

## FUNCTIONAL CHARACTERISTICS OF PHRASES

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**Abstract:** Along with the lexical-semantic side of phraseological word combinations, determining their grammatical structure is one of the most important issues. When we look at the phraseological materials of the Karakalpak language, it can be seen that there are many types of them both in terms of meaning and structure. Searching phraseological word combinations only in the semantic aspect is insufficient in revealing their nature and in-depth study. That's why they need to be evaluated in terms of their functional.

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In our language, words are used in a number of functional services. The lexical and grammatical uniqueness, which is used directly and indirectly, on the basis of artistic means, develops the vocabulary of the vocabulary content. This situation is characteristic of phraseological word fragments, and phrasemes perform several functional services. They are more common in fine art works, especially in folk essays.

Prof. E. Berdimuratov talks about style in Karakalpak language learning. In his works, the writer gave a detailed study of style and showed functional stylistic changes in the Karakalpak language, and the increasing role of the lexical structure,

In this regard, Prof. E. Berdimuratov said that "style" is really seen as a system of language tools formed during the historical development of the language with a functional tendency to that area in terms of lexical-semantic and grammatical factors related to the specific situation in the spheres of life, various forms of communication through language.

In fact, therefore, in our article we would like to dwell on the use of phrases in Yusupov's works of art in different styles. Phrases are used as loosely as some broad and slang words.

According to scientists, stable word combinations characteristic of speaking style are distinguished by their imagery, impact, and the fact that they are understandable to everyone [2. 91]. In fact, most of them were created as a result of the use of words in the colloquial language of the people in a vague, metaphorical sense: shake hands, bow the neck, look at the hand, see the work, etc.

Colloquial phraseology is quite distinct from literary language. We can see that the poet I. Yusupov skillfully used such colloquial phrases in his artistic works.

The poet writes in his song "Inscription on the Head of a Gossip Girl": "If he writes a "circular complaint", be afraid // Many were struck by his slander, the dead lying in graves next to him // After he left, he got scared and came back to life."

This is what the people called the 'circular application' in this example - the application written for higher positions without the author being shown.

The phrase "crashed" means "accidentally lost job". For example: A traveler who got lost in the forest is a fairy tale. Whenever a person is afraid of this calamity // The finger of reading as if bitten (if possible, live without transparency); You are now busy arguing // The wedding you have seen with many, friend // You are fattened by black water // If you do not walk without sadness (Poet and heart).

In these examples, phrases of spoken language like 'disturbing' means disturbing the peace, causing pain, 'biting your finger' means regretting the past, 'getting fat on black water' means living without sadness, being ignored.

Among them, colloquial phrases include proverbs and sayings that are used in our language. The reason is that they are shortened, modified versions of certain groups. Such a situation can be seen in the poet's artistic works, some fragments of proverbs are used. For example: Those who bled without taking off their boots for the sake of my country // Those who drank the waters of the horse with a mouth (poem Búlbúl's Nest). In this example, the proverb "When the day comes to the head of the country, water passes through his boots // When the day comes to the head of the horse, his mouth drinks water" is used in a creative direction, strengthened in a spiritual sense.

One characteristic aspect of colloquial idioms is their use in artistic works, i.e., in the literary style. The main characteristic of phrasal verbs is that they are figurative. They impose additional emotionality-expressiveness in the sentence.

Now we will analyze the figurativeness of these spoken language idioms in a relative form and the arrival of several tropes. For example, it becomes figurative in the metaphorical sense: When you speak, your words // There will be no left if there is

salt (This place will still be great); We have a dream to see a little girl (Men are in the womb)

Phrases are also used in a metonymic sense. The phrase "blue paper" is a metonymy that arose due to internal similarity in the meaning of "dollar". For example: Where is this blue paper rustling // The ear of the country will rustle when it hears it (Dollar).

In a beautiful work of art, the poet draws the reader's attention to the object, event, which depicts certain situations through synecdoche. For example: A young man who has been hit by the heat of youth // There will be at least a bag of wind (of the mountains where the clouds spend many nights); You started to cry and you tried to force yourself // You didn't turn sadness into a living soul (Actress's luck).

Dialogic (conversational) phraseologisms - phraseologisms in which characters appear in dialogue. Stand up, Pirim biy // Let's not be offended by a louse and set the coat on fire. Lake water smells, when a fish rots from its head // My breast is cut off // I have a dream like a horse's head // A man's food is on the road // A wolf's food is in the fields // Instead of being a king in a foreign // Be a shepherd in your own land. These examples include 'Getting angry at a louse and setting the coat on fire', 'The king has the wits of forty men', 'The fish is itchy from the head', 'Courage against your chest', 'The man's food is on the way, The wolf's food is in the fields', 'Be a shepherd in your own country instead of being a king in another country'. In his opera "Ájiniyaz", the poet used the language of the characters related to the concrete situation to increase their emotional expressiveness.

Hyperbole is a means of artistic expression that increases and reinforces an object, event. Hyperbolic phraseology reinforces the idea. For example: My white heart, My heart is like a wide field (Don't spoil your home); Askar mountain Elbrus touched the sky // Its white roof was covered with blue clouds (Missing); Your four hooves are on my white chest // You want me to start, my half (Nightingale's nest). In this example, the line of Gulparshyn's words to Bayshubar from the epic "Alpomysh" was taken as a basis: "Let your four hooves press on my white chest". 'A horse's four hooves pressing into a man's chest' is an example of hyperbole, used to convey the sense that if you win this race, no matter what the odds are, you'll be okay with it.

Litota phraseologisms show the meaning of the subject, the event very small. For example: From two lights like the eye of a needle // As if a deep mysterious blue light is boiling // There is no place for a needle in this anymore // Those who can't enter stand in front of the club // The jaundice has not yet left their mouth, You are a baby (Actress's luck).

In the given examples, phrases like "eye of a needle" - very small, "needle sharp" - dense, "not yellow from the mouth" - very young meanings are skillfully used to sharpen the thought.

In the study of the Russian language, the term "prostorechie" does not mean a literary, but a lexical-phraseological layer (shevaism, words used in the language of a certain social stratum, slang) [3. 402]. In the dictionary, modest speech is explained as follows: It is a type of speech that has the characteristic of expressing reality with a lower description, and uses words, grammatical forms and constructions that go beyond the standards of the literary language [4. 63].

We also agree with these opinions, the reason is that more slang phrases can naturally be included in the structure of speaking phrases, and we can see it in the structure of speaking phrases. Therefore, we have studied the idioms used in the poet's artistic works by stylistically dividing them into colloquial language idioms. For example: Every time you have it, you say that I am // every time you collect it, you say that I collect it // At the end of it, if you are white // You should cry again from the knee (Mamelek pitot). In this example, the humble phrase "to eat cleanly" expresses the meaning of "sorry"; They all hang their faces and cry, in terms of fear, sadness, curse (Song of the Ossuary). In this example, the humble phrasal verb 'weeping in the face' is given a poignant meaning..

Many stable phrases that are pre-colloquial phrases now acquire a functionally unrestricted quality. For example, a flower in the hand, a loss for a thread, a foot leaving the sky, with all one's strength, etc. The main dimension of identifying functionally-stylistically undifferentiated phrases is the semantic quantitative dimension. Phrases of this type are thematically used to express common concepts and are used in the style of speaking, in the styles of fine literature and journalism, and in some cases in the scientific style.

In other words, the fact that idioms in the Karakalpak language undergo changes in terms of functionality, and their unique aspects from the idioms of the literary and spoken language make it necessary to separate them into different groups. Speaking phrases in Karakalpak differ in terms of functionality and style to a certain extent. Therefore, we decided to study them by dividing them into speaking phrases. They are the main part of the phrases in the literary language, they are stylistically neutral, and the styles can be used at a distance. Colloquial idioms are the main part of literary language idioms due to their frequent use.

## Literature

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