BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

FUNCTIONAL AND PRAGMATIC FEATURES OF PHRASEOLOGICAL UNITS USED IN THE WORKS OF ABDURAUF FITRAT

G. Rozikova
Professor of the Department of Linguistics at FarDU
U.Farmonova
Lecturer, Department of Linguistics, Fergana State University (FarSU)

ABSTRACT. This article analyzes the functional and pragmatic features of phraseological units used in the works of Abdurauf Fitrat, a prominent representative of Jadid literature. The study examines the essence of phraseologization, the role of phraseological expressions in literary texts, and their expressive-emotional functions. Based on examples selected from Fitrat's poetic and prose works, the research reveals the mechanisms of the pragmatic impact of phraseological units, their role in expressing the national mentality, and their artistic and aesthetic value.

Keywords: phraseology, phraseological unit, functional-pragmatic feature, expressiveness, Abdurauf Fitrat, literary text, emotional impact.

Phraseological units constitute an invaluable treasure of a language. They are not merely lexical formations but also important linguistic phenomena that reflect the history, culture, lifestyle, and worldview of a nation. In addition to expressing national identity, phraseological units reveal the way speakers perceive reality, their system of values, and their patterns of thinking. Therefore, they serve as an important source for the study of the national and cultural characteristics of a language. Occupying a special place in the language system, phraseological units are structurally similar to word combinations but semantically function as stable units expressing an integral meaning. Being more complex than individual words yet smaller than sentences, they possess distinctive structural-semantic and functional-pragmatic characteristics. Owing to these features, phraseological units have remained one of the central objects of linguistic research for many years.

The formation of phraseological units is a complex process. Until recently, phraseological formation has largely been studied as a continuation of word formation, with primary attention devoted to the characteristics of derivation. As a result, the specific mechanisms and methods underlying phraseological formation have not been sufficiently investigated. Uzbek linguistics contains a number of studies devoted to the semantic, grammatical, and stylistic aspects of phraseological units. However, issues such as the role of linguistic and extralinguistic factors in phraseological formation, the contribution of lexical items to the establishment of figurative and semantic meanings, the semantic dimensions of phraseological development, motivational and derivational bases of phraseological units, and the lexical and semantic characteristics of newly formed phraseological units derived from existing phraseological stock remain among the pressing problems of contemporary linguistics [1;4].

Phraseological expressions conveying national suffering and the idea of independence occupy a special place in Fitrat's works. This feature is clearly reflected in the following excerpt:

I have come to visit your shrine, my Sultan!
With my crushed head,
my oppressed conscience,
my burning blood,
and my tormented soul,
I have come to seek healing from your mausoleum, my Khan!

For a hundred years, enduring oppression and sorrow, I have come to pour the Turkic people's bloody tears at your feet [2;34].

In this passage, the phraseological expressions employed by Abdurauf Fitrat serve not only to enhance the imagery of the text but also to convey effectively the author's ideas of national suffering, anguish, and freedom. Expressions such as “crushed head,” “oppressed conscience,” “burning blood,” “tormented soul,” and “to shed bloody tears” carry a strong emotional and expressive charge.

Within the text, these expressions function as powerful means of depicting the protagonist’s psychological state, the long-standing suffering of the people, and the national tragedy. In particular, the phrase “to shed bloody tears” expresses the boundless grief and sorrow of the nation and the severe hardships it has endured as a result of oppression and tyranny. This expression creates a strong pragmatic effect, evoking feelings of sympathy and compassion in the reader.

The expressions “crushed head,” “oppressed conscience,” “burning blood,” and “tormented soul” possess metaphorical and phraseological characteristics, vividly portraying a person’s spiritual and emotional suffering. These phraseological units intensify the author’s concern for the fate of the nation and enhance the expressive power of the discourse.

From a pragmatic perspective, these expressions perform the function of exerting a strong emotional influence on the reader, awakening a sense of national identity and historical memory. Through their use, Fitrat transforms the reader from a passive observer into an active participant who shares the suffering of the people. Consequently, these phraseological units not only increase the aesthetic value of the text but also contribute to the realization of the author’s ideological and communicative objectives.

In Fitrat's lyrics, phrases on the theme of love perform a unique aesthetic function:

My crimson flower, my bright mother,
Don't leave for a while, let me see you.
Are you the cure for my painful soul?
The king of my sorrowful heart? [2;39].

Units such as "qip-qizil gulim," "yop-yorug oyim," "dardli jonim," "mungli ko'nglim" used in this poetic passage served to increase the emotional and expressive effectiveness of the artistic text. Among them, "dardli jon" and "mungli ko'ngil" as stable figurative combinations express the inner experiences of the hero.

The figurative expressions employed in the process of addressing the beloved in this passage serve to reveal the lyrical protagonist's sincere feelings. The units "Qip-qizil gulim" and "yop-yoruğ oyim" are traditional Eastern poetic imagery and serve to glorify the beauty, purity, and dignity of the beloved. These units increase the emotional power of the appeal and make the content of love more vivid.

The combination "dardli jonim" expresses the suffering and separation of the lyrical hero, while the combination "mungli ko'nglim" reflects a state of mental depression, longing and inner suffering. From a pragmatic point of view, these expressions demonstrate a strong emotional attitude towards the addressee. The lyrical hero elevates his beloved to the level of the most important and valuable person in his life by describing her as "the cure for my painful soul" and "the king of my sorrowful heart." As a result, these units perform not only an aesthetic, but also an affective-pragmatic function, increasing the effectiveness of speech.

In Fitrat's works, expressions reflecting the creative process and states of mental crisis also play an important role. This feature is clearly visible in the following example:

You would have burned the feelings of my heart and my poetic instincts in one go... [2;44].

The phrase "to set on fire" in the Uzbek language figuratively means "to subject to severe suffering, to inflict mental torture, to put to the test." This phrase in the text means that the feelings of the heart and creative inspiration fall into a whirlpool of suffering and excitement at the same time. The author figuratively expresses that love, longing, or internal conflicts have had a strong impact not only on human feelings but also on his poetic talent and creative world.

Once again, the foundations of my entire being were destroyed,
The many resilient poplars of my hope fell,
The sweet, sweet hours of my imagination completely
He has moved away from me!.. It blocks my path
The sorrows of despair are like a night whose dawn does not break,
The hour of death will not come to save my hand [2;45].

In this poetic passage, the author's profound state of depression, despair, and anguish is illuminated through figurative expressions. Figurative combinations such as "the foundations of my existence were destroyed," "the poplars of my hope fell," "the sweet, sweet hours of my imagination have become distant," "the sorrows of despair block my path," "death does not hold my hand" acquire a strong emotional and expressive content.

The expression "the foundations of my existence have been destroyed" means that the foundations of human life, the spiritual foundations, have been destroyed. In the expression "Umidimning ko'b chidamli teraklari yiqildi," hope is compared to a tree or a poplar, and the fall of the poplar signifies the destruction of all dreams and beliefs. This metaphorical expression indicates a high level of despair, enhancing the impact of the text.

If the phrase "the sweet, sweet hours of my imagination are far away" means that happy memories and joyful moments are behind, then in the expression "the sorrows of despair block my path," despair is revived. This personification shows how powerful the mental anguish is. The line "Death will not come to save my hand" describes the level of spiritual suffering that death cannot save.

When you arrived,
My heart
Covered in sorrows and grief
Black, thick curtains
Torn [2;47].

In this poetic passage, a sharp change in the lyrical protagonist's mental state is depicted through the image of "the tearing of the dark, thick curtains that enveloped the heart with sorrows and mourning."

The phrase "black, thick curtains" figuratively denotes states of sadness, suffering, depression, and mental distress. The embracing of the soul with sorrow signifies that a person's inner world remains in a whirlpool of darkness and despair. The expression "the curtains are torn" means the elimination of these negative situations, the liberation of the soul and spiritual awakening. Here, the veil is symbolically interpreted as a barrier separating the human heart from joy and light.

Pragmatically, this image has a strong emotional impact on the reader. By contrasting states of sadness and joy, the author emphasizes that love or a loved one is a saving force in life. As a result, the process of transition from despair to hope, from darkness to light is expressed in the text through bright artistic means.

CONCLUSION

In conclusion, the expressions used in the works of Abdurauf Fitrat are considered one of the important manifestations of the author's artistic skill. They serve as an important tool in revealing

the ideological and artistic content of the works, expressing the spiritual experiences of the characters and the socio-aesthetic views of the author. The analyzed examples show that in Fitrat's work, phrases allowed for the effective and figurative expression of national pain and ideas of freedom, feelings of love and separation, as well as mental states such as hope and despair. Their functional-pragmatic features enhance the emotional impact of the text and have a strong aesthetic and psychological impact on the reader. Therefore, phrases in Fitrat's works are of particular importance not only as a means of artistic expression but also as important pragmatic units that realize the author's communicative goal.

USED LITERATURE

1. Маматов А.Э. Ўзбек тили фразеологизмларининг шаклланиш масалалари: Филол. фан. д-ри ...дисс. автореф. – Тошкент, 2000. – Б.4.

2. Abdurauf Abdurahim o‘g‘li Fitrat. She’rlar, nasriy asarlar, dramalar, publitsistika, tilshunoslik va adabiyotshunoslikka oid maqolalar [Matn] \ qayta nashr. – Toshkent: Zabarjad Media, 2024. – 400 b.