

LEXICAL-SEMANTIC STRUCTURE AND NATIONAL- CULTURAL ASPECT OF SPANISH AND UZBEK PHRASEOLOGISMS EXPRESSING SOME BASIC EMOTIONS

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Abstract: Phraseology is the branch of science that studies stable units that represent the objects of the human inner world more fully than lexemes. This study reveals the lexical-semantic structure and national cultural aspects of Spanish and Uzbek phraseological units that express basic emotions. The presented findings could serve as a basis for further studies aimed at identifying the mechanisms responsible for the lingua-cultural aspects of phraseological units.

Key words: phraseological units, lexical-semantic structure, national-cultural aspect, emotion, fraseo-paremiology, language and culture.

INTRODUCTION. Language is a crucial component of culture as it reflects the culture to which it belongs. It not only mirrors national culture but is also influenced by a person's imagination, views, and knowledge of the national culture. It's important to recognize that the external world, as represented through language, can never be an exact copy. Just like an artist's interpretation of the outside world through their imagination and national consciousness, language also reflects culture in relation to human imagination. Therefore, language should be studied not only as a part of culture, but also as a phenomenon that reflects culture in relation to human imagination.

The relationship between language and culture is a complex and controversial issue. Regardless of how scientists interpret this problem, it is important for linguistics, especially linguocultural science, to determine the place of the human factor in reflecting culture in language. As noted by N. Mahmudov, "Language and culture usually involve explaining a particular culture through language or, conversely, explaining a particular language by studying culture"[8]. Different cultures are never completely compatible with each other, so it's natural that expressions related to specific cultural values don't always match across languages. These expressions in language represent a "cultural trace in the image of the national word".

According to V. N. Telia, the language, with its meanings and associations, adds national-cultural colors to the conceptual model of the world. These national-cultural units in the language make these colors more distinct and help differentiate national differences between different languages [11]. The national-cultural sign is reflected in various language units, where cultural meaning coexists with the lexical meaning in some words. Such a cultural component observed in the lexical meaning of a word is known as the national-cultural or cultural-historical component of the meaning. In some cases, the cultural component is revealed through their figurative meaning. According to Sh. Qalandarov, "All derivative meanings of words are culturally specific national meanings. But the main meaning of the word, if there is no alternative in another language, is a culturally specific national meaning"[4]. In fact, as the figurative meaning is created by the speakers

of a certain language, it reflects people's ideas about the world. Therefore, it is appropriate to consider the figurative meaning as having a cultural theme.

It is well-known that the range of linguistic units belonging to the phraseological level is classified based on "broad" and "narrow" perspectives. I consider the first approach preferable, and I deem it appropriate to discuss some of the views expressed by linguists below. According to A. Mamatov, phraseologisms are a formalized unit of language that is equal in structure to a free connection or a sentence. The components of phraseologisms are completely or partially semantically reshaped, and they include figuratively stable word combinations. The linguist also notes that the distinguishing features of a fixed combination from phraseologisms are the absence of imagery and semantic re-formation. Additionally, in order to be a phraseological unit, a fixed combination of words must have a figurative value and meaning [7, 18-19]. A. Nacisione argues that proverbs can be considered as part of phraseology from a linguistic perspective for the following reasons. Semantically, proverbs fulfill two main criteria: stability and vividness. Syntactically, they have a sentence structure (both simple and complex) and do not extend beyond the boundaries of a sentence in their basic form. Stylistically, the use of proverbs, like other types of fixed expressions, demonstrates various stylistic patterns [9,19]. In general, idiomatic expressions, proverbs, sayings, words of wisdom, and well-known phrases can be considered as subcategories of stable compounds, but the main category and subcategories are also relative.

In the field of linguistics, proverbs, wise sayings, narratives, teachings, sayings, and expressions are considered as proverbial phraseology or phrase-paremiology. Proverbial phraseologisms have distinct features: they are an artistic and logical form of thinking, they preserve the characteristics of a specific culture, they are the smallest genre of national folklore, they have a unique grammatical form, and they convey generalizing and didactic thoughts.

In the field of linguistics, the expression of emotions in language has been studied from various perspectives (Babenko 1989; Vebiskaya 1997; Krasavsky 2001; Fomina 1996; Shakhovskiy 1988; Buck 1984; Buller 1996; Zillig 1982, etc.). Emotions expressed through words (such as individual words and fixed phrases) are important for linguists as they play a significant role in the emergence, development, understanding, and retention of thoughts, and they carry a wealth of cultural information. A. Wierzbicka demonstrated that the conceptualization of emotional aspects is specific to each linguistic and cultural community, using English, Polish, Japanese, and Russian languages as examples [1,119-179]. N. Krasavsky compared the expression of emotional concepts in Russian and German linguistic cultures [3]. Non-verbal forms of emotion (such as human affects, emotional states, facial expressions, and gestures) inherently express action. Emotions are categorized into epistemological classes that are represented by emotive (expressive) language signs and rational language signs. From a pragmatic-semiological perspective, emotional phraseological concepts are classified into three classes: phraseological nominees, phraseological descriptors, and phraseological explicants. Phraseologisms with a complex sign structure indirectly express reality through a semantic process that involves connotative and emotive features.

Materials and methods

This article examines the lexical-semantic structure and linguocultural aspects of emotions such as anger, fear, and joy, as expressed through Spanish and Uzbek phraseological units, utilizing an anthropocentric approach. It is based on the following principles accepted in linguistics: a) native speakers collectively share a specific worldview that reflects the experience of their linguo-culture. This worldview is based on mental constructs that can be linguistically expressed as concepts; b) concepts are expressed in language and can be objectively identified and studied using specific linguistic methods; c) phraseo-paremiology is a unique aspect of language and culture as it forms and preserves socially significant information about the worldview of a people. It employs various scientific research methods including associative, conceptual, contextual, lexical-semantic, lexicographic, semantic-cognitive, and etymological analyses.

Results

The word 'ira' in Spanish is understood to express the emotion of anger as "enfado muy violento, en que se pierde el dominio sobre sí mismo y se cometen violencias de palabra o de obra." When examining the etymology of the word 'ira', it is derived from the Latin Indo-European root *eis- meaning 'quick movement, passion', and from the Greek word 'hierós' (holy). The words 'airar', 'iracundo', and 'airado' are at its core. Anger becomes an emotion that goes beyond cognition and physiological behavior when a person consciously decides to immediately stop the threatening behavior of another external force.

According to Catholic Church ideology, anger is a deadly sin. Synonyms for "anger" include: *la furia, el cabreo, el coraje, el enfado, el impetu, la colera, el disgust, el enojo, el furor, la indignacion, la irritation, el odio, la rabia, la rabieta, el rancor, el arranque, el descontento, el fastido, la hinch, el mal genio, el mal humor, el resentimiento, la sana*. These are antonyms of "anger": *la calma, la serenidad, la paz, la dulzura, la complacencia, el carino, la hostilidad, la parsimonia, la mansedumbre, la alegria, el alborozo, el regocijo*.

The core components of phraseological units expressing the emotion of anger in Spanish were classified as follows from a lexical-semantic point of view:

- 1) breathing: *dar bufidos*
- 2) foaming: *soltar uno el moco a llorar, echar uno espuma (por la boca), levantar uno la espuma, echar uno espumarajos por la boca,*
- 3) swearing: *echar a uno con madre y todo a los infiernos,*
- 4) biting: *morderse los puños, morderse uno los labios,*
- 5) hitting: *de rabia mató la perra,*
- 6) peeling, throwing: *pelarse (tirarse de) las barbas* and etc.

In a state of anger, one may make active physical movements involving the human body or directed towards another object.

It is observed that anger is also associated with:

- a) divinity: *llevársele (revestírsele) a uno el demonio, estar uno que se lo llevan los demonios, ¡cuerpo de Cristo (de Dios), ofender uno a Dios;*
- b) animals: *hecho una hiena; más fiero que una hiena;*
- c) blood: *a (la) sangre caliente, brotar sangre, echar sangre por los ojos, encenderle la sangre a uno;*
- d) meteorological: *una tormenta en un vaso de agua, conjurar la tormenta, como un volcán; hecho un volcán;*
- e) fire: *despedir (echar, lanzar) fuego por los ojos* and etc.

As mentioned above, we can understand a foreign nation's perspective through its language, known as linguistic worldview, a part of conceptual worldview.

The concept of anger has an ambivalent nature. In Islam, inappropriate anger is negatively evaluated, while moderation in anger is praised. However, situations that do not conform to the moral and spiritual rules of the religion provoke a person's anger. The state of anger causes psychophysiological changes in a person and can lead to negative health effects. Several Uzbek aphorisms note that the consequences of angry activity are negative.

In Uzbek linguistic culture, the word "ghazab," representing the concept of "anger," originates from the Arabic term meaning "severe bitterness" and "anger." "Kahr" means "to force" or "to compel" [15]. Anger refers to a strong emotion against an inappropriate behavior or event,

and the expression of that emotion. The words anger, bitterness, and fury are synonymous with the concept of anger [16, 97]. However, the antonyms of these words are not documented in dictionaries. «"Anger" is the opposite of consent, signifying "intensity" and "power." Arabs refer to strong anger as "ghazab." Anger is derived from this term, already indicating a state of getting angry» (Muhammad Sadiq 2007:413). The Holy Qur'an contains several verses about anger. For instance, in the verse «Be forgiving, enjoin good, and turn away from the ignorant» (Surah A'raf, verse 199), anger is equated with ignorance. The Quran also praises those who make allowances for others and those who overcome their anger, as in the verse «They are the ones who make allowances both in lightness and in hardships, and those who swallow their anger and forgive people. Allah loves those who do good» (Sura "Ali Imran", verse 134).

The dictionaries do not record the antonym of the word "anger," but conceptual antonyms were distinguished from the cognitive signs of the proverbs involved in the research. For instance, *jahl dorisi – sukut; aqlingga aql qo 'sh, jahlingga – sabr; achchiqni aql yengadi; bir achchiqning bir chuchugi bor.*

The phraseological units that convey the meaning of "anger" have been categorized into the following semantic models:

1. Color and temperature changes in the face: *qovog'idan qor yog'moq, rangi bo'zarib ketmoq* and etc.
2. Affective expression of anger: *jazavasi tutib og'zidan ko'piklar sochmoq* and etc.
3. The process of boiling refers to a state of anger: *qoni qaynamoq, zardasi qaynamoq*, and etc
4. Apathetic-predominant state of anger: *nafasi bo'g'ziga tiqilmoq, ko'z olaymoq* and etc.
5. Zoonomic analogy of anger: *sochlari tippa-tik bo'lib ketmoq* and etc.
6. Widening of eye sockets: *ko'zlarining paxtasi chiqmoq; ko'zlari qinidan chiqib ketayozmoq; ko'zi yonmoq* and etc.
7. Use of derogatory words in speech: *jahling chiqsa so'kinma, so'kingandan so'ng o'kinma* and etc.
8. Describing the disruption of the normal functioning of the anatomical-physiological system: *asabiga tegmoq; asabi buzilmoq* and etc.

In Uzbek linguistics, "g'azab" is associated with the following substances:

- a) fire: *olov bo'lib ketmoq; lov etib ketmoq; o'tdayin tutanmoq* and etc.
- b) artifact: *jahl – pichoq, aql – tayoq* and etc.
- v) boiling: *qoni qaynamoq; g'azab bilan qaynagan qon zarar bilan tinadi* and etc.
- g) natural phenomena: *qovog'idan qor yog'moq.*

When the verb component of phrases expressing anger was analyzed cognitively and semantically, the image of a "horse" was formed in the ethnocultural linguistic mind:

- a) *achchig'i qistamoq*
- b) *achchiq qamchi urmoq*
- c) *achchiq ustida; jahl ustida*
- d) *g'azabdan tushmoq; jahldan tushmoq*
- e) *g'azabni jilovlamoq*

The rapidity observed in human activity when angry can also provide extralinguistic proof of the authenticity of the "horse" image. Textual analysis also reveals that anger is conceptualized through the image of a "horse": «*Muncha g'azab otiga minmasa bu «otalar» va «opalar?»*» (Hoshimov, Daftar hoshiyasidagi bitiklar). «*Kuyovi yo'lga chiqayotganlarida juda g'azabga mingan, Azizxon uchrab qolgudek bo'lsa g'ajib tashlaydig'an bir ahvolda edi*» [10].

When the verb component of phrases expressing anger was analyzed cognitively and semantically, it created the image of "fluidity" in the ethnocultural linguistic mind:

- a) g‘azabi qaynamoq
- b) g‘azabini yutmoq
- c) zardasi qaynamoq
- d) qoni qaynamoq

In literary texts, we can also see the proof of the above-mentioned idea. For instance, «Akbarali otin jildirolmaganidan g‘azabi toshdi, epchillpk bilan etigining qo‘njini paypaslab pichog‘ini topdi» [10], «Dilovarxo‘ja qo‘rboshi shu savolga muhtoj bo‘lib turgandek, g‘azabi qaynab, kupuri oshib, gapira ketdi» [11].

In the author's phrases created by Uzbek writers, anger is compared to a human musical instrument – tor (a string), nerves are narrow strings, and their tense state expresses a person's state of anger. For instance, «Marg‘uba qovurilgan jigarni keltirib o‘rtaga qo‘ydi, mehmonlarning oldiga qoshiq qo‘yar ekan, Anvarning oldiga qoshiqni jaranglatib tashladi. Uning soxta tabassumidan ko‘z atrofiga yig‘ilgan ajin, pirpiragan yupqa lablari, ovqatga manzirat qilganida titragan tovushi tori tarang ekanini ko‘rsatar edi» [5].

In another instance, the esteemed writer likens anger to a toothache. This comparison is not unfounded, as a toothache is essentially a headache: «Anvar qaytib kelganda ammasi asabiy kayfiyatda titroq nafas chiqarib, choy puflar edi. ... G‘azab vujudini tish og‘rig‘iday qaqqshatayotgan Anvar biron dag‘al gap aytib qo‘ymaslik uchun darrov javob bermadi» [5].

In the Uzbek lingua-cultural community, anger is generally associated with the archetypes of fire and water (boiled). In addition to the examples mentioned earlier, it is also represented by the image of an angry animal, such as a dog.

In Spanish, the emotion of fear is expressed by the word 'miedo', which originates from the Greek word metus. It is defined as follows: «estado afectivo del que ve ante sí un peligro o ve en algo una causa posible de padecimiento o de molestia para él; creencia de que ocurrirá o puede ocurrir algo contrario a lo que se desea»: “sensacion de alerta y anguista por la presencia de un peligro o mal, sea real o imaginario; reselo de que suceda lo contrario a lo que se espera o desea” apprehension that something contrary to what is expected or desired will happen [18], “sentimiento de desconfianza que impulsa a creer que ocurrirá un hecho contrario a lo que se desea” [19]. In essence, the presence, activity, or occurrence of something undesirable to the individual creates a feeling of fear. The number of synonyms of the word "miedo" are: *temor, terror, pavor, pánico, espanto, horror, alarma, susto, sobresalto, recelo, aprensión, desconfianza, canguelo, turbación, sorpresa, asombro, desasosiego, cobardía* [18], *cagalera, cerote, timidez* [19]. Its antonyms are: *valor, valentia, tranquilidad*. The series provides synonyms and antonyms, which are distinguished by subtle differences in meaning. The more words there are representing a concept, the more comprehensive and profound the understanding of that concept becomes. This also reflects the linguistic skills and cultural knowledge of the community.

According to the semantic field method, fear was classified as follows with reference to:

- 1) numbness of organs and body parts: *adormecer los sentidos, ahogarle la voz en la garganta a uno, caer uno sin habla, paralizársele la sangre a uno, perder uno el habla; quedarse sin habla;*
- 2) feeling cold: *herir de pie y de mano;*
- 3) shiver, chills, defecation: *bajársele (caérsele) a uno la sangre a los talones (a los zancajos), cagarse (ciscarse) de miedo, cagarse (ciscarse, ensuciarse) en los calzones, hacer temblar la pajarilla a uno, temblarle las carnes a uno, temblarle a uno la barba;*
- 4) facial color changes: *caballero de punta en blanco;*
- 5) loss of the usual location of an internal organ: *con el corazón en la boca, con el corazón encogido, estar uno con (tener) el alma en la boca (entre los dientes), estar con el*

alma en un hilo, no quedarle sangre en el cuerpo (en las venas) a uno, quedar uno sin alma en su almario;

- 6) breathing rhythm disturbances: *quedarse sin respiración;*
- 7) borderline between life and death: *caerse muerto (morirse) de miedo, estar (quedarse) uno más muerto que vivo, helársele la sangre en las venas a uno;*
- 8) praying: *con el credo en la boca.*

In Spanish phrases, the following associations can be used to figuratively express fear:

- a) animals: *con la cola entre las piernas (entre las patas), miedo cerval, tener uno más miedo que un ratón;*
- b) poultry: *más encogido que pájaro en invierno;*
- c) women: *temblar como una madama;*
- d) phytonyms: *temblar como la(s) hoja(s) de un árbol* and so on

In Uzbek linguistic vocabulary, the lexeme "qo'rquv" (fear) expressing the concept of fear has maintained its meaning since ancient Turkic times and is derived from the verb "qo'ri," which meant "to guard." The synonymous set of the lexeme "qo'rquv" (fear) includes the words "vahima" (panic), "dahshat" (terror), and "vahshat" (horror) [17].

The phraseological units with the meaning of fear were categorized into the following semantic models:

1. Changes in body parts and their location, which means fear: *yuragini olib qo'ymoq, yuragi chiqib ketdi, yuragi orqaga tortib ketdi, yuragini yormoq, yuragini hovuchlab* and etc.
2. Changes in the activity and rhythm of body organs, which means fear: *nafasi ichiga tushib ketdi; yuragi po'killab yurmoq; yuragi taka-puka; yuragi shuv yetib ketmoq* and etc.
3. A change in the color of the face, which means fear: *quti o'chmoq, yuzi dokadek oqarib ketdi, rangi quv o'chdi* and etc.
4. Stiffening and freezing of the body and its parts, which means fear: *tili tanglayiga yopishib qomoq; tili aylanmay qolmoq; kesak bo'lib qolmoq; ko'ngli muz bo'lib ketmoq; sovuq ter bosmoq* and etc.
5. Signs of illness that mean fear: *labiga uchqushmoq; qora terga tushmoq* and etc.
6. Violating thoughts and perceptions leads to fear: *esi chiqib ketmoq; qo'rqqanga qo'sh ko'rinar* and etc.
7. Trembling and defecation are signs of fear: *ichi o'tib ketmoq, qo'rquvdan oyoqlari qaltiramoq* and etc.
8. Zoonymic phraseological units associated with the act of escaping: *quyonni rasmini chizmoq; quyon bo'lmoq* and etc.

In Uzbek folk proverbs, a cowardly person is often likened to animals such as a rabbit, mouse, crow, and sparrow. According to B. Jurayeve, animal names are used in proverbs and sayings to enhance the use of simile [17]. These ideas were further supported when literary texts were analyzed: «*Qizcha bilan gaplashgan choqdagi xushnudlik o'rnini qandaydir noma'lum qo'rquv olgan, bu qo'rquv rangiga ta'sir qilib, qonini qochirgan edi*» [11]. «*Ul Musulmonqulning samimiy muloqotidan qo'rquvliq yuragini bir qadar to'xtatib olg'an edi*» [6]. In Uzbek folk proverbs, attention is given to the outward actions of a person when they are afraid: *qo'rqoq oldin musht ko'tarar; qo'rqoqning odati – maqtanmoq* and etc.

It is known that when a person is in a state of fear, they associate with insects, animals, rodents, birds, and substances related to death: *kapalagi uchmoq; quyon bo'lmoq; sichqonga mushuk arslon bo'lib ko'rinadi; qirg'iy uchsa, chumchuqni yoriqda ko'r; chumchuq "pir" etsa, yuragi "shir" etadi; qo'rqoq o'lmasdan burun o'ladi* and etc.

In Spanish, the word 'alegría', which expresses a feeling of joy, comes from the Vulgar Latin word *alecrus*. These are synonyms for joy in Spanish: *contento, júbilo, alborozo, algazara, animación, entusiasmo, felicidad, regocijo, diversion, esparcimiento, entretenimiento, gozo, regodeo, satisfacción, risa, hilaridad*. These are antonyms of joy: *tristeza, pesimismo, sinsabor, desabrimiento, acidia*.

Phraseologisms expressing the theme of joy can be divided into semantic models as follows:

- 1) feeling of lightness when moving: *saltar uno de gozo*;
- 2) staying in heaven: *una cana (canita) al aire, ver uno el cielo abierto, en el septimo cielo*;
- 3) confusion, loss of self-control: *caerse muerto de gozo, no haber uno en si de gozo*;
- 4) predetermination of happiness through the image of fate, the favor of the stars: *estallar de satisfaccion*
- 5) sun, sunny day: *hacer una raya en el mar*;
- 6) laughter, shaking of the body: *bailar uno en una pata*;
- 7) holiday, fun: *andar (ir) de parranda*;
- 8) increased excitability that manifests itself beyond the ability to sit still: *saltar uno de gozo*;
- 9) rub your hands with pleasure: *chuparse uno los dedos*;

In Spanish community a person is in a state of joy associate with:

- a) star: *estallar de satisfaccion*
- b) rose water: *banarse uno en agua rosada*
- c) poultry: *aun esta el pajarito volando*
- d) insects: *darse una pavonada*

The cognitive features of Uzbek phraseology representing "joy" were used to distinguish the following semantic groups:

1. Changing the position of the body's external parts to express joy: *boshi osmonda; boshi ko'nga yetdi; og'zi qulog'ida* and etc.
2. The change in the state of internal organs that expresses joy: *yuragi qinidan chiqqan yozdi; yuragi qoq yorila yozdi; ichagi uzilguday bo'lib; ko'kragi tog'day ko'tarilmoq* and etc.
3. Facial change expressing joy: *tishini oqini ko'rsatmoq; chehrasi ochilmoq; chehrasi yarqirab ketdi; og'zining tanobi (bog'ichi) qochmoq; ko'zi yonmoq* and etc.
4. Weightlessness of the body represents joy: *qushdek yengil bo'lmoq*, and etc.
5. An expansion of the body that signifies happiness: *xursand bo'lganidan terisiga sig'may ketmoq, sevinchi ichiga sig'maslik* and etc.
6. The soul entering the body, symbolizing a state of joy: *jon kirmoq* and etc.
7. Being close to death, representing a state of joy: *shodimarg bo'layozmoq* and etc.
8. Presenting artifacts that symbolize happiness: *do'ppisini osmonga otmoq, do'ppisni yarimta qilib* and etc.
9. An increase in the amount of livestock representing joy: *qo'yi mingga yetmoq* and etc.

Some phraseological units belonging to the joy group have a diffuse nature. They also reflect joy, fear and sadness, for example *yuragi qoq yorila yozmoq*. In the pragmatic aspect, phrases with such a causative element have the goal of awakening a state of joy in the recipient.

In conceptual consciousness, the soul substance functions as a container for the feeling of joy. Cleanliness (*ko'nglida g'ubor qolmaslik*), brightness (*ko'ngli yoki qalb yorishmoq*), fullness (*ko'ngli to'lmoq*) of the container express the emotion of joy. If in the last state the physiological

organs of the heart or lungs are imagined as a container and it is in a busy, full state, it reflects the state of shortness of breath and sadness: *yuragi to 'lmoq*; *o 'pkasi to 'lmoq*; *yuragi to 'lganning yig 'isi ko 'p* and etc.

Discussion

In phraseological naming, the verbalization of civilization and culture at a specific stage of development of the linguistic-cultural community explicitly expresses specific knowledge and worldview characteristics. The linguistic and cultural analysis of indirect naming helps reveal the motivational basis for transferring the names of objects from one culture to another, as well as national cultural characteristics.

From the mentioned semantic models, the physiological manifestation of the emotion of fear is not controlled by a person; it was concluded that the figurative basis of phraseological units reflect unconscious actions expressed by physiological sensations and facial expressions, gestures, movements; semantic groups include concrete objects with the following denotations: heart, foot, tongue, face, water, etc. The effect of the activity of abstract objects takes place in certain places and events in the human body, and by describing these processes with the help of language, abstract objects acquire an idiomatic name. As a result, it can serve as a reliable source for conducting cultural and linguistic research.

Conclusion

Overall, our obtained results not only illuminate the lexical-semantic and linguocultural aspects of Spanish and Uzbek phraseological units but also provide insight into the worldview of these peoples. These findings can serve as a foundation for cognitive-semantic, linguocultural, and pragmalinguistic studies using phraseological units as examples.

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