

Stylistic Functions of Phraseological Units on the Example of I. Yusupov's Works

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Abstract

This article analyses the stylistic functions of idioms in the works of Ibrahim Yusupov. The functional and stylistic features of colloquial phrases in the Karakalpak language, their imagery, and emotional-expressive possibilities were studied using specific examples. It has been established that phrases in the poet's works are used in connection with artistic devices such as metaphor, metonymy, synecdoche, hyperbole, and litotes. The stylistic function of transformed variants and simple elements of proverbs and sayings was also demonstrated. As a result of the research, the special aesthetic and communicative role of phrases in a literary text has been proven.

Keywords: Colloquial Idioms, Functional Style, Idiom, Literary Style, Style

Introduction

In linguistics, the science of stylistics is of particular importance. This field is essential not only for linguistics but also for literary studies. Stylistics, derived from the Greek word «style, » means a sharp, pointed stick for writing.

Review of Related Literature

In Karakalpak linguistics, the study of style is evident in the works of Prof. E. Berdimuratov. In his works, the scholar provided comprehensive information on stylistics, including the functional stylistic features of the Karakalpak language, its stages of development, and their role in enriching vocabulary.

In this regard, Prof. E. Berdimuratov emphasized that style appears as a system of linguistic tools formed with functional adaptation to life spheres, various forms of communication through language, and specific situations in terms of lexical-semantic, grammatical, etc. - in the course of the historical development of language. Indeed, therefore, in our article, we intend to discuss the use of idioms in various stylistic functions in the works of I. Yusupov. Phrasemes are used quite freely, similar to broader and jargon words.

Objectives

The objective of this study is to explore the role of stylistics as a significant branch of linguistics that also holds deep relevance for literary studies. Derived from the Greek

word meaning “style” or “a sharp, pointed stick for writing,” stylistics focuses on the relationship between linguistic form and expressive meaning.

This research seeks to analyze how stylistics functions as a bridge between language and literature, examining the ways in which stylistic choices shape interpretation, cultural resonance, and artistic expression. By highlighting its dual importance in both linguistic science and literary analysis, the study aims to underscore the value of stylistics as a tool for understanding the interplay of language, culture, and creativity.

Methodology

Several scientific research methods were used in this article. First, based on the descriptive method, the stylistic features of phrases in the Karakalpak language were analysed and explained through examples. Through the method of contextual analysis, the use of idioms in the works of Ibrahim Yusupov was studied within the framework of a specific text, and their emotional-expressive function was revealed.

Based on the method of lexico-semantic analysis, the direct and figurative meanings of phrases were determined, as well as their connection with such artistic devices as metaphor, metonymy, synecdoche, hyperbole, and litotes. Through the comparative method, the stylistic features of spoken language phrases and literary phrases were compared, and the abbreviated versions of some proverbs and sayings were analysed by comparing them with their original forms.

Furthermore, the functional-stylistic analysis method served to determine the communicative and aesthetic functions of idioms in language.

Analysis

In our language, words perform a number of functional functions. Lexical and grammatical features, used in both literal and figurative meanings, based on artistic devices, contribute to the development of vocabulary. This phenomenon is also characteristic of phraseological units, where phrases perform a number of functional functions. They are more commonly found in literary works, especially in folk oral traditions.

According to scholars, fixed phrases characteristic of speech style are distinguished by their imagery, expressiveness, and comprehensibility [2.91]. Indeed, some of them arose as a result of the figurative, metaphorical use of free word combinations in the spoken language of the people: to wave one's hand, to bow one's neck, to look at one's hand, to know the essence of the matter, etc. Phrases in spoken language differ significantly in literary language. We can observe the skilful use of such colloquial phrases in the works of the poet I. Yusupov.

In his poem “The Inscription at the Head of the Slanderer,” (“Gıybatkeshtiń bas ushındaǵı jazıw”) the poet writes: “If this ‘circular petition’ (“domalaq xat”) is written, fear it // Many have been struck down by its slander, the deceased lying in neighbouring graves // after this, they were frightened and resurrected.” The “round petition” in this example refers to a petition submitted to higher authorities without an author being indicated. The idiom “ruined” means “unjustly dismissed.” For example: Like a lost traveller in the forest // you are putting us in a mess (Loneliness); When did a person ever fear this

calamity? // Like biting the finger of regret (If possible, live without being open); Arguing now, you are lost // A feast seen with many, my friend // Getting fat in the black water // you do not live happily without worry (Poet and Heart). The phrases in these examples, such as “to cause trouble,” “to torment,” “to inflict suffering,” “to bite one's finger,” “to regret the past,” and “to grow fat in black water,” convey the meanings of living carelessly and being indifferent.

In addition, colloquial phrases include proverbs and sayings used in our language. Because a certain group of them consists of abbreviated, modified versions. This situation can be observed in the poet's works, where some proverbs and sayings are omitted. For example: Those who waded through blood without taking off their boots for the people // those who drank water from a horse with a mouth (Poem “Nightingale's Nest”) (“Búlbúl uyası”) in this example, the proverb “When trouble befalls the people, they cross water with their boots.” “When the going gets tough, the tough get going.”

Another characteristic feature of colloquial phrases is their use in literary works, specifically in literary style. Naturally, the main characteristic of phrases is their imagery. They add an additional emotional-expressive meaning to the sentence.

Findings and Discussion

Now, we will conduct a comparative analysis of the imagery of these colloquial phrases and the presence of several tropes. For example, it can also be figurative in a metaphorical sense: «When you speak, even your words won't be bad if they're salty» (This place will still be great); Zarman arpa ishinde bir túp biydayğa // Bir qızalaq kóriw ármanımız bar (“Men at the maternity hospital”) (“Erkekler roddomda”)

Phrasemes are also used in a metonymic sense. The phrase «blue paper» is a metonymy formed as a result of internal similarity in the meaning of «dollar.» For example: Where is this blue paper rustling?

In a literary work, the poet uses synecdoche to draw the reader's attention to a subject or phenomenon that depicts certain situations. For example: The nose struck by youthful desire // Will have at least a batman of wind (of the high mountains where many clouds have fallen overnight); you forced your own grief // you never shared your sorrow with a living soul (“The actress's fortune”) (“Aktrisanın ígbalı”)

Dialogic phrases are phrases that characters use in their conversations. For example: Don't hesitate, Pirim biy // Offending the louse, Let's not throw the coat into the fire // Don't hesitate, Pirim biy - to the Khan, the wisdom of forty people // It won't heal by itself, my lady // The lake water will smell, that's how it is When the fish rots from the head // It tore my chest away // I have a regret as big as a horse's head // A man's food will be on the road // A wolf's food will be in the steppe // Don't be a sultan in a foreign land // Be a shepherd in your land. In these examples, the phraseologisms “Resenting a louse, throwing a coat into the fire,” “A Khan has the wisdom of forty people,” “A fish rots from its head,” “Separation against the enemy,” “A man's food is the road, a wolf's food is at home,” and “Better to be a foot in your own land than a sultan in another land” are used by the poet in his opera “Ajiniyaz” in the language of the characters depending on a specific situation, thereby enhancing their emotional and expressive impact.

Hyperbole is an artistic device that exaggerates and intensifies an object or phenomenon. Hyperbolic phraseologisms intensify and sharpen the thought. For example: My brave Karakalpak, His heart is like a wide field (“Don't break your nobility”) (“Begligińdi buzbasen”); Mount Elbrus touched the sky // Beautiful white-chested blue clouds kissed (“Longing”) (“Saǵınıw”) Your four hooves on my white chest // You say you'll hit me, my beloved (“Nightingale's nest”) (“Búlbúl uyası”) This example is based on Gulparchin's line to Bayshubar from the epic poem “Alpamıs”: “May your four hooves be pressed to my white chest.” The expression “a horse's four hooves pressed against a person's chest” is an example of hyperbolic depiction, used to convey the meaning of “if you win this race, I will endure any hardship.”

Phraseologisms express the meaning of an object or phenomenon in a diminutive way. For example: Through two cracks like a needle's eye // As if a deep, mysterious blue light boils down // There's no need to prick a needle now // Those who couldn't fit stood at the club entrance // The cream hasn't left their mouth yet, You're just a chick (The actress's fortune) (“Aktrisanıń ıǵbalı”)

The phrases in the given examples with the meanings “like a needle's eye” - very small, “needle pierced” - dense, “white in the mouth” - very young are skillfully used to sharpen the thought.

In Russian linguistics, the term “prostorechie” is understood not as literary, but as a lexico-phraseological layer (dialectisms, words used in the language of a certain social stratum, jargon) [3.402]. The dictionary defines colloquial speech as follows: A type of speech characterized by crude, low-level characteristics, where words, grammatical forms, and constructions that deviate from literary language norms are widely used [4.63].

We also agree with this view, because colloquial phrases can naturally include more colloquial jargon phrases, and this can be seen in colloquial phrases. Therefore, we studied the phrases used in the poet's works by stylistically categorizing them into spoken language phrases. For example: The more you become, the more you want to be // The more you gather, the more you want to gather // In the end, you will suffer // Your chest will return from your knees (Mámálek oy). In this example, the simple phrase “to regret” means “if you regret it, you will regret it.” They all weep, covering their faces, with fear, grief, and curses in their eyes (“The Ossuaries' Song”) (“Ossuarlar qosıǵı”). In this example, the simple phrase *betin asıp jılaw* is rendered in a crude, sharp sense

Many fixed phrases that were previously colloquial phrases are now becoming functionally unlimited. For example, losing the end of a rope, losing the end of a flower, losing the end of a rope, losing the end of a rope, losing the end of a rope with all one's might, etc. The main criterion for identifying functionally and stylistically indistinguishable phrases is semantic quantity. Phrases of this type, expressing thematically general concepts, are used in colloquial speech, literary and journalistic styles, and in some cases, in scientific style.

Conclusion

Thus, the functional changes in phrases in the Karakalpak language, as well as their differences from literary and colloquial phrases, require their study by dividing them into separate groups. Speech phrases in the Karakalpak language exhibit a certain degree of functional-stylistic variation. Therefore, we deemed it appropriate to study them by

dividing them into spoken phrases. They constitute the majority of phrases in the literary language and are stylistically neutral, possessing the ability to be used interstitially. As a result of their frequent use, colloquial phrases later formed the majority of phrases in the literary language.

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