



## STYLISTIC FEATURES OF SOME PHRASEOLOGISMS IN “KUTADGU BILIG”

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### 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.*

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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 country will be prosperous, and 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 protagonists 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:



**Күмүш көрсө йаңлуқ көңүл тутмаса,  
Йарағай ани чын фаришта тэсә<sup>1</sup>.**

*(Odam kumush ko'rganda ko'ngil bermasa,  
Uni haqiqiy farishta desa arziydi.)*

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 Ogdulmish. 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:

**Күвэзләнмә артуқ көтүрмә көңүл,  
Инанч қылғу эрмәз бу дунйа, тоңул<sup>2</sup>.**

*(Ortiq mag'rurlanmagin, ko'nglingni ko'tarma (ya'ni gerdayma),  
Bu dunyo ishonadigan narsa emas, undan umidingni uz.)*

The phrase "cheer up" is used in our modern language to mean "to comfort," "to express sympathy." However, the above byte does not have this meaning. Here he comes to the fore with meanings such as boasting, twisting, pretending to be strong. If we take into account the fact that this verse is related to the chapter "Aytoldy eligke gambling and bitig kodmyshyn ayur", we can understand that the direction of speech is directly directed to elig. Such a rude and harsh expression can only be uttered by a person who is within the limits of an elig (king). The state symbol in the play, Minister Aitoldi, was in this position. After all, he is older than Kuntugdi in terms of age, has a much richer life experience, and is a man who deserves the blessing of the elig. It is these positions that allow him to apply the above expression directly in his speech.

The play also uses the phrase "disappointment":  
**Туруб чықты андын сақынчын түгүг,  
Кәлиб қаршықа кирди көңли түшүг<sup>3</sup>.**  
*(He got up from there with sadness and pain,*

*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 Aitoldi 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 Aitoldi'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.

**Өлүмкә осанма, көңүл тут тириг,  
Нэчә кэч тирилсә, төшәнгу йэриг<sup>4</sup>.**

*(Do not be ignorant of death, keep your heart awake,  
No matter how long you live, you will definitely lie on the ground.)*

In Aitoldy's speech, these verses acquire a life-giving meaning. Although it is about death, Aitoldi emphasizes not to go to death "carelessly", to go against it with a keen eye and a "living heart". Because everyone's destiny is to "cover the earth." So it is necessary to prepare properly for this death. In expressing the same goals, the phrase "keep alive" has a special meaning and content.

The antonym of this phrase is also used in the play. This is the "dead corpse":

**Уқушсуз өкүнди айур эй уқуш  
Сэниңсиз муңадур-мә артуқ өкүш  
Мэңәр тэгмәди бир сэниңдин үлүг,  
Сэниңсиз киши көңли болды өлүг<sup>5</sup>.**

*Uquv-idroksiz(lar) o'kinadi, ular, ey uquv-idrok,  
(Men)sensiz haddan ortiq g'am  
chekarman, deydilar.*

*Menga sendan zarracha ulush nasib bo'lmadi,  
Sensiz kishi(lar)ning ko'ngli (misli) o'lik  
bo'ladi.)*

«Көңли өлүг» the quality of a person who is indifferent and indifferent to everything. If a person does not have the mind, the perception, it can become the same. Hence, the "bird" is considered to be the main condition, the main factor, to keep a person's heart alive at all times.

The author says that in order for a person's language and actions to be right, his heart must be right:

**Көңүл тил көни тутса қылқы бүтүн  
Аңар тэгмәсә от йалыны түтүн<sup>6</sup>.**



(*Ko'ngil, tilini to'g'ri,*

*fe'lini rost tutsa,*

(*Toki unga o't yolini, tutun tegmasa.*)

It is not a secret that a person who has a “КӨНЛИ КӨНИ” (“right heart”) and a “ТИЛИ КӨНИ” (“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 ТЫДСА ИШЧИ ЭРӘТ КӨНЛИ СЫР  
 ЭРӘТ КӨНЛИ СЫНСА АЛЫР БЭГКӘ КИР?**

Xazinachi in'omni tutib qolsa, askarlarning

ko'ngli sinadi (og'riydi),

Askarning ko'ngli og'risa, bekkani nisbatan (ko'nglida)  
 kir

saqlaydi.

It is the treasurer's fault that the soldier may become an enemy, not a friend, of the “КӨНЛИ СИР” (“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”, “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.

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