



Article

# Phraseological Features of Appositive Constructions in The Uzbek Language

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**Abstract:** This article presents a comprehensive analysis of the phraseological features of appositive constructions in Uzbek linguistics. The study examines the interrelation between appositive constructions and phraseological units, investigating their semantic integrity, figurative meaning, expressiveness, and national-cultural character, based on artistic and journalistic texts. A classification of phraseological appositive constructions has been developed, and their syntactic and lexico-semantic features have been systematically distinguished. The findings enrich scientific knowledge in Uzbek phraseology, syntax, and lexicology and open new directions for research at the intersection of these disciplines.

**Keywords:** appositive construction, phraseological unit, apposition, semantic integrity, figurative meaning, expressiveness, metaphor, stable collocations, Uzbek language syntax, phraseologization, national-cultural character, reproductivity.

## 1. Introduction

In modern linguistics, the intersection of lexicology, phraseology, and syntax is attracting increasing scholarly attention. Within this interdisciplinary space, the phraseological study of appositive constructions occupies a position of particular importance. The appositive construction — or appositio, from Latin, meaning "to place beside" — is not merely a grammatical phenomenon but a syntactic instrument that plays a significant role in the meaning-making processes of language units. It stands at the crossroads of structural grammar and semantic creativity, and its relationship with phraseological units reveals dimensions of linguistic organization that neither discipline can fully illuminate in isolation. In Uzbek linguistics, appositive constructions have been examined primarily from grammatical and syntactic perspectives Tursunov, 1992; Nurmonov, 2002; Saidov, 1985. However, dedicated studies of their phraseological features remain insufficient, leaving a meaningful gap in the scholarly understanding of how these constructions function within the broader system of the Uzbek language. This gap is the motivation for the present article. The central claim advanced here is that phraseological appositive constructions in Uzbek are not peripheral or occasional occurrences but a systematic and functionally significant category of linguistic units, characterized by semantic integrity, figurative meaning, expressiveness, national-cultural specificity, and reproductivity. These features align phraseological appositive constructions with the core defining properties of phraseological units generally, while their syntactic structure — the appositive relation between a head noun and its modifier — gives them distinctive formal and functional characteristics that warrant dedicated

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investigation. The article proceeds as follows. The first section provides a general account of appositive constructions in Uzbek, establishing the grammatical foundation for subsequent analysis. The second section examines the relationship between phraseology and appositive constructions, identifying the key processes through which the two interact. The third section presents a detailed analysis of the five primary phraseological features of appositive constructions. The fourth section offers a typological classification of phraseological appositive constructions. The fifth section provides a functional analysis of these constructions in Uzbek artistic and journalistic texts. The article concludes with a synthesis of findings and directions for future research. The objective of the study is to identify the phraseological features of appositive constructions in the Uzbek language, to develop their classification, and to conduct a practical analysis on the basis of artistic and journalistic texts. The tasks of the study are: to examine the interrelation between appositive constructions and phraseological units; to identify the principal features of phraseological appositive constructions; to develop their semantic, structural, and functional classification; and to conduct practical analysis based on examples drawn from Uzbek artistic and journalistic texts.

## 2. Materials and Method

### Literature Review

The object of the study is appositive constructions in Uzbek artistic and journalistic texts. The subject of the study is the phraseological features of appositive constructions and their place within the language system. The methods employed in the study include the descriptive-analytical method, the comparative method, component analysis, contextual analysis, and selective sampling of illustrative examples. The scientific novelty of the study consists in the fact that, for the first time in Uzbek linguistics, appositive constructions are being examined specifically from a phraseological perspective, and a phraseological classification of these constructions is being proposed. [1] The practical significance of the findings is that they can be used in the preparation of textbooks, dictionaries, and teaching materials in Uzbek phraseology, syntax, and lexicology, as well as in practical teaching at higher education institutions. The term *appositio* derives from the Latin for "placing beside" or "adding to." In grammatical terms, an appositive construction is a syntactic unit that functions as an explanatory modifier, clarification, or characterization of a noun or nominalized element in a sentence, standing in a grammatical concord relation with it. Grammatically, the appositive typically agrees with the head noun in case, number, and person, or may stand independently in certain configurations. The following example from Uzbek illustrates the basic structure of an appositive construction: Alisher Navoiy – buyuk o'zbek shoiri – bu asarni XV asrda yozgan, meaning "Alisher Navoiy – the great Uzbek poet – wrote this work in the fifteenth century." In this example, the phrase *buyuk o'zbek shoiri* "the great Uzbek poet" is an appositive construction placed after the proper name Alisher Navoiy, providing a characterizing description of the referent. Uzbek linguistics distinguishes two primary types of appositive constructions on the basis of their punctuation and syntactic integration. [2] The first type, the detached appositive, is separated from the head noun by commas or dashes and carries a more emphatic, parenthetical quality. The second type, the non-detached appositive, is integrated directly with the head noun without punctuation separation. Both types may develop phraseological features under the conditions described in the following sections, though they tend to do so through different mechanisms and with different functional outcomes.[3]

### Methology

The grammatical study of appositive constructions in Uzbek has a substantial history. Tursunov 1992 provided a foundational syntactic analysis; [4] Nurmonov 2002 examined their place within the broader theory of Uzbek sentence structure; [5] Saidov 1985 explored their stylistic functions.[6] What has not been systematically addressed, however, is the question of how appositive constructions participate in phraseological processes – how they become fixed, acquire figurative meanings, and serve as vehicles for culturally embedded semantic content. It is this question that the present study

addresses. Phraseology, as a branch of linguistics, studies stable, semantically integrated, typically figurative word combinations — the fixed expressions that a language community inherits rather than invents anew in each communicative act. The defining features of phraseological units — stability, semantic non-compositionality, reproducibility, and expressiveness — are precisely the features that certain appositive constructions develop as they undergo phraseologization. Understanding the nature of this relationship requires examining three distinct phenomena: the appositive composition of phraseological units, the process of phraseologization through appositive structures, and the stability and reproducibility that characterize the resulting units.[7] The first phenomenon concerns phraseological units that contain appositive components as constitutive elements. In many Uzbek idioms and fixed expressions, one element stands in an appositive relation to another, functioning as a metaphorical characterization that contributes to the figurative meaning of the whole. The expression *El — ota, Vatan — ona*, meaning "The people are a father, the Homeland is a mother," exemplifies this structure. The words *ota* "father" and *ona* "mother" function as appositive characterizations of *el* "the people" and *Vatan* "the Homeland", respectively. The appositive relation — asserting an identity or essential characterization rather than merely describing — is what gives the expression its rhetorical force, its memorability, and its status as a culturally embedded unit rather than a freely constructed comparison. The second phenomenon is phraseologization itself — the process by which a free word combination gradually acquires the status of a phraseological unit through repeated use, semantic bleaching of individual components, and the development of a holistic, non-compositional meaning. Appositive constructions are active participants in this process. The expression *Ona — muqaddas zot*, meaning "Mother — a sacred being," began as a freely constructed appositive characterization. Through repeated use in folk speech, literature, and public discourse, it acquired the status of a fixed expression with cultural and emotional loading that exceeds what the individual words alone could convey. The appositive structure, by asserting an identity or essential characterization rather than merely modifying, accelerates this process of semantic crystallization. The third phenomenon — stability and reproducibility — is the definitional feature that distinguishes phraseological from non-phraseological appositive constructions. Phraseological appositive constructions are reproduced in speech as ready-made units rather than being constructed anew. Their component substitution destroys the phraseological meaning: the substitution of *yo'l* "road" for *safar* "journey" in the expression *Hayot — safardir* "Life is a journey" produces a grammatically acceptable but phraseologically empty result, demonstrating that the meaning of the original expression is not recoverable from its components alone. This component-substitution test is a reliable diagnostic for phraseological status.[8]

#### **Phraseological features of appositive constructions**

Five primary features characterize phraseological appositive constructions in Uzbek: semantic integrity, figurative meaning, expressiveness and emotionality, national-cultural character, and reproducibility. Each of these features illuminates a distinct dimension of the linguistic behavior of these constructions and contributes to a comprehensive account of their place within the Uzbek language system. The first and most fundamental feature is semantic integrity. In a phraseological appositive construction, the overall meaning of the unit is not a simple function of the meanings of its individual components. The meaning is holistic, emerging from the interaction of the components within the fixed structure rather than from their independent semantic contributions. The expression *Baxt — qush*, meaning "Happiness is a bird," illustrates this clearly. The word *qush* "bird" does not contribute its standard ornithological meaning to the expression; instead, it contributes a cluster of associated qualities — fleeting, elusive, difficult to hold, beautiful when glimpsed — that constitute the metaphorical predication. The semantic integrity of the whole is secured not by any single component but by the conventional association that has crystallized around the appositive structure as a unit. The second feature is figurative meaning, realized primarily through the mechanism of metaphor. In phraseological appositive constructions, the appositive element typically establishes a metaphorical identity between the head noun and a domain or concept from which emotionally and

cognitively resonant qualities are transferred. The expression *Dil — ko'zgu*, meaning "The heart is a mirror," predicates of the heart the mirror's quality of faithful reflection, projecting onto the interior life the external domain of optical instruments. The expression *Umid — yulduz*, meaning "Hope is a star," attributes to hope the star's quality of providing orientation in darkness, of being distant yet persistently visible, of guiding without being reachable. [9] These are not decorative flourishes but cognitive operations that structure the conceptual domain of the head noun through the semantic resources of the appositive domain — a process that cognitive linguists, following Lakoff and Johnson 1980, recognize as fundamental to human conceptual organization. The third feature is expressiveness and emotionality. Phraseological appositive constructions are not semantically neutral descriptions; they carry an evaluative and affective charge that makes them effective instruments of persuasion, emphasis, and emotional intensification. This feature is particularly salient in folk oral tradition, poetry, and journalistic prose, where appositive constructions serve as vehicles for the compact, memorable, and emotionally resonant communication of values and judgments. The expressions *Mehnat — hayot manbai*, *farovonlik kaliti* "Labor is the source of life, the key to prosperity" and *Yolg'on — dushman*, *haqiqat — do'st* "Falsehood is an enemy, truth is a friend" demonstrate how the appositive structure can pack a complex evaluative proposition into a syntactically compact, rhythmically balanced, and semantically vivid unit. The expressiveness of these constructions is not incidental but structural: the appositive relation, by asserting identity rather than mere attribution, produces a rhetorical effect of certainty and authority that contributes directly to their expressive power. The fourth feature is national-cultural character. Phraseological appositive constructions are not universal but culturally specific: they encode the values, historical experiences, aesthetic sensibilities, and conceptual frameworks of particular communities, and they function as markers of cultural identity and bearers of collective memory. In Uzbek, expressions such as *Navoiy — so'z sultoni* "Navoiy — the sultan of words" and *Bobur — qalamkash shoh* "Babur — the poet-king" are not merely biographical characterizations but culturally embedded honorifics that reflect the Uzbek people's reverence for literary achievement and their integration of literary history into national identity. [10] The appositive structure is particularly well suited to this function: by asserting an essential identity rather than an incidental attribute, it confers permanence and authority on the characterization, making it available for repetition and recognition as a cultural reference point. The fifth feature is reproducibility. Phraseological appositive constructions are not created in the moment of utterance but retrieved from the linguistic and cultural repertoire of the speech community. A speaker who uses the expression *El — o'ta*, *Vatan — ona* is not composing a novel appositive characterization but activating a pre-existing unit whose meaning, form, and cultural loading are already established. This reproducibility is what distinguishes phraseological from non-phraseological appositive constructions: the latter are constructed according to the regular rules of grammar and can be varied freely; the former are reproduced as fixed units and resist modification. The reproducibility of phraseological appositive constructions is simultaneously a cognitive convenience — it makes culturally shared meanings readily accessible — and a sociolinguistic marker — it signals membership in and orientation toward the cultural community whose values and experiences the expression encodes. [11]

### 3. Result and Discussion

#### Result

The five features analyzed above provide the basis for a typological classification of phraseological appositive constructions in Uzbek. Five types can be distinguished based on the primary semantic mechanism through which the appositive relation is established and the type of meaning it produces. The first type is the metaphorical appositive, in which the appositive element establishes a figurative identity between the head noun and a domain from which qualities are metaphorically transferred. The semantic mechanism is cross-domain mapping: properties associated with the appositive domain bird, star, mirror are projected onto the head noun domain happiness, hope, heart. Examples include

Umid — yulduz "Hope is a star", Baxt — qush "Happiness is a bird", and Dil—ko'zgu "The heart is a mirror". This type is the most productive and the most widely distributed across genres and registers.[12] The second type is the metonymic appositive, in which the appositive element stands in a relation of contiguity or association — rather than resemblance — with the head noun. The semantic mechanism is not cross-domain mapping but the activation of an associated concept within the same domain. The expression "Pushkin is Russian literature exemplifies this type: the poet is not compared to the literary tradition but identified with it through a synecdochic relation of part to whole, or individual to category. Metonymic appositives often function as honorifics, encapsulating a cultural community's judgment of an individual's representative significance. The third type is the descriptive-qualifying appositive, in which the appositive element provides a characterizing description of the head noun without establishing a figurative relation. The meaning is more directly denotative, but the expression has achieved phraseological status through repeated use and cultural conventionalization. The example Tashkent — O'zbekiston poytaxti "Tashkent — the capital of Uzbekistan illustrates this type: the appositive is a factual characterization that has become a fixed expression through its constant repetition in official, educational, and journalistic contexts. Descriptive-qualifying appositives are particularly common in the language of geography, history, and institutional identification. The fourth type is the evaluative appositive, in which the appositive element delivers an explicit positive or negative evaluation of the head noun. These constructions function as moral and social judgments crystallized into fixed linguistic form. The expression Hasad — qalbning zahari "Envy is the poison of the heart" illustrates the negative evaluative type: the appositive metaphorically predicates destructive, insidious, invisible harm of the head noun, producing a moral condemnation compact enough to function as a proverb. Evaluative appositives are closely associated with the didactic and moralistic functions of folk oral tradition and religious discourse. The fifth type is the paremic appositive, found within proverbs, maxims, and other wisdom sayings. This type occupies the intersection of phraseology and paremiology: the appositive construction is not an isolated unit but a component of a larger fixed text — a proverb or maxim — where it contributes to a compact, memorable, didactic formulation. The expression El — ota, Vatan — ona "The people are a father, the Homeland is a mother" exemplifies this type: two parallel appositive structures combine to produce a balanced, rhetorically powerful statement of collective values that has achieved canonical status in Uzbek folk discourse.[13]

The following table summarizes this classification:

Type	Semantic Mechanism	Primary Function	Example
Metaphorical	Cross-domain mapping	Figurative characterization	Umid — yulduz Hope is a star
Metonymic	Contiguity/association	Honorific identification	Pushkin — rus adabiyoti
Descriptive-qualifying	Direct denotation	Factual characterization	Toshkent — O'zbekiston poytaxti
Evaluative	Moral-affective judgment	Social and moral evaluation	Hasad — qalbning zahari
Paremic	Proverbial wisdom	Didactic and cultural transmission	El — ota, Vatan — ona

### Discussion

The typological classification developed in the previous section provides a structural account of phraseological appositive constructions. A functional account requires attention to the communicative roles these constructions perform in actual texts — to the work they do in the discursive contexts in which they appear. Analysis of Uzbek artistic

and journalistic texts reveals four primary functions. The first is the expressive-emphatic function. Phraseological appositive constructions intensify the emotional impact of a statement by replacing the gradual accumulation of descriptive detail with a single, comprehensive, and culturally resonant characterization. The expression *Yoshlik — oltin davr, uni asrang!* "Youth is the golden age — preserve it!" illustrates this function: the appositive characterization of the old *davr* "golden age" does not describe youth through a series of attributes but identifies it, in a single compact move, with a culturally loaded concept that carries connotations of irreversibility, preciousness, and collective aspiration.[14] The exclamatory structure that follows is made possible by the emotional charge that the appositive has already established. The second is the descriptive-qualifying function. In expository and journalistic prose, phraseological appositive constructions provide concise, authoritative characterizations that orient the reader's understanding of a referent without requiring extended explanation. The expression *Mehnat — hayot manbai, farovonlik kaliti* "Labor is the source of life, the key to prosperity" demonstrates this function through a double appositive structure: two sequential appositive characterizations build a cumulative description of labor that is both comprehensive and compact. The parallel structure reinforces the sense of completeness and authority. The third is the evaluative-emotive function. In both artistic and journalistic contexts, phraseological appositive constructions serve as instruments of moral and social evaluation, condensing complex judgments into memorable, transferable units. The expression *Hasad — qalbnig zahari* "Envy is the poison of the heart" performs this function with particular efficiency: the appositive metaphor poison locates the harm of envy not in external behavior but in its corrosive effect on the interior life of the one who harbors it, producing a judgment that is simultaneously moral, psychological, and rhetorical. The fourth is the national-educational function. This function is specific to constructions that encode collective values, historical memory, and cultural identity. The expression *Ona — muqaddas zot, unga mehr-muhabbat — farzand burchi* "Mother — a sacred being; love for her — a child's duty" exemplifies this function: the two parallel appositive structures together constitute a compact statement of intergenerational obligation and cultural value that is at once a description, a prescription, and an affirmation of cultural membership. Such constructions are particularly prevalent in educational texts, public speeches, and ceremonial discourse, where the transmission of cultural values is an explicit communicative goal.[15]

#### 4. Conclusion

The investigation of phraseological features of appositive constructions in Uzbek has yielded a coherent and internally consistent set of findings that collectively demonstrate the importance of this category for linguistic analysis. The first conclusion is that appositive constructions are systematically and productively involved in phraseological processes in Uzbek. The relationship between appositives and phraseological units is not incidental or peripheral but structural: the appositive relation — asserting identity or essential characterization rather than mere modification — is a particularly fertile ground for the development of the stability, semantic integrity, and cultural loading that define phraseological units. The second conclusion is that phraseological appositive constructions exhibit five defining features — semantic integrity, figurative meaning, expressiveness and emotionality, national-cultural character, and reproducibility — that align them with phraseological units generally, while their distinctive syntactic structure gives them specific formal and functional characteristics. The third conclusion is that phraseological appositive constructions can be systematically classified into five types — metaphorical, metonymic, descriptive-qualifying, evaluative, and paremic — based on the semantic mechanism through which the appositive relation is established and the type of meaning it produces. The fourth conclusion is that these constructions perform four primary communicative functions in Uzbek artistic and journalistic texts — expressive-emphatic, descriptive-qualifying, evaluative-emotive, and national-educational — demonstrating their practical significance as instruments of communication, persuasion,

cultural transmission, and identity construction. The present study opens several directions for future research. Comparative investigation of phraseological appositive constructions across Turkic languages would illuminate both the universal and language-specific dimensions of this phenomenon. Corpus-based analysis of large text collections would enable more systematic and statistically grounded claims about frequency, distribution, and change over time. Cognitive-linguistic approaches, building on conceptual metaphor theory and blending theory, would provide deeper accounts of the meaning-making mechanisms at work in metaphorical and metonymic appositive constructions. Finally, discourse-analytic investigation of the national-educational function of these constructions would contribute to the growing literature on the linguistic dimensions of collective identity and cultural memory.

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