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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**LINGUISTIC ANALYSIS OF PHRASEOLOGICAL UNITS  
CHARACTERISTIC OF THE LANGUAGE OF FOLK EPICS***Dilnoza Fayzullayeva**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: [fayzullayeva@mail.ru](mailto:fayzullayeva@mail.ru)***ABOUT ARTICLE**

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**Abstract:** It is difficult to imagine Uzbek folklore without the sons of Ergash Jumanbulbul, son of Fazil Yoldosh, son of Muhammadqul Jamurod, son of Islam poet Nazar, who are considered to be its potential donors. Their great service is that they delivered to us the rich epic heritage of the Uzbek people created over the centuries. Two of the Uzbek folk poets - Ergash poet and Fozil poet - are distinguished from others by the number and weight of their creative repertoire, artistic sophistication, and the uniqueness of their style.

Folk poets used the elements of language to decorate the artistic language in order to describe the events of the epic in an extremely interesting and exciting way. Usually, a high idea is expressed through high artistry in folklore works. The greatness of folk art lies in this high artistry. And this is expressed through a beautiful, juicy, attractive artistic language. Phraseological units found in Uzbek folk epics are diverse according to their semantic-stylistic nature and have their own characteristics.

**INTRODUCTION**

Phrases are unique figurative expressions of conclusions drawn by the people based on observation of events in life, evaluation of acceptable and unacceptable actions in society, summarization of life experiences. The size of the phraseological meaning is different from the size of the lexical meaning by its breadth and complexity. Components that are not found in the meaning

of words are present in the meaning of phraseologisms. Phraseologisms are a spiritual treasure that enriches the language and its content.

According to the structure of phraseologisms, it is a lexical unit that is equivalent to a phrase or a sentence, semantically a whole, has a generalized meaning, is not created in the process of speech, but is included in the speech ready. According to A. Mamatov, one of the scientists who conducted research on the scientific-practical research of phraseologisms in Uzbek linguistics, phrases are a separate unit of the language, and according to their structure, they contain figurative, static word combinations that are equivalent to a free connection or a sentence, fully or partially semantically reshaped.

The phraseological fund of the language is considered a valuable source of information about the culture and mentality of the people. Phraseologisms include myths, customs, legends, customs, traditions, spirituality, morals, etc. of a certain nation. will be incarnated.

In this section, we will describe some of their lexical-semantic, thematic and stylistic features, as well as stylistic clichés and stylistic figures, which are stylistically specific for the language of Uzbek folk epics, and phraseological units that perform a special function in the artistic language of epics.

## **MATERIALS AND METHODS**

It is known that any phrase in our language differs from other language combinations by a number of specific features. Therefore, the properties of words are characteristic of phrases, as well as the nature of all types of phraseological units. Therefore, they are both language and speech phenomenon. The study of such features also has its own history in Uzbek phraseology. In the study of Uzbek phraseology, the researches of a number of scientists such as Shavkat Rahmatullaev, Iristoy Kochkortoev, Khudoyberdi Doniyorov, Anvar Shomaqsudov, Ergash Umarov, Abdumurod Mamatov, Bekmurod Yoldoshev, Abdugafur Mamatov are of special importance. Phraseology as an independent branch of our linguistics has achieved much better results in recent years. They mainly thought about the structural, semantic, grammatical and methodological features of phraseological units in the Uzbek language.

The study of phraseology in Uzbek linguistics dates back to the end of the 19th century and the beginning of the 20th century. In those times, phraseological units were studied primarily as lexicographic objects. The main focus was on explaining the meaning of phraseological units and defining and explaining their etymology. For the proof of our opinion, we can show A. Starchevsky's dictionary "Sputnik russkogo cheloveka v Sredney Azii" consisting of 13 thousand Uzbek words and phrases published in 1878, as well as Sh. Ishaev's dictionary "Kratkiy russkogo-sartovskii i sartovskii-russkiy slovar" published in 1880.

One of the important works in the history of Uzbek phraseology is Z.A. Alekseev's dictionary "Frazy na sartovskom yazyke" published in 1884. In it, phraseological units are studied by separating them into thematic groups, therefore, the main attention is paid to revealing their scope and semantic nature.

Literally, one of the lovers of Uzbek phraseology, the well-known Turkologist D. Polivanov, published in 1926, which includes 4.5 thousand words and phrases, is worth showing as an example. This vocabulary also differed somewhat in quantity and quality from its predecessors, with mostly colloquial FBs.

K. Yudakhin's "Uzbek-Russian dictionary" published in 1927, which has a special place in Uzbek phraseology, contains more than 9 thousand words and phrases.

The theoretical basis of Uzbek phraseology was studied later. In recent years, a number of monographs, dissertations, hundreds of scientific articles devoted to the issues of Uzbek phraseology have been written, in which various aspects of phraseology have been studied. Khucucan, grammatical characteristics of phraseological units, their semantic nature, word structure, variant of phraseological expressions; classification of different structural (level) phraseological units; A number of aspects, such as the translation of Uzbek phrases (phrases) into foreign languages, the existence of homonymy, synonymy, antonymy, and polysemy in phraseological units, were well studied. But despite this, some aspects of Uzbek phraseology are still not sufficiently studied. Because the subject and object of phraseological units, the criteria and limits of use of phraseology, the relation of phraseology to words, its constant acquisition of mobile meaning, expressiveness, emotionality and imagery, their comparative comparison, revealing the nature of phrases characteristic of other languages in their composition, in the enrichment of the phraseological fund of the Uzbek language, The phraseological innovation of our writers and poets is waiting for its researchers to reveal the nature of colorful phraseological expressions in the language of folklore works - epics and fairy tales.

Folk oral art, epics, various legends and narratives form phraseology, polish them, turn them into people's property. Consequently, the ancient and ever popular language of the Uzbek people is "polished" with all its possibilities and beauty in epic epics such as "Alpomish", "Go'roghli", "Rustamkhan", "Kuntug'mish".

You will be amazed to see the unique, extremely delicate phrases in the "Alpomish" saga. One such expression is "to speak". "Let not our walk be a word of reproach." The alternative of this expression in our language, "carrying the speech", does not have a direct action of the sentence, it is as if it is a simple thing, it is only carried. The phrase "to lead the speech" is so sharp and unique that the speech itself moves directly, is capable of active action, only it is used for ugly purposes, the poor speech completely stops its path like a mole in the circle, and the meaning of the full stop is to turn the balance of meaning and logic of the sentence to a completely different angle. consists of This

phrase, composed of the words "speech" and "to lead", is filled with subtleties of meaning and witty hints, and as a unique expression, it gave the poem an artistic content.

Both theoretical and practical issues of Uzbek phraseology are inextricably linked with a number of major works of Sh. Rakhmatullaev. In particular, Sh. Rakhmatullaev's monograph "Some Issues of Uzbek Phraseology" published in 1966 discussed such issues as polysemy, homonymy, variation, antonymy, homonymy forms in phraseological units, while in the work "Nutqimiz körki" (1970) he discussed the word-for-word, free combination of phraseological expressions. , opinions found their theoretical description within the issue of syntactic relations between them. More precisely, this monograph of Sh.Rakhmatullaev sheds light on the relation to the analytical forms of phraseological units and talks about their standards and criteria, which differ from aphorisms and proverbial phraseology.

In Uzbek linguistics, phraseological units in the language of works of art are also quite well developed, especially "Phraseological innovation of Abdullah Qahhor" (I. Kochkortoiev, 1965), "Phraseologisms in the language of Hamid Olimjon's works" (Ya. Pinkhasov, 1953), "Phraseologisms in the prose of Aydin" ( K. Kahhorova, 1985) separate scientific studies were created. In addition to these, in the satirical magazine "Mushtum" (in the 20s) the nature of phraseology (A. Abdunazarov, 1968), the study of Uzbek phraseology into lexical-semantic, thematic groups, such as A. Isaev's "Somatic (eye) phraseology in Uzbek language" (1976) research work was carried out both diachronically and synchronically.

One of the semantic-stylistic works in Uzbek phraseology is Abdugafur Mamatov's study "Semantic-stylistic features of emotional evaluative phraseology in Uzbek" (1988). In recent years, Abdumurod Mamatov, Suyun Karimov, Bekmurod Yoldoshev and Ergash Umarov have created important studies and monographs on Uzbek phraseology, and they are one of our great achievements in the field of phraseology. In them, the phraseological norm, innovation, functional-methodical features of phraseologisms are detailed, based on broad linguistic facts, and opinions based on theoretical and practical conclusions are collected.

Well, when it comes to the nature of phraseological units, the main characteristics of FB in world phraseology are expressed in the following:

1. Phraseological integrity (unity);
2. PhU should have a portable meaning;
3. Imagery.

Are the PhUs found in the language of Uzbek folk epics the same as the PhUs found in the Uzbek literary language or do they have their own characteristics? The first thoughts about this were mentioned in the candidate's dissertation (1990) of the representative of Uzbek linguo-folkloristics, Salohiddin Tursunov, on the topic "Lexical features of the epic of Alpomish". The result of our

observations is to dwell on the nature and function of PhUs specific to the language of epics, which are found only in the language of several Uzbek folk epics or in a few epics sung by one Bakhshi. In this regard, it should be noted that the series of phraseological units found in the language of Uzbek folk epics is divided into two main types.

First of all, we should distinguish between the terms "folk phraseological units" and "phraseological units unique to the language of folklore works", and by "folk phraseological units" we should understand the set of stable expressions found in every folklore work, and "phraseological units specific to folklore works" according to our age-old tradition of Uzbek folklore phraseological units specific to this or that genre should be understood. In our opinion, this criterion should be considered as the main unit of measurement when distinguishing PhUs in folklore works, moreover, in the language of Uzbek folk epics. It is natural that such a differentiation, in turn, helps to evaluate the artistic skills and innovation of the eloquent Uzbek folk singers.

The thematic description of phraseologisms in the Uzbek folk epic, whose scope of use is not limited, can be given as follows.

## **RESULTS AND DISCUSSIONS**

The ready use of phraseological units in the Uzbek language system in speech is explained by the adaptation of the language as a social phenomenon to the tasks related to various spheres of human activity. The range of use and characteristics of words show that language tools are divided according to the types of speech, and this situation is a combination of several styles of literary language.

Characterization of language tools according to a certain functional style is observed not only in the lexicon, but also in phraseology, like other levels of the language. When we say functional style (style), we understand a complex speech system, which is distinguished by the relative stability of the elements in its components. Methodological classification of words or phrases is closely connected with their emotional-expressive properties.

If phraseological units, like lexical units, are equal and understandable for everyone, they are called universal phraseologies. From a methodological point of view, they are also not characterized by a particular stylistic appearance. Such phraseological units form a certain part of the lexical composition of Uzbek folk epics. This, in turn, helps eloquent folk poets to express their works with a juicy language, impressively, figuratively.

Uzbek folk poet Hamid Olimjon Fazil, while preparing the epic "Alpomish" sung by the poet, was surprised by the colorfulness of the lexical and phraseological units in it; It is not for nothing that he correctly predicted that "Alpomish" reflects the richness of the entire Uzbek language. The results of our observations show that the phraseologisms found in the language of the epics sung by the son of Ergash Jumanbulbul are completely different in terms of nature, composition and quantity compared to the phraseology in the epics of Fazil poet, Islam poet, and Polkan poets. One of the

objective and subjective reasons for this, in our opinion, is that the poet Ergash was a literate poet who attended a madrasa. At the same time, he wrote 5-6 epics with his own hands at the request of one of the enthusiastic founders of Uzbek folkloristics, Professor Khodi Zarif. So, when this or that epic is examined from a linguistic point of view, who? when? and to what extent? it is appropriate to take into account the fact that he sang and recorded. Otherwise, the research will be shallow and one-sided.

The commonly used phraseology in the language of Uzbek folk epics such as "Alpomish", "Kholdorkhan", "Kuntug'mish", which we studied as an object of research, are related to various aspects of human life according to their semantic characteristics. They mainly serve to attractively and impressively express the processes related to human psychology. Phraseologisms are appropriately used to express characters' courage, dreams, goals, happiness, sadness, and suffering in epics. Consider the following examples:

The two of them wanted to go to Shahimardan pir's window, so they took a horse and rode for three days without stopping. ("Alpomish", p. 6) There, then, we too have passed through the sea of the world, - he fell down and lay down under the turbat in the window. ("Alpomish", p. 6) After hearing this song, the dances had a great time, "our wish has been granted", and the bedouin rode away. ("Alpomish", p. 7) Both of them said: "If we do the same royal thing, if we go hunting, if children fall on the earth...", thinking these thoughts, the dances went hunting. Everyone, like you, teared up and started a business called Zakat ("Alpomish", p. 18).

It can be seen from the examples that our epic writers used common phraseology wisely and appropriately, because they knew well every word and expression or proverb. In the artistic language of Uzbek folk epics, there are not only FBs that are understandable for the general public, but also many dialectal FBs that are typical for simple, live speech, only for a certain region. Below, we want to dwell (a little) on these dialectal PhUs. In traditional Uzbek folk epics, PhUs suitable and specific to the age-old living conditions of the Uzbek people are expressed. The eloquent folk singers have embellished the epics handed down from generation to generation with their hard work and passion, and they have been able to sing with such high skill and unique potential that they can fascinate the audience. This, in turn, helped the language of the epics to be refined and refined over and over again. The results of our observations show that the representatives of each school of singing had their own way and traditions of epic singing. Fozil poet - Bulung'ur school, Ergash poet - Kurgancha school, Bola bakhshi - Khorezm, Sherna bakhshi - Shahrisabz (in the sources it is called Sherabad) school will be major representatives, well-known representatives. To put it mildly, each of these is a school in itself.

Collecting and describing dialectal PhUs in the artistic language of Uzbek folk epics has a great scientific and practical value, and has a beneficial effect on enriching the lexical-phraseological fund



of the Uzbek language. Because through this, the history, customs, and lifestyle of the Uzbek people are expressed in every word and phrase from the past and the present. The Uzbek folk epics, which we have studied as an object of analysis, are written almost exclusively from representatives of the Kipchak dialect. However, as a result of the transition of this or that epic from one region to another over the centuries for various reasons, words and phrases that are not characteristic of the Kipchak dialect can be found in the description of some plots and events. also occurs.

Dialectal PhUs found in the language of Uzbek folk epics are semantically diverse and are mainly the following:

1. PhU related to folk customs:

**to make a beshkirti** // to put in a cradle/ to put in a cradle, that is, the purpose of putting someone else's child in a cradle is to express the hope that their future marriages will be together: And then Hakimbekka lit Oybarchindi and made a beshkirti... ("Alpomish", p. 8)

**nika (h) to marry:** (to read): conduct a marriage ceremony in the presence of the mullah and two representatives: The teacher asked the representatives to testify something, read the mullah's khutba and performed the nika (h) and said that the representatives of the mullah accepted the words asked by the mullah ("Alpomish ", page 160)

**empty-headed (unmarried):** Was the meat boiling in the cauldron, was that hot girl empty-headed? Let me wrap a bundle like a bride ("Alpomish", p. 37)

2. PhU related to different characters and behaviors of animals:

**like a fox** ("quick") who drove a fox. It was almost time for the old woman to give birth, and the old women came and surrounded the old woman.

Throw a saddle (to sweat): Bedouin threw a saddle, Chuv-ha said, pulled a whip ("Alpomish", p. 63)

**To stretch out the neck** (to walk unceasingly): The Arabian horses below, Kun-bakun stretched out the neck ("Alpomish", p. 63)

**Nar-mod**a ("beauty"): The words you spoke to me as Nar-mod, tell me the meaning of Nar-mod, you girls, you are upset when you say Nar-mod, You don't know what it is ("Alpomish", p. 68)

**Marriage-stealing** ("wife-stealing"). ("Alpomish", p. 169)

3. PhU related to different aspects of human life:

**Make a holiday** (breakfast): These Alps, ... eat the meat of ninety shirbaz every day... ("Alpomish", p. 31)

**To sit quietly** (to sit quietly without disturbing someone): Don't go around at fourteen, are you drunk, don't paint if you sit quietly? ("Alpomish", p. 86)

**To upset someone** (to hurt someone): I know you are Boysari's daughter.

**Shabgir to draw** (to travel day and night): A servant like me will say something. Work day and night, servant ("Alpomish", p. 62).

4. PhU related to various natural phenomena:

**From the nose of the day** (at the time of sunrise): From the nose of the day, from the ninety gorges of Mount Kagyaton, ninety mountains are standing ("Alpomish", p. 57)

**Tokirlini was covered by a fog** ("the environment was covered with dust"): Enthusiastic, Tokirlini was covered by a fog ("Alpomish", p. 368)

## CONCLUSION

So, the dialectal PhU found in the artistic language of the Uzbek folk epic was used for various purposes, that is, to describe the national color or events and traditions related to a specific place. gradually introduced.

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