STYLISTIC FEATURES OF SOME PHRASEOLOGISMS IN “KUTADGU BILIG”

Ametova Oydin Komiljanovna
Senior lecturer at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi

ABSTRACT
The article is dedicated to the study of the role and importance of phraseologisms in poetic speech of “Kutadgu bilig” by Yusuf Khass Hajib. In this article you will find the analysis of peculiarity of this linguistic phenomenon in creating figurativeness. The poetic skill of the author is shown the basis of this analysis.

Phraseological expressions are stable compounds, the parts of which are strongly interconnected. However, given that language is a social phenomenon, constantly evolving and changing the lexical layer, it is observed that there will be some changes in the structure of expressions as well. This is because, in general, phraseological expressions, such as the lexical structure of a language, also appear in connection with life events, socio-political, historical events, and some of them may become obsolete and obsolete. It is also no secret that a certain part of them is the product of the creativity of writers.

It must be admitted that phrases have been worked out more seriously in linguistics as a linguistic phenomenon. In any case, the creation of phraseological dictionaries of the Uzbek language can be one of the clearest proofs that Uzbek linguistics has a rich and extensive experience in this field. It should be noted that the phrases in the works of representatives of our classical and modern literature have long been the subject of regular research by our linguists.[1]

However, it should also be noted that the overall weight of research on the role and importance of phraseology in poetic speech is small. Yusuf Khas Hajib's work "Qutadg'u bilig" is not in the center of attention of our literary critics in this regard.

Yusuf Khos Hajib's Qutadg'u Bilig, which has become a rare example of world literature, also uses a large number of beautiful examples of all-Turkic phraseological expressions. The author skillfully used folk metaphors to give a clear expression of life events, to increase the effectiveness of wisdom, to reflect the character, spiritual image, spiritual world of the heroes of the work, to create imagery, which is one of the cornerstones of the poetic work.

Phrases, as an integral part of the overall lexical structure, are closely related to the socio-political, economic and ethnic history of the people. It should also be noted that as a national phenomenon, it is related to the culture and art created by this people, including folklore and fiction. The way of life of the phrase in the literary text is explained by its portable meaning. For any phrase, portable meaning is a key feature.

The protagonist portrayed in the play as a symbol of intellect is the Son. If the elig (king) governs the state wisely, that is, if he listens to the advice of Ogdulmish, if justice (Kuntugdi) and intellect (Ogdulmish) unite, the country will be prosperous, the people will live happily, says the author. Elig addresses Ogdulmish with a question on many issues. The son answers these questions in detail. The use of the phraseological expressions used by the author in the effective, attractive, expressive speech of the protagonist of the work served as an important methodological tool. When we studied the language of the work, we focused mainly on the analysis of phraseological expressions. We have witnessed that some of the phraseological expressions in the work are exactly the same as in the Turkic languages, and some have undergone lexical, semantic, structural changes.

In order to limit the subject, we have distinguished phrases that are only related to the word 'mind'. Let's look at some of them:
If a person can "hold himself" when he sees silver, that is, wealth, without being "attached" to it, he should be called an angel, not a human being, says the author of Ogдулмiш. If we take into account that the play has a special approach to the description of spiritual and moral values, it seems appropriate to note that the use of expressions in the description of the same events should not be considered a coincidence. When it comes to material and spiritual wealth, or more precisely, the attitude to them, the author believes that only a person who is able to ignore material wealth can be the best representatives of society. In the language of the writer, it is appropriate to call such people "angels".

The phrase "to care" in the form of "to care" is still widely used as an emotionally colored lexical unit of the likes, affections, and loves. In the next byte, we can see how the phrase "cheer up" is used with a methodological requirement:

**Disappointed, he entered the palace.** The phraseological phrase here - "sad dream" is seen as the only form of expression of clarity and expressiveness in the image. The skill of the author is that he was able to seize this unique opportunity and masterfully incorporated it into the content of the verses. It is said that Elig came to visit Aituldi and was returning from there. Aytoldi was seriously ill at the time. Kuntugdi, a ruler who had tasted some of the bitterness of life, as an adult, could have imagined the consequences of this situation. So, it can be said that the horrible feelings about Aituldi's death covered his body as well. Giving the same situation through the expression “disappointment” can indeed be seen as the most powerful and impressive opportunity in the image.

"Heartless" is a quality of a person who can look at everything with vigilance and intelligence.
It is not a secret that a person who has a “қөңгі көңі” (“right heart”) and a “тили көңі” ("good language") has a “whole deed” (“a whole verb, that is, without flaws”). Therefore, no calamity can harm him, says the author again in the speech of Ogdulmish, "the day of the heart and the tongue." In our language, the above expressions live in the form of the right heart (human), the right language (human), and in the context used by the writer.

Ачығ тыңда ауыры өрет көңі сыр әрет көңі сыңса алыр бәккә кир.

It is the treasurer’s fault that the soldier may become an enemy, not a friend, of the “қөңгі сыр” (“heartbreak”) and the bek (chief), because they had a "dirty heart".

That is why the treasurer should be appointed from very honest, honest people who fear God and someone else, Ogdulmish said. The phrase "disappointed" is synonymous with figurative expressions such as "disappointed", "disappointed", "disappointed", "disappointed", "disappointed".

The fact that some of the phrases associated with the word "heart" appear in the "Central Asian commentary" indicates their more stable position. In Tafsir, a number of phrases such as "sadness has begun", "sadness is great", "sadness is not", "hardness of heart" are mentioned.

Well-known scientist AI Efimov states: "Phraseological analysis of a work of art has the following purposes: to determine the composition of phraseological units used by the writer; identify the source of these phraseologies; to show how creatively the writer has used them by changing and updating their form, moving from one stylistic front to another. "It is not difficult to see that the above expressions are consistent with all of these purposes.

In short, the author's appropriate use of phraseological expressions in the artistic image with different stylistic requirements not only instilled in the work the spirit of the vernacular, but also helped to reflect the unique thinking and spirit of the protagonists.

REFERENCE

3. Mamadov X. Lexical and stylistic features of divine prose by Alishera Navoi. Author's abstract diss... cand. filol. science. Tashkent, 1964;
7. Yusuf Khos Hojib, Qutadg’u bilig, Tashkent „Fan” publishing house, Qayum Karimov edition, 1972, 438 pages. All examples are taken from this edition. The following examples show a byte sheet.
8. That work, p.254.
10. The same work, p.216.
13. That work, p.444.
14. That work, p.446.