

PHRASEOLOGY IN BELLES-LETTERS

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Abstract: *The article examines the role of phraseological units in fiction as a means of interpreting, evaluating, and modeling characters' images. The contextual functions of phraseological units are analyzed on the basis of comparative material of English, Russian and Uzbek literary texts: expressive-evaluative, pragmatic, characterological and culturally identifying.*

Key words: *phraseological units, evaluation, literary text, pragmatic function, linguocultural specificity.*

Annotatsiya: *Ushbu maqolada badiiy adabiyotda frazeologik birliklarning personaj obrazlarini talqin qilish, baholash va modellashtirish vositasi sifatidagi roli o'rganiladi. Frazeologik birliklarning kontekstual funktsiyalari ingliz, rus va o'zbek adabiy manbalaridan olingan qiyosiy materiallar yordamida tahlil qilinadi: ekspressiv-baholovchi, pragmatik, xarakterologik va madaniy identifikatsiya.*

Kalit sozlar: *frazeologik birliklar, baholash, badiiy matn, pragmatik funktsiya, lingvomadaniy o'ziga xoslik.*

Аннотация: *В статье рассматривается роль фразеологических единиц в художественной литературе как средства интерпретации, оценки и моделирования образов персонажей. Контекстуальные функции фразеологических единиц анализируются на основе сравнительного материала английской, русской и узбекской литературной литературы: экспрессивно-оценочная, прагматическая, характерологическая и культурно-идентификационная.*

Ключевые слова: *фразеологические единицы, оценка, литературный текст, прагматическая функция, лингвокультурная специфика.*

Expressions defining social status are widespread in belles-letters. U. Mansurova underlies that ... an interpretation is a striking method in literary work for easily and clearly conveying to the reader a peculiar, complex historical reality, the image of scientific and literary heritage, the content and value of his works, completely unfamiliar to the reader [Мансурова У. 2:210].

According to A. Nasirov, "the fictional text reveals harmony that extends beyond the boundaries of man, nature and society. The connection between the inner essence and the outer image is a guarantee of artistic integrity, in which the harmony of subject and object, the connection of form and content, the commonality of imagination and idea, the conflict of interpretation and analysis finds expression" [Насиров А. 3:169].

According to the authors, interpretation helps the writer clearly convey to the reader a complex historical and cultural reality. In a literary text, this task is often performed by stable expressions, because they quickly evoke the necessary associations and evaluation. Phraseological units show who is in front of us and what place the hero occupies among others. Moreover, a fictional text is valuable for its integrity, where meaning and form support each other. Therefore, phraseology simultaneously helps to understand the situation and strengthens the inner unity of the work.

M. A. Fokina notes that phraseological units, moving the text forward and reflecting the dynamics of the narrative, often find themselves in its strong positions. They participate in the formation and linking of the meanings of an artistic work and make its ideological basis more explicit [Фокина М. 5:80].

Phraseological units in fiction describe the behavior, character, actions, and activities of characters. Let's consider the context for the use of English phraseological units:

The columnist had pointed out ... that the lawyer couldn't be certain whether or not the district attorney would be able to trump his ace [E.S. Gardner E. 6:201]. In the given passage, the idiom "trump somebody's ace" (literally, to beat someone's ace) implies "to beat an ace with a trump", to parry

someone's blow, to be able to resist. The idiom is clearly borrowed from the card game. The expression demonstrates confidence, objection, and argumentation against someone.

Let's look at an Russian example:

Станционное начальство храброе, когда перед ним бесплатный пассажир, - но когда перед ним разъяренная толпа извозчиков с железными ломami в руках, то у этого начальства душа уходит в пятки и оно прячется [Рыбаков А. 4:51]. (Translation: The station authorities are brave when they have a free passenger in front of them, but when they have an angry crowd of cabbies with iron crowbars in their hands in front of them, then their souls sink into their heels and they hide). In this passage, the phraseology “душа уходит в пятки” (lit. the soul sinks into the heels) acts as a means of hyperbolization. Through the ironic characterization of the authorities, the author emphasizes the contrast underlying the episode: bravery – cowardice.

Next fragment is given from Uzbek fiction:

Bundan ellik yil oldin endi o'n olti yoshga kirgan g'o'r bola edim [Ахмад С. 1:89]. (Translation: Fifty years ago, I was just a naive boy who had just turned sixteen). In this fragment, the phraseological unit is “g'o'r bola” (lit. immature child) is used to refer to a very young person — he has just turned sixteen years old. With a touch of irony and self-criticism, the author creates an image of himself in his youth.

Thus, phraseological units in works of art help to reveal the ideological and conceptual meaning of the text more deeply and effectively convey the national and cultural specifics of an ethnic group.

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