

The Methodical Use Of The Phrases In The Works Of Tileubergen Jumamuratov

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Abstract: Regardless of the power of any language, its societal value is measured by the level of its practical usage. Clarity and precision of speech are directly linked to the effective use of language. To use words in the correct context, it is necessary to determine their lexical meaning. A word represents a concept in a language and serves various functions. It is known that the use of words in functional styles is a concern of a linguistic branch known as stylistics.

From a theoretical standpoint, stylistics contributes to a deeper understanding of our literary language, its stylistic system, and the study of stylistic norms in literary language. For any poet, words and phraseological units are not only expressions of thoughts and conveyance of desires, but they can also embody a way of life. Each word or phrase reveals a specific aesthetic idea and, through its content, points to new artistic horizons. By comparing phrases with words, one can analyze the functional, stylistic, and lexico-semantic aspects of phrases, revealing their true purpose and serving as the basis for comprehensive analysis.

Writers, poets, linguistic scholars have long appreciated the richness and universality of phraseology in our language. Phrasemes enrich and color speech, making it vivid, emotional, and expressive, while succinctly conveying complex ideas and subtle nuances. The dictionary "700 Phraseological units in the Russian language" asserts that "...a language without phraseological units is like distilled water compared to spring water...". In speech, phrases enrich and shape meaning, making it more precise, emotional, and substantive. Phraseological units succinctly express ideas and provide a high degree of emotional expressiveness. The classical poet of Karakalpak literature, Tileubergen Jumamuratov, skillfully uses phraseological units in his works to create vivid and appropriate expressions, enriching his language with unique and emotionally rich turns of speech.

Observations and research demonstrate that the poet masterfully used certain phraseological units in his verses. These phraseological units served habitual and occasional functions and were used to enhance the lyrical and everyday aspects of the poet's creativity. The specific use of phraseological units in T. Jumamuratov's poetry serves to emphasize specific themes or to convey emotional or neutral assessments.

The article discusses the role of phraseological units in enriching and improving language, with an emphasis on their semantic content. In this context, significant information is presented about the stylistic use of phraseological units in the poetry of Tileubergen Jumamuratov, an outstanding figure in Karakalpak literature and a national poet of Karakalpakstan and Uzbekistan.

Keywords: Phraseologism, phrase, word formation, free word combination, phraseologies, phraseological phenomenon, phraseological synonymy, phraseological antonymy, phraseological homonymy, inter-stylistic phrases, literal phrases, colloquial phrases, simple phrases.

Introduction: Today, phraseology is a special branch of linguistics that is developing rapidly. The study of the formation of phraseologisms on the basis of national spiritual culture and social life is developing in the terms of the ethnolinguistic, ethnocultural,

pragmalinguistic, sociolinguistic aspects. Phraseologisms are an invaluable asset of every language, which has artistic and sharp meaning [1:5].

The talented poet T. Jumamuratov described the happenings in his poetry by sifting through his

imagination, polishing it, discovering color, adding color and artisticizing it. In expressing a certain idea, especially when describing it in artistic language, he skillfully used lexical synonyms as well as phraseological synonyms. In the language, for example, the phraseology: kewil kóteriw – boy jazıw, iyek qaǵıw – bas izzew, ishi kúyiw – janı ashıw are synonymous with each other, but they have expressive-stylistic, spiritual features in artistic works [10:85].

Phraseologisms in the Karakalpak language occupy an important place in the vocabulary of the language, and they are characterized by broad semantic features, and are used interchangeably. The reason is that emotional, expressive meaning in phraseology is stronger than simple or free word combinations. Scholars K. Pirniyazov, A. Pirniyazova emphasize two different methods in forming a synonymic series of constant phrases: "Synonyms also appear on the basis of some phraseological word combinations. Firstly, some words in our language are synonymous with phraseological word combinations, and secondly, phraseological word combinations themselves create synonyms [20:35]. The semantic and stylistic differences characteristic of phraseological synonyms can be widely used as semantic-methodical tools in fiction. The correct use of synonyms in poetry in a stylistic direction by the skill of the artistic poet in accordance with the poetic requirements helps to give the reader an aesthetic impression of the described event in an artistic and figurative way. Therefore, the master of artistic poetry chooses the phraseological synonyms necessary for providing the thought he wants to convey, imagery.

METHODS

In the works of T. Jumamuratov, the phraseological synonyms are used for certain methodological purposes, and each of them has its own characteristics. We meet numerous examples of such synonymous lines in the works of T. Jumamuratov. For example:

Móldirshindey sulıw tartıp mıyǵın, With a clear, graceful smile.

Betin bastı salıp kózdiń qıyǵın... [13,27]. Faced down and glanced...

Túske megzes biyik dáwrın baslandı, A dream-like high age began.

Kókke ushıp, álemge kóz taslandı [13,33]. flew to the sky, gazed at the universe.

Ózim Sháryarman, dep shawqımdı salma, Don't make a fuss, saying "I'm Sharyar."

Tóbeńnen kóz tigip, sınaq tur xalqın [13,37]. Your people are watching you testing

Pútin jer jáhándi kórip turıpsañ, You see the whole world.

Názer salsam har bir jannıń túrine [13,43]. When I look closely at each soul's face.

Birewlerge tiliń menen oq atıp, Shooting at someone with your tongue,

Sen olardan kútip júrmе tatlı sóz [13,13]. Don't expect sweet words from them

Hesh birewdi tiliń menen tırnama, Don't hurt anyone with your words.

Eger óziń jaqsı sózdi qáleseń [13,23]. If you want a good word.

In the example, kózdiń qıyǵın salıw, kóz taslaw, kóz tigiw, názer salıw – qaraw (look, glance), tili menen oq atıw, tili menen tırnaw are semantically close phraseologisms and it is impossible to use the second one instead of one of them, because they are different from each other in terms of style. So, when master of word uses the synonym phraseologisms in works of art, taking into account the semantic coloring of phraseological synonyms related to the described process due to the commonality and closeness of their meanings, their skillful selection and appropriate use served to show the most delicate aspects of the event.

In the Karakalpak language, there are also phraseological combinations with close meanings. The difference between such synonyms is much sharper than the ordinary words. In lexical-phraseological synonyms, a combination clearly differs from a simple word that is a synonym according to its level of meaning. Expressing the same concept with a phraseological unit is usually more expressive and sharp impressive than expressing it with a free combination. Synonyms between a phraseological unit and a simple word are called lexical-phraseological synonyms.

Scientist M. Kalandarov says that "phraseological units do not have absolute synonyms. Phraseological synonyms with similar meanings are rare in the language." [23. 61-62] Phraseological synonyms are not different in terms of formation and appearance, but their types specific to literary language and colloquial language can be seen. For example:

Kúshlimen dep, jazıqsızǵa tas attıń, You threw stones at innocent, claiming to be strong

Shamalı kún qapalıqta jasattıń, You make to live in sorrow for a few days.

Atqan tasiń qayta tiyip ózińe, The stone you've thrown hits you again.

Awırlıǵın óziń tarttıń azaptıń [13,25]. You bore the weight of the torment yourself.

In the given example, he used the phrase *qapalıqta jasaw* and *azapartıw* (suffer) in a row.

Phraseologisms express thought figuratively, artistically concisely, comprehensively describing a certain concept. The meaning of synonyms from phraseological combinations is very sharp. Therefore, phraseological synonyms occupy a special place in fiction, through which the poet achieves the imagery of the thought he wants to express.

In our language, there are phrases that are close to each other in terms of meaning and have synonymous lines, as well as antonymous phrases that are opposite in meaning. Words with opposite meanings occupy a certain place in the lexicon of any language. The occurrence of antonyms between phrases requires a broader understanding of the term antonym. If antonyms are words, it can be called lexical antonymy, if it is phraseema, phraseological antonymy, if it is phraseemawith a word, lexical-phraseological antonymy [21:201].

Antonym phrase in the Karakalpak language are mainly used in two ways: a) they are made by replacing the similar ones in the phrases with other words. For example: *qabaq úyiw – ashıq qabaq* (frowned – delighted), *sır aldirdı – sır bermedi* (open the secret – hide the secret), *qulaq saldı – qulaq salmadı* (listen – ignore), *peyli tar – peyli keń* (capricious-kind), *úmit etti – úmitin úzdi* (hope-not to hope), b) the words in the composition are completely different in terms of their construction. For example: *awzına qum quyiw – jaǵı-jaǵına tiymew* (silent-talkative), *oń bosıǵa – jat esik* (native-strange) and so on. Many such lines can be cited. This indicates that the Karakalpak language is rich in antonym phrases.

Tileubergen Jumamuratov was skillful in the individual use of phrases. We can find unique examples of the skill of using language tools in many of his poetic lines and poems. For example: the literal phraseema "jaza beriw" means punishment, while the literal phraseema "xoshamet etiw" means reward in the antonymic meaning of it. For example:

Shın dos júzge aytıp, jaza beredi, A true friend speaks to one's face, writes.

Bilgenge, sol aytıw maza beredi. It gives pleasure to those who know.

Dushpan, kóbinese, xoshamet etip, The enemy, often with flattery,

Sırtıńnan górińdi qaza beredi [13,39]. They dig your grave behind your back.

Phrases undergo various changes in artistic, especially poetic works. The poet changed and used them due to the harmony and stylistic features of his poetic lines.

Antonym phrases are given in the following poetic lines:

Bir waqıtta japa shegip otırsam, Once, I was suffering.

Bir jaǵınan quwanıştı kóremen [13,13]. On the one hand, I see joy.

Boldı talay quyashlı kún, saya kún [13,13]. Were many sunny days, shady days.

Birew – patsha, kóptiń qolı jetpegen, One is king, that many can't reach.

Birew turmıs keshirip júp penen [13,12]. Someone is living a decent life.

In the first example, the phrases «*japa shegiw* (suffer)», «*quwanıştı kóriw* (be happy)», in the second example, «*quyashlı kún* (sunny day)», «*sayakún* (shadow)», in the third example, «*kóptiń qolı jetpegen* (rich)», «*ep penen turmıs keshiriw* (poor)». Individual phrases of the poet are presented in his poetry in an antonymic sense.

The meeting of the phrases in our language in ready form, depending on the consistency of the position of each of them the structure seems to be unchanged. However, in the course of speech, especially in literary works, in the language of heroes, in poetic lines phrases have changes to a certain extent in terms of external form or semantics. T. Jumamuratov's skillful use of linguistic resources is seen in his individual use of phrases in each line, in his personal style.

Phrases are somewhat more complex than other lexical units of the language, and learning them is somewhat difficult and at the same time carries a great responsibility. The reason is that phraseological phrases do not simply convey our thoughts as a tool that shows the beauty and effectiveness of speech, but gives it with various stylistic tools.

Thus, in his works, the poet skillfully used the most appropriate of phrases in order to create an image, to give a description in accordance with the language of character, to make an event or a situation artistic and to show its effectiveness in positive and negative evaluation. The poet's skill consists in expanding the level of use of phrases, making various changes in its content, and creating occasional and individual phrases.

In our language, there are many words which spelling and pronunciation are the same, and in terms of meaning, one does not repeat the other. The process of homonymy occurs between single words as well as between two or more words. Phraseological homonyms are mainly between two phraseologisms. For example: the components of the phraseema *basına kóteriw* have the same lexical meaning, their meaning as a phrase creates different images. In the first one, it

is meant that children play loudly and noisily, and in the second one, it means to appreciate, to be respected, to proud someone.

Such homonyms can also be called phraseological homonymy. Phrases are homonyms, expressing several meanings like single words, but it is difficult to distinguish polysemy and homonymy in phrases. The existence of a semantic connection in the appearance of words that are considered homonyms, which are far removed from the current meaning, causes several problems in including them in the phenomenon of polysemy or homonymy. Therefore, it is not possible to correctly distinguish the boundary of the meaning of the word in the dictionaries until the homonyms are thoroughly researched and their characteristics determined [3:13].

Phraseologisms are homonymous both with the constant phrases and with free phrases, and this phenomenon of homonymy differs from each other, emphasizing that it is very difficult to distinguish the phenomenon of polysemy and homonymy in phraseologisms. In fact, it is a necessary issue to be specially researched from a scientific point of view to determine the polysemy or homonymic phenomenon of such phraseologisms, to study the features between them.

The phenomenon of homonymy in Karakalpak linguistics is mentioned in the scientific work of Professor E. Berdimuratov [6.83-96]. At first, the author studied homonyms by dividing in two, that is, he distinguished the homonymous phenomenon related to words as lexical homonymy, and the homonymous phenomenon between grammatical forms as grammatical homonymy. The linguist scientist B. Yusupova in her scientific work [11.93-97] says that phraseologisms create a homonymic relationship due to the fact that they are identical in sound structure and appearance with other units. Phraseologisms can be homonyms both with constant phrases and with free phrases, and this phenomenon of homonymy is distinguished from each other, and it is very difficult to distinguish polysemy and phenomenon of homonymy in phraseologisms. In fact, determining the phenomenon of polysemy or homonymy of such phraseologisms, studying the characteristics between them is a matter that should be specially researched from a scientific point of view.

In the study of the phenomenon of homonymy in the Karakalpak language, M. Kудaybergenov, J.Tanirbergenov emphasized the need to distinguish two different features of the homonymic relation in verb-phraseology, and to study it separately, and it is appropriate to call the homonymy between constant

word combinations (phraseologisms) in the Karakalpak language as phraseological homonymy [21:85- 89].

So, the phenomenon of homonymy occurs between phraseological phrases. The reason is that they contain wonderful examples of the people's ideas, wisdom, and phrases created over the centuries. Research results show that homonymous phrases are used appropriately and skillfully in poet's poems.

The following homonymous phraseologisms are found in the language of Tileubergen Jumamuratov's works. For example:

Awzın ashıp ertedegi arshaniń, Opening the lid of old chest,

Táriplerin aytaman dep sharshadım. («Mákaryasulıw») I'm tired of describing it.

Awzın ashqan ájdarhalar ańlıp júr, Dragons with their mouths open are watching.

Bir úlken kúsh ordaların buzbası. («Mákaryasulıw») Unless a great force destroys its hordes.

Ğáziynemniń awzın ashıp bereyin, Let me open the mouth of my treasure,

Keregińdi óziń tańlap, jınap al! («Balatuwralı sóz») Choose and gather what you need!

Awzın ashıp ańqaw bolsa, If he opens his mouth like a fool,

Uyıstırdı "márgiyası". («Xızmetinen quwıpshıqtı») He'll make his "secret"

In these lines, the primary meaning of the phrase "Awzın ashıp (opening the mouth)" in the first example is "to tell a secret," "to tell an old pain," "to say words that have long been kept inside a person." The phrase "Awzın ashqan" in the second example is "a person of bad character," "a wicked, oppressive person." The phrase "Awzın ashıp bereyin" in the third example is used to mean "all my wealth," "all my possessions," "I'll give you what I have", in the last, fourth example, "Awzın ashıp" represents a person's characteristic of being "naive," "idle," and "unable to distinguish many things." The poet used the phrase "opening his mouth" for various stylistic purposes, creating poetic images with completely different meanings.

As we know, many phrases in our language have appeared on the basis of using by changing the meaning of free phrases. The use of free word combinations as a phrase from a semantic point of view mainly takes important place in the context. For example, in our literary language, the term «kózin ashıw» is a free phrase, and it occurs in several homonymous meanings from the stylistic point of view in the literary works.

I. «kózin ashıw» - is given in the meaning of "to come

to consciousness, or wake"; II. «kózin ashıw» - to be born; III. «kózin ashıw» - understanding good and bad, know, educate" [8:101].....

In our language, phraseological homonymy is met less than the homonyms between single words. Because the lexicon of our language contains more words than phrases. The rich treasure of our language is skillfully and appropriately used in poetic works. Phrases have been serving to accurately restore images and events from the reader's mind, to describe them in the same way. The poet made extensive use of such features of phrases by describing such events clearly, succinctly, figuratively, and making the character of a hero memorable.

The most important way to determine the emotional-expressive effectiveness of phraseology is to carefully study them in the semantic-methodological direction and reveal their meaning in the context [11:10]. Among phraseologisms, some words stand out semantically and serve as its foundation. Such words are repeated in phraseology. For example, the words til, júrek, kóz, awız, qol, tic, ayaq, aq, qara, jeti and others are included in the list of best words [2:31-37]. Prof. E. Berdimuratov says that "we see that the majority groups of Karakalpak word combinations appeared around the closest objects and events that have gained a certain importance in the life of humanity", and shows that the terms of human body parts (tongue, mouth, heart, foot, arm, face, head, nose, ear, lung, etc.), animal terms (dog, camel, sheep, horse, donkey, etc) are met in the composition of phraseological word combinations [4:136-137]. The information about somatic phrases is given in «Qaraqalpaq tiliniń qısqasha frazeologiyalıq sózligi» by J. Eshbaev[9:99] and in the Russian-Karakalpak phraseological dictionary dedicated to schoolchildren compiled by T. Jumamuratov [8:146] .

In the Karakalpak language, the phraseologisms related to the human body parts (somatisms) are often met: tili menen oq atıw, kózge aytıw, júrek tartıw, kózine shóp salıw, kózi jetiw, til algısh, til tiygiziw, tili shıǵıw, tisinen shıǵarmaw, tis qaqqan, awzı ashılıw, awzına qum quyıw, awzınan túskendey, murnınan jip ótkerip alıw, moynına miniw, basına kóteriw, etc. They were also used in the works of T. Jumamuratov. For example:

Aljassa moyınlaw aqıl qaymaǵı, Admitting a mistake is cream of wisdom.

Kim qáteńdi kózge aytsa paydalı [13,11]. It's beneficial to point out your mistakes

Birewlerge tiliń menen oq atıp, Shooting at someone with your words,

Sen olardan kútip júrme tatlı sóz [13,13]. Don't expect sweet words from them.

Ne duwası bar ekenin bilmedim, I don't know what curse is there.

Márgiyası júregimdi tartadı [13,13]. Flower attracts my heart.

Bazı birewler aytqan tilde almaydı, Some don't listen to what others say.

Haq adamdı kóz-kóreki aldaydı [13,14]. They deceive the true man brazenly.

Betin bastı, salıp kózdiń qıyıǵın [13,27]. He covered his face, glancing.

Phraseologism in the first example gives the meaning of saying directly to oneself, to one's face. In the second example, the phraseology of the word "tilimenenoqatıw" means to make someone upset. It can be noticed that the phraseology of júregimditartadıis adapted to the literary lines of the poem and used very skillfully. In the next examples, the phraseology "tilalmaw", "kózqıyıǵınsalıw" means not to listen to what is said and to look.

In the works of T. Jumamuratov, the phraseologisms related to the terms of human body parts mean various meanings. Based on the collected materials, we decided to study them by dividing semantically into groups.

Taking into account the various semantic characteristics of phraseologisms about human activity, we divided them into several groups as follows:

Phraseologisms in the meaning of arrogance, disdain.

For example:

Tilin tósep, qasın kerip, Talking too much, raising his eyebrows.

Jınayatqa bolmay sherik [13,91]. Accomplice without committing a crime

Bazı birewler aytqan til de almaydı, Some don't listen to what others say.

Haq adamdı kóz-kóreki aldaydı [13,14]. They deceive the true man brazenly.

Birewlerge tiliń menen oq atıp, Shooting at someone with your words,

Sen olardan kútip júrme tatlı sóz [13,13]. Don't expect sweet words from them.

When we analyze the examples, the negative actions of people are given through the phraseology of tilin tósep, qasın kerip, and the meanings of disdain, arrogance, and not doing what is said can be seen in the phraseology of tilde almaw, tili menen oq atıw.

Phraseologisms related to psychological states. In the

works of T. Jumamuratov, the phraseologisms that come with such somatisms are used skillfully. For example:

Táriyplewge tilim toliq jetpeydi, My tongue can't fully describe it.

Jirlamawğa kewlim taqat etpeydi [13,113]. My heart cannot bear not to sing.

Zalim quwansa da adam ólgenge, Even if the tyrant rejoices at the death of a person,

Shadlansa da kózdiń otı sóngenge. Even if they rejoice, fire in eyes extinguishes.

Phrases such as tilim jetpew, kózdiń otı sóniw were used by the poet to show various psychological states of the person and to reveal them more deeply in the given example.

In the following lines of the poet, somatic phraseology about the state of fear is given.

In these examples, the poet's ability to use the richness of the national language is clearly visible.

Phraseologisms indicating status. In his poems, the poet widely uses somatic phraseology to express various life style and actions of the person:

Jaw oylasa adam qanın shashiwğa,

If the enemy thinks of shedding human blood,

Pútkil insane mindi kekli ashıwğa [13,114] All of humanity is filled with resentment

Anıq mağan shın dos bolsań, kópshigińdi kómpeytpe, If you're truly my friend, don't exaggerate.

Abaysızda suwğa batsam, súyrep alıp shıǵarsań [13,240]. If I drown carelessly, you'll drag me out.

Phraseologismsthatdescribe human behavior. In the works of the poet, somatic phraseology is skillfully used to describe the hero's behavior, express his external appearance, inner experiences, and describe life troubles. For example:

Basqalardı shıbın shelli kó rmeydi, He doesn't treat others like flies.

lyt tanimas iyeseinen basqanı [13,12]. Dog doesn't recognize anyone except its owner.

Ózin qoyan sanaytuǵın adam joq, There's no one who considers themselves a rabbit.

Arislan jatır har júrektiń ishinde (13,12). A lion lies inside every heart.

The first example the phraseology of shıbın shelli kórmew means to arrogance. In the second example, the character of the people, who considers himself a lion, is revealed through the phraseology of Ózin qoyan sanamaw.

The poet was one of the masters of artistic words who

contributed to the enrichment of the traditional experiences that flourished both in the oral literature of Karakalpak and in the works of classical poets in the last stages of the development of Karakalpak literature, with his unique skills and creativity in accordance with aesthetic requirements in using as the main element of artistic representation of various lexical-semantic riches of the national language. By researching and studying the language of the poet's works, it is possible to clearly see the unique secrets and special skills of appropriate using phraseological word combinations in a methodological direction, which are the best layer of the language, which are distinguished from other lexical units of the language.

Although most of the constant phrases in our language have an emotional-expressive meaning, main part of them are stylistically neutral. By means of phraseologisms, one or another thing and event is not only enumerated, but also expressed in the emotional attitude of the speaker towards this thing and event, to a person. For example, if one of the phrases awız qulaǵına jetiw, qabaǵınan qar jabıw means a positive assessment, the next one means a negative one. Thus, the meaning construction of the phraseologisms in our language is much more complicated compared to the semantic phenomenon of the word. Its main reason is deterioration, incompatibility (asymmetry) between the semantic relationship of the phraseologisms and the meanings of its components. The phraseologisms differ from words - they are used not only to name an object, event and event in the environment, but also to describe a modal attitude towards it. The main part of phraseologisms in the Karakalpak language evaluates the physical, psychological, politeness, and personal characteristics of the person by semantic point of view, describe the person's place in society, profession, age, life experience, and kinship relations[11:30-45].

CONCLUSION

The vocabulary of the Karakalpak language contains the majority of words that are widely used in everyday life, understandable to everyone, and are characterized by their stylistic neutrality. The stylistic neutrality, neutral stylistic color, and zero stylistic meaning of such words helps to distinguish and identify them from words with high or low stylistic color. Phraseemas are stylistically neutral, that is, they are rarely stylistically equal to zero.

The stylistic meaning of the phraseologisms consists of two components: firstly, expressive coloration - this component imposes evaluation and other colors of meaning on phrases, and secondly - functional-stylistic coloration, that is, the use of phrases in functional styles (colloquial style, scientific style, official style,

artistic literary style, and journalistic style) reflects its use.

The composition of the expressive evaluation coloring of the phraseologisms in our language contains a) evaluation; b) emotionality; c) exclusive. Evaluation means giving a positive or negative evaluation to a certain thing or person. Not all the phraseologisms have an evaluative feature. If there is an evaluative element in the semantic structure of a phraseologism, is free from the structural-grammatical construction of this phrase, the description of the phrase is given by an adjective, or if not, the words "júdá, kútá, dım, ayrıqsha (very)" that mean evaluation are used in the structure of the given concept: ana sútiawızınanketpegen – very young, erin-erninetymeydi – very talkative, jağasınuslamaq – very amazed, etc.

The emotionality of phrases depends on the expression of different feelings, the subjective attitude of a person to things, events and cases. The emotionality of the phraseologisms mainly depends on two factors: the first one is imagery, and the second one is the realization of two meanings at the same time. Phraseological units can express fear, joy, surprise, amaze, irony. For example, phrases such as júrek-bawırı qan boldı, ókpesi isti mean worry, sadness, phrases like tilińe pal, awzıńa may mean joy, happiness, phrases quday ursın, qurıp ketsin, esim qursın mean to be angry, exasperation, discontent [18:20].

In our language, there are various types of expressive-evaluation and emotional evaluation color, which expresses through phrases. Some phrases express the speaker's positive quality, positive assessment to people (kewli taza, júregi keń, qoy awzınan shop almaytuğın), some of them mean negative quality, negative evaluation (tili ashshı, ishi qara, beti qalıń).

The second component of the stylistic meaning of the phraseologisms is its functional-stylistic coloring, which limits the use of phrases in certain speech processes and styles. Phrases in this case not only mean and evaluate this or that reality, events and cases, but also inform about a certain style of speech. When scientists comment on the functional-stylistic division of phrases, they distinguish them into lexical units - words, such as stylistic phrases, literary phrases, colloquial phrases, and simple phrases [22:146]. Only some of the phraseologisms (ashıq xat, haq jol, shańaraq qurıw, arasına túsiw) can be used in all styles. From the functional and stylistic coloring point of view, phrases can be divided into two groups: a) phrases related to their use in a certain language style: qol kóteriń, rol oynaw, maydanğa túsiw. b) Phrases that do not functionally belong to a certain style: eki gáptiń birinde, ayağı aspannan ketiw, qoli jeńil, etc.

As we have mentioned above, expressive coloration, functional-methodical coloration are two sides of one phenomenon in the phraseologisms. The expressive evaluation coloring of some phrases is related to its functional-methodical coloring, and one requires the other.

The phraseologisms in T. Jumamuratov's work have stylistic uniqueness, as in the Karakalpak language. Some phraseologisms are distinguished by their use in literary and written styles, while some are distinguished by their use in oral speech.

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