



Normurod Norqobilov's Skill in Using Common Expressions Some Considerations About

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Abstract: In this article, the writer Normurod Norqabilov's ability to use universal expressions is highlighted on the example of the short story "Face to Face".

Key words: *Normurod Norqabilov, "Yuzma-yuz", phraseme, phraseological synonym, phraseological polysemy, universal, individual mahurat.*

Phrases serve as a means of reflecting the history of the people, domestic life, the events that exist in it, characteristic events, the behavior of some individuals in society, enlivening their speech, making it emotionally colorful, and expressing thoughts in a short and concise form. Phrases do not express a simple message about a thing, event or object of the speaker, but express a positive or negative assessment of them, expressive features and emotional attitudes towards them. That is why idioms are widely used in literary speech, especially in artistic works, they are the basis for word games, and they increase the stylistic effectiveness of artistic speech.

It is known that expressive-emotional coloring is an integral feature of many expressions in the language, while the majority of expressions are stylistically neutral. Because with the help of an expression, not only this or that object, event is named, but also the expressive attitude of the speaker to that object or event, person is expressed. The meaning structure of the phrase is much more complicated than that of the word, because there is a big disconnection and inconsistency between the meaning relations in the phrase and its component structure. Phrases, unlike words, arise not only to express and name a certain event in reality, but also to express a modal attitude towards it. Most of the expressions in the language are semantically aimed at a person, explaining his behavior.

In N. Norqabilov's short story "Face to Face", a number of expressions are used to reveal a person's mental state, inner experiences, character, positive or negative attitudes towards others, environmental events. It is known that there are different types of expressive evaluation and emotional evaluation paint expressed through phraseologisms. Some expressions express the speaker's positive description and positive evaluation of people, while some expressions serve to express negative description and negative evaluation. [3]

In language, there is a phenomenon of synonymy in phrases as well as within words. It is known that synonymy is the basis of methodology. Sh.Rakhmatullayev, who studied the synonymy of phraseological units in the Uzbek language to a certain extent: "The general and most important criterion for phraseological synonymy is the semantic criterion. Phraseological combinations in each synonymous nest must mean the same concepts in the objective entity, and together must have the same meaning. [5,124]



The Peerian Journal

Open Access | Peer Reviewed

Volume 19, June, 2023.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

In the short story "Face to Face", the writer used a number of phraseological synonyms in order to avoid repetition and uniformity and increase the value of the work. For example, in the sense of looking, expressions such as "glance", "glance", "glance", "glance", "glance" used by: The road was deserted. Starting from his father's yard, he looked at all the yards in the village one by one [3,29]; When Mamat the butcher was looking for a solution, he noticed people coming from the opposite direction [3,42]; Mamat, the butcher, looked around and saw women and children appearing in the streets [3, 38]; He glanced at the shotgun hanging from the nail [3,14]; Shadiyar's color turned pale. He examined her from head to toe [3, 8]; Then, as if looking for salvation, he glanced at the courtyard. [3, 3] Synonymous phraseological units are used in the story to express a person's high mood and happiness: "to get fat", "to be heartbroken", "to run away from the breath of the mouth". surprised that the idea did not occur to him, he admits to the butcher's business. The same meaning is evident on the faces of others. Mamat the butcher gets a lot of fat from this. [7,24]; There is a commotion in the yard... When old Samad is upset, he asks how the visitors are doing. [7,21]; The uncle massaged his neck, which still had a burning sensation, and was tied up.[7,42]

As in words, there is a phenomenon of polysemy in phraseological units. But the degree of spread of this phenomenon in the lexicon and phraseology is not the same. "A very large number of words in our language are polysemous, because people use separate words for each of the new concepts in their daily life, so the number of words is infinite. would increase, and it would be impossible to keep them in memory, as a result, the language would become difficult to use, and it would gradually become unusable. That's why in any language, we try to express infinite concepts and ideas from various combinations of linguistic units. Thanks to such an action, a new meaning is imposed on the words that were previously in the language. As a result, words with multiple meanings appear on the field. [4, 41]

"In phraseology, the main part of the phrases is one meaning. Approximately one-fifth of the expressions in our language have two or more meanings. [2, 62] 156 of the 998 phrases interpreted in the "Brief Phraseological Dictionary of the Uzbek Language" (1964) are ambiguous.

"Phraseological polysemy means that the phrase itself has more than one meaning" [5, 8]. Polysemantic expressions have a methodologically integrated character, because a polysemantic expression usually does not have a correct, nominative meaning, all its meanings are often combined into a single internal image. Linguistics still do not have a clear opinion on the recording of ambiguous phrases in the Uzbek language in dictionaries, the principles of their interpretation, and their pragmatic features.

In the text of the work, which is the object of our investigation, we can observe that some phraseological combinations are polysemantic in nature. For example, the phrase "to cross" is used in two senses:

1. To appear in front of him, to stand face to face. [6,461] After a while, Daniel the driver crossed the road. [3,33]

2. To be an obstacle, to be a barrier, to stand against. "Sorry, what's going on?" In this oil, Shodi is standing across the road. Old Samad sacrificed his life for him." [3,19]

The above phraseological unit is also used as a free combination in the text of the work: If you walk more than two miles through the tobacco field above the village, you will come across various obstacles placed across the road. Uncle installed it this spring. [3,6] From this point of



The Peerian Journal

Open Access | Peer Reviewed

Volume 19, June, 2023.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

view, phraseological units in the work of prof. In comparison with Sh.Rakhmatullayev's "Annotated Phraseological Dictionary of the Uzbek Language" published in 1978, a group of phrases that did not find their expression in this dictionary as idioms characteristic of the style of speech and at the same time the individual style of the writer recognized and tried to interpret their meaning based on the text of the work. For example, "lapashang", "landavur" means "a bag of raw meat": Why don't you turn this child into a human being?! What is it, a bag of raw meat! [3,13]; in the sense of "bringing a product to the market" and "blooming the market": When he had a brain, he planted potatoes in places out of sight, planted greens... He blossomed the market. [3,19]; To express "joy", "satisfaction", "to fatten a sack": The host of the wedding... admits to the butcher's entrepreneurship... Mamat the butcher gets a sack of fat from this. [3,24]; in the sense of "to get her consent" and "to get her promise": He took the girl's promise while going to military service. He got married a year after returning from the service. [3,16]; In the sense of "to come with a high waist" and "to come pouring down": Saf used to come in a bad situation... Let them come. I say, "What's the point of making a fuss about it?" [3,5]; In the sense of "not knowing to whom to tell one's debt", "to tell one's taste to God": He learned to feed cattle from any grave... I knew the verb, what I was doing by speaking. Now tell your father to God. [3,20]; The phrase "to shrug" as a synonym for the phrase "to be tongue-tied": Let the beat open the gap, otherwise he will shrug his shoulders for the rest of his life. [3,10]; "hardy" in the sense of "endurable": - Will these hard workers not be needed another year? - The soul of the mountain trees is hard... it keeps turning blue. [3,7]; "to wait" in the sense of "to keep an eye on the gate": The other day old Samad chal dangala When he heard that he was going to do it, his eyes were on the gate. [3,23]; "regarding the person who does not hesitate to face someone's fault in front of people" "he has a bad mouth": Togay remembered the gossips at the market... Mamadiyar Usta has a bad mouth; there is no question of following in front of many people. [3,26]; and the phrase "to fall" means "to leave quietly", "to leave without a word": But the rider did not keep his oath - he fell. [3,5]; "bite" in the sense of "something worthwhile": People are getting more and more picky, huh? The sorrel also strengthens its nest every year, carries to the nest what it has in the tooth [3,29]; in the sense of "the period of infancy, when you don't understand anything yet", "to walk with your skirt behind your back": If you don't know, let me know, these were planted by grandfather Samad and grandfather Tokhta. At that time, you wore your skirt behind your back. [3,18]; and the expression "to lose heart" means "to be sad, to be sad": As I sit, as I stand, if the wide world is not visible to my eyes, my heart becomes sad. [3,3]; in the sense of "to break his nerve" and "to get angry": Mamat the butcher realized that there was a hidden grudge against him at the heart of this outburst, and started to get angry. [3,12]; "no heart left" used in the meaning of "to be afraid, to scream": ... The desert rider has no heart left to beg Mamat the butcher. [3,5].

Also, in the text of the work, the phrase "preferable", "excessive" in the sense of "if dead is more than dead", "into the floor" in the meaning of "beside, in line" and "to line up, gather together" In the songs, the phrase "to make a snowball" is described with a unique stylistic color:...Later, Mamat the butcher built two more buildings for his eldest sons. Although they do not come out like before, if they die than others, they are more dead...[3,21]; At that time, Uncle had said this in a heated manner... start a fight, and I'll come to your floor! [3,15]; He lined up the children and led them up the mountain. They built a plot of land near Archazor. [3,30]



The Peerian Journal

Open Access | Peer Reviewed

Volume 19, June, 2023.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

It seems that when the creator uses phraseological units in the language of the work, he tries not to repeat one in place of the other, or uses their synonymous variants and various grammatical forms that exist in the universal or vernacular language (live colloquial speech).

Umuman, kuzatishlar asosida quyidagi umumiy xulosalarni bildirish mumkin:

1. The writer appropriately used synonymous expressions to express realities in the literary work. In particular, to express a person's high mood and happiness: "to gain a lot of weight", "to be cheerful", "to run out of breath"; "to be afraid", "to scream" means "to be heartbroken", "to freeze", "to fly away"; in the meaning of "look", "glance", "glance", "glance", "glance".

2. In the text of the work, we can observe that some phraseological combinations are polysemantic in nature. For example, the phrase "to cross" is used in two senses:

a) to appear in front of, stand face to face. After a while, Daniyor, the driver, ran across the road. [3,33];

b) to be an obstacle, a barrier, to stand against. It was as if he was sick inside. "Sorry, what's going on?" In this oil, Shodi is standing across the road. Old Samad sacrificed his life for him." [3,19]

3. In the author's work, using universal expressions, expressions related to individual skills are also used, which is of great importance in increasing the value of the work. In particular, in the sense of "to release a product to the market", "to flourish the market"; "get his consent" in the sense of "get his promise"; "to scratch the ground" in the sense of "farming": dialectal "to stretch one's legs" in the sense of "passing the world"; "a toothache" in the sense of "a valuable thing"; in the sense of "infancy period that still does not understand anything" "to walk with the skirt on the back"; In the sense of "to break his nerves" such as "to have a good time" are among such expressions.

4. The work also contains phraseological units characteristic of the artistic and colloquial style: "raise your hand", "eye to eye", "open your eyes like a fish", "look to put", "to reach the ear", "to stare at the mouth", "to keep a sense of humor", "to lose heart", "to lead the way", "to lighten up", "to talk", "to talk to stay in the throat", "to stare", "not to have teeth", "to add head", "to catch the eye", "not to add the sentence to the sentence", "to walk with the head raised" and others.

It seems that the creator, while using phraseological units in the language of the work, paid special attention not to repeat one in place of the other or to use their synonymous variants that exist in the universal or vernacular (live colloquial speech).

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The Peerian Journal

Open Access | Peer Reviewed

Volume 19, June, 2023.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

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