

# The Lexicographic Features Of Artistic Phraseological Units

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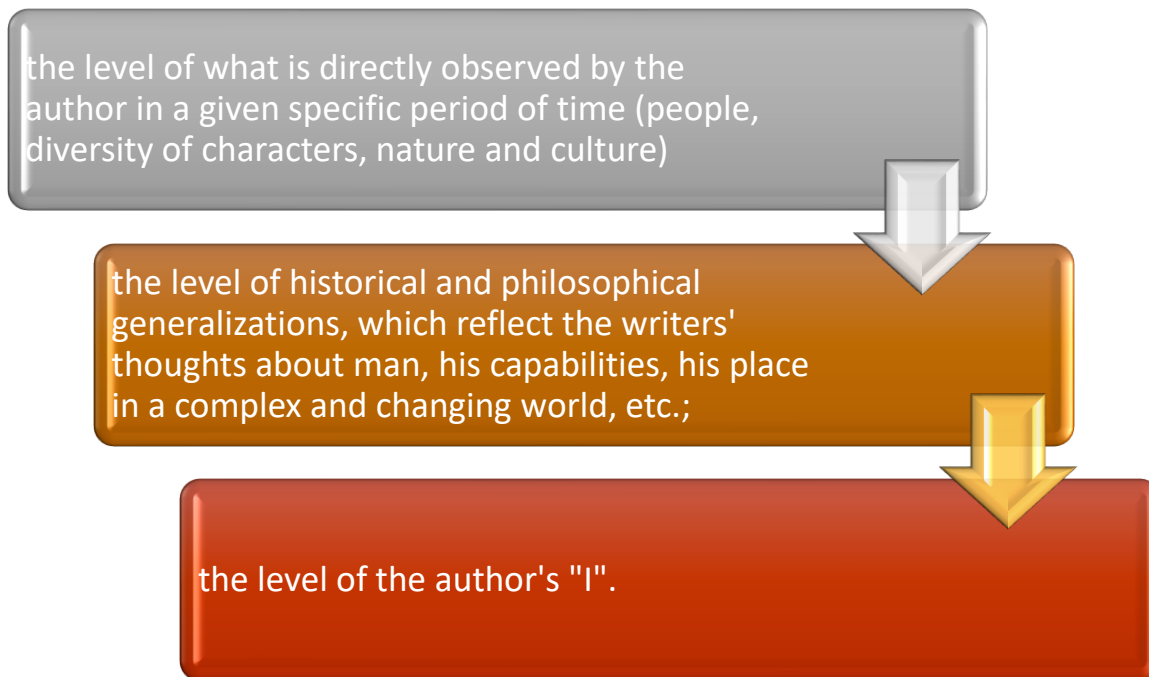
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**Abstract.** The article is devoted to the current problem of lexicographic features of artistic phraseological units. The article shows the lexical-grammatical, structural diversity of writers' phraseology in the context of artistic phraseological units, the dependence of the choice of phraseological units of different expressive-stylistic coloring, their functions and ability to vary from certain authorial settings.

**Key words:** artistic phraseological units, phraseological stylistics, functions of phraseological units, composition of artistic text, structure.

The anthropocentric approach adopted in most modern studies in the field of linguistics has certainly affected phraseology as an independent section of linguistics. In addition to the traditional structural-semantic and comparative-contrastive aspects, the cultural-national, gender, conceptual, communicative-pragmatic, phraseographic aspects of the analysis of phraseological material are now actively developing. At the same time, the field of phraseological stylistics, to which the proposed article belongs, does not lose its relevance in modern conditions, as evidenced by at least the constant interest of researchers in such a direction as the use of phraseology in the work of a particular writer or in media texts [1]. In the last decade, dissertation studies have appeared devoted to the analysis of phraseology in the works of writers, a detailed and systematized study of phraseology in the language of works [5]. The paper examines the role of phraseological units in the implementation of the cumulative function of language, the pragmatic potential of proverbs, phraseological variation, mono- and polyfunctionality of phraseological units, and lexicographic description of the phraseology of language in works of fiction. It is also important to emphasize that addressing the problem of the author's idiosyncrasy "is one of the key issues in the stylistics of fiction (and in connection with the anthropocentrism of the modern scientific paradigm) - in communicative linguistics in general" [2]. Thus, our study is devoted to one of the pressing issues of modern phraseological stylistics. Its purpose is to analyze the specifics of the functioning of phraseological units, taking into account the peculiarities of the construction of a fiction text. This problem is solved using specific material - phraseological units extracted from a fiction text. The very appeal to the language of the writer's prose is also relevant, since it has been little studied. To date, there are mainly literary studies [4]. As for linguistic and linguapoetic studies, here we can only get acquainted with the analysis of fragments of the linguistic originality of the writers' work in the form of scientific articles [1], as well as some studies of a comparative nature. phraseological units [2]. In addition, the proposed path of analysis can serve as one of the possible models for further study of the individual style of the writer in the sense of his use of phraseological material.

The analyzed text also contains historical digressions, thoughts about art and literature. Since the content and form in a work of art are inseparable unity with the leading role of content, the ideological and thematic orientation of the work determines the specifics of the text structure, the relationship of its parts and the connection between them. In the analysis of the work, from our point of view, it is conditionally possible to distinguish three compositional levels that are in close interrelation:



As is known, the specificity of the genre and composition of a work is reflected in the choice of linguistic means, and their use in a fiction text is always individual and "depends on the nature of the author's attitude towards them" [3]. From the many available linguistic means, we have chosen phraseological units for a reason. In fiction, language performs a special, aesthetic function, which involves the use of various expressive and expressive-figurative means. Phraseologisms are precisely such means. They are also capable of expressing a wide range of emotional states. Since there is no single definition or single approach to phraseological units in scientific linguistic literature due to the structural and semantic heterogeneity of the object, we will give our understanding of this linguistic unit. Thus, by a phraseological unit (phraseological unit, PU, phraseological turn) we mean a reproducible, relatively stable combination of words, including functional and significant ones, which has undergone semantic transformation and has a generalized-figurative meaning.

The phraseological composition of the work under study is about one hundred units per approximately one hundred pages of text. This is not much, but overall, the lexical and grammatical diversity of the phraseological material is noted. It includes verbal, nominal, prepositional-case phrases, correlated in meaning with adverbs, the category of state, and interjection units. The methods of introducing phraseological units into the context also seem unique, especially when this enhances the connotative sound of the text. Here is one of the characteristic examples of the distribution of a phraseological unit in the context of a work of art: "There are only those funny, strange, crying, singing, truncated and imperfect universes, brushes and strings created by the gods, who put their sinful or sinless blood and soul into their creations" [3]. In the given example, the phraseological unit to put a soul is supplemented in a most interesting way, connotatively and semantically enriching the context.

In works of art, when analyzing phraseological materials, it is possible to distinguish two main functions of phraseological units in the compositional layer of the narrative: characterizing and expressive-descriptive (their quantitative ratio is approximately the same, as the studied material shows). The first occurs, firstly, when the semantics of the phraseological unit expresses an assessment, a characteristic, for example, about one old man: "He retained the ability to laugh heartily, finding humor in his twenty years of hard labor" [3], and, secondly, when the phraseological unit is closely connected with a vivid emotional-evaluative contextual environment that influences it. For example, in the description of nature: "The water here has some special, magical power... the water seems to climb up by itself, and not run down, the water, like a climber, strives for the mountain peaks, walks, strides, crawls up the stone hills, groans, snorts, wrinkles, climbs the steep slopes indicated to it by the fearlessness of man" [3].

The expressive-descriptive function of phraseological units is usually manifested in the analyzed material in emotionally-evaluatively neutral contexts, although in each specific case phraseological units give the text

additional expressive shades due to their categorical properties: “the vivid connotation of phraseological semantics, its increased expressiveness is recognized ... as a categorical feature of phraseological units” [1]. Phraseological units that lack imagery and are built on the model of preposition + noun most often serve this function: “There is a madman in Tsaghkadzor - a seventy-year-old man named Andreas. They say that he went crazy during the mass murder of Armenians committed by the Turks - Andreas saw his relatives killed” [3]. The contextual environment of an emotional and evaluative nature is capable of actualizing the connotative possibilities of phraseological units of the same model: “Only a giant can turn a stone into the sweetest grapes, into juicy hills of vegetables” [3]. Speaking about the phraseological analysis of a work of art, A.I. Efimov pointed out the “need for a comprehensive description of the methods and techniques for using phraseology” [4] in the works of writers. At the analyzed compositional level, a characteristic feature of the inclusion of phraseological units in the context is the distant arrangement of the components and the expansion of the “word” composition of the phraseological unit in this regard. For example: “... The Turkish murderers who deprived innocent Armenian blood are guilty of this...”; “Here, Astra expressed with her face, with her appearance, the wondrous world of modest feminine beauty. And what is there in the still waters, what devils are there...” [3].

There are few examples of individual-authorial transformations of phraseological units at the compositional level under study: there is a replacement of the phraseological unit component: the old man “lived in peace” instead of the usual on vacation [3] and the reduction of the phrase: “Yes, it was a tough bind” - in the dictionary unit to get into a bind [3]. According to the structure, the expressions of the prepositional-case form prevail at the analyzed level of the text. The compositional level of historical and philosophical generalizations. This level of text construction is undoubtedly connected with the first. The author's philosophical reflections are based on what is directly observed by the narrator. However, there is some specificity here. First of all, one should pay attention to the “motivation for including phraseological material in the context, in the literary composition” [5]. The ideological pathos, the sublime sound of the author's reflections predetermines the activity of phraseological units with a high stylistic coloring, having a bookish tint. Such expressive coloring is possessed by phraseological units of biblical themes with the components “soul”, “god”, turns of phrase in the image and likeness, in the name of, which are most often encountered in the speech of the author of the essay and constitute the stylistic dominant of the studied compositional level. The use here of predominantly phraseological units of a bookish nature allows us to determine their role as a means of creating a certain emotional mood. Here are the most typical examples: “The highest human gift is the gift of spiritual beauty, generosity, nobility and personal courage in the name of good.”; “Some invisible chieftain unites regions and areas under the banner of his own, special appearance of the Russian stove, and here is the border, and here is the new stove chieftain creating stoves in his own image and likeness” [3].

The following cases of non-traditional use of phraseological units in the context of works of art are observed: 1) only one component of the phraseological unit is preserved (construction: preposition *no* + noun), which is used with a negative particle: “But the worlds, the worlds are not created in the image of a Russian woman and not in the image of a fatal handsome bullfighter! The world is created in the image and likeness of Hemingway”;

2) the phraseological unit includes an interrogative pronoun (transformation into an interrogative construction is carried out) and one of the components of the turnover is omitted: “Would it be permissible to ask the divine mocker, in whose image and likeness is humanity built, in whose likeness were Hitler and Himmler created?”;

3) transformation into an interrogative construction is accompanied by the destruction of the coordinating structure of the phraseological unit: “What kind of image, what kind of likeness.”;

4) reduction of the preposition and change of the case form of the words-components of the phraseological unit when spreading the expression: “But all these worlds are worlds of living image and likeness!”;

5) use of the original model of the phraseological unit when spreading it in context: “How imperfect and weak are the earthly gods who created the world in their own earthly image and likeness - Homer, Beethoven, Raphael”;

6) the model of the already transformed phraseological unit (reduction of the component of the set phrase and contextual specification of the remaining: preposition + adjective + noun) becomes the basis for creating new, structurally similar expressions: “But there are completely different gods, efficient, helpful, gods-waiters, gods

of "what would you like", these vividly create worlds according to an office order, according to a circular dream, according to a ministry resolution".

The above-demonstrated individual-authorial techniques of free handling of the form of the same phraseological unit, its renewal in the context (completed in meaning philosophical reasoning) create a special emotional-stylistic sound, impart excitement, publicity and the ability to influence the reader to the speech. Let us emphasize that it is possible to speak about individual-authorial techniques only conditionally, since many of them are embedded in the language system and are used with certain variations in the works of many authors. We read about this in Karshiyeva Sh. T.: "The formation of individual-authorial phraseological units and words is largely based on structural-semantic models inherent in a specific language" [5]. In addition to phraseological units of bookish stylistic coloring, neutral (colloquial) phrases also function at the compositional level of historical and philosophical generalizations. In most cases, they are used with a component replacement (to live / to exist in the head instead of to keep in the head), with a distant arrangement and concretization of the component words with the help of adjectives "Only during the time of Hitler, after him, did the questions of national hatred, national contempt, and national superiority rise to their full terrible height". Neutral-colloquial phraseological units often act here in a characterizing function, for example, when the author speaks about literature and its representatives: " And although Heine did not bear on his shoulders the entire great burden of German poetry, he is a true and wonderful poet".

If in the above-considered substantive-thematic compositional plans of the narrative there are no stylistically debased, colloquial phraseological units, then at the author's level they do exist (we have recorded only three cases), but their inclusion in the context of the story is fully justified by the stronger connotative-evaluative properties of colloquial turns of phrase. A feature of the phraseological composition of the compositional section under consideration is the significant number of vividly figurative units used to express the author's self-assessments (for example, the expressions: by leaps and bounds, old wolf, striding over corpses), among which there are many cases of using phraseological units in a transformed form (cf. "backed to the wall" in the meaning of 'found in a hopeless situation' and the phraseological unit to put against the wall - to shoot), the creation of new expressions based on the structural-semantic models of common phraseological units ("to feel like an overseas parrot" - the expression is formed according to the model of the phraseological unit white crow - 'a person who stands out sharply from those around him'). Thus, the analysis of the peculiarities of the use of phraseological units in each conditionally distinguished compositional plan of the narrative shows a strict dependence of the choice of phraseological turns of a certain stylistic coloring, their functions, the ability to vary in context on the author's attitudes in one or another ideological and thematic section of a work of art and characterizes the originality of the author's idiostyle in terms of mastery of the wealth of phraseological means of the language and the use of this material in a specific text of the work.

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