

Stylistic characteristics of the use of numerical components in phraseological units

Dilafruz Nematjanova

Researcher of Namangan State University, Uzbekistan

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Abstract: This article explores the stylistic characteristics of phraseological units containing numerical components, with a particular focus on their use in artistic works. Drawing upon the works of prominent Uzbek researchers such as B. Abdirasulov and A.V. Kunin, the paper discusses the expressive power of numerical phraseological units in various languages, including Uzbek and English. It highlights how these units, used in both written and spoken speech, reflect the emotional and stylistic layers of language. The study emphasizes the role of numerical expressions in enriching the aesthetic qualities of literary texts, particularly through the example of Abdulhamid Cho'ipon's *Kecha va Kunduz* and Jane Austen's *Pride and Prejudice*. By categorizing these expressions and analyzing their impact, the article offers valuable insights into the importance of phraseological units in literature, aiming to help students gain a deeper understanding of literary works.

Keywords: Phraseological Units, Numerical Components, Stylistic Characteristics, Expressiveness, Literary Works, Uzbek Literature, English Literature, Artistic Style, Idiomatic Expressions, Monologue, Dialogue, Cultural Differences, Linguistic Resources, Literary Analysis, Symbolism.

Introduction: The study of phraseological units, particularly those containing numerical components, offers valuable insights into the intricate relationship between language, style, and meaning in literature. Numerical expressions, often rich in symbolism, serve as important linguistic tools that enhance the expressive power of both written and spoken speech. These units are particularly significant in artistic works, where they contribute to the emotional and aesthetic depth of the narrative.

In the realm of stylistics, numerous researchers have examined the role of numerical components in phraseological units. Uzbek scholars such as Abdirasulov (2022) and Kunin (1987) have highlighted how these units reflect the stylistic nuances of different registers and are used to convey complex meanings and emotions. This article focuses on the application of numerical phraseological units in literary texts, with particular attention to works by Abdulhamid Cho'ipon (2019) and Jane Austen (2008). By exploring the use of numerical expressions in these works, the article seeks

to demonstrate how such units enrich literary style, offering readers a more profound understanding of the text and its characters.

Literature review

The study of phraseological units with numerical components has gained significant attention due to their role in enriching language and reflecting cultural and emotional expressions. The research done by Abdirasulov (2022) highlights the stylistic function of numerative phrases in written speech, noting their use to convey expressiveness and vividness. Similarly, Kunin (1987) classifies these phrases into neutral, expressive, and expressive-emotional categories, showing how they serve different emotional and aesthetic purposes in artistic writing. Molotkov (1977) and Hockett (1978) observe that many numerative idiomatic expressions emerge from spoken language, playing a key role in conversational speech. This suggests that numerical phrases bridge informal and formal speech, enriching dialogue and character interaction. Cross-linguistically, while English

frequently uses numbers like "twenty" and "nine" for exaggeration (as seen in Jane Austen's works), Uzbek uses other numbers, such as "forty" or "hundred," to achieve similar effects. In Uzbek literature, particularly in Abdulhamid Cho'lpon's works, numerical phraseological units deepen emotional expression, enhance character portrayal, and contribute to the overall tone of the narrative.

METHOD

This study uses a qualitative, comparative approach to analyze numerical phraseological units in literature. The steps include: Corpus Selection: Literary works in Uzbek (Kecha va Kunduz) and English (Pride and Prejudice) are selected for their use of numerical phrases. Identification and Classification: Numerical phrases are identified, classified by their syntactic function, and analyzed for their impact on meaning. Contextual Analysis: Phrases are examined in context to understand their emotional, thematic, and stylistic roles. Cross-Linguistic Comparison: The study compares the use of numerical phrases in Uzbek and English to highlight differences and similarities. Interpretation: Findings are synthesized to explore how numerical phrases enhance meaning and narrative tone in both languages.

RESULTS

In the stylistics of phraseological units containing numerical components, several Uzbek researchers have made significant contributions in their studies. For example, Abdirasulov (2022), a teacher at Samarkand State Institute of Foreign Languages, writes in his article "Stylistic Characteristics of Numerative Stable Phrases": "Phraseological units characteristic of the artistic style are fixed word combinations mainly used in written speech. Their field of use is written discourse, which stands out for its expressiveness and vividness. Second thoughts are the best – a literal translation is 'the second thought is the best' – Yeti o'lchab bir kes (Seven measures, one cut). A fool may throw a stone into a well which a hundred wise men cannot pull out – Bir ahmoq quduqqa tashlagan toshni yuzta aqlli ham olib chiqolmas – Bitta ahmoq tosh tashlasa, o'nta aqllini ovora qiladi (A fool can throw a stone that ten wise men can't retrieve). Expressiveness and emotionality are considered by Kunin (1987), who classifies phraseological units into three categories: neutral, expressive, and expressive-emotional, which occur in two stylistic layers: artistic and colloquial styles. To scatter to the four winds – hamma (to'rt) tomonga tarqalib ketish. To think twice – puxta o'ylash" (Abdirasulov, 2022).

"The stylistic relevance and subtle nuances in the expressive nature of phraseological units are defined

by specific linguistic tools and styles within each language register. The speakers, drawing from the national linguistic resource, express a particular meaning and, by doing so, isolate certain phraseological units within specific stylistic layers. Analyzing Russian phraseological material containing numerical components, Molotkov's (1977) statement that 'phraseological units mainly originate from spoken language' is supported. In the analyzed corpus, the dominance of spoken phraseological units containing numerical elements is clearly visible. For example, 'the first person you meet' (referring to any person), 'from the first nail' (indicating the beginning of something), or 'at least with one small eye' (suggesting a short or superficial glance) are typical idiomatic phrases. These examples confirm the prominence of spoken phraseological units and their significant role in conversational speech (Hockett, 1978). Additionally, the stylistic characteristics of phraseological units with numerical components reveal interesting variations across different languages and cultures. Their unique features reflect the historical, social, and linguistic environments from which they originated. For example, while some languages extensively use numerical components in idiomatic expressions, others use them less frequently. This demonstrates the diverse ways in which numerical symbolic meanings are integrated into the phraseological wealth of languages". We encounter such studies frequently, but our research differs in that we examine stylistics within artistic works. We will analyze them by categorizing them into several types, believing that this approach will help students to understand literary works more deeply and make them more memorable.

"The stains left from the dark winter days are the waste from living between four walls, the shadows inherited from the fathers, the worries passed down from the suitors, have they never been eradicated?" (Cho'lpon, 2019). In this sentence, the phrase "between four walls" functions as an adverbial modifier, intensifying the meaning of the sentence. The phrase is used in a complex sentence, as the sentence contains parts with different meanings and serves as a clarifying segment. In the context, this phrase appears in a monologue and expresses the hero's inner feelings and emotional turmoil. In stylistic terms, this phrase conveys the character's isolation and the constraints imposed upon him. The phrase "between four walls" does not serve as an object but symbolizes emotional confinement, helping to reveal the character's image. This sentence contains impactful phrases that can intensify the artistic rhythm of the work.

"This statement seemed to affect Saltiga, and she smiled with a 'pix-x'. Zebin felt real anger; she stretched

out her hand to cover her friend's mouth. 'Oh no, you're going to make things worse again!' she said" (Cho'lpon, 2019). This sentence functions as a defining phrase related to the word "work" and shows the degree and extent of the "work" in a syntactic context. It is a complex sentence because the first part, "pix-x" and the second part, "you're going to make things worse again," are closely connected. In the context, this phrase appears in a dialogue and contributes to expressing the emotions of the characters. The phrase "worse again" reflects the negativity of the action, showing the character's emotional reaction and intensity.

"After hearing Zebin's words, Saltiga was confident that her friend would reply with 'Okay'. Throwing one arm around her friend's neck and hugging her, she said: 'Enough now, my friend! We're leaving! – Don't say eight before counting!'" (Cho'lpon, 2019). The main meaning of this sentence is given by "don't say eight before counting," which serves as a warning. The phrase "don't say eight before counting" functions as an adverbial modifier, clarifying the main action. The sentence is simple, as it contains only one predicate, with no additional clauses. Furthermore, the sentence appears in a dialogue and has a meaning of advice or caution, showing a friendly and sincere relationship. The phrase "don't say eight before counting" creates a vivid image and maintains a natural tone of conversation. Through this sentence, we can discern the character's carefulness, responsibility, and advisory nature.

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood. – It will be no use to us, if twenty such should come, since you will not visit them" (Austin, 2008). In English, the number "twenty" is often used as an exaggeration. The author uses this phrase within a complex sentence, helping to reveal the character's persona. In Uzbek, when exaggerating, instead of "twenty," the numbers "forty" or "hundred" are sometimes used in colloquial speech.

"In nine cases out of ten a woman had better show more affection than she feels. Bingley likes your sister undoubtedly; but he may never do more than like her, if she does not help him on" (Austin, 2008). The phrase "nine cases out of ten" is now more commonly used as "nine times out of ten." This phrase functions as a defining clause, emphasizing the importance of affection in women and contributing to the harmony of the text. While such phrases are rare in Uzbek, similar expressions like "out of ten" or similar variations are occasionally used.

CONCLUSION

This study highlights the significant role of numerical phraseological units in enhancing the stylistic and emotional depth of literary works. By analyzing examples from both Uzbek and English literature, it demonstrates how numerical phrases contribute to narrative tone, character development, and thematic expression. The research also reveals cultural and linguistic differences in the use of numerical expressions, providing insights into their varied stylistic functions. Ultimately, this analysis underscores the importance of phraseological units as a tool for enriching literary texts and aiding in deeper understanding for readers.

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