

## LINGVOPOETIC NATURE OF PHRASEOLOGIES

Toshxujayeva Shoiraxon G'aniyevna,  
PhD, Associate Professor of the Kokand State Pedagogical Institute

### Annotation

In the given paper phraseologisms which are appeared in Erkin A'zam works was analyzed and their lingvopoetic investigations were showed with certain examples.

**Keywords:** phraseologisms, lingvopoetic, ellipsis, language, aesthetic.

Phraseologisms serve to represent thought figuratively, compactly and briefly. In works of art, phraseological phrases are used with the aim of figuratively depicting reality, accurately and fully embodied in the eyes of the reader. A. As Mamatov notes, phraseologisms "connect with such as the nature, economic system, History, Culture, way of life, oral creativity, artistic literature, art, science, tradition, religion of the place where this or that people live." [Mamatov, 1994: 50.] Therefore, writers use phrases as linguopoetic tools in fiction, animate the language of fiction, communicative intent is actualized with the support of an affective tool, character, character, character, and character form through the use of phrases in their speech. The result is an figurative manifestation of denotative reality before the reader's eyes.

Any writer is saturated with talent, richness of language, folk phrases, matals, active units that are in wide consumption. Phrases used through author's speech, and sometimes in Hero's speech, serve to increase the artistic power of adib's works and provide the power of influence. For example, from this inexhaustible trade, Elchiev was also dizzy. [Aazam E. "Answer"] phraseologism presented in the text is calculated from phrases related to the "head" component, which is actively used in our general lexicon, and is intended to reveal Elchiev's mental state in the author's speech, according to the meaning of "inability to come to a clear opinion even with a long thought", that is, applied to realize the poetic purpose of

In literary language, the general polysemantic phrase to raise to the head means "to make a loud noise" and "to honor a high degree" [Rahmatullayev, 1978:53]. In Adib's novel "noise", the phrase has come to mean "to make a loud noise" in an attempt to figuratively portray the inner experiences of the former figure: the former figure screamed like a hoarse up the courtyard when Farhad said what he had just heard on the radio. [Aazam E. "Noise"] there is a sign of mutual contrast in the semantic content of this phrase, while in the first variant the dye "joy" is expressed as a phonatory agent, in another context the sign of joy comes to the surface through a phonopoetic medium. For example, in the story of Free Azam "days other than the holiday", even in the speech of Chinnibek, this unit was able to show the strong emotion of the hero through a phonopoetic tool: (Chinnibek - T.Sh.) then turned around and called the house in a loud sound like a lift to the head: Barno-osh, smotri kto prishyol! [Aazam E. "Days other than the holiday"] the phrase of a headscarf in this text Barno-osh's exclamation-exclamation exclamation of O flour in an elongated form helped to express the "joy" dye more clearly, strongly, exaggeratedly.

A free member often uses a word that is previously the meaning, alternative, variant of one phrase or another, and then achieves the emphasis of the process of increasing the flow of emotion and

moving up a level by quoting the phrase itself. In this, the coloring in the phrase looks even more exaggerated. For example, an alternative to the phraseological phrase hitting the ground at the lexical level, meaning is the word pejorative. The writer used this word and phrase harmoniously for his artistic purpose: not to leaf through it, not to ignore it – so much so that even the lesser-kemtic pakana is like a battering humiliation, hitting the ground. [Aazam E. "Love of pakana"] in this place, the writer applies a lexical and phraseological unity based on one variant with degrees, which increases the level of artistic-aesthetic influence of thought. Also, in the works of the writer, a huge number of universal phraseologisms associated with the word "head", such as "Bow", "head squeak", "the head is bruised" and "the head is frowned upon" were used exactly in the author's speech, sometimes in the speech of characters: however, if gadoy does bitter, the loss of his bag. Proud bowed. [Aazam E. "Noise"]; He came from the airport and came to the cinema, after placing the ticket in his pocket, although one of the leaders of the pace was put in the Cabinet ... he went to this place. [Aazam E. "Noise"];..Gulya Lagutina ...Next to the pace, he saw her and said that his head would reach the Blue. [Aazam E. "Noise"]; so the head went up a narrow awning through the kitchen, walking along the corridor at risk. [Aazam E. "Noise"] the phraseologisms formed by the above word "head" had different semantic structures and formed invariant transformations. The reason is that these expressions represent a completely different meaning, while when converted into a lexical unit it is known that they are separate lexical units. Therefore, it is also advisable to call them not an option transform, but an invariant transform. Such linguistic means are associated in the imagination of the writer and reader and serve to express an artistic-aesthetic task as a separate semantic structure in a work of art. And this is completely controlled by the writer in the process of writing fiction.

There is not a single simply used phrase in the works of free Azam. In his works, the meaning of phraseologisms is further reinforced by other words. To emphasize the content of the phrase, to reinforce the phrase before or within a word or combination of words is one of the characteristic features of the creation of the free organ. For example, the quotation of the word "two twists" "before the phrase" to go into the Earth "served to more strongly express the state of mind of the writer's story" days other than the holiday": then he turned to a man with a Halik telpaky, who stood to take his glasses in his hands and go into the earth with two twists. [Aazam E. "Days other than the holiday"] simple phrases, which are sometimes common in the people, have achieved the expression of the plot against the background of humor. For example, on the basis of the phrase "to throw a crow" "and the word" Crow", the writer formed such a light laugh here: the unbelieving old man, if he lets go, the other is like throwing a crow! Let the snow thrown by the devil hang over the girl and put it in her head! [Aazam E. "Noise"].

The writer expanded the scope of the use of antonymic phrases in the story "The Poet's wedding". For example, in literary speech, the phrases "to raise the breast" and "to hit the ground" have opposite meanings. By using these phrases in textual context, the creator was able to contrast the ambivalent attitude of humans towards a human being who passed through the world: the praise of certain human beings "up the chest" and the humiliation of certain extortionists "hitting the ground": difficult for the dead. Looking at Zamona Zaili, it is also possible that the name you encounter will blow up your chest and swell, it is also not a word that another extortionist will come out and beat him to the ground. [Aazam E. "The poet's wedding"].

A free member is not content with bringing into artistic speech common universal phrases in the people, but changing them in accordance with the nature of the heroes, their mental state, their lifestyle. They are loaded with new subtleties of meaning and achieve an increase in the artistic aesthetic and linguopoetic salience of their works. The ways in which folk phrases are "processed" by writers, giving them a new color and tone, a new interpretation of meaning, are very diverse. It can be shown such situations as filling the meaning of the phrase with a second *ottenka*, changing and expanding the lexical composition of the phrase, using images from the *Zamir* of figurative Proverbs when creating new phrases." [Shomaqsudov, 1974: 56] various methods of using Phraseological expressions for methodological and aesthetic purposes with creative processing linguist B. Shown by Yoldashev. [Yoldashev, 1993: 48]

It was found that the following methods of expressions were expressed in the works of free Azam:

1. Some parts are modified phrases. Such a method is common in works of art. "The semantic structure of a phraseological structure, entering into a relationship with other words, sometimes requires clarification, adaptation to concrete conditions. In such cases, one of the components of the phrase is replaced by another word". [Yoldashev, 1999: 130] in this, of course, not just replacing one word or another in the composition of the phrase with another, but replacing it, which serves to exaggerate the state or action being described to further intensify the meaning of the phrase, will have artistic-linguistic value. There are a lot of phrases in the works of Adib, which are mastered in such a way and have earned linguopoetic value. For example, the phrase "to cheat, to distract" [Rahmatullayev, 1978:135] is strengthened by replacing the verb "to put a stick in the eye" "with the verb" to seduce", since in relation to the verb "to drown" the action is described more impressively: so, it turns out that his mistress - that kind and entrepreneurial mistress-comes and comes and [Aazam E. "Days other than the holiday"] or when he initially sent a letter to the jury asking for a word two unfamiliar young men took him outside and roared Rosa's nerve. One of the novice crawls against the wall again and again: "Well, what are you talking about if the word is given", "Why should I report to you, who are you?" He sprains his nerve again as if he had not heard the sentence: "What do you want to talk about, tell me?" [Member E. "The poet's wedding"] in the passage, the verbs of the verb of touch in the phrase "to touch the nerve(I)", which are associated with the human psyche in the sense of "to excite the nerve, to rub the nerve", were chosen, and the phrases "to rub the nerve" and "to deflect the nerve" allowed the expression to be enhanced to a greater extent.

She came to our house in the evening carrying a bag of Sarah apples.

- Is it good, is it bad, you have a poet name, if you carry apples on the street, your reputation will be broken, I said...

"Reputation breaks", not "falls", "breaks"! Ramadan's statement is that only Ramadan can say so!

Ana you-Ra-ma-zo-on! [Aazam E. "Anoyi's jaydari Apple"].

In the "explanatory phraseological Dictionary of the Uzbek language", the image fell, the image spilled, the meanings of the phrases were explained [Rahmatullayev, 1978: 188]. The writer pays special attention to the speech of the hero of the work Ramadan in expressing his special character. Ramadan is a person who is like no other, just like himself. He also accepts existing expressions in the language for many years according to his own view (reputation is broken). Verbs in the phrase served to express the subtlety of meaning. The verb "to fall" expresses the meaning of being a

waste, to disappear, and its harm is seen when existence is doomed. And in the verb "to break" there is a temporary presence, but its harm is great. Because rasolik is slowly being eaten by Zim. Poets are people in the eyes of el. They say that changes in the spiritual and spiritual world have a huge negative impact on society.

**2. Composition extended phrases.** In this case, a new word or word combination is introduced into the lexical composition of the phrase. "In this case, the traditional structure of the phrase expands, and in the phrase itself, a semantic shift occurs, its expressive staining increases" [Yoldashev, 1999:130]. For example, the language contains the phrase "open mouth", which means "to start a sentence", which the writer expands in the manner of "did not reach the mouth". In this, of course, the meaning of the phrase is greatly enhanced, that is, the coverage of the "non-speaking" state increases even more: for some reason, the Safura, located behind the seat, stared at the window in a gloomy alfoz, did not open the mouth by reaching my organ E. "Days other than the holiday"].

The phrase to make a pillow on the head is common in the people. Adib further clarifies the meaning of the phrase by placing a salty adjective before the word on the head of the phrase, that is, a salty head. Through this phrase, the anguish in the inner world of the parents, who at the same time could not extend their daughter to marriage, is strongly expressed: now such a trade has moved from the house to the street, otherwise the girl will continue to be wrapped in that pinch-a-pillow on the salty head of her parents. [Aazam E. "Days other than the holiday"].

Erkin A'zam ijodida tarkibi kengaytirilgan iboralar	Asl holiday iboralar
ikki bukilib yerga kirib ketmoq	yerga kirib ketmoq
ko'kka ko'tarib puflamoq	ko'kka ko'tarmoq
urib yerga kiritib yubormoq	yerga kiritmoq
churq etib og'iz ochmadi	og'iz ochmadi
sho'r boshiga yostiq	boshiga yostiq qilmoq
belni besh joydan bog'lamoq	belni bog'lamoq

**3. The composition is abbreviated phrases.** B. As yoldashev points out, "the contraction of phrases begins at first in the process of speech, and gradually full (spreading) and contracted variants of phrases appear in the language. The colloquial contraction of phrases is derived from the colloquial possibility of Sh. In Balli's interpretation, not spending too much energy occurs at the expense of shortening the components of the phrase that were previously known in speech in order to convey thought more quickly" [Yolandsev, 1999:142]. Hence, reducing the content of a phrase is also a process that takes place on the principle of saving language tools. The writer serves this process for his artistic-linguistic purpose. For example, the "angry" variant of the phrase "rode on a horse of anger" occurred on the basis of an ellipsis, and its shape has undergone a change, except. Such a phenomenon does not change the general phrase either semantically or grammatically. The part that falls out of the sentence and the content of the work is understood as "oti": everyone suddenly became angry. [Aazam E. "Mixed"] since these phrases are common in the vernacular and

are memorized phrases for all, the fact that certain linguistic elements are dropped from their composition does not undermine the content of the work, but by doing so, stylistic productivity is achieved. The modal verb “no” in the phrase “to fry on one's own fat” in the following examples, “did you see a camel-no”, “to beat two rabbits with one arrow” in the phraseological unit “to knock down a rabbit”, fully proves our above idea: to fry and walk on my own fat, gradually I got used to my condition. [Aazam E. "Days other than the holiday"]

<b>Erkin A'zam ijodida( qisqargan sh.)</b>	<b>Asl holiday iboralar</b>
<b>g'azabga mindi</b>	g'azab otiga mindi
<b>quyonni urmoq</b>	bir o'q bilan ikki quyonni urmoq
<b>O'z yog'iga qovurilmoq</b>	O'z yog'iga o'zi qovurilmoq
<b>Tuya ko'rdingmi</b>	Tuya ko'rdingmi – yo'q

The conclusion is that phraseological units become the leading linguistic tool in the artistic expression of the language of the writer's works in the figurative expression of the poetic nature of the plot characteristic of the epic type, in the reader's thinking, in the artistry of the expressed reality, serving a lively, figurative and expressive expression. My free member was not content with the use of only general terms, but also expanded the scope of their use by making various modifications to such expressions.

## REFERENCES

1. Yo'ldoshev B. Hozirgi o'zbek adabiy tilida frazeologik birliklarning funksional-uslubiy xususiyatlari: Filol. fan. d-ri.... diss. avtoref. – Toshkent, 1993. – B. 48.
2. Yo'ldoshev B. Frazeologik uslubiyat asoslari. – Samarqand, 1999. – B. 130.
3. Mamatov A. O'zbek tilida frazeologik iboralarning shakllanish masalalari // O'zbek tili va adabiyoti. – Toshkent, 1994. № 4-5-6. – B. 50.
4. Khodjaeva, D., and O. Tukhtasinova. "IN PARTICULAR OF SOME UNITS OF SPEECH." EPRA International Journal of Multidisciplinary Research (IJMR) 8.12 (2022): 135-137.
5. Ganievna, Toshkhujaeva Shoirakhan. "Ellipsis And Anti-Ellipsis In The Erkin A'zam's Works." Journal of Positive School Psychology (2022): 935-940.
6. Nilufar, Mahmudova. "TELEPHONE NETWORK REGULATORY TERMS ISSUES." Galaxy International Interdisciplinary Research Journal 10.12 (2022): 1011-1014.
7. Abdurahimovna, Jo'rayeva Ramziya. "METHODOLOGICAL TOOLS IN CRITICAL CREATION." Galaxy International Interdisciplinary Research Journal 10.12 (2022): 1882-1885.
8. Usmanova, S. A. "Own Layer in Toponymy of Kokon City." Web of Scholars: Multidimensional Research Journal 1.8 (2022): 15-17.
9. Mahbuba, Tojiboeva. "Pragmatic Importance Of Examining" Ilk Devan" In Artistic And Philosophical Aspect." Journal of Positive School Psychology (2022): 232-235.
10. Meliboyeva, Marhabo. "ARABIC VERB AND ITS TYPES." Galaxy International Interdisciplinary Research Journal 10.12 (2022): 1015-1021.

11. Yigitaliyev, U. S. "CHANGING THE SENSITIVE CHARACTERISTICS OF THE OFFER UNDER THE INFLUENCE OF THE CONCEPT "MAN"." INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429 11.09 (2022): 367-371.
12. Rakhimova, Maftuna. "ASSOCIATION PHENOMENON AND SIGN." Galaxy International Interdisciplinary Research Journal 10.12 (2022): 1761-1764.
13. Tokhtasinovich, Akramov Shukurjon, and Xaydarova Sarvinoz Abdujalilovna. "IMPULSE AND ITS RELATIONSHIP TO THE CONTENT OF THE SENTENCE." Galaxy International Interdisciplinary Research Journal 10.12 (2022): 1852-1859.
14. Yigitaliyev, Umidjon Saminovich. "THE ROLE OF ISLAMIC TEACHING IN THE FORMATION OF LINGUISTIC THINKING OF THE INDIVIDUAL." ИСЛАМ В РОССИИ: ИСТОРИЯ, КУЛЬТУРА, ЭКОНОМИКА. 2022.
15. Mahmudova, Nilufarxon. "Structural Features of Telephone Network Terms in Uzbek Language." Scienceweb academic papers collection (2022).
16. Mahmudova, Nilufarxon. "ЎЗБЕК ТИЛИГИ ТЕЛЕФОН АЛОҚА ТАРМОҒИ ТЕРМИНЛАРИНИНГ ДЕРИВАЦИОН ХУСУСИЯТЛАРИ." Scienceweb academic papers collection (2021).