

SEMANTIC-STYLISTIC NATURE OF PHRASES CHARACTERISTIC TO THE EPIC LANGUAGE

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Abstract: In this article, the lexical-phraseological structure of the epic "Orzigul" is analyzed.

Keywords: phrase, phraseological unit, semantic feature, stylistic feature, linguistic unit.

As in other languages, the phraseology of the Uzbek language is a unique linguistic phenomenon, which embodies the unique creativity and nationality of the Uzbek people. The phraseological wealth of the Uzbek language is determined not only by its numerical composition, but also by their wide range of meanings and various stylistic qualities.

We do not want to dwell on all this in our article, but only want to analyze a certain part of the lexical-phraseological structure of the "Orzigul" saga. There are many phrases in the epic and they are the main linguistic units that provide the artistry of the work. We can divide these FBs into two groups. If FBs, which are still actively used in our language, form the first part of them, it is correct to include those with limited capabilities in the second group.

We're interested in the second group of FBs here, and for good reason. "These expressions were found in time and place to express the level of thinking and mentality of certain ethnic units, had a deep meaning and became fixed due to frequent use" [1] these phrases are the image system of the epic and the poet of Islam. is a component of his creative style and is one of the leading factors in determining his narrative style. This leadership in image style is evident in the following situations:

First of all, a certain part of FBs in the saga is rarely used in our literary language, and they gave way to other expressions of the same content. For example: Bino bo'imoq. The phrase is characterized by the meaning of being tug' ilmoq in the language Bir dahmarda cho'pon sizdan sadag'a, To'ram, bino bo'ldingiz qaysi qal'aga"(284); Bino bo'ldim men Oqtosh shahringda, Momam buyurgandi hakim kishiga (371); Ko'zim tushdi senday dono to'raga, Bino bo'lding, jonim, qanday o'lkada (302). In this sense, it is also used in other epics: Sen qadarli qaysar bino bo'lmagan, Xabar bergin, qo'zim, qaydan bo'lasan? («Bahrom va Gulandom»). Even this phrase has become a component of stylistic formulas: Bino bo'lding qaysi gavhar donadan, Senday yigit bino bo'lmas enadan, Parvoz qilding qaysi mazgilxonadan, Baland parvoz xonim, qaydin kelasan? («Alpomish»); Bino bo'lding qaysi gavhar donadan, Parvo qilding qaysi manzil xonadan? («Bahrom va Gulandom» (302).

Shabgir tortmoq. One of the expressions characteristic of the language of epics is shabgir tortul. In the text of almost all epics, it is often found together with the story of night and day. For example, in "Orzigul":Kecha-kunduz shabgir tortdi, Oldidan bir tog' paydo bo'ldi (299). In explanatory dictionaries, the meaning of the word is explained as follows: «shabgir – 1. Keskir, o'tkir. 2. Qora tortmoq. Biror narsani mo'ljalga olib ildamlamoq». [2]. But we think that the

explanation was not enough. This phrase, which is used in epics about 20 times in the microtext, shows that the word intensity should be added to the first comment. The first and second meanings are related to each other and give rise to the meaning of shabgir toramak, and the expression means to move forward / to travel / to lead. The night and day before it, rather than expressing time, reinforces the meaning, gives shades of restlessness and continuity. It is in this context that the phrase "the mountains rumbled" used by the poet Islam to describe the story is extremely suitable for the expression: Qushqanot daraxtlari ko'ziga ko'rinib, shabgir tortib kelayotgan oti kishnab yubordi, tog'lar gumburlab ketdi (315).

Sarparoz qilmoq. Agar Suvonning kelayotgani rost bo'lsa, qonidan kechdim, og'zi to'lganicha aytsin, in'om beray, ot mindirib, to'nlar kiygizib, sarparoz qilmoq kerak, yolg'on bo'lsa, boshini tanasini judo qilinglar! – dedi (309). It seems to be correct to understand sarparoz in the sense of giving a gift of clothes from head to toe. Because the phrase is not found in the text of other epics or in dictionaries.

Kuyasi tutmoq. Qon yig'latib tashlab ketsang, otajon, Sizni tutar o'g'il, yorning kuyasi (344). This phrase corresponds to the literary phrase *увели тутмика*.

Ot tortmoq. The meaning of the phrase is not reflected in dictionaries Orzigul bir necha kunlar past-balandlab, ot tortdi (283) Quoted from Fazil poet's epics. otlanmoq, otda yurmoqdir. Qorajonning kalima aytib turganini bir kam to'qson alp ko'rib: «Oshpichoq, kalampir, Qorajon tentak bo'p qopti», – deb bir kam to'qson alp: – Ot tort, – dedi. Ko'lga qarab ovga chiqib ketdi («Alpomish»); Goh vaqtlarda ot tortar, Dovushlari naydaydi(r) («Xoldorxon»). Seeing that Karajan was saying the word, about ninety alpins said: " «Oshpichoq, kalampir, Qorajon tentak bo'p qopti», – deb bir kam to'qson alp: – Ot tort, – dedi. Ko'lga qarab ovga chiqib ketdi («Alpomish»); Goh vaqtlarda ot tortar, Dovushlari naydaydi(r) («Xoldorxon») can fully interpret the meaning of the word as walking on a horse. This phrase enriches the series of FBs such as to put a horse, to put a horse, to whip a horse.

The meaning of the phrase "Qo'l qovushtirmoq" is to hold the hand and the five paws crossed one on top of the other out of respect: Sipohlar etib kelib, bari qo'l qovushtirib salom berib, odob bilan o'zini ko'rsatdi (267); Qo'l qovushtirib turmadim xizimatingda, Enajon, rozi bo'l, bergan sutingga (281).

In the language of folk epics, there is an expression of chiyasi chiqdi. The phrase is not mentioned in "Frequency-explanatory phraseological dictionary of Uzbek folk epics" by B. Yoldoshev and D. Orinboyeva (Tashkent, 2008). In OTIL, the meaning of the word "siri ochildi" has been misinterpreted. B. Toychiboyev and Q. Kashqirli commented on the word "chiya" in the phrase: "1. The most obscure and economical method of tying a rope. 2. Wild cherry." Iloyim chiqsin deb cho'lning chiyasi, Yomon bo'lar baland yo'lning qiyasi; Yori o'lgan qizning chiqar chiyasi, Buzilmasin azamatning uyasi; Chiqib qoldi Boybo'rining chiyasi, Kelarmikan tag'in elning egasi?! va «Orzigul»dagi Farzand bo'lar kishining mehr giyosi, Ayrilganning chiqar ekan chiyasi (365) from "Orzigul", the explanation given in OTIL to a separate word or phrase does not correspond to the meaning of the -chiya in the examples. So, the word must have another meaning. This meaning was correctly found by T. Nafasov: " ". Among the people, especially in the language of bad women, the cursing of the child is dead and the child is born, fully reflects the essence of the phrase. The Islom poet's "Farzand bo'lar, kishining mehr giyosi, Ayrillaganning chiqar ekan chiyasi".

Secondly, only FBs belonging to the work of the Islamic poet. Bakhshi's skill in choosing words is also noticeable in the use of phrases. For example, Ot tez yurib bilmaydi, Jaru chuqur, balanddi,

Kecha-kunduz birday ketdi. Otga to'kib g'ayratdi O'n bir kecha-kunduzda Qoralab Qushqanot etdi (314) the phrase "pouring enthusiasm into the horse" is used. In addition to the beauty and originality of FB's image, its content is also worthy of attention. The word enthusiasm in the phrase was able to embody the harmony between Suvonkhan and the movement of the horse he rode.

Thirdly, some FBs existing in the vernacular were used by the Islamic poet with certain changes. For example, in our language, the phrase *qasd khalimak*, which means to have an intention, to have a goal in mind, is used in the form of to take aim: *Qoraxon shoh bizni oldi qasdiga, Lashkar tortib ketdi Orzi ustiga* (380). In our language, there are FBs such as "to be destined", "to be destined" and "to be destined" that are equal to the meaning of the sentence "to be destined". The Islamic poet took a creative approach to these phrases and used them in the manner of assigning them to fate: *Taqdiringga solib Suvondek mardni, Senga hozir qildim Qoraquloq otni* (280); *G'oyibdan bu ot hozir bo'lgandi, Taqdirima sobdi Suvon o'g'lonni* (280); It is not found in the text of other epics. It is not mentioned in the dictionary of B. Yoldoshev and D. Orinboeva.

Fourthly, we believe that some mistakes were made in the use of some expressions. For example, in the text of the epic, the phrase "make a dream come true" is used 3 times: " *Birodarlar, jo'yingizlar tushimni, Yo Suvonxon shundan xursand bo'larmi? Bu podshoning o'g'li bo'lsa, otasi Oqtoshning egasi bo'lsa, buning tushini jo'ymoqlik hazil emas, – deb turgan edilar* (289); *Sarimiroxo'rning tushni jo'ygani haqdir», deb do'stlariga qarab bir so'z dedi* (290). But the word cannot be said to be used correctly here. *Joymoq* is a dialectal form of the literary word *yuvmoq*. The word related to the dream is called *joramak*, and its meaning is "folk" in OTIL. It is given in the form of "yoymoq", and telling the interpretation of a dream is called "to see a dream" in the vernacular.

An examination of the few FBs in the text shows that epic phrases are also dialectal FBs. In this sense, epics are a unique treasure that can fill the fund of literary language. The relationship of the Islamic poet to them is determined by his services in enriching the folk sayings with the individual style of his poetry.

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