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## STYLISTIC FEATURES OF UZBEK SYNONYMOUS PHRASES IN FICTION

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### ABSTRACT

The article is discussed the stylistic features of synonymous phrases in the Uzbek language in fiction. Writers and poets have demonstrated the skillful use of expressive means to increase their imagery and effectiveness in describing heroes.

### KEYWORDS

Phraseme, phraseologism, expressive tool, construction, context, synonymous phraseme.

### INTRODUCTION

The main task of phrasal verbs is to express different evaluations and attitudes of communication members to the expressed opinion. This is the main component of phraseological meaning. Phrases are considered the jewel of the language because they are a very sharp descriptive tool. It can be said without exaggeration that richness of any language is the richness of its phraseology. Often, the content of such associations and expressions reflect facts about the historical period - the life of our ancestors, real events, their way of life, and their profession. Therefore, no writer will not use such wealth of our language in his works, expressive means that give beauty to our speech.

### METHODOLOGY

The life of our ancestors, real events, their lifestyle, and their profession are presented in their works based on the examples of skillful writers who skillfully used expressive means to increase their imagery and effectiveness in describing the characters.

### RESULTS

Phrases are bright, figurative expressions. Therefore, as an expressive tool of language, it is effectively used by writers and poets to describe characters as a ready-made figurative expression. Skilled writers do not

always use ready-made expressions, but in some cases they make certain changes to them, which serves to increase their imagery and effectiveness. Many researchers, including Russian linguists, as well as Turkish linguists, have expressed their opinions about it. Kyrgyz linguist N. Osmonova emphasizes the following stylistic features of phrases:

“Possibility of artistic creation of phrases used side by side (parallel). Closeness often done by using synonymous phrases in a row, side by side. Due to the use of phrases whose two or more meanings are close to each other, or one of which allows to completely replace the other, the situation is described, and the different thoughts and inner feelings of the characters are depicted, which gives aesthetic pleasure.

It can be seen that phraseologisms that have no lexical-semantic closeness when standing separately have become synonyms by means of the context. In most cases, such phraseologisms come in the form of a single unit and have the same grammatical form.

The closeness of phraseologisms in a work of art takes place not within a single sentence, but also within the context (microcontext).

Combination of phraseological units with words added in the middle.

Poetics of phraseologisms used side by side with their explainers (explainers).

Individual phraseology specific to the author". [1]

Linguists indicate two types of structural-semantic transformations of phraseological units: input and subtraction. [2]

Linguist B. Boltayeva also recognizes two types of input, such as the input of words and word combinations. Insertions serve to form phraseological units with a new structure and new meaning based on changing the form of the compound. "Bend one's head to the ground by adding the word "to the ground" to the usual phrase "to bend one's head to the ground"; by adding the word "skin" to the phrase "skinning the surface" of the new structural surface; By adding the word form "to come out of the nose" to the phrase "to come out of the nose", phraseological units of "to come out of the nose" are created. The phraseological unit of "Qovog'i osildi "to express one's hurt and disappointment by lowering one's eyelids and " boshini egib bildirmoq (O'TFL, 349). If we considered that the meaning of torva is "a small bag, a bag" [O'TIL.4, 244], it is possible to understand that to'rvaday is extremely hanging by adding the entry "like a bag". The inserted word "torvaday" is an example of a simple input, because the inclusion of lexemes of different word groups in the compound is recognized as a simple input. In the complex introduction, phrases, simile constructions with two or more components are included in the phraseological unit: Go tell your lies to your babysitter! - bellowed Bakir, who was rougher by nature, but whose heart was as clear as a clear sky after a rainstorm. (U. Hamdam. "Sabo va Samandar"). In this case, the complex introduction "pure soul" is included in the composition of the phrase " yomg'irdan so'nggi tiniq osmondek " [OTFL, 160]. In this case, the meaning of the compound does not change, but the form changes and new structural units are formed.

Essentially, a) the strengthen the meaning of phraseologisms; b) concretizes its meaning; c) stylist to perform the task; g) changes its external form" [3]



S.Ahmad added the component "before the country" to the above-mentioned phrase "to bow the head" to further strengthen the meaning:

The head of a proud young man who spoke to no one in the whole village, who bought a place to sit and paid money if his hat fell off, and who bowed his head to the country. (S.Ahmad). In the sentence to bow the head before the villagers it means that to shy the people who are villagers.

There is a common phrase "to fry in one's own fat", which is defined in the explanatory dictionary as:

To fry in one's own oil? To mentally torment, depression (not to share one's thoughts with others). Variant: to fry in one's own fat. It means that to get nervous.

Bota is a womanizer. Bota is the enemy of women's freedom. Bota destroyed Salomat in one night..." These words are the materials collected by Nizomiddinoy, a member of the tripartite commission. Botaboy couldn't go outside... For three days, Botaboy has been sitting at home frying himself in his own fat. (S. Ahmad. "Judgment"). [Dad] You are stubbornly afraid to say "OK", and you don't want to say "No". Katie made a promise without thinking, and now she can't bring herself to go back on her word. Father's opinion and father's words are so dear to a girl, my child. Now he is frying himself in his own fat and walking restlessly in the dark. (Oibek. "Breezes from the Golden Valley"). [OTFL, 324].

C. Ahmad skillfully uses this phrase: On the way to Zirillamah, a young man who had his tongue destroyed was frying himself in his own oil (S. Ahmad). He also creates a new phrase that is synonymous with this phrase: "He was wearing a black shirt." Yes, it was a

mourning shirt. It was a time when you light your own fire. I still can't forgive myself for that.

These two phrases are two independent phrases because they are based on two different images.

C. Akhmad uses this phrase in a new way, changing one of its components on the basis of transformation: The worm fell into the German's paw and runs away from him (S. Akhmad).

If we look at the prototype of the phrase, the foot is accused first. If there is a worm in the foot, it gurgles and is quickly felt on the foot. In addition, since the patak is below the inside of the shoe, its movement should be felt on the foot even beyond the foot. According to S. Ahmad, it should pass through the patak and the paitawa and be felt by the feet. By this, the writer has succeeded in strengthening the meaning of the phrase.

The use of a compound word in the form of a fragment and understanding the image of the compound word in common usage is called allusion. [4] In fact, allusion (Latin Allusion - a hint, a joke)

[4] In fact, allusion (Latin Allusion - a hint, a joke) is a stylistic device based on an appeal to a real political, every day, historical or literary fact considered familiar to everyone. [5] According to I.R. Galperin, allusion is a quotation from a historical, literary, legendary ready source. [6] The use of phraseologies' in the form of a fragment enhances artistic imagery and increases the emotional expressiveness of the text.

In common language usage there is a phrase meaning 'to be disturbed, unable to stay in one place, to be restless'. O'. Khoshimov changes one component of this phrase on the grounds of transformation, and it is



used artistically to increase the effectiveness of the expression: Valijon tushmagur heard this sentence, and a worm fell into his bed (O'. Khoshimov).

C. Akhmad uses this phrase in a new way, changing one of its components on the basis of transformation: The worm fell into the German's paw and runs away from him (S. Akhmad).

If we look at the prototype of the phrase, the foot is wrapped around first. If there is a worm in the foot, it gurgles and is quickly felt on the foot. And since the patak is below the inside of the shoe, its movement should be felt on the foot even beyond the foot. According to S. Ahmad, it should pass through the patak and the paitawa and be felt by the feet. By this the writer has succeeded in strengthening the meaning of the phrase.

The use of a compound word in the form of a fragment and understanding the image of the compound in common usage is called allusion. [4] In fact, allusion (Latin Allusion - a hint, a joke) is a stylistic device based on an appeal to a real political, everyday, historical or literary fact, considered familiar to everyone. [5] According to I.R. Galperin, allusion is a quotation from a ready-made historical, literary, legendary source. [6] The use of phraseological phraseology in the form of a fragment enhances artistic imagery and increases the emotional expressiveness of the text.

- They won't take your money from Talib, the prosecutor will take it, you fool!

- The prosecutor will collect lagmon," Yagub mutters, turning away (N. Abbaskhan. "Shorqushlaq"). In the text, the component "lagmon" of the commonly used phraseological phraseology "hanging on ears" is used

in the form of a fragment and means the image of the phraseological phrase. It means that lie someone.

Allusion of a phraseological phrase is one of the ways of changing its structure. Of course, in order to understand the full version of the transformed phraseologism in simple language, the reader needs to know the traditional form of these phraseologisms in the language. [7]

In Uzbek language the phrases praise and reading poems are synonyms: Labour and sustenance are praised there (A. Kakhkhor). ...it is so .... After reading some verses about his honesty, he said: "There is a rumour that the secretary of the hunters' union buys pistols from unknown people ..." (A. Cairo).

The phrase "to read gazals" means "to speak positive words". "Phraseological Dictionary of the Uzbek Language" defines this phrase as follows: "Who is such a person to recite gazals? in whose honour? to express your discontent with negative words

Zulfikarov's wife kicked him out of the house, and although he did not mention Kalandarov's name, he sang many poems in honour of "the Mountain on which he leans". (A. Kakhkhor. "Sinchalak") [OTFL, 26]. The first seme of the phrase expresses a positive meaning, while the second seme is used in a negative sense. Thus A. Kahkhor created a new phraseology.

There is a common phrase "to amuse oneself". The dictionary explains it as follows:

Who is having fun? what is to savour its good effect

At this time the farmer is satisfied with his hard summer work and sleeps a little with a smile. (S. Abdullah. "Iqbal"). It is necessary to labour honestly,

prosper and have fun. Of course, it is absurd to seek pleasure in alcohol. (Oybek. "Breezes from the Golden Valley") [OTFL, 125].

The writer transforms the structure of an existing phrase, adds a component to it and creates a new phrase: Saida asked Kozimbek about her father's health, and Kozimbek laughed: -He enjoys words, - he said (A. Kahkhor).

And in general, there is a phrase that makes you break into a cold sweat, which is explained in the dictionary as follows: Who has cold sweat? The sweat of fear. Synonym: who has cold sweat? Nizamiddinov was covered with cold sweat: "Can't you kill an old man?" (S. Ahmad. "Judgement"). But Lukmonchan was covered with cold sweat when he reached the top floor of the armature as high as a poplar tree. (A. Mukhtar. "Birth") [OTFL, 235].

The famous writer T. Malik uses the universal phrase "take off your hat, take off your head", omitting some components: he is a necessary man for the Bolsheviks. Do not try to take away his hat. It's all right if the colour is blue. No name should be left of him. (T. Malik). Instead of the part "take away his head" the phrase "blow his ashes into blue" is used. In this case the expressiveness of the expression increases greatly.

A. Kahkhor adds a component to this idiom and created a new idiom based on transformation: In fact, any person who remembers the cemetery on such nights, especially one who has come out of the age of the Prophet and put his shroud in a chest, Grows sweaty. When he thinks of lying in the graveyard, he sweats even more (A. Kahkhor). Due to this, they managed to increase the effectuality of the expression

and exaggerate some of the character features of the hero.

A. The lexemes "hot" and "cold" in our language Kahkhor "are pleasant to a person; skilfully using antonymy of the sixth term having the meanings "pleasant" and the ninth term having the meanings "unpleasant, sad, unpleasant", he creates a new phrase: "He sent a letter to my friend" they laughed and laughed when they heard my answer: "You won't catch cold if you write warm letters, but if you write cold ones!" they said, tearing up my letter (A. Kahkhor).

In the common language there are such phrases as "to show with the tip of the foot" and "to show with the foot" and have the meaning "not to look down on, to treat with contempt". In addition, the phrase "to fall at his feet", which is its antonym, has the meaning "to be modest, to be humble". When quoting these two phrases one after the other, the meaning was reinforced: For him there is no one equal to him in the world, the people he knows are either below him or above him; He points his foot at the man who is below him and falls at the feet of the man who is above him (A. Kahkhor). In this case, the phrases played a special role in describing the character of the hero and exaggeration of the character.

- Talib will not take your money, the prosecutor will take it, you fool!

- The prosecutor will collect lagmon," Yagub mumbles, turning his face away (N. Abbaskhan. "Shorkishlak").

The dictionary explains the universal phrase "tabi hira" as follows:

Whose ta'b(i) is dark? bad mood, upset Variant: ta'b(i) darkness, nature(s) is gloomy. Synonym: whose mood is spoiled? Whose is it?

Tajiboy came in and said, "Isn't the work done, your appetite seems to have dulled?" - "Yes," said Kholmurod quietly, "if a man like you doesn't help..." (P. Tursun.) Teacher"). Only Guzor-bey was in a bad mood and did not open her eyes. (Sh. Toshmatov. "Bird Man"). The discussion began. But Sherbek did not listen to the words, he was a man of prayer. (S. Anorboyev. "Aksoy"). He returned to Rakhmonkulov's office. He was very tired, sullen and nervous, as if he had lost something. (A. Mukhtar. "Birth"). [OTFL, 250-251].

Kahkhor modifies a component of the universal phrase "tabi hira" and creates the phrase "tabi kir". In the denotative schema of this phrase, the feature is stronger in the form "dirty" than "unclean". Also the universal phrase "I'm disappointed" is transformed into the style "I'm disappointed" and through the use of two phrases which are contextual synonyms describes the character's character more clearly: Once I was stuck among five or six women with my eyes open, and I was upset for a long time, My taste was dirty (A. Kahkhor).

The universal expressions "freeze your tongue, stop rolling around in your mouth" are modified by removing some components, creating gradation through comparison. The denotative meaning is stronger in the phrase "tongue does not roll around in the mouth" than in the phrase "freeze the tongue". For example: At this time the tongue freezes and does not move in the mouth, and if it moves, it serves as a fist (A. Kahor).

The famous writer S. Ahmad also used phrases in his works in an effective manner. Therefore, the language of his works is juicy, pleasant to the reader and will remain in his memory for a long time. Pay attention to the use of the following phraseological synonyms: No matter how much trouble he went to, no matter what he did, if his father looked into his eyes, he would not turn away from his face, would not open his mouth in a hurry (S. Ahmad). In this case, the phrases "do not rush" and "do not open your mouth" are used side by side. In this case, the denotative symbols are expressed more strongly in "don't open your mouth" compared to "don't run". The phrases create the phenomenon of gradation. Aziz Khan raised his head, could not say anything to him, endured his fists and beatings, and did not care (S. Ahmad). The phrase "does not correspond" in the example forms a synonymic relationship with the phrase above.

In common parlance there is a phrase "to pour blood over the eyes", and its semantic meaning includes "to redden the eyes from intense anger, to reach a state of pain and revenge" [O'TFL, 137]. There is also the word combination "to open the eyes" and its semantic component contains the meaning "to open the eyes wide and squint from anger" [OTFL, 139]. O'Hoshimov slightly changes the components of these two phrases, transforming them, and applying them sequentially, the image becomes clearer and the expression more expressive: Djumanov's blood-filled eyes popped out of their orbits and screamed. (O. Hoshimov).

In Uzbek language there is a word combination "to break your heart" and a word combination "to beat your heart", which is a synonym of the word combination "to let blood out of the heart". The semantic structure of the word combination contains the meaning of "suffering beyond the norm". S. Ahmad

creates a gradation by contrasting two phrases close in meaning, and skillfully uses them to convey to the reader the hero's state of mind: One of those whose hearts are broken when he dies (S. Ahmad).

## CONCLUSION

In general, famous Uzbek writers replace some of their components and process them on the basis of the transformation method in order to increase the effectiveness of universal phrases in speech and strengthen their connotation. As a consequence, the expressions effectively used in describing characters and conveying events serve to enrich the phraseology of the Uzbek language.

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