the activities and lifestyle of past

generations. These games intricately interweave the past and the future within phraseology, constantly evolving and enriching it [4].

In linguistics, language games in phraseology involve the playful manipulation of language units using the linguistic resources contained in phraseological units. These processes are predominantly manifested through microtexts. Both French and Uzbek exhibit numerous such microtexts, actively contributing to the realm of phraseological units. For instance, in French, these expressions are evident in religious ceremonies, military funerals, customs, traditions, and values, continuing to be employed by native speakers of the language.

Taking the French phrase “*passer l’arme à gauche*” as an example, its literal translation means “*to pass the weapon to the left*.” Notably, the tradition of carrying weapons on the right shoulder, particularly observed in French soldiers during military training and independence day ceremonies, conveys a sense of comfort among the soldiers. Carrying the weapon on the left shoulder, however, symbolizes “*to die*” as a phrase, signifying several disadvantages for the military.

An alternative interpretation of this phrase traces back to the Middle Ages. In this context, after marriage, the shields of related families could be combined into a new coat of arms. The husband’s coat of arms is positioned on the right, and the wife’s coat of arms is on the left. In the event of the spouse’s death, the image of his coat of arms is shifted to the left. “*Passer l’arme à gauche*” then signifies “giving life to God.”

Multiple variations of this phrase exist in French, each with distinct expressions. For instance, the phraseological unit “*faire passer le fleuret à gauche*” translates to “to hold the sword with the left hand” or literally “*to take the sword from the opponent’s hand, disarm him, and defeat him*.” According to available data, this phraseological unit is linked to “*historical memory*,” as traditionally, a fighting soldier or swordsman wields a sword with their right hand. In this phrase, the left side conveys a sense of “*discomfort*.”

Historically, even during the era of Amir Temur, soldiers were compelled to practice martial arts while wielding swords in both hands. Samar Tarkhan, the renowned swordsman and teacher of Amir Temur, emphasized that in battle, the opponent typically targets the right hand, attempting to disable it. A person unable to use their right hand is essentially incapacitated, highlighting the importance of skill in both hands in combat situations."

“*Se lever du pied gauche / du mauvais pied*,” the phraseological unit literally means to start off on the wrong foot, conveying the idea of being in a bad mood. The left side, in this expression, signifies discomfort, as scientific knowledge indicates that many people engage in activities with a rightward movement, such as writing with the right hand or stepping with the right foot. A similar expression exists in the Uzbek language, expressed as “waking up with the left side” or “*standing up with the left side*.” Across all phraseological units, the left side conveys a sense of “discomfort” and literally reflects being “*disturbed*” [31].

In the Uzbek language, actions performed with the left hand also carry negative connotations in national traditions, values, and customs. Examples include “*yangi uyga o’ng oyoq bilan kirmoq*” (“*to enter a new house with the right foot*”), “*uyini o’ng oyoq bilan tark etmoq*” (“*to leave the house with the right foot*”) and “*kelinni kuyov uyiga o’ng oyoq qadami bilan olib kirish*” (“*bringing the bride into the groom’s house with the right step*”). Left-wing movements were associated with negativity in past traditions.

“*Partir du mauvais pied*,” the phraseological phrase meaning “*to leave on the wrong foot*” in translation and literally “to leave in a bad mood,” is rooted in historical events, wars, and military duty. This expression is also influenced by customs and traditions. For instance, when young men leave for the army to fulfill their military duties upon reaching adulthood, it is considered a legacy from past times. This phrase reflects “*historical memory*” and is still in use today. Among the French, starting work with the left foot or entering a guest's house with the left foot is also seen as reflecting negativity [2, 27].

“*Voir la lune à gauche*,” the phrase meaning “to see the moon on the left” in translation, reflects deception as an expression. In French culture, seeing the moon from the left side is considered a bad omen, as the moon on the right side is associated with luck and happiness. They believe that seeing the first young moon from the left side will bring bad luck. In Uzbek linguistics, there is an expression “*oy tug‘di*,” (“*the moon gave birth*”) referring to the appearance of a “new moon.” For example, 1) *Oy tug‘di, yangi oy boshlandi*. (“The moon gave birth, and a new month began.”) 2) *Oy tug‘di, manzil yaqin*. (“The moon has given birth, and the destination is near”) [8].

In our opinion, word games in phraseological units encompass the historical processes of nations, everyday lifestyle, living conditions, and even the realities of modern life. These linguistic expressions convey these aspects through “historical memory” to the next national-linguistic community. Simultaneously, phraseology reinforces the experience of linguistic reflection among native speakers and showcases “historical memory” through language games [45].”

DISCUSSION

The exploration of language games within the context of phraseology in French and Uzbek languages has provided valuable insights into the dynamic interplay between linguistic playfulness and the expression of historical memory. The analysis of phraseological units, enriched by puns and word games, has unveiled the intricate ways in which these linguistic elements contribute to the creation of new expressions that encapsulate the historical experiences, traditions, and societal values of both the French and Uzbek communities.

One key observation is the metaphorical use of the left side in phraseological expressions, such as “*Se lever du pied gauche*” and “*Partir du mauvais pied*” in French, signifying discomfort and negativity. This linguistic choice not only reflects historical events, such as wars and military duty but also echoes cultural beliefs and customs. The comparative examination across languages showcases the nuanced variations in how historical memory is linguistically conveyed, emphasizing the importance of cultural context in shaping phraseological units.

The study also sheds light on the role of language games in creating new phraseological units, demonstrating the adaptability of language to evolving socio-cultural landscapes. The integration of puns and word games enhances the expressiveness of phraseology, allowing for a dynamic and creative representation of historical memory. The cross-cultural analysis highlights the socio-psychological spirit embedded in these linguistic phenomena, revealing the intricate relationship between language, culture, and the collective consciousness of the French and Uzbek peoples.

CONCLUSION

This research has advanced our understanding of the interaction of language games in expressing historical memory within French and Uzbek phraseology. The comparative analysis of phraseological units has unraveled the rich tapestry of linguistic expressions that encapsulate the historical experiences and cultural heritage of both linguistic communities. The metaphorical use of the left side, along with the integration of puns and word games, serves as a testament to the adaptability and creativity of language in conveying complex historical narratives.

Moreover, the socio-psychological spirit reflected in these language games emphasizes the deep-rooted connection between language and the collective consciousness of a nation. As linguistic artifacts, phraseological units become carriers of historical memory, facilitating intergenerational transmission and preserving cultural traditions. This research contributes to the broader discourse on the interplay between language, culture, and historical consciousness, inviting further exploration into the intricate dynamics of language games within the realm of phraseology.

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