

ANTICIPATION OF THE COMPONENTS OF PHRASEOLOGICAL UNITS

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Abstract: This article is about anticipation of the components of phraseological units. It analyzes the essence of achieving stylistic and artistic effect. It should be borne in mind that in such cases, the perception of a phraseological unit is carried out if the reader is familiar with the image of the original phraseological unit, which is implicit in the description

Key words: anticipation, phraseological unit, stylistic effect, artistic effect, grammatical construction, emotional reflection.

INTRODUCTION.

An analysis of the phraseology of works of art allows us to single out another stylistic device known as anticipation of the components of phraseological units. In this case, the lexical units that make up phraseological units are isolated. For a figurative, emotional reflection of reality, writers often resort to destroying the grammatical construction of a phraseological unit and using its individual components in an isolated form. In these cases, authors of works of fiction achieve their goal, resorting to a minimum of linguistic means. This is the essence of achieving stylistic and artistic effect. It should be borne in mind that in such cases, the perception of a phraseological unit is carried out if the reader is familiar with the image of the original phraseological unit, which is implicit in the description. Let us turn to examples: Содик Диловархўжанинг мўйловга ўхшаган қошларига боқди. Бу чин душман , отилишига кўзи етиб қолгандан бери Диловархўжанинг и ч и д а ҳеч нарса қолмади, ҳаммасини ахлат идишни ағдаргандак т ў к д и . Ичини бўшатиб, гўё кўнглини тинчитди (Шухрат). In this author's narration, the phraseological unit, when characterizing the inner

world of the character, completely destroys the grammatical structure, but the meaning of the phraseological unit (compare: ичидагини тўкмоқ, тўкиб солмоқ, ичини бўшатмоқ), thanks to the author's additions such as ҳеч нарса қолмади , ҳаммасини ахлат идишни ахтаргандек тўкди is perceived clearly.

In the following examples, the writer Shukhrat destroys the grammatical one and the same phraseological unit three times: 1. Атлас кўйлакли, кулгиси ёқимли ўша очик киз Қодир учун олтин узукнинг сувга тушиб кетган зумрад кўзи бўлди . 2. Бу ҳолатнинг боиси ўша атлас кўйлакли, кулгиси ёқимли қиз , олтин узукнинг сувга тушиб кетган зумрад кўзи эканини Қодир яхши биларди . 3. У олган узукнинг сувга тушиб кетган зумрад кўзини топган эди.

In this case, the components of the well-known phraseological unit узукка кўз кўйгандай ярашмоқ are isolated. Successfully using the components of the phraseological unit of *ltin* and *zu mrad*, the writer manages to artistically emphasize the love of Kadyr, the hero of the novel "Gold does not rust". There is also an anticipation of PU components in the context below: Тақдиримиз бир тушган бўлса ҳам, энди йўлимиз бошқа. Ахир у ҳам сендек иштонсиз, чўпдан ҳадиги бор . Ср.: иштонсизнинг ҳадиги чўпдан = иштонсиз, чўпдан ҳадиги бор. It can be confirmed by other examples. 1. Ночор қолган Мирсалим ялинди , сабр қилишни илтимос этди, уни мактабдан олиб , хотин-қизлар билим юртига киритиб қўйди, охири охири катта мукофот эвазига ёқасини унинг кўлидан кўткариб қолди (Шухрат). Ср.: қўли ёқасида бўлмоқ. 2. Бир марта тузлиғингизни булғаб , ўзингиз сув ичадиган қудуққа туфлаб, азобини тортган эдингиз-ку (Шухрат) . Ср.: ФЕ, тузини еб, тузлиғига туфламоқ .

THE MAIN PART.

Phraseological expressions in the fabric of works of art impart expressiveness to speech and contribute to a better description of various situations or phenomena when they are used in a certain context in the form of an oxymoron, which is understood as “a figure of speech that consisted of a combination of two antonomic concepts (two words, in our case, two phraseological units - A. M.) contradicting each other in meaning ”(13; p. 286). Most researchers regard

oxymoron as a linguistic phenomenon. In this study, oxymoron refers to means of expression. The analysis of phraseological units of an oxymoron character, recorded in lexicographic and phraseological sources, makes it possible to consider the "behavior" of phraseological units with antonymic components of one phraseological unit. In the works of Uzbek writers, there is often a technique of using two phraseological units with antonymic semantics. In the text: Эсини танибдики, қўли қаттиқ, дили юмшоқ отаси йил ўн икки ой Олим юзбошиникида чорикор ишларди (Шухрат) with opposite meanings there are two phraseological units expressing a qualitative assessment of a person: қўли қаттиқ – дили юмшоқ. The opposition of two phraseological units of an oxymoron character enhances the stylistic load of the entire utterance when comparing the components of компонентов қаттиқ – юмшоқ. In some cases, writers use phraseological phrases with "optional" antonymic meaning, and when the meaning of phraseological units is falsely opposite. For example: Сен шохимга ошкор болта урсанг, мен зимдан остингга сув қуяман (Шухрат). Ср.: ФЕ шохига болта урмоқ тагига (остига) сув қуймоқ. The given phraseological units express almost the same meaning. The use of phraseological units with an oxymoron meaning of a figurative character stands out, for example, қўнгли тозаю, қўйлаги кирроққа ўхшайди! Кўзларини очолмай ётган Аъзам ўзига келганда, шу сўзларни эшитиб қолди (Р. Файзий). In this case, phraseological unit қўнгли тоза is opposed to the free phrase қўйлаги кир or ичи кир. The main meaning of the free phrase is қўйлаги кир, which serves to stylize the speech of the characters.

This is precisely the function of the phraseological unit in the following example: Shodmonovning el oziga tushgan qilmishi xayolidan deyarli kʻytarilgan edi. Шодмоновнинг эл оғзига тушган қилмиши ҳаёлидан деярли кўтарилиган эди . Ҳозир опанинг ўнг қўли Давлатов бўлса, чап қўли Мухаммадшер (С. Анорбоев), where the meaning of phraseological units ў н г қ ў л и is opposed to the meaning of the free phrase чап қўли, which is almost equivalent to phraseological units. This antithesis is justified by the author's intention, since it

emphasizes the closeness of the characters. It is very interesting to compare the meaning of phraseological units with a specifying variable component, for example, -Хом гап эмиш-а!-деди Нор полвон.

CONCLUSION

An analysis of the semantic and stylistic features of phraseological units expressing emotions and feelings, a qualitative assessment of a face in the modern Uzbek language made it possible to draw the following conclusions: 1. The modern Uzbek language is rich in phraseological units expressing various emotions and qualitative assessment of a person. These phraseological units are widely used in works of art for figurative and emotionally expressive expression of content. Phraseologisms of this type characterize the positive and negative qualities of a person, the manifestation of various emotions and feelings: joy and sadness, sadness and longing, fear and fear, anxiety and excitement, etc. 2. Emotional-evaluative phraseological units, in addition to denotative meanings, also contain connotative meaning in their semantic structure. The connotative aspect of meanings determines the potential of phraseological units. "Phraseological units of this type through connotative meaning clearly express emotionality, expressiveness, evaluativeness and stylistic coloring in the Uzbek language. Phraseologisms expressing emotions and a qualitative assessment of a person have, on the one hand, a proper emotional-evaluative value, and on the other, an emotional-evaluative use. The actual estimated value as linguistic is always inherent in phraseological units, while the estimated value is realized only in speech. 3. Structurally-grammatically emotional-evaluative phraseological units refer in most cases to verbs, in which the verb is the grammatical center of the entire stable phrase and creates a semantic basis for phraseological units, denoting an action or state of a person. Emotional-evaluative phraseological units structurally and grammatically can also refer to adjective and adverbial.

Structurally, emotional-evaluative phraseological units in the Uzbek language are of two, three and four components. 4. Most of the lexical components of phraseological units, vyvazhivayuschih emotions and qualitative assessment of a

person, are used in metaphorical and metonymic meanings. 5. The study of the semantic and stylistic features of emotional and evaluative phraseological units allows to reveal the potential of traditional phraseological units at the level of their speech implementation. In speech, phraseological units can be subjected to various transformations: replacing phraseological units components, expanding the structural composition of phraseological units, wedging words and phrases menade with phraseological units, ellipsis, allusion, violation of stylistic distribution, etc. 6. Using various methods of converting phraseological units, Uzbek word masters expand the semantic load of phrases - geological units, as a result of which the phraseological units acquire greater emotionality, expressiveness in depicting various phenomena of life. One of the ways to create emotionality, expressiveness and stylistic effect is the transformation and deformation of phraseological units about Phraseological units in the language of works of art can be used both in normative and transformed form. The study also showed that Uzbek writers often create author's neologisms, the semantic and stylistic features of which require further special study. 7. Analysis of phraseological units in literary works shows that in the modern Uzbek language, replacement of components and expansion of the structural composition of phraseological units are more common. "Such replacement of phraseological units components is achieved through the use of synonyms, antonyms, words and phrases of the same thematic group. 8. Analysis of the semantic and stylistic nature of phraseological units of the Uzbek language, expressing various emotional shades and a qualitative assessment of a person, indicates that such phraseological units in the fabric of works of art perform an important linguistic and stylistic function of directly expressing the emotional assessment of the state of the characters and the author himself.

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