

Structural-Semantic and Connotative Analysis of Phrases



Linguistics

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Abstract

The present article embraces discussions and analysis on role, lexic-semantic feature and connotative concepts of phraseological units, i.e., phrases in the language of dostons (runes) be rhymed by Fozil Yuldosh ugli.

There is a separate role of phraseological phrases in the language of *dostons* by poet Fozil. hence there is no a single discussion on their utilization, lexic-semantic feature and connotative concept, no concrete observation is yet implemented. There are two types of phrases used in dostons - phrases equaling sentences and phrases equaling word collocations. Phrases equaling a sentences are met in dostons in shape of conceptually complete, grammatically shaped, mutually combined by syntactic basis, fully meeting poetic requirements in description of images peculiar to doston plot. With their few features, such phrases can be equalized to any of sentences. For example: *Seni Kuribkuzdan yoshi tizildi, / Uylab tursam, jigar-bagrim ezildi (B.:12); Bu yerlarga hiyla topib keldingmi? / Yo bulmasa, ajal haydab keldingmi? (Sh.Sh.:45); Bu bolamni olib qobogim undirding (. .:169).*

Phrases equaling word collocations do not convey a complete concept in dostons, and usually consist of two or more word combinations. For instance: *Boshimizdan ketsinqayguli tuman, / To turguncha omonda bul, Avazjon (B.:12); Bunday ishlar mening bagrimni tuzlab, / Esima tushganda yiglayman buzlab (B.:19); Erkak-ayoli aralash, / Nechovning nash'asi uchib (B.G.:85); Tilga engandan tutib maktabga ketdi (Sh.Sh.:7); Rangi uchgan kampir fe'li yomondir (F.Sh.:276).*

As it can be clarified, phrases equaling a sentence do convey a particular message and are represented in separate emphasis and consonance in the text. Phrases equaling word collocations are constituted from two or more integral parts as per their structure, and represent a complete integrated lexical concept in the sentences. As per the lexical-grammatical features, both types of phrases do implement the same stylistic function, i.e., serve for colorifical and imaginative presentation of a particular action within the epic oeuvre being spoken by an epic hero or narrator, all these are lingual means provision of stylistic features of dostons.

There are a row of styles in modeling of phrases in world linguistics, which are: 1) *syntactic model* – to structurally form phrases as word collocations: models of noun+verb, adjective+noun type; 2) *logic-semantic model* – forming phrases from logical-semantic point of view: shaping by antithesis, comparison and imaginative means; 3) *motivational model* – shaping by means of internal formulaof the phrases; 4) *structural-semantic model*– shaping of phrases by means of their internal and structural formula; 5) *derivational model*– shaping new phrasemes on the basis of phrases present in the language: I1 (+I2) →I3; 6) *Nominative model*– shaping of phrases on basis of denotative concepts [2:5-6]. All of these styles can't be implemented onto Uzbek language and doston language being analyzed. Our observation stipulate that syntactic and derivational models represent majority in doston language.

As we have already mentioned, integral parts of phrases consist of various part of speeches and presents basics of syntactic models. They are shaped as noun-verb model according to the rules of Uzbek language, and

as per their content are adherent to “noun and verb” parts of speech:) “*aqlimni oldi*” = noun+verb model; b) “*dardim yorildi*” = again noun+verb model; c) “*siynamga tosh urib yiglab*” = shaped through a model “noun+noun+verb+verb”. Integral parts of the phrases equaling a sentences and word collocation in majority of cases are mutually conjoined by means syntactic relation of inflecting and conjugating affixes. For example, let us take “*aqlimni oldi*” phrase: it is on noun+verb model, parts are in syntactic relation with proper (-im) and case (-ni) affixes. Sample in model of noun+verb are encountered mostly and they are actively used in doston language. It is expedient to note that such phrases constitute a noticeable part of Uzbek language abundance. Such lingual cases are represented in the works by Sh.Rahmatullaev [3:126]: they are substantiated by majority of abundant and alive examples.

The following lexemes as *qul*, *kuz jigar*, *kalla (bosh)*, *siyna*, *yurak*, *yuz*, *til*, *qosh-qobog* carry semantic reference function for the phrases being made from: *qulqovushtirib ta'zim qilmoq*(B.:6), *kuzdan yoshim tizildi* (B.:12), *jigar-bagrimni doglab* (B.:12; . .:8); *kuksimni yirtib* (N.:182), *tilga engandan* (Sh.Sh.:7), *kuzing ayirmayin* (Sh.Sh.:11), *yuragiga solga olovni* (Sh.Sh.:84), *sargaygandir qizil yuzim* (Sh.Sh.:29), *yuzini yuzima tushirmay* (R.:365), *siynasini doglab* (R.:365), *qobogim uydirding* (. .:169), *ishqi-muhabbati yuragini kuydirib* (.:121) and etc.

We have observed that phrases with *aql* and *qon* are mostly used in doston language, and noticed variety of their connotative concepts. Below we shall shortly speak on them.

A phrase “ **qli shoshmoq**” (mind hurried forward) states for “to stop and lose a sense to think properly, to apprehend correctly, to lose consciousness” (Explanatory Dictionary of Uzbek Language, I, 126-127) and composes a synonymic row with phrases as *aqli hushidan adashmoq* and *aqlidan shoshgan*. These phrase constitute the following connotative concepts:

1) Appearance of a sudden and unexpected emergency situation or a particular case: *Shu vaqtda... Gajdumhon aqli shoshib*, *aqli hushidan adashib*, *qul qovushtirib ta'zim qildi. Bu qanday gap ekan? / Juda ham aqli shoshdi* (B.G.:21);

2) *Bir holvaday pishgan, aqli shoshgan, balki gapirar gapidan adashgan, ... elaslab bir boboy kurindi* (Z.:132); *Nechovlarning aqli shoshdi, / Chaparasta kesib boshdi* (Z.:162);

3) Appearance of a sudden happiness and other mental condition: *Avaz kurdi; iroqi olmaday juda pishgan, zulflari beliga tushgan, bir nechalar jamolini kursa, aqli shoshgan*(B.:47-48);

4) remaining in despondence, to remain in poor condition: Such as *Kuraman gang bulib, aqling shoshgan / Orzu boshing sening juda jun bosgan* (B.G.:26); *Bu biyobon chullarda / Juda ham aqli shoshdi*(B.G.:76);

5) to lose ability to think correctly due to desideration, such as: *Bir janonni kurib aqlim shoshgan, / Ul sababdan guzarim bunda tushgan* (B.G.:27);

6) passivity and dullness in the activities of the epic hero, such as: *Ikkovi kup vaqt bunda olishdi, / Kamkandan Sayfurning aqli shoshdi*(B.G.:39);

7) to be in hurry, inability of self-control, such as: *Botirlar maydonda toshib, Qurqoqlarning aqlish shoshib, / Ota-boladan adashib* (B.G.:99); *Har kim bulsa aqli shoshgan, / Bir necha bosh olib qochgan* (B.G.:100); *Yurar yuldan bu hayoli adashdi, / Novpalning shu zamon aqli shoshdi* (L. .:305);

8) to be anxious, to be concerned, hopelessness, such as: *Bu daryoga Gulandom kuzi tushdi. / "Bu ne gap?" - deb kurib aqli shoshdi (B.G.: 116). Avazhon maydonda tanho savashdi, / ayri dushmanning aqli shoshdi (M.A.: 29); Shu Zamon Rustam etishdi, / Jallodlarning aqli shoshdi (P. 387);*

9) to act robustly, to attract attention, such as: *Shiqirlatib sari yoyni tortdi, yoyning uqi yashinday bulib oqib ketdi, tosh tablani teshib utdi, aqli shoshib honning G'iroti tappa tushib yotdi (M.A.: 207); Bu parining jamoliga Guruglibek qaradi ... kurganning aqli shoshgan, jamoliga oyu kunlar talashgan ajab bir parizot (M.A.: 7-8);*

10) to be scared, to lose self-control, to remain lonesome, to be in poor condition, such as: *Merganlar buni kurib, aqlidan shoshib, kuzi qamashib Asad mergan Shodmon merganga qarab aytdi ... (M.A.: 40); Bu suzni devlar eshitib, aqli shoshib, takbiridan adashib: - Avaz kelgan bulsa ... (M.A.: 56); Bir nechanning aqli shoshdi, / Ota-boladan adashdi, / Lashkar qochsa qaytaradi / Amaldorlar aqli shoshib ... (N. 130);*

11) to imagine, to propose various thoughts, such as: *Dushmanlar izidan tushib, / Ot yolida borayotir / Nuralining aqli shoshib. (NA 154);*

12) to come to a single conclusion in particular action, such as: *Bu suzlarni aytdi endi Nurali / "Bolam" dedi, yiglab kup aqli shoshdi, / Jahongirman quchoqlashib kurishdi (N. 185);*

13) hopelessness, limitation of abilities, such as: *Bu suzlarni aytib ular yiglashdi, / Ikkovi ham boylovli, aqli shoshdi (Sh.Sh.: 32); Ikki ugling boshin bagringga bosib, / Yiglaysan chullarda shoshib aqling. / Buzlab qopsan sen butangdan adashib (Sh.Sh. : 73).*

A phrase **“Aqlini olmoq”** (to gain mind) is used in doston language of Fozil for representation of a meaning as “to gain somebody’s mind, to allure” (EDUL, I, 127), as well as “to attract somebody’s attention” in the speech epic heroes, such as: *Bir kurganning aqlin olgan, / Izalb halak bulgan Bahrom... (B.:49); Nechuk shahzodaykan, aqlimni olgan, / Bilmay qoldim meni ishqiga olgan (F.Sh.:233); Oshliqlikdan ketdi nomusman, orim, / qlim olgan, yuqdir sabru qarorim (Z.:157); Har suzi aqlimni olgan, / Hech suzida yuqdir yolg'on (L. :279).*

A phrase **“Aqlini yuqotmoq”** (to lose consciousness) carries a concept of “to reach condition of inability to consciously control own deeds” (EDUL, 30), and stands in the synonymic row with phrases like *“aqli hushini yuqotmoq”, “aqli hushini yitirib”* within the doston being analyzed: *Husnini kurib aql-hushim yitirib, / Biz izlarmiz endi qalandar bulib (:166)*

A phrase **“Aqlingni yitirma”** is used in doston languages in concepts of *“es-hushini yuqotish”, (to lose consciousness), “hotirani vaqtinchalik yuqotgan, unutish”* (to temporarily lose memory), and falls under the synonymic line with a phrase *“aqlini yuqotmoq”* (lose memory). The same phrase makes the following connotative concepts: *dalda berish* (to encourage), *qullab-quvvatlash* (to support): *Zevarhon aytdi: — Bobo aqlingni yitirma, bizlar u mamlakatga ham boramiz (Z.:138), 2) underlining a mistake made: Otam bilmaslikdan qildi bu ishni, / Bu ish uchn otam aqlini yitirgan, (L.M.:310); Ungu tushim nima hayol bilmadim, / Aqlimni yuqotdim, endi yurmadim (L. :306).*

A phrase **“Aqli ketmoq”** (to be out of mind) is used by Fozil to present a condition of a particular case, presence in complicated conditions of an epic hero due to own deeds, remaining in emergency, losing of consciousness. These phrases compose the following connotative concepts:

1) to become angry, to become rage, such as: *Bobo, hafa qilding menday uglingni, / Aqling ketim, bobo, senga ne buldi? (N.:130);*

2) apprehension of adulthood during conversation, such as: *Rangi-ruyim endi senga sargaydi. / Kup suyladim, bolam, aqlim ketib(N.:177)*;

3) to lure someone, to be in hurry, to lose thoughts, such as: *Kurdi:ajab suratli qiz, jamoli kunni hira qilguday, har kim husnini kursa, aqli ketib, otdan yiqilib qolguday (R.:396)*;

4) to lose consciousness, not to be able to control himself, such as: *Endi mast bup, Gulgunoyim yiqildi, / Boshlari aylanib aqli ham ketar. / Bir palla mast bulib yiqildi Shakar (Sh.Sh.:79)*.

A phrase “**Aqlini yigmoq**” (to collect thoughts) is used in “Rustamhon” doston in the meaning of “to collect thoughts, to come to oneself, to be aware” and “to strengthen awareness”, such as: «*Hisrav shoh aqlini yigib, bu ham savdoi bulgan ekan. Bobur kun qurolmay yurgan kambagal narsa. Buning ajdahardanimaishi bor. (R.:411)*

A phrase “**aqli bilan hushini olmoq**” (to conceive mind and mentality) has been carrying a concept of “to attract one’s attention in order to achieve an aim”, moreover, “aql” based options as “*aqli shoshmoq*”, “*aqlini olmoq*”, “*aqlu hushini olmoq*”, “*aqlini yitirmoq*”, “*aqlini yuqotmoq*”, “*aqli ketmoq*” and “*aqlini yigmoq*” are also used. Information on frequency of usage of phrases being stipulated during epic interpretation linked to the subject flow at doston represent the variety of the volume of their utilization. Namely, utilization volume of a phrase “*aqli shoshmoq*” is higher than others, phrases as “*aqlini yitirmoq*”, “*aqlini yuqotmoq*”, “*aqlini yigmoq*” are also widely used. This information can be considered as a factor how effectually and appropriately our nation-butler had utilized phrases of our language.

Besides lexemes as *kuz, bosh, yurak* (eye, head, heart) used in phrases within doston language a lexeme *qon* (blood) had also been of an active utilization. EDUL stipulates its three meanings:

- 1) as a symbol of sibling and relative connections;
- 2) as a symbol of life and action of things; “*joni*” (soul), “*yuragi*” (heart), “*qon tomiri*” (blood vein).
- 3) feeling peculiar to human-being, sense...” (EDUL, V, 328).

A phrase “**qon yurmoq**” (to swallow blood) means “to get extremely mentally worried internally” (EDUL, 291), moreover, it also means “to remain at strong sorrow; to get full of blood in chest” (EDUL, V, 329). This phrase had shaped a row of semantic concepts at speeches of the epic heroes or at interpretation of a subject within the doston textures being analyzed. They are:

1) to remain at sorrow, to get full of blood in chest, such as: *Ularda suzlashmay qoldim, begijon, / Uligingni kurib qonlar yutdim deb (B: 95)*; *Saifur quliga sipar tutib, / Bu maydonda qonlar yutib, / Zarbiga u ham rad berdi (B.G.: 94)*; *Gulgunoy bulmasa nima qilaman? / Yorim uchun qonlar yutib yuraman (Sh.Sh. : 111)*;

2) to await a strong sorrow, to wait an encounter a sorrow out of hopelessness, such as: *Kecha-kunduz haqqa figon etaman, / Shoh qizi deb bunda qonlar yutaman (S.Z.: 133)*; *. Chordara chullarda makon etarman, / Uylasam bu ishga qonlar yutarman (LM: 319)*;

3) to state sorrow condition due to hopelessness and despair, such as: *Bu toglarda yolgiz qoldim, / Qonlar yutib men tutandim (L.M.: 303)*; *Bir yor deb etagin tutib, / Qoldik bizlar qonlar yutib, / Yiglasharmiz biz dod etib, / Sening uchun qonlar yutib (M.A.: 120)*; *Qonlar yutib quyongqida qolgandi, / Yiglob bilan umri utib yurgandi o'lib (Sh.Sh. : 72)*;

4) to remain at sorrow due to blood-shed, such as: *Qilich tekkan qon yutib, / Shakar shunday gayrat qilib, / Shakarning qoshiga qalandar etib, / Qilich tekkan bul maydonda qon yutib (Sh 108).*

A phrase “**Qon tukmoq**” (to bleed) means “to fight no-win struggle; to victimize a person (people) by this means” (EDUL, V, 329) either means “to raise jack” in colloquial language. In the textures being analyzed, the same phrase had been placed on the same synonymic row with “*qon tukilmoq*” phrase and had shaped a row of semantic meanings in the speeches of the epic heroes or interpretation of subject flow. They are:

1) the mention victims at wars and fights, such as: *Dallining ustida qonlar tukilib, jaf olib kelgan Dallini Gurugli tuy-tomosh qilib Hasanhonga bermadi (B.G.: 5); Qutulmoging endi gumon. / Behzod qonini tukkansan (B.G.: 93);*

2) a wish to omit person victims by an epic hero at war, such as: *Urushni izlagay shohlar, / Bular(ning) ketmogi darkor, / Qon tukib yurmoq ne darkor! (B.G. 103);*

3) to represent a sense and admiration peculiar to a human-being, such as: *Bayon aylay oshiqlikning dardidan, / Qonim tukdi qora kuzli, bir pari / Yulida ayladi Majnun Farhod, / Qonim tukdi tuya mingan bir pari. (C: 123);*

4) to agree to fight, to victimize, such as: *Zevorhondir kurdim tuya ustida, / Qon tukmoqqa quyib qoyon dastida, / Jonim oldi shirin suzli bir pari. (C: 124);*

5) to will to fight, to desire a fight, such as: *Yul tulganni qonim tukib utarmiz, Shamshoddan Bogdodga omon etarmiz (SZ: 158);*

6) to avoid victims and blood-shed at love and passion, such as: *Oshiqlarda qon tukmoq, lashkar olib, urush qilmoq bulmaydi. Oshiq kishi bir-biridan uzgani demaydi... (LM: 326);*

7) “to fight and to victimize by this means” (EDUL, V, 329), in the meaning of "willing to fight", such as: *Urush buldi, chopar asta / Qon tukar maydoni ichinda, / Dushmanlarga bermay omon / Shul sababdan bek Avazhon / Qon tukar maydon ichinda ... Shuldir Avazning savashi (M.A.: 29); Qon tukmoq bulishdi ular, / Kuzima kuringan dilbar (F.Sh. : 214);*

8) A will for murder, such as: *Har qaysimiz gurullashgan ajdahor, / Odamzodman qon tukishmoq darkor (M.a.131); Borib endy qon tukishmogimiz darkor, / Ul qafasdan ozod bulsin parilar / (MA: 132);*

9) Notification of numerous ruthless murder and blood-shed at wars, such as: *Qon tukishdik Kuklamotgning belida, / Qon tukishgan mehribonim, hush endy (MA: 196); Jonivor, ssen bizdan ilgari qancha urushlarni kurgan, uyiqof, Bogi eramlarda qon tukishib yurgan ... (AN: 152-153);*

10) to underline peacefulness and sacrifice, such as: *Farhod hammasigaham: «Biz qurgon, shahar, mamlakatga zarur odam ham emasmiz, urushib birovning qonini turmakni havas qilib yurgan odam ham emasmiz,- dedi. (F.Sh.:205);*

11) to note ruthless fight and war, such as: *Boshing desangmening boshim kesilgan, / Qon tukakchi bulsang qonim tukilgan. (F.Sh.:263); Kampirning kasofatidan / Tukildi kup odam qoni. (Sh.Sh.:114);*

12) to finish a fight, war - to ask participation in it, such as: *Sabashizlab bir bedovni mingdingmi? / Omon-esson qon tukishib keldingmi ? (Sh.Sh.:65).*

Besides meaning as "to increase attention" (EDUL, V, 329) a phrase **“qon qilmoq”** (to make blood) carries a meaning of "notification of not being offended and sore" in few doston: *Gam tortib sargayma, kup hafa bulma, / Uzingni qon qilibhar yona solma. (B.G.: 45).*

A phrase **“Qon yiglamog”** (to sob) means “to sob, to ululate, to remain at huge worry” (EDUL, V, 329). This phrase has been carrying a row of semantic meanings in the speeches of epic heroes of interpretation of subject line within textures of doston:

1) notification of sorrow, despair condition, such as: *Mehribonim uldi, keldi qon yiglab, / Chin shahriga endi etdim suroqlab (90 B.G.) Men ham Majnun, qonlar yiglab, / Togda Laili - deb chinqirar (L.M.: 344); Hech bir kishi bulolmaydi barobar, / Qon yiglashib qolar bunda kanizlar. (. . :106);*

2) notification of sorrow condition, willing to cry: *Hafa bulib nodon kungling bulmagin, / Men ketgandan qonlar yiglab yurmagin (M.a.122); Men ketgan sung lodon kunglin bulmasin, / Farzandim, deb qonlar yiglab yurmasin (MA: 123);*

3) acceptance of sorrow and notification of hopelessness: *Bolalaring uligini kuribsan, / Qonlar yiglab, qattiq kunda qolibsan (Sh.Sh .: 72); Sening zarbingdan men ham qon yiglab, / Olloh, Shoqalandar, sendan kuydim-da (MA 168).*

A phrase **“Qonni surmoq”** (to suckle blood) had been used in few doston textures in the meaning of “to kill painfully, with lots of blood-shed”: *Bilmaslikdan uni qoshiga borar, / Urab olib qonin surib uldirar (SZ: 177).*

It had been noticed that a phrase **“Qonga buyamoq”** (to bloody) is encountered in Fozil’s “*Malika ayor*”, “*Shirin bilan Shakar*” doston in three cases whereas their meanings are:

1) notification of blood alike red colour: *Zarafshon sulgingga uribsan shone / Hinoli qullaring buyabsan qona, / Yusuf kabi meni solma zindona, / Zulayho nishonim, qaydan bulasan (MA: 8).* These misras taken from “*Malika ayor*” doston are exactly reiterated in “*Shirin bilan Shakar*”(120), which stipulates the same feature being peculiar to a poet's style;

2) to fuse slaughtered camel's blood with flowing water: *Maydonda chiqardi Girning buvini, / Qonga buyab Zarchashmaning suvini, / Yiqitdi Bektoshning besh ming tuvini (M.A.: 27).*

A phrase **“Qonli yosh”** (bloody tear) means “a tear dropped due to cry on a sense, feeling of human-being on particular case”. This phrase, is encountered in few of doston mostly as synonym to its kypchak-uzbek dialect with its "j" - *qonli jola: Ota, eshit, mening aytgan nolamni, / Tukarman kuzimdan qonli jolamni, (M.A.: 15); Kuzingdan tukarman qonli yoshingni, / Qilich urib kesay tandin boshingni (MA: 18).*

A phrase **“Qon bilan yivmoq”** (to blood wash) is encountered in doston in the meaning of “to remain at despair, to suffer much”: *Buvi Hilol gurda tuqqan, / Qilichin qon bilan yuvgan, / Chambildan Gurugli keldi. (M.A.: 33); Bizning uchun qonlar yutib qolgandir, / Qopa kiyib, hali yiglab yurgandir (Sh.Sh .: 33).*

A phrase **“Qon kechmoq”** (to stalking through blood) is meant for definition of epic hero riding his horse across the battle field full of casualties and puddle of blood. Such as: *Ikki tulpor shu togda / Chachasidan qon kechdi (MA: 135); Ostidagi mingan oti / Chachasidan qonni kechib, / Shunday beklar urush qildi, / Etganin nayzaman sanchib. (MA 147); Girkuk ot ogzin ochdi, / Tizzasidan qon kechdi, / Bang-banglab yurgan katta devlar / Ajal sharbatin ichdi (MA 166).*

A phrase “**Bagridan qon ketmoq**” defines human-kind sense and feelings: *Shirin beging ulin soldi buynima, / Shakar beging sungra kirdi quynima, / Govmirilar quymadi uz tavrima, / Emranganda qonlar ketdi bagrima (Sh.Sh. : 14)*. It has been observed that the same phrase had not been used in other doston.

A phrase “**Bagri qonga tulmoq**” (heart full of blood) means “to get extremely angry, to to get rage, or to be overwhelmed with worry”, and can be a synonym with “*yuragi qonga tulmoq*” in colloquial speech. The present phrase served to express the following concepts in doston, such as:

1) to define a sense of strong despair and mental condition: *Avaz deb sen qizil yuzim suldirma, / Hanjar urib, bagrim qonga tuldirma (B: 40); Bizga dushman bilmaganin bildirgin, / Hanjar urma, bagrin qona tuldirgin (R.357)*

2) to get angry: *Ulfatlarim, bilmaganim bildirma, / Zulm qilib, bagrim qona tuldirma (LM: 307);*

3) to await despair situation due to hopelessness, to wish for despair mental condition: *Endy dushman bilmaganin bildirar, / Qilich solmay bagrin qonga tuldirar (R. 425); Hanjar urmay bagrin qonga tuldirsang, / Bu Farhodni bir zulmga kundirsang (F.Sh. : 263);*

4) not to await despair situation due to hopelessness, not to wish for despair mental condition: *Hanjar urib, bagrin qonga tuldirma, / Tuhmat bilan ikki ugling uldirma! (Sh.Sh.24)*

5) to express strong feeling: *Shirin jonimdan ayrilib, / Mening bajrim qona tuldi (F.Sh. : 238); Intiq bulib bagrin qonga tuldirib, / Olsam deydi Shirinjonni kundirib (F.Sh. : 240).*

As it can be seen, options and semantic meanings of *qon* based phrases in doston languages is diverse. As noted by Sh.Rahmatullaev, a phrase “*yuragi qon buldi*” has an ability to stay in a synonymic row with phrases as *yuragini siqmoq – yuragi siqildi, yuragini ezmoq - yuragi ezildi in Uzbek language (EPDUL, 276-277)*. Whenever *yurak* based phrases are gathered, we do encounter the following semantic meanings related to the activities and mental condition of the epic hero, such as: *ruhan azoblanmoq, qiynalmoq, juda ogir ahvolga tushmoq, dili hira bulmo, ziq bulmoq, yuragi siqilmoq, ich-ichidan ezilmoq, kuchli darajada ruhan azoblanishdan saqlanmoq, hafa bulishlikdan saqlanishga da’vat etmoq, kuchli diqqatni qaratmoq, hunobli holatning sodir bulishi*.

As per the information of Dictionaries on phrase utilization frequency, if a phrase “*qon tukmoq*” carries a higher volume of utilization within doston language, a phrase “*qonga buyamoq*” is used less.

Actively used by Fozil in his doston languages lexemes as *ruh, dimog, jon, kayf, duq, avzoy, jin, kungil, jahl, hayol, es, uy, hush, aql, avj, bagr, dard, gam, ajal, nash'a, ulim and kungil* do serve as semantic reference for the phrases appeared due to epic hero's activities and mental condition. For example: *aqli shoshib, aqli hushidan adashib (B.A. 6), ajal xati (B.G.: 5); bagrimni tuzlab (B 12), bagrim ezildi (B.A. 12), ajal mayi (B.G.13) gam tortib sargayma (B.G. 45), aqlini olgan (B.G. 49), nash'asi uchib (B.G. 85), dardimni yorib (C: 138), ajal sharobi (C: 179), tashlab ketding ulim utiga (C: 122), aql-hushim yitirib (S.Z.: 167), mening bagrim ezildi (N. 178), ayriliq savdosi (N. 182), hasratli qon yutarman (F.Sh. : 210), yorning ishqi bagrin tuzlab (F.Sh.: 213), bagrim yuz ming pora (F.Sh.: 252), bagrimni yirtib (M.A.: 73), aqli shoshar (P. 388); bagrini ezgan (P. 375) and etc.*

Considered to be a vital style of language diversity “...phrases, first of all, do express sorrow, sense, feeling, mental condition of an individual, happiness, love and person's individual condition” [4:4]. In daily life “person gets happy, admires, worries, cares, gets upset, gets panic, gets surprised, gets scared, gets admired, hates, maleficates, abuses, disrespects, gets shamed, abstains, gets rage, performs irresponsible from one or

another case”[15-16]. we have also encountered doston's epic heroes overwhleming various mental and emotional conditions, while poet using and creating gorgeous samples of phrases in correspondence to doston traditions and individual style. They are:

) phrases expressing actions of epic heroes in particular conditions, such as: *duq urmoq, avzoyi buzilmoq, vahima qilmoq, jin urmoq, gazabga kelmo , achchigi kelmoq, achchigi qistadi, gazabi qaynadi*;

) mental condition of epic heroes: phrases expressing peacefulness either worry, dejectedness or happiness: *kungli ochildi, kungli hush buldi, kungli butun, kungli ravshan, kungli bor, kungli vayron buldi, kunglini buzmoq, kungli chukdi, kungli gash bulib*. As we can see, a lexeme "kungil" has been serving a role of semantic reference at all of these phrases. "Kungil" based phrases serve for expression of actions related to a sense of love, deeds, character, mood, moreover, will and desire: *kungli ogridi, kungli bush, kungli sovidi, kunglini ovlamoq, kunglini ochmoq, kungliga qaramoq*.

Phrases made on the basis of lexemes as *ot, yoqa, etak, tun* are oftenly used in doston languages. For example,

“*t*” lexeme based:*ot quymoq, ot solmoq, oziqlik ot hurimaydi*;

“*yoqa*” lexeme based: *yigladim yoqam chok aylab (F.Sh.:216), yoqamni chok etib, yigladim faryod (R.:367)*;

“*etak*” lexeme based:*togning etak betida (R.396), ugli etak ostida qoldi (Sh.Sh:7)*;

“*tun*” lexeme based:*kafan tunin Bahrom bichdi (B.G.: 13)*.

The following can be noted in regards to phrases related to sky and earth objects:

Based on “*hazon*” lexeme: phrases as *Hazon chalib, bodning guli sulibdi (L. .:332)*; based on “*yer*” lexeme: *yerga yakson qilmoq (.A: 83), qilarman yer bilan yakson (Sh.Sh.:29)*;

based on“*tuman*” lexeme: *boshimizdan ketsin qayguli tuman (B.:12), ketsin-da boshingdan qorongu tuman (L.M.:296)*;

based on “*yulduz*” lexeme:*yulduzni kuzlaydi bu mingan otim (R.:403)*

are actively used in doston language of Fozil poet.

As a conclusion we may note that:

- 1) phrase are very various from their structural point of view in doston languages;
- 2) phrases are united into particular thematic groups as a micro-field;
- 3) they do actively serve for increment of doston's stylistic features and dictionary diversity.

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3. Rahmatullaev Sh. Connection of verb phrasemes in Uzbek language. ., 1992. p.126.
4. Royzenson L.M., Avaliani Yu.Yu. Contemporany aspects of phraseology studies // Issues of phraseology and tasks of its studying in high and secondary schools.Vologda, 1967. p.4.

Conventional abbreviations

1. B.G. - Bakhrom and Gulandom. - : Gafur Gulyam Literature and Arts Publications, 1986. pp.5-119.
2. Z. - Zevarhon. // Bakhrom and Glandom. : Gafur Gulyam Literature and Arts Publications, 1986. pp.120-198.
3. R. - Rustamhon. : Gafur Gulyam Literature and Arts Publications, 1985. pp.349-445.
4. N. - Nurali. : Gafur Gulyam Literature and Arts Publications, 1989. pp.118-193.
5. . . - Malikai ayor. : Gafur Gulyam Literature and Arts Publications, 1988. pp.6-208.
6. B. - Balogardon. : Gafur Gulyam Literature and Arts Publications, 1986. – pages 5-98.
7. F.Sh. - Farhkhod and Shirin. // Bakhrom and Gulandom. : Gafur Gulyam Literature and Arts Publications, 1986. pp.120-277.
8. L. . - Leyli and Mejnun. // Bakhrom and Guandom. : Gafur Gulyam Literature and Arts Publications, 1986. pp.278-351.
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