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СЎЗ САНЪАТИ ХАЛҚАРО ЖУРНАЛИ МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА INTERNATIONAL JOURNAL OF WORD ART

Urinova Dildora Bekmakhmatovna

English teacher at the Department of Foreign languages at the
Pedagogical Institute of Karshi State University

THE STUDY OF PHRASEOLOGY USED IN THE WORK OF ABDULLAH KAHHOR



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ABSTRACT

In Soviet linguistics a great place is given to the study of the language of artistic works. It is possible to understand the skill of the writer only through a comprehensive and in-depth study of the linguistic means used in his works. This article analyzes the general features of the phraseological units of the Uzbek literary language on the example of the works of Abdullah Kahhar. The author of this article examines, "The study of the phraseology used in the works of Abdullah Kahhar". Describing the various semantic and stylistic functions of the individual-authorship novelisms, the author concludes that one of the forms of emergence of individual-authorship phraseology of A.Kahhar is the transfer of free word combinations in a different life situation.

Keywords: phraseology, semantic and stylistic functions, Modern Uzbek literary language, word combinations, dictionary, linguistics

Уринова Дилдора Бекмахматовна

преподаватель английского языка кафедры
иностранных языков педагогического института
Каршинского государственного университета

ИЗУЧЕНИЕ ФРАЗЕОЛОГИИ, ИСПОЛЬЗОВАННОЙ В ТВОРЧЕСТВЕ АБДУЛЛЫ КАХХОРА

АННОТАЦИЯ

В советском языкознании большое место отводится исследованию языка художественных произведений. Познать мастерство писателя можно лишь через всестороннее и глубокое изучение языковых средств, использованных в его произведениях. В этой статье проанализированы общие черты фразеологических единиц узбекского литературного языка на примере произведений Абдуллы Каххора. Автор данной статьи рассматривает, «Изучение фразеологии, использованной в творчестве Абдуллы Каххора». Описывая различные семантико-стилистические функции индивидуально-авторских новообразований, автор приходит к выводу, что одной из форм возникновения индивидуально-авторских фразеологизмов А.Каххора является перенос свободных сочетаний слов в иную жизненную ситуацию.

Ключевые слова: фразеология, семантико-стилистические функции, Современный узбекский литературный язык, сочетание слов, словарь, лингвистика

Ўринова Дилдора Бекмахматовна

Қарши Давлат Университети Педагогика Институтин,
Хорижий тиллар кафедраси англиз тили ўқитувчиси**ABDULLA QAHHOR IJODIDA QO'LLANILGAN FRAZEOLOGIZMLARNI O'RGANISH****АННОТАЦИЯ**

Совет тилшунослигида бадиий асарлар тилини ўрганишга катта ўрин берилади. Ёзувчининг маҳоратини унинг асарларида қўлланилган лингвистик воситаларни ҳар томонлама чуқур ўрганиш орқалигина ўрганиш мумкин. Ушбу мақолада ўзбек адабий тили фразеологик бирликларининг умумий хусусиятлари Абдулла Қаҳҳор ижоди мисолида таҳлил қилинади. Мазкур мақола муаллифи “Абдулла Қаҳҳор ижодида қўлланган фразеологизмларнинг ўрганилиши” ҳақида фикр юритади.

Калит сўзлар: фразеология, семантик ва стилистик вазифалар, замонавий ўзбек адабий тили, сўз бирикмаси, луғат, тилшунослик

Introduction.

Abdullah Kahhar entered Uzbek literature as a superb storyteller and unsurpassed master of the genre, but he also acts as a novelist and dramatist. His stories reveal the best features of the Uzbek people - a clear mind, worldly wisdom, a penchant for humor. For his services to literature, Abdullah Kahhar was awarded the title "People's Writer of Uzbekistan" posthumously.

The depth and originality of A. Kahhar's dramaturgy. Kahhar

Abdullah Kahhar's talent manifests itself not only in the genres of stories, essays, novels and novels, but also in the most complex genre of literature - drama. His plays such as "New Land" (humorous comedy), "My Lovely Mothers" (lyrical comedy), "Sick People", "The Voice from the Coffin" (satirical comedy) have added to the fame of Uzbek drama.

The comedy "New Land" (1949) occupies a special place in the development of Uzbek literature. The play (second title "Silk Suzane") is dedicated to young people and their feat of labor in the development of virgin lands, turning them into fertile fields. The young people Dehkanbai and Hafiza decide to go to Mirzachul to develop virgin lands.

The play "New Land" is replete with comic situations, humor. The language is very figurative, with an abundance of puns, allegories, idiomatic expressions, allegories: a rusty nail, a silk suzane, a shawl of burl0, etc. Expanded metaphors allow the author to figuratively and psychologically accurately develop a particular idea. By means of play on words the playwright poetically colorful conveys the idea of a land that is blooming day by day.

In 1954 Kahhar created a comedy "Sick Teeth" dedicated to contemporary reality. The comedy depicts not the positive aspects of life and decent people, but, on the contrary, negative phenomena and dishonest people.

The playwright's skill is expressed in the fact that, exposing the careerists Zargarov and Khuzurdzhanov, the shrewd, idle sloth Khumorkhon, the author transforms the exposé into an occasion for the promotion of ideas of decency, equality and justice. The title of the comedy and the proper names of the characters appearing in it carry a deep semantic load. It is not by chance that Kahhar titled the play "Hurt Teeth" gives the following names to the characters: Zargarov-"jeweler", Khuzurjanov literally means "pleasure for the soul", Khumorkhon - "languid eyes". These people are really like sore teeth for the society.

Abdullah Kahhar's satirical comedies "Sick Teeth" and "The Voice from the Coffin", although written during the period of the personality cult and stagnation, exposed the negative phenomena of that very time. Kahhar had the courage to look the truth straight in the eye, even in a period of universal fear, under the pressure of ideological pressure. He did not succumb to the theory of idealization and embellishment of Soviet reality, trying to portray the real truth of life. Abdullah Kahhar's entrance to the Hamza Theater in the 1950s played a significant role in the development of theater, particularly in the development of the comedy genre. His comedies "Silk Suzane", "Sick

Teeth", "My Dear Mothers" and "The Voice from the Coffin" saturated with humor and satirical moments were staged. These works distinguished by their topicality, artistic and ideological completeness, peculiarities of the disclosure of intrigue, spectacular became a kind of event in theatrical life. The comedy "Silk Susan" was awarded the State Prize in 1951 and was staged in many theaters of the country, including theaters of Moscow and Leningrad.

As a reflection and echo of Abdullah Kakhhar's method, "Kakhharian" actors were formed at the Hamza Drama Theater.

In 1952, directors Alexander Ginzburg and Tashkhoja Khujaev staged a new production of Abdullah Kakhhar's comedy Silk Suzane at the Khamza Theatre. This production was the result of a qualitatively new level of directing. While working on the play, the directors were in constant search, fully reading the author's purpose. They tried to fully reflect the playwright's ideas on stage.

The play shows the youth going to the Mirzachul steppe and developing dry virgin lands there, transforming steppe expanses into gardens. The work of people who transform the look of the country with their selfless labor is depicted in a talented manner. Thanks to the artist's imagination, all the stage scenery, costumes, props, living conditions, customs and traditions were presented so authentically that the play became a novelty in the world of theater of its time.

The protagonists of the play, Dehkanbai and Hafiza, decide to go to the development of Mirzachul. But this is opposed by their mothers, Khamrobumvi and Kholniso. Later, the two young men, with their mothers' permission, still go to Mirzachul. There they encounter many difficulties. In the course of the work of washing saline lands, clearing areas from overgrown reeds, exerting effective influence on such, like Mavlon, opinionated, stubborn people, confronting the old and the new, the characters of the characters are revealed.

Vivid representation of Uzbek national customs on the stage with the help of vital and everyday means, the ability to transform historical and ethnographic truth into modern scenic truth, was an innovation found by the theater directors and staff. The playwright's comedy Silk Suzane, which became famous in the 50s, has remained in history as a world work.

A major Soviet writer, the first novelist in Uzbek literature. His novels such as "Mirazh", "Lights of Koshchinar" as well as the novels "The Little Bird" and "Tales of the Past" have gained wide popularity not only in our country but also abroad. Including the phraseological composition of his works, still remains out of sight of linguists. In Soviet linguistics, a great place is given to the study of the language of works of fiction. It is only through a comprehensive and in-depth study of the linguistic means used in his works that one can understand the skill of the writer. The study of the phraseological composition also serves to reveal and establish the writer's skill in using the riches of the common language. Much has been done in Russian linguistics to study the phraseological composition of the works of major writers. Such major scientists as V. V. Vinogradov, A. I. Yefimov, N. M. Shansky, R. F. Rudov and others have worked and are working fruitfully in this direction. There are also many followers of Russian scholars among the linguists of the national republics, including Uzbek linguists. The "Bibliographical Index on Uzbek Phraseology" has a special section on "Uzbek Phraseology and Stylistics", which provides a list of about one hundred works on the study of the phraseological composition of the works of Uzbek writers. In Uzbek linguistics, the study of the phraseological composition of the works of Uzbek writers is devoted to the works of Y. D. Pinkhasov, M. Khusainov, A. P. Shamaksudov, I. Kuchkartaev, K. Samadov, A. Abdunazarov, E. Umarov and others. They studied the lexical-semantic and stylistic features of phraseological expressions. Y.D.Pinkhasov divides the phraseological expressions used in the works of Hamid Alimdzhani into three groups: I) phraseological expressions on individual-author phraseological expressions. Y.D.Pinkasov believes that a number of phraseological expressions include proverbs, aphorisms, some translated word combinations of the Russian language, stable word combinations of terminological nature. The thematic diversity of Hamid Alimdzhani's individual author's phraseology, which reflected the stages of socialist construction in Uzbekistan, the development of science, technology and agriculture, is noted in the work. This article analyzes the general features of the phraseological units of the Uzbek literary language on the example of the works of Mirazh. Based on V. V. Vinogradov's classification, the author divides the phraseological expressions used by the writer

into three groups, highlighting idiomatic combinations. A.Sh. Shamaksudov studied the phraseological phrases of Mukimi's satire in lexico-stylistic and semantic planes. "The researcher has divided all the phraseological material of Mukimi's satire into the following groups: 1) phraseological phrases of vernacular speech ; 2) socio-political and administrative-economic phraseology ; 3) book phraseological phrases ; 4) dialectal phraseological phrases and 5) folk proverbs. The author notes that the main part in the poet's phraseology consists of phraseological expressions of colloquial speech. It should be noted one feature that unites the mentioned works: they analyze not individual-authorial neologisms, but common folk phraseological expressions used by a particular writer. I.K. Kuchkartayev's PhD thesis on Abdullah Kaskar's phraseological innovation is devoted to the issues of phraseological origin in the language and the creation of individual-authorship phraseology. On the basis of rich factual material the researcher analyzes the phraseological expressions used by the writer with a change in the semantics and structure of common phraseological expressions. The author paid special attention to the technique of creating new phraseological expressions on the basis of the image and model of the common folk phraseological expressions.

Describing the various semantic and stylistic functions of individual-authorial neologisms, the author concludes that one of the forms of emergence of individual-authorial phraseology of A. Kahhar is the transfer of free word combinations to a different life situation. In addition, Urinova D. examines the issues of the writer's work on the phraseology of his works through the analysis of repeated editions. In the third chapter of this work, proverbs and phraseological expressions used by the writer are studied. In terms of stylistic limitation, the researcher divides all phraseological expressions into two groups. The first group is phraseological expressions peculiar to colloquial speech. These include colloquial, vernacular, dialectal jargon phraseological expressions. The second group is phraseological expressions used in written speech. However, unfortunately, this group of phraseological expressions is considered by the author in a cursory manner.

Research Methods.

The methodological basis of the work was the statements of the classics of Marxism-Leninism about language, the theoretical basis was the works of Soviet scientists about the language of fiction. The work is carried out by the method of comparing the author's phraseology with the data of dictionaries (Phraseological Dictionary, Explanatory Dictionary of the Uzbek language, as well as Uzbek-Russian and Russian-Uzbek dictionaries). When interpreting the specific facts, the method of distributive and component analysis was partially used. Scientific novelty. 1. The total volume of the phraseological composition of Abdullah Kahhar's works has been established, on the basis of which the dictionary has been compiled. 2. The individual author's use of common phraseological expressions has been established and described. 3. The composition of phraseological expressions created by the writer has been established and described. 4. The mastery of A. Kahhar in the use of phraseological variation and synonymy of the common language is described. Practical significance of the obtained results. The results of the study can be used in the development of the problems of studying the language of writers, especially- their phraseological innovation. The materials of this study will serve to deepen the content of the special course "Language of works of fiction", as well as the section "Phraseology" of the general course "Modern Uzbek literary language".

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