JOURNAL OF INTELLECTUAL PROPERTY AND HUMAN RIGHTS

Volume: 3 Issue: 4| April – 2024 ISSN : 2720 - 6882
http://journals.academiczone.net/index.php/jiphr

Representation of Phraseological Units in the Text "Human Property" on the Basis of Exact and Occasional Changes

Tilavova Muniskhon Alijonovna
Independent Researcher of Bukhara State University, Teacher of Bukhara State Pedagogical Enstitute, Uzbekistan

Abstract: Phraseological expressions, which are unique figurative expressions of conclusions made by the people based on getting to the bottom of various events in life, evaluating various situations of action, summarizing large and small experiences, are almost always poetically actual in the artistic text. That is why phrases have a special place in the linguopoetic analysis of the artistic text. Since figurativeness is always noticeable from phrases, since composition is the priority in the semantic structure, they serve the artistic content more actively than words. Tahir Malik used expressions very effectively in his work. Each phrase is chosen correctly, so that the language of the work is attractive and impressive.

In this article, we will get acquainted with the phraseological units used in Tahir Malik's work "Human Property" and through these examples we will witness the skills of the writer.

Keywords: Phraseological units, phraseological expressions, unique figurative expressions, linguopoetic analysis of the text, occasional changes.

INTRODUCTION

Phraseological units contribute to demonstrating the closeness and vitality of the language of Tahir Malik's work "Human Property". The fact that such incomparable tools have an important place in our language as an active speech unit to this day reflects the incomparable and richness of the unique national views and cultural aspects of our people. Unchanged and reworked phraseological units used in Tahir Malik's work "Humanity's Property" can fulfill the role of incomparable phraseological tools in expressing Uzbek national-cultural features.

It is known that the phraseological units related to literary speech are expressed in the dictionary of phrases. Phrases specific to the language of live conversation are not included in this book. If we look at it from this point of view, it can be observed that many expressions used in the work of Tahir Malik do not have a place in the dictionary.

We can see that the artist used about 70-75% of the expressions used in his work as in the vernacular, i.e. exactly.

THE MAIN PART

There are expressions in the common language "**qo‘l siltamoq, qo‘l silkitmoq**" **(**to shake hands). These expressions express such meanings as "finding unworthy of attention", "discontent", "and disappointment".

In ***Qo‘l siltadi*** phrase we feel that the expression has the meaning of dissatisfaction and disappointment with work and actions. In the following phrase, indifference is better than dissatisfaction and disappointment. For example, *Tarbiyalanuvchi nasihatlaringizni* ***quloqqa olmasa***, ***qo‘l siltab qo‘ya qolasiz***.(12-b.); *Ko‘rinishi go‘zal bo‘lgani uchun emas, fe’li go‘zal, axloqi yaxshi bo‘lgani uchun ayol e’zozlanadi. Chunki mol-dunyo tugaydi, go‘zallik o‘tib ketadi. Shu gaplarni*

Volume: 3 Issue: 4| April – 2024 ISSN : 2720 - 6882
http://journals.academiczone.net/index.php/jiphr

aytsak, ayrimlarning ensasi qotib "o'tmishdagi gaplarni misol qilishning nima foydasi bor?" deb ***qo'l siltashadi***. (page of 105)

The phrase **"Yengil tortmoq"** ("relief") in the common language means "his mental suffering dissipates", "his illness is alleviated". The writer uses this expression in such forms as "to feel at ease and at ease", "to feel light". For example, *...ota-onaga yaxshilik qiling va qarindoshlarga silai rahm qiling, umringiz ziyoda bo'ladi. Yengilingizni yanada yengil qiladi, qiyinchiligingizni ketkazadi. O'zingiz ham y****engil tortasiz***. (page of 72)

The phrase **"Quloq solmoq"** ("to listen") is expressed in such meanings as "to listen" and "to do what is said". For example, *O'z qadrini bilmagan odamdan yaxshilik umid qilma. O'tirishlarda o'z joyingni bil, odamlarning so'zlariga* ***quloq sol****, odamlar so'rasa gapir, o'zingdan ulug'lar oldiga tushib yurma, odamlar ichida boshingni quyi solib o'tirma, o'ngu chapga qarayverma, mehmonlar oldida birovga o'shqirma, mehmonga esa ish buyurma. Mast va devona odamlar bilan hamsuhbat bo'lma. Bekorchi odamlar bilan ko'chada o'tirma*. (page of 11)

The writer made good use of this phrase.

Qo'lga olmoq (Seizur) is common in the vernacular: "to attack from a corner", "to arrest", "to hold for the purpose of imprisonment", "to make subject to one's will in some way" or "someone to get rid of lust and enter the right path. The writer used it in the last sense. For example,...*o'zimni* ***qo'lga olish****ga, aqldan ozishimga to'sqinlik qiladigan hush qani*?! (28-bet); *G'azab vaqtida o'zini* ***qo'lga oladigan****lar*. (page of 137)

There are also places where this phrase means "to arrest": *Iskandar debdiki: "Rahmdillik bilan dushmanlarimni* ***qo'lga oldim****, ahdga vafo bilan do'stlarimni yo'lga soldim*". (page of 138)

There is an expression in the common language **ko'z yummoq** (to turn a blind eye). This phrase means "knowingly to ignore", "to die", etc serves. In the work, the writer effectively used the first meaning of this phrase. But we cannot turn a blind eye to this horror (yes, we call it horror, evil). *Aqlni lol qoldiradigan darajada ehson dasturxonlariga mehmonlarni chorlaganlari holda otalari yoki onalariga o'zlarining eski kiyimlarini kiyintirib qo'yadiganlar ozmi yo ko'pmi*? (page of 58); *Shunga o'xshagan voqealar oz bo'lsa ham uchrab turadi-ki, undan* ***ko'z yummoq****lik musulmon bolasiga xos emas. Ota-onalarini izzat qiluvchilarni hayotda ko'p uchratamiz va bundan ko'ngillarimiz shodlanadi*. (page of 58)

The writer used the phrase **qo'l uzatmoq (**"to lend a hand") a lot. This expression in the common language means "to stretch out one's hand to receive something directly", "to stretch out one's hand to greet", "to treat with sensuality", It is expressed in such meanings as "trying to use it for one's own benefit", "applying for salvation", "helping". For example, *Ularga yordam* ***qo'lini uzatib****, iymonsizlikdan qutulishga ko'maklashish burchimiz emasmi*? (page of 5)

The expression qo'lni qo'lga berish ("hand in hand") means "joining", "uniting". *Qaraylik: yomon tarbiya seli yopirilyapti, o'zimizning ruhiyatimizni, farzandlarimizni, yaqinlarimizni bu balo selidan qutqarish uchun* ***qo'lni qo'lga berish*** *vaqti etmadimikin?* ***Qo'lni qo'lga berish*** *- shunchaki quruq gap emas. Polshaliklar buni amalda isbot etishgan. Bir kun, bir soat butun mamlakat aholisi ko'chaga chiqib, qo'lni qo'lga berib, jonli zanjir hosil qilishgan va giyohvandlikka qarshi kurashish yo'lida yakdil ekanliklarini ifoda etishgan*. (page of 16)

The phrase **yaxshi ko'rmoq (**"to see well") means "to love", "to be in love", "to like", "to respect". Tahir Malik effectively used this phrase in his work. For example, «*Rasulullohning (s.a.v.) sahobalaridan bir kishi meni uchratib, yelkamdan ushladilar-da: «Men seni* ***yaxshi ko'raman****», – dedilar. Men u kishiga: «Meni sizga yaxshi ko'rsatgan Alloh taolo sizga ham O'z muhabbatini qo'ysin!» - dedim. Shunda u kishi Rasulullohning (s.a.v.) «Bir odam birovni* ***yaxshi ko'rsa****, yaxshi*

Volume: 3 Issue: 4| April – 2024 ISSN : 2720 - 6882
http://journals.academiczone.net/index.php/jiphr

ko‘rganligini uning o‘ziga bildirsin», degan hadislarini eshitmaganimda seni ***yaxshi ko‘rish****imni o‘zingga aytmagan bo‘lardim», – dedilar*». (page of 37); *Ammo o‘g‘il farzand nasl-nasabni davom ettiruvchi bo‘lgani uchun ham otada alohida quvonch uyg‘onadi. Quvonch sababini qizlarni kamsitishda deb anglamaslik kerak. Chunki Islomda bolalarni ajratish, ya’ni birini ko‘proq ikkinchisini kamroq* ***yaxshi ko‘rish*** *durust hisoblanmaydi*. (page of 53)

There is an expression in **yuz tutmoq (**the vernacular). This expression has shades of meaning "to face", "to look in one direction". For example, *Yevropaning ilm-fanda, madaniyatda ilg‘or ekaniga mahliyo bo‘lganlar. Ularning fikriga bugun to‘g‘ridan-to‘g‘ri ergasha olmaymiz. Chunki tarbiya sohasida Amerika ham Yevropa ham keyingi yuz yil ichida tanazzulga* ***yuz tutgan***. (page of 16); *Eng dahshatlisi shuki, bir butxona ichida mast holda turarmishlar, mastlikdan o‘sha ibodatxona ahli kabi butparastlikka* ***yuz tutgan*** *emishlar*. (page of 26); *Do‘stga loyiq odamni ikki narsadan bilsa bo‘lur. Biri – do‘stining holi tang bo‘lib qolsa yoki qashshoqlikka* ***yuz tutsa*** *undan yuz o‘girmaydi, balki molini undan darig‘ tutmaydi. Yana biri - do‘sti vafot etganidan so‘ng ham do‘stining farzandlari, qarindoshlarini va do‘stlarini ziyorat qilib turgay*. (page of 138)

Dunyoga kelmoq, (to come to the world) usually means "to be born". *Hayot – imtihon ekanligini avvalgi bobda aytib edik, yana shu mavzuga qaytsak: imtihon bor joyda burch, javobgarlik, mas’uliyat bo‘ladi. Inson ana shu mas’uliyat bilan* ***dunyoga keladi***. (page of 10)

There are many such examples.

In a work of art, the creator selects and uses various tools available in the language according to the purpose. The units that contribute to increasing the aesthetic value of the work show the skill of the creator. A skilled creator, along with existing units, invents new expressions himself or gives a new "color" to the content of lexemes in the language based on the speech situation. Some of them contribute to the enrichment of the vocabulary of the language based on the norms of the literary language over time, and some remain specific to a particular speech.

Occasional meaning is an artificial meaning that is not specific to the meaning of the lexeme in the language, and is created as a result of some person (author) giving a new "color" to the content of this lexeme based on the speech situation. It has an individual character and is understood only in context.

Tahir Malik also followed in the footsteps of the great masters of words, and with his deep philosophical views, sense of words, and unique creativity, he brought new, individual, beautiful findings and expressions to the language. He created them based on the internal capabilities of the language and managed to increase the content and attractiveness of his works. Including

In the folk language there are expressions like "The man of the street". Tahir Malik used a new original phrase on behalf of the male community: *Afsuslarkim, ayrimlarimizning* ***ko‘ngillarimiz ko‘chaga bog‘langan***. Meaning: Unfortunately, some of us have our hearts tied to the street. (page of 9) This phraseological unit gave rise to the meanings of street lover and street lover.

When reviving a certain image, the artist also creates unique individual expressions such as “**aqliga bog‘liq**”, *“***aql ko‘zi bilan kuzatib***”, “***boshi og‘riydigan toifa***”,* “**ishqlari aqllariga jabr eta boshladi***”* ("depends on his mind", "watching with the mind's eye", "headache category", "his love began to affect his mind"), which are the impressiveness of the work, enriches the language with new expressions while contributing to increasing the aesthetic spirit.

Bu kabi nasihatlar donolarning bizlarga bergan yo‘l-yo‘riqlaridir. Ta’bir joiz bo‘lsa, kishining o‘zini o‘zi tarbiyalashidagi bir rejadir. Endi rejani qanday tarzda amalga oshiradi – uning ***aqliga bog‘liq***. (page of 12)

Shu bois kishi atrofini ***aql ko‘zi bilan kuzatib****, yomon davralarni tark etishga jazm etmog‘i shart. Botqoqda turib yuvinib, poklanishga urinishdan naf yo‘q*. (page of 12)

Volume: 3 Issue: 4| April – 2024 ISSN : 2720 - 6882
http://journals.academiczone.net/index.php/jiphr

Deylik bir xonada olti ayol ishlaydi. Bittasi kitobxon, boshqalari kitob desa, ***boshi og‘riydigan toifa****dan*.(page of 109)

Yana bir necha marta may tutganlaridan so‘ng ul zotning ***ishqlari aqllariga jabr eta boshladi***. (page of 30)

We can also find the expression to be equal to **Shirin jon bilan barobar tutish** (a sweet soul only) in the work of Tahir Malik: *Do‘stning haqiqiy dilini bilmoqchi bo‘lsang, sinash uchun unga tilingda g‘azab qilib yoki qovog‘ingni solib ko‘r. Do‘stning senga qanchalik muhabbati borligini bilmoqchi bo‘lsang, uning eng yaxshi ko‘rgan narsasini so‘ra. Shu ikkalasidan so‘ng ham u qovog‘ini solmasa, bunday do‘stni boshga ko‘tarish,* ***shirin jon bilan barobar tutish*** *kerak*. (page of 121).

CONCLUSION

Our analysis shows that Tahir Malik used expressions very effectively. In general, the expression of expressions in an artistic work is very wide and diverse. This can be clearly seen in Tahir Malik's work "Human Property". In this work of Tahir Malik, there are many expressions used to show the mental states of people. If the work has no place, the phrase is not used. They play an important role in enhancing image quality.

Tahir Malik's work reminds of a rippling ocean full of jewels and pearls. The more you dive into it, the more you feel its unique beauty and richness. The author's works are enriched with unique artistry, charm, and philosophical expressions, which are not found in other creators, contribute to the enrichment of the treasure of our national language and culture.

REFERENCES:

1. Tilavova M. TOHIR MALIKNING” ODAMIYLIK MULKI” MATNI TARKIBIDA FRAZEOLOGIK BIRLIKLARNING AYNAN HAMDA OKKAZIONAL O ‘ZGARISHLAR ASOSIDA IFODALANISHI //Development and innovations in science. – 2023. – T. 2. – №. 4. – C. 22-26.
2. Tilavova M. TOHIR MALIKNING” ODAMIYLIK MULKI” ASARIDA QO ‘LLANILGAN FRAZEOLOGIK BIRLIKLARNING FUNKSIONAL JIHATI //Science and innovation in the education system. – 2023. – T. 2. – №. 5. – C. 197-203.
3. Tilavova M. ” ODAMIYLIK MULKI” ASARIDA QO ‘LLANILGAN FRAZEOLOGIK BIRLIKLARDA SINONIMIYA HODISASI VA ANTANAMIYA HODISASI //Theoretical aspects in the formation of pedagogical sciences. – 2024. – T. 3. – №. 1. – C. 62-67.
4. Мирханова Г. СИНОНИМ СЎЗЛАР ЎҚУВ ЛУҒАТИ //Development of pedagogical technologies in modern sciences. – 2024. – T. 3. – №. 1. – C. 76-80.
5. Latipova S. JO ‘RA FOZIL IJODIDA XALQ MAQOLLARINING O ‘RNI //INTERNATIONAL CONFERENCES. – 2022. – T. 1. – №. 18. – C. 92-96.
6. Avazova N., Jalilova O. ULUG‘BEK HAMDAMNING “OTA” ROMANIDAGI AYRIM OBRAZLAR TAVSIFI //Theoretical aspects in the formation of pedagogical sciences. – 2024. – T. 3. – №. 1. – C. 20-24.
7. Bafoyeva N. ABDULLA QODIRIYNING “O ‘TKAN KUNLAR” ROMANIDA MAVJUD LAQABLAR VA ULARNING SEMANTIK-USLUBIY XUSUSIYATLARI //Theoretical aspects in the formation of pedagogical sciences. – 2024. – T. 3. – №. 1. – C. 25-30.
8. Azimova, Nigora Babaeva. "Statistical Analysis of the Onomastics of the Work “Days Gone By” by Abdulla Kadiri." American Journal of Philological Sciences 4.02 (2024): 79-86.

Volume: 3 Issue: 4| April – 2024 ISSN : 2720 - 6882
http://journals.academiczone.net/index.php/jiphr

9. Шербекова, Гавхар Яхшибаевна, Нигора Азимовна Бафоева, and Юлдуз Убайдуллаевна Нурова. "Особенности узбекской литературы XVII-XIX веков." Вестник науки и образования 2-2 (80) (2020): 105-108.
10. Jabborova M. THEORETICAL INTERPRETATION OF STUDENTS'ACADEMIC ACHIEVEMENT //Solution of social problems in management and economy. – 2023. – Т. 2. – №. 12. – С. 36-40.
11. Qodirova N. DALILLASH MUNAQQID USLUBINING MUHIM BELGISI SIFATIDA //Solution of social problems in management and economy. – 2024. – Т. 3. – №. 1. – С. 33-37.
12. Latifova M. O ‘ZBEK TILIDA QO ‘SHMA SO ‘ZLAR TADQIQI (RAVISH SO ‘Z TURKUMIGA OID QO ‘SHMA SO ‘ZLAR MISOLIDA) //Theoretical aspects in the formation of pedagogical sciences. – 2024. – Т. 3. – №. 1. – С. 53-57.
13. Jo‘rayeva L. ALISHER NAVOIY ASARLARIDAGI KIYIM NOMLARINING LINGVOPOETIK VA LINGVOKULTROLOGIK TADQIQI //Development of pedagogical technologies in modern sciences. – 2024. – Т. 3. – №. 3. – С. 124-127.
14. Иботова М. АЛИШЕР НАВОЙИ ҒАЗАЛИЁТИДА РУҲ ВА НАФС ТАЛҚИНИ //Current approaches and new research in modern sciences. – 2024. – Т. 3. – №. 1. – С. 49-55.
15. SHE’RIYAT–RUHIYATKO ‘ZGUSI. M Farmonova, PEDAGOGICAL SCIENCES AND TEACHING METHODS, 2022.
16. Farmonova M. IQBOL MIRZO SHE’RIYATIDA XALQONA OHANGLAR JILOSI //Theoretical aspects in the formation of pedagogical sciences. – 2024. – Т. 3. – №. 1. – С. 42-47.
17. Rustamova G., Sharofova G. USMON AZIM SHE’RIYATIDA KO‘Z BILAN BOG ‘LIQ SOMATIK OBRAZLAR DINAMIK POETIKASI //Solution of social problems in management and economy. – 2024. – Т. 3. – №. 1. – С. 43-46.
18. Bakhronovna G. R. The Paradigmatic Relationship of the Tree as Well as Water and Fire in Folklore //Central Asian Journal of Literature, Philosophy and Culture. – 2023. – Т. 4. – №. 5. – С. 237-242.
19. Mirjonov N. N. SHIFOBAXSH O ‘SIMLIK NOMLARI O ‘ZBEK TILI LUG ‘AVIY QATLAMINING QISMI SIFATIDA //BARQARORLIK VA YETAKCHI TADQIQOTLAR ONLAYN ILMIY JURNALI. – 2023. – Т. 3. – №. 6. – С. 64-67.
20. Saidova R. BADIIY MATNNING STRUKTUR XUSUSIYATLARI //Solution of social problems in management and economy. – 2024. – Т. 3. – №. 1. – С. 38-42.
21. Saidova R. A. SEMIOTIC SQUARE AND BINARY OPPOSITION //Theoretical & Applied Science. – 2020. – №. 2. – С. 201-205.
22. Usmonova M. MATNLARGA DASTLABKI ISHLOV BERISH VA SEMANTIK TAHLIL QILISHGA OID AYRIM MULOHAZALAR //Current approaches and new research in modern sciences. – 2024. – Т. 3. – №. 1. – С. 44-48.
23. Махмудова С. ИСТИҚЛОЛ ДАВРИ ЩЕЪРИЯТИДА ВАТАН МАВЗУСИ (АБДУЛЛА ОРИПОВ ЩЕЪРЛАРИ МИСОЛИДА) //Development of pedagogical technologies in modern sciences. – 2024. – Т. 3. – №. 1. – С. 68-71.