

Peculiarities of The Usage of Phraseological Units in The Language of A. Muwsaev's Works

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Abstract

The article examines how phraseological units are used in A. Muwsaev's works. It highlights figurative meaning, stylistic functions, and the role of "pivot words" (core components) within idioms, illustrating them with textual examples. The study argues that phraseology reflects the community's linguistic wealth, customs, and worldview.

Keywords: Phraseologism, fixed expressions, figurativeness, stylistic feature, pivot words.

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1. Introduction

In language, there are units that possess a complex structure consisting of a sequence of at least two or more lexical units, yet are equivalent to a single word in terms of meaning, clearly distinguishing themselves from both free word combinations and compound words. Their ability to express concise, figurative, and metaphorical meanings, alongside their vivid imagistic quality, serves as another indicator demonstrating the ensemble of complex characteristics inherent in phraseological units. A phraseological unit conveys a meaning separate from the literal meanings expressed by its individual components. Thus, units in a language that consist of a fixed combination of two or more words, express a meaning distinct from the meanings of their constituent components, and are characterized by a stable composition and structure, are termed phraseological units [1, p. 10]. In our work, we focus on the specific features of the usage of phraseological units in the

language of A. Muwsaev's works.

The meaning within phraseological units is not ordinary; rather, it is expressive, figurative, and concise. Based on these qualities, their stylistic features emerge. Concurrently, based on these semantic nuances, phraseological units are classified into various stylistic types, are employed within their respective variants with corresponding meanings, and define the phraseological characteristics of that specific language [1, p. 152].

Órdek, ǵazlar ushar kólden,

Jigit qushar qıpsha belden,

Sonsha jatqan paytaq elden,

Joqtur teńi – dosıń seniń (60)

Qay qız jaqsı deseń oǵan teń kelmes,

Ádepli, ikramlı tamizkar edi (77)

The phrase *teñi joq* (matchless/peerless) is employed in the sense of wonderful, excellent, or extraordinary [2, p. 145]. Within phraseological units, certain words stand out semantically and function as the core (pivot) of the unit. Such words reoccur systematically across various phraseological compositions. For instance, words like *til* (tongue/language), *júrek* (heart), *kóz* (eye), *awız* (mouth), *qol* (hand), *bas* (head), *ayaq* (foot), *qara* (black), *aq* (white), *at* (horse), *iyt* (dog), *jer* (earth/land), *bir* (one), and *jeti* (seven) can be classified as pivot words. Regarding this phenomenon, Professor E. Berdimuratov notes that "We observe that the vast majority of phraseological combinations in the Karakalpak language have emerged around the closest objects and phenomena that possess a distinct significance in human life." He further demonstrates that words related to human body parts (*til*, *awız*, *júrek*, *ayaq*, *qol*, *bas*, *bet*, *murın*, *qulaq*, *ókpe*, etc.) and animal names (*iyt*, *túye*, *qoy*, *at*, *eshek*, etc.) occur with high frequency within phraseological configurations [2, p. 56].

Islemedi Amanquldıń ıǵbalı,

Atqa minip ashılmadı mańlayı,

Bir kún atı ólip kepti tańlayı,

Aqjal attan ayra tústi, yaranlar (73).

The phrase *mańlayı ashılmaw* conveys the meanings of failure (one's business not going well), unhappiness, wretchedness, helplessness, or being unfortunate (unlucky) [2, p. 145].

At shappa dep zar saldı janızaq,

Amanqul sózine salmadı qulaq, (73)

The phrase *qulaq salmaw* is employed in the sense of refusing to listen, ignoring, or not wanting to hear.

Ádiwli inimseń, Ábdiramanjan.

Bul sózime qulaq salsań,

Ázelden qam ósken nadan aǵańman,

Bul gápiń parqımı bilsen ne boldı? (24)

Jigit bolsań pándimdi al,

Aytqan sózge qulaǵıń sal,

Bir mın tillalıq ketse mal,

Ashılmasın arañ seniń (60)

Qulaq salıw-tıńlaw mánisin ańlatadı.

The phrase *qulaq salıw* conveys the meaning of listening, paying attention, or hearkening.

Áwel yaqshı edi sóziń,

Sarǵayıp tur qızıl júziń

Barmadı ma aytqan qızıń,

Búgin de joq xoshiń seniń (60).

The phrase *júzi sarǵayıw* is employed in the sense of suffering, experiencing severe hardship, or agonizing.

Mana, ushbu xulosa va taklif matnining xalqaro tilshunoslik jurnallari talablariga mos keladigan professional inglizcha tarjiması:

In Karakalpak linguistics, the issue of pivot words within phraseological units remains among the under-researched topics. We believe that the nature of pivot words within phraseological units, the underlying reasons for their incorporation into phraseological structures, and their thematic as well as semantic classifications constitute crucial issues that merit independent and specialized research. This is because a comprehensive investigation of phraseological units — which represent the vocabulary wealth of a language — and their categorization into thematic and semantic groups allows us to gain insight into our people's linguistic heritage, historical lifestyle, everyday existence, and traditional occupations. Indeed, by studying the phraseological wealth of any language, one can fully comprehend the customs, national traditions, and spiritual or religious worldviews of that nation.

Ánjim aytar: "Alıp kelgen barım" dep,

"Ázelden bas qosqan ahıw-zarım" dep (19)

The phrase *bas qosıw* is employed in the sense of getting married, starting a family, or becoming one's spouse (lifelong companion).

Qosılıp teñine shıǵarıp dańqın,

Íǵbalı ashılıp jangán shıraǵı (41)

The phrase *dańqın shıǵarıw* is used in the sense of becoming well-known to the public, gaining fame, or achieving high prestige and honor.

The phrase *ıǵbalı ashılıw* conveys the meaning of being successful, achieving prosperity, one's business going

well, or experiencing a turn of good fortune.

In conclusion, it can be stated that within the poetic lines of the poet Ayapbergen, phraseological units are utilized with exceptional artistic mastery, while fully preserving their unique stylistic characteristics.

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Baladay jıladı, qapalıq basıp (29),

Endi sen adam bolmadıń (25)

Tek júrmeydi qarap, hár kimge tiyip (4).

In these lines, the phraseological units qapalıq basıp (to be overcome with grief/gloom), adam bolmaw (literally "not to become a man," meaning to fail to reform or remain unprincipled), and tek júrmaw (literally "not to walk idly," meaning to cause trouble or act mischievously) are utilized. The phraseological units in the final line function as contextual synonyms, conveying the meanings of failure, unreformable behavior, and lack of discipline (ońbadi, tártipke túspedi).

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Házillesse aldaw sózge mardıyǵan,

Túsinbey-aq sózge murnı parıyǵan,

Mushına túkirip, murtı hárriygen (5).

The phraseological unit murnı parıyıw conveys the meaning of boasting, showing off, or being arrogant (maqтанıw), while mushına túpiriw denotes becoming furious, angry, or resentful (ashıwlanıw, ǵıjınıw).

2. Conclusion

In conclusion, it can be summarized that the poetic works of A. Muwsaev are exceptionally rich in phraseological units. These phraseological expressions play a distinctive

and vital role in ensuring and enhancing the artistic aestheticism and vividness of A. Muwsaev's poetry.

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