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Linguopoetic and linguocultural issues in literature

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Abstract: The presented article is devoted to the functional-discursive analysis of phraseological units in "Gone with the Wind" by Margaret Mitchell. The article contains an analysis of more than 40 phraseological units and comments on theoretical views on the subject of research.

Key words: phraseological unit, conceptuality, idiom, equivalence, discursive- functional, analog, proverb.

In addition to the phraseological meaning, the semantic structure of the phrasema also contains methodological color. For example, in the semantic structure of the phrase "*to'nini teskari kiymoq*" along with the phrase "*o'chakishmoq*" (phraseological meaning) there is also the sema "stubbornness" (stylistic exgeration).

Somatic phraseological units, phraseological units in which one of the components contains the names of the parts of the human or animal body, form one of the broadest and most effective groups in the field of phraseology. In the work we are analyzing, *Gone with the Wind*, the use of somatic phraseological units is 70%.

The meanings of the main part of somatic phraseological units are related to the spiritual and emotional life of a person. V. Shubin emphasized this fact: "Human emotional and mental states are mainly expressed through somatic phraseological units, the possibilities of which are very large in this respect."

Thus, many phraseological units with "**head**" and "**head**" components belong to the semantic group of "thinking"; With the component "eyes", "eye" - to the semantic group "perception", "attention"; With the component "hand", "stay" - "activity", "ownership", belongs to the semantic group. However, it should be born in mind that here it is often possible to reconsider the phraseological units in a multifaceted way.

Phraseological meanings appear in a less specific context, just as they do in lexical meanings. The discursive-contextual analysis of a number of examples shows that the phraseological expressions involving the word "Eye" have different functional meanings in the literary text. For example, in the play, the word "eye" has a negative, positive, neutral connotation due to its contextual meaning. For example:



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1. Peter sucked in his breath and his wrinkled brow showed deep furrows but **keep his eyes** straight ahead. He had never had the term “nigger” applied to him by a white person in all his life.

2. Still the man silent and abject. Finally, he **raised his eyes**, looked Scarlett in the face imploringly and dropped his gaze again.

3. It all sounds like tootle to me she said coldly, Well, it should not said Grandma **fastening a sharp eye upon her**. For its just exactly the course you have been following since you went to Atlanta.

4. His one **eyemet** hers with impersonal animosity. Yes. A woman got no bizness bothering her men folks when they are trying to take care of her.

5. Rhett **had eyes** for no one but Melanie and he spoke abruptly without greeting.

6. Set, said Archie **fixing** with **her eye**. “I will tell you. Because you went gallivantin this afternoon and got yourself into trouble through your own fault, Mr. Wilkes and Mr. Kennedy and other men are out tonight to kill that thar nigger and that thar white man, if they can catch them, wipe out that whole Shantytown settlement.

From the following examples, phrases 1-2-6 sentences are neutral in terms of connotative meaning. Stylistic coloring has emotional-expressive coloring. All three phraseological units also have a functional equivalent in the Uzbek language and are translated as stitching, staring.

The phrases used in sentences 3-4-5 have a negative connotation and artistic emotionality, which is not difficult to grasp from the context. The phrase “fasting a sharp eye” in sentence 3 translates as “staring (qattiq tikilib qaramoq) hard,” and the word sharp in the phrase helped to enhance expressive coloring and to more accurately portray the protagonist’s condition.

The phrase “to have no eye for” in sentence 5 is literally translated into Uzbek as “**no eye to see**” (ko'rishga ko'zi yo'q). As shown in our example, a phrase is a fully functional equivalent even if it is translated literally and has an Uzbek equivalent in terms of content.

In the following many phrases, the word is “head” and we will look at some examples:

1. I am cad he muttered, **dropping his head** tiredly back into **her** lap. But not that big cad. And if I did tell you, would not believe me would you?

2. God, if she had not been unwomanly Aunt Pauline and Aunt Eualie probably would not **have roof over their heads** at this very moment.

3. Scarlett had kept her home for her, fed her, clothed her and enabled **to hold up her head** in Atlanta society. And since Scarlett had married and moved into her own home, she had been generosity itself.

4. - Melly, I am not so very drunk mumbled Ashley and with the words fell..... **his head buried in his arm**. “Archie, take him to his room and put him to bed as usual, ordered Melanie. “Aunt Pitty, please run and fix the bed and oo- oh, “she suddenly burst into tears. “Oh how could he? After he promised!”

In the process of carefully reading the work, we also came across simple verbs that are similar in form to phraseological units, but radically different in meaning. If we pay attention to sentence 1, we can think of the form as a phraseological unit. When distinguishing simple verbs with phraseological units, we must first pay attention to their translation. For example, “**drop ones head on somebody**” is a phraseological equivalent of the Uzbek phrase “**burni ko'tarilmoq**”.



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But in the first sentence, the translation is "to put his head on his knee." The phrase "have a roof over ones head" in sentence 2 can be translated as "uning tizzasiga bosh qo'ymoq". In the process of conceptual analysis, this phrase has a neutral meaning. Stylistic coloring, free from emotional-expressiveness.

1. *She stopped and **racked her brain**. Who was left in town among their friends who would be helpful? There was Mrs. Elsing. Of course Mrs. Elsing did not like her at all these days but she had always been fond of Melanie.*

2. *There was a luminous serenity in them and the innocence in the soft brown depths struck like a blow in face, clearing some of the alcohol **out of his brain**, halting his mad, careering words in mid-fight.*

In the work, the author used phrases involving both words "brain" to describe the psychological state of the protagonist. The phrase "rack ones brain" used in the first sentence has a neutral meaning and is free of emotion and expressiveness. If we literally translate the following phrase into Uzbek, we get a meaning that does not fit the context of "destroying the brain," "destroying the brain." As we noted earlier, if we do not translate the phraseological units correctly, the reader will have a number of difficulties in understanding the meaning of the context. It would be expedient to translate this phrase into Uzbek with such options as to start, to confuse, and so on. If the original meaning of the phraseological unit is "to torture ones brain", it can be concluded from the context that such a phrase means deep thinking.

In the second phrase, *the phrase "out of ones brain"* is used in a negative sense in the literary text. Proof of this is the use of negative words such as bad, fight, which are used in the context by the writer to grasp the meaning of negativity more quickly. The phrase *"Out of ones brain"* in the Uzbek language has the equivalent of "take out of the brain" and is easily interchangeable.

There are also a large number of metaphorical expressions in the play involving animals or their body parts.

1. *"What a gambler you are Scarlett " – he jeered. "You took a chance that my incarceration away from female companionship would put me in such a state I would **snap at you like at rout at worm**.*

2. *"Admire them? Great ball of the fire. Admire them? They ought to be shot. It will bring the Yankees **down on us like a duck of June bug**.*

3. *You aint got no complaints to make of me have you? Arent I making twice as much for you as Mrs. Elsing did. Yes, you said Scarlett but shiver **went over her like a goose walking across her grave**.*

4. *"I am serious . Its always the godly when the ungodly **flourish like the green bay tree**. Cheer up, Scarlett, did not you tell me once that the main reason you wanted a lot of money was so you could tell everybody to go to hell? Nows your chance".*

5. *She stood in the hall irresolute frightened, and the glaring light of the fire in the sitting room threw tall dim shadows on the wall about her. The house was utterly still and stillness **socked into her like a fine chill rain**. Ashley where is Ashley?*



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In some cases, we see that the use of metaphors in the formation of phrases is very slow in enhancing the effectiveness of the sentence and the figurative meaning. Therefore, we clarify the concept of metaphor and metonymy.

First of all, the use of metaphors in the formation of phrases in the formation of phrases is far from enhancing the effectiveness of the sentence and the figurative meaning. Although metaphors and metonymy are not the focus of our work, it is appropriate to briefly explain them. Metaphors are made up of words or phrases in the sense of similarity, but it is a little difficult to see clearly, for example, as a flourish like a green bay tree phrase.

Metonymy, on the other hand, is unique. Its interesting aspect is that in substituting a word, it is necessary to find a similar category that belongs to or belongs to that word: part and whole, high and low category, body and its place, cause and effect.

The above opinions have to some extent clarified that metaphors and metonyms are slightly different from phraseological word combinations. We

have also seen that metaphors and metonyms play an important role in the formation of expressions.

At the heart of somatic phraseological expressions lies a certain image, a concrete event, an image of the object. Such imagery enhances the stylistic possibilities of expressions, making them one of the language's most powerful means of expression. Phraseological unity is formed on the basis of the specific contradiction and unity of the plan of expression with the content plan, so the information about the sign, quantity and action, understood from the phraseological units, is called phraseological meaning.

Phraseological meaning is based on the figurative meaning of a word in a phrase, meaning immutable based on the general meaning of the parts it contains, or meaning that has absolutely nothing to do with the meaning of the part it contains. Any unit used in an artistic text is brought into the work for a specific purpose. Therefore, the importance of phraseology in literary texts is also relevant. Somatistic phraseologies appear in the literary text as a lexical tool that provides expressiveness. Expression of action through phraseology has a much stronger effect on the reader than ordinary words, in the eyes of the reader it embodies the action-state more vividly. Phraseologisms denoting a person's state of mind have been used to describe mental, and physical, mental, and verbal states.

A list of used literature:

1. Gone with the Wind by Margaret Mitchell A project Gutenberg of Australia eBook <http://gutenberg.net.au>. (2002).
2. Oxford Advanced Learner's Dictionary of Current English (2005).
3. Longman Dictionary of Idioms (1979).