

Phraseological Expressions Formed Based on The Emotional State of The Individual in The Work "Qisasi Rabguziy"

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Abstract: This article explores the phraseological expressions formed based on the emotional states of individuals in the work "Qisasi Rabg'uziy." The study highlights how various phraseological units, reflecting both positive and negative emotional nuances, contribute to the depth and artistic expressiveness of the literary text. Special attention is given to the semantic richness and stylistic role of these expressions in conveying the psychological experiences of the characters. The article also examines the dual meanings of certain phrases depending on the context, showing how they serve to enhance the reader's emotional perception. Through the analysis of these linguistic phenomena, the research offers insights into the cultural and linguistic features of the 14th-century Turkic literary tradition, as reflected in "Qisasi Rabguziy."

Keywords: Qisasi Rabguziy, phraseological expressions, emotional state, positive connotation, negative connotation, Turkic literary tradition, psychological portrayal, semantics, stylistic function.

Introduction: Phraseological units are linguistic phenomena created with the purpose of fully expressing the strong impact that events, phenomena, and characteristics have on human consciousness and to achieve expressiveness in speech.

It is well known that phrases play an important role in enhancing the value of literary works. Writers skillfully use phrases in their works to depict the character of heroes, describe events, and evoke emotional pleasure in the reader. Every phraseological unit is directly connected to the lifestyle and customs of the people. The complex structure of emotional states is reflected in the figurative meanings of phraseological units. The depiction of phrases is a psychophysiological process based on describing emotions, manifested through developing changes, gestures, facial expressions, and subjective experiences and emotional states of individuals in specific situations.

The phrases presented by Rabguzi not only contribute to the artistic beauty of the work but also provide an opportunity to form an understanding of the literary language and culture of the Turkic peoples in the 14th

century. Using phrases appropriately in the speech process is a result of mastery. Words or thoughts expressed at the right moment have always yielded the intended effect. The author, following tradition, also aimed to enhance the emotional expressiveness of his ideas and convey the characters' emotional states and the outcomes of their actions through the use of phrases.

The speaker's subjective evaluation of reality is expressed through a positive or negative attitude. In "Qisasi Rabg'uziy," the author uses phrases to confirm the credibility of his reflections on the lives and personalities of the prophets and the events surrounding them, as well as his conclusions about positive or negative characters. By using such a method, the author expresses his views through the application of phrases with various shades of meaning. The phrases in "Qisasi Rabg'uziy" formed based on emotional states can be classified as follows:

The positive-toned phraseological units used in the work express the author's attitude towards positive characters or events. Phrases often emphasize the

nobility, kindness, and wisdom of the prophets and other positive figures.

The positive-toned phrases employed in the studied work enhance its artistic value and help to convey the emotions of the characters more deeply.

For example:

xush kelmoq ("to be pleased with") is associated with positive emotions, typically expressing the favorable impact of a person's actions, words, or an event. In "Qisasi Rabg'uziy," it is used in the form xush keldi, reflecting warm relationships and mutual affection:

"Dävdüğa bu hukm xuş keldi" [TAD 242].

Kayfi chog' bo'lmoq ("to be in high spirits") indicates that a person is in a good mood, experiencing joy or pleasure.

Kayfini chog' qilmoq means creating such a mood, striving to enjoy something or to foster good feelings. Synonyms like kayfi xush, dimog'i chog', and ko'ngli chog' are also used to describe emotional well-being. In the work, it is expressed as vaqti xush bo'lmish:

"Varaqa šarab içib vaxti xuş bölmışda Hadiča aydi: ..." [TAD 344].

The phrase uminč berdi is used as a historical form of umid bog'lamoq ("to pin hope"). Nowadays, it conveys the meaning "to believe something will happen":

"Ujmağğa uminč berdi, ..." [TAD 61].

This phrase expresses the act of hoping for a person or an event to yield a positive result.

Besides lexical units, the active and widespread use of phraseological units is considered a fundamental feature of the artistic speech style. In everyday speech, ready-made units are often used, whereas in literary creation, poets and writers not only use but creatively adapt and even invent new ones.

Mehri tushti ("to fall in love with") means forming a deep emotional attachment to someone or something.

This phrase is widely used in literature to depict the deepening emotions of characters:

"Mähir erän mehri tüşti, ..." [TAD 459].

Rohat olmoq (or topmoq, qilmoq) conveys two related meanings:

to enjoy, to take pleasure;

to live a peaceful and prosperous life.

[O'TIL. 395].

In "Qisasi Rabg'uziy," rohat topg'il is used to mean "to attain peace and prosperity through patience and perseverance":

"Andin so rahat topgil" [TAD 290].

The phrase nusrat bermish means "victory," "success," or "triumph."

It describes someone achieving victory, succeeding, or gaining superiority:

"Bulärğa Haq ta'ala duşman üzä nusrat bermiş erdi" [TAD 233].

Here, the phrase is used in the sense of overcoming or defeating opponents. Synonyms include baland kelmoq ("to prevail") and zo'r kelmoq ("to dominate").

Negative-toned Phraseological Units Used in the Work: Such phrases are employed in the work to describe negative characters and unpleasant events. In the Uzbek language, the lexemes anger, rage, pain, torment, sorrow, to bend, to hurt, to deteriorate give rise to phraseological expressions like to lose one's temper (jahli chiqmoq), to flare up in anger (qahri kelmoq), to suffer (azob chekmoq), to be heartbroken (ko'ngli og'rimoq), and to grieve heavily (hasratidan chang chiqmoq), which serve to portray negative processes related to human emotional states.

Achchig'i keldi ("to get angry") expresses the idea of someone becoming angry, furious, or losing their temper. Variants such as jahli chiqdi, qahri keldi, g'azabi keldi also denote anger or rage. Synonyms include expressions like qoni qaynadi ("his blood boiled"), qonini qaynatmoq ("to provoke anger"), g'azabga kelmoq ("to become furious"):

"Zulayha's anger rose abruptly" [TAD 140].

Ichi yonmoq ("to burn inside") conveys meanings such as to lose one's temper or to feel deeply hurt. Typically, it describes a person's inner fury, resentment, or intense emotional pain. In the work, the expression appears as ichimni yondurmag'il, a vivid depiction of inner anguish or rage:

"Let me die in peace, do not burn my soul" [TAD 88].

Such expressions effectively convey emotions to the reader in Uzbek literature, making internal pain or anger strikingly tangible.

G'azabi kelmoq ("to become angry") carries several related negative meanings: 1) to become angry; 2) to provoke anger; 3) to be enraged; 4) to boil with rage [O'TFL. 620]. In the work, it appears in the form o'fkasi keldi:

"Qabil's anger boiled, and he said:..." [TAD 31].

Umidin kesmoq ("to lose hope") is a historical form in literary style, meaning to become hopeless [O'TFL. 522]. It was widely used in ancient literature and poetry to depict despair, hardship, or difficult times. This phrase allows the reader to feel the character's internal struggles and emotional suffering:

"..., he lost hope in the people and turned to patience"

[TAD 161].

In the text, it is used in the form *uminch kesti*.

Writers extensively use the vividness of phraseological expressions to portray abstract concepts concisely, creating memorable and emotionally powerful character descriptions. Phrases are particularly common in satire and humor, where they help expose vices through irony, sarcasm, and biting laughter.

O'ch olmoq ("to take revenge") expresses a person's desire to retaliate against wrongdoing. Often used to depict the pursuit of justice or restitution for harm suffered, it reflects a character's physical or moral resistance to injustice. In the text, it appears as *o'chungni olalin*:

"If someone has revenge to take, let them take it" [TAD 366].

Azob ichra yotmoq ("to lie in torment") holds a historical and profound meaning. According to [O'TFL. 54], it means to suffer or to endure torment. Synonyms include *azob chekmoq* ("to suffer") and *azob tortmoq* ("to endure suffering"). Such phrases enhance the emotional impact of literary works, allowing for deeper and richer depictions of human experiences. In the text, it appears as *azobda qolmag'aylar erdi*:

"If they had known the unseen, they would not have remained in suffering for a year" [TAD 270].

Baloni o'ziga sotib olmoq ("to bring trouble upon oneself") expresses the idea of creating trouble for oneself [O'TFL. 61]. It denotes a person causing difficulties for themselves. In the text, the synonymous expression *baloga ilinmoq* ("to get caught in trouble") is used:

"... whoever enters a hidden place and gets caught in trouble should read this prayer..." [TAD 123].

Balog'a tushmoq and *baloga uchramoq* are synonymous, meaning to fall into difficulty, to suffer misfortune, or to encounter calamity. These expressions are widely used to depict life's trials and hardships. In the text, *balog'a tushmoq* is used:

"... those who did not accept it fell into trouble" [TAD 289].

Emgatu boshladilar ("they began to torment") is a powerful phrase describing the infliction of suffering. It vividly conveys physical and mental torture and is closely related to *azob bermoq* ("to inflict suffering"). In the text:

"... then the infidels began to torture him" [TAD 162].

Holdan toymoq ("to be exhausted") and *holdan toydirmoq* ("to exhaust someone") express profound physical and emotional fatigue. Synonyms like *tinkasi quridi* ("he is drained") and *tinkasini quritmoq* ("to

completely drain someone") illustrate extreme tiredness.

Extended forms include *holdan ketmoq* and *holdan ketkazmoq*, indicating deeper physical weakness.

In the text, phrases like *yarog'i qolmadi* ("he had no strength left") and *holim qolmadi* ("I had no energy left") highlight the utmost degree of weakness:

"Oh mother, I have no strength left" [TAD 395];

"... I have no strength, no courage to set it on fire, I am completely exhausted" [TAD 135].

Phraseological Units with Both Positive and Negative Connotations:

The "*Qisasi Rabg'uziy*" stands out among works of its era for its richness in various phraseological expressions. Through this work, it is possible to observe both the positive and negative nuances of phrases, as well as how they are applied in different contexts. These phraseological units further deepen and enhance the expressiveness of the literary events depicted. Thanks to the use of these phrases, we are able not only to comprehend the content and essence of the stories but also to gain a deeper understanding of their historical background and their evolution up to the present day.

In the work, the phrase *aybini yopar bo'lur* ("to conceal one's fault") is used. This phrase can undoubtedly carry dual meanings. It can have a positive connotation when it refers to concealing someone's fault or shortcoming to protect them from shame or embarrassment. Conversely, it can bear a negative meaning when it involves hiding someone's fault or wrongdoing, potentially leading to negative consequences.

In the [O'TFL], the synonymous phrase *aybini yopmoq* is recorded, meaning "to cover up, conceal, to gloss over" [O'TFL. 50]:

"A friend protects his friend, we are thankful for his faith, a friend gives thanks, and he covers the faults" [TAD 387].

Conclusion

The vocabulary of the "*Qisasi Rabg'uziy*" has been analyzed according to the general characteristics of the language, with lexical units classified into semantic groups and their grammatical features studied.

This research includes important aspects related to the phraseological analysis of the work. It provides significant insights into the vocabulary and grammar of the phrases used in the text, their division into semantic groups, the changes occurring during the development of the language, and the state of the Uzbek literary language during the 14th–15th centuries.

The reflection of phraseological units in language occurs in various forms and through diverse means. Studies conducted in Uzbek linguistics show that many of the phraseological expressions currently used in modern Uzbek literary language were, in one form or another, already present in Old Turkic language usage, about which linguists have expressed differing opinions.

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