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**ABOUT THE LINGUISTIC AND SPIRITUAL CHARACTERISTICS OF SOME  
PHRASEOLOGICAL UNITS USED IN THE WORK "HUMAN PROPERTY"**

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**Annotation:** This article discusses the linguistic features of the phraseological units used in the work "Human Property". The development of semantics in the language, its specific features, expressiveness of meaning, conciseness and other similar features are more clearly manifested when studying on the basis of the materials of artistic works.

**Key words:** linguistic and spiritual features, stylistic features, stylistics, meaning coloring, phraseological synonyms, contextual antonyms.

As in all living languages, the role of oral and written literature in the development of the Uzbek language is incomparable. In fiction, all the means of speech are involved in the poetic image. As one of them, synonyms have a special place in linguistics and artistic speech.

In linguistics, the significance of the artistic text for determining the synonymy situation and defining its types is incomparable.

Despite a number of achievements in this field, there are certain shortcomings. The role and types of context, stylistic features of synonyms, and several other aspects of the issue: theoretical and practical aspects are covered to some extent in determining the criterion of synonymous relationship between words.

The development of semantics in the language, its specific features, expressiveness of meaning, conciseness and other similar features are more clearly manifested when studying on the basis of the materials of artistic works. If synonyms are studied according to their use in literary texts, the issue will be covered in a wider scope. It brings together the objects of study of lexicology, stylistics and the theory of artistic speech.

Different aspects of meaning that distinguish synonyms from each other are considered as one of the important tools of language material in revealing the complex inner world, feelings, and behavior of characters in an artistic text. This phenomenon makes it one of the important tasks for the creator to study synonyms in depth and learn their "secrets". Knowing the "secrets" contained in meaningful words gives an opportunity to select the most clear and fluent visual tools necessary for the creator. In turn, these tools allow natural description of an event or object. With the help of this tool, the writer goes to the heart of his reader.

That's why synonyms are a means of determining the color and expressiveness of speech, the principle of word selection, the issue of studying the writer's language and style, and the most important aspects of studying unique, unique individual aspects of a certain writer. is distinguished by the fact that it is one of the issues.

Experiences of famous word artists in the use of words are the most valuable factual materials in the study of some general and partial aspects of synonyms, in the creation of synonym dictionaries that fully meet the requirements of modern philological sciences. will undoubtedly give. Because the writer is based on the material of the language, its grammatical structure and vocabulary, he has the opportunity to exaggerate certain events through artistic language. At the same time, the author manages to arouse feelings of love or hatred, pleasure or sadness in the reader in relation to the images and events created by him.

Synonyms in the common language used in works of art, including phraseological synonyms, are one of the factors that show the level of speech culture of the people and the development of artistic speech. Each character in the work of art is spoken in its own "language" depending on its place in society, stratification, and characteristics. The use of synonymous units corresponding to the characteristics of each character brings life to the speech of the characters, brings it to life, and presents it in front of the reader with all its being.

The writer uses synonymous units not only to individualize the speech of the characters, but also to show other aspects of reality: to give individual, concrete views of the depicted environment, to ensure its vitality, and to use the distinguishing features of words. He widely uses synonymous units, which are one of the serunum possibilities of the universal language, as an artistic-visual tool. Every writer tries to create typical characters, to individualize the speech of the characters, to reveal the real signs and features of nature, scenes of life, and other phenomena using the artistic means of words and phrases, which are the clothes of literature.

The language of the work is also important for the idea advanced by the writer to reach the masses of readers. In fact, the language of the work is characterized by the conciseness and smoothness of expressions and the use of words in their place in the interpretation of that idea. Every writer goes through the "trouble of choosing words and phrases" in order to ensure that the language of the work is juicy, artistic and impressive, trying to find units that will please the reader, over and over again on phrases that are not spilled. gets confused and in the process of work acquires artistic tools that allow to create a full-fledged image. The extent to which such tools are used depends on the skill and ability of the artist. Such opportunities are innumerable in the national language, and they require a writer and a speaker working with word material to spend all their energy and do a lot of creative work. The uniqueness of the writer's style, the individual features of his language are revealed due to the rich possibilities of choosing the means of expression available in the common language. In addition to providing the writer with all the tools in his vocabulary, the universal language gives the writer the opportunity to choose from them. z, gives the opportunity to choose from the options of phrase and sentence constructions.

The fluency and impact of the language of an artistic work also depends on the skillful use of the various shades of meaning of the words available in use. Because all the stylistic tools that make up the language of an artistic work are created as a result of appropriate use of the opportunities of the national language.

The lexicon of a work of art is only one branch of the study of the language of the work. The lexicon of the language of the artistic work, in turn, in addition to synonyms, is divided into several layers, such as antonyms, archaism, dialectism, and each of these requires separate scientific research. It seems that the language of the artistic work, especially the content of its lexicon, is very wide and diverse.

When describing various objects, movements, colors, sounds and other similar concrete and abstract things and situations in nature and society, the writer can create a full picture of them in the reader only if he finds and uses the units that express them clearly and clearly. . In such places, the different stylistic values of synonyms are very useful to the writer. Because in an artistic work, synonyms are one of the most effective tools not only to ensure that the image is diverse in terms of form, but also to ensure its emotionality and smoothness from the stylistic point of view. Synonyms indicate different degrees of signification in action, sign, and object with the different subtleties and signs they contain. The stylistic characteristics of synonyms in the language of the work, the fact that they perform various tasks, their widespread use as an artistic tool, and the relevance of this problem show that it can be made the object of a separate work. The purpose of focusing on synonymous units in this work is to analyze the stylistic tasks performed by synonymous units in Tahir Malik's artistic works and their semantic analysis.

In order to increase the ideological-artistic value of the work, every writer uses the synonymous units available in the language and includes them in the composition of the artistic work in different ways. Words and phrases are at the same time a sign of the speaker's thought and all mental experiences that are part of the task and purpose of this thought.

It is clear from this that words and phrases can convey emotions, feelings, and experiences along with lexical meaning. The level of emotion and experience expression of words and phrases is different, and this characteristic is clear and noticeable in some words and phrases, while in others it is hardly noticeable. Also, many words and phrases emotionally carry an element of value in their meaning. Words and phrases of an emotional nature indicate the attitude of the speaker and the writer to the subject, events, or different emotions. The writer himself is well aware of stylistic and semantic differences in synonymous units.

We will see these through examples.

Verbal components of the phrases "heart-wrenching" meaning "to burn with sorrow"; yurag(i) uvushdi-et(i) uvushdi-eti seskandi verb the base component of the first two phrases in the line of phraseological synonyms consists of the same word form, "feeling mentally bad under the influence of negative thoughts to feel" means: If we are not careful, will someone take care of us, will someone's soul feel sorry for us? (T. Malik) – Seeing him, Salman Farsi's heart broke. At that time, everyone is really poor, but if one of them opens his heart to the other, imagine how difficult it is for the other. (p. 124) – Dervishes served not only people, but also animals. For example, seeing a mangy dog, he has a stomach ache, he takes it and cures it. Why? Because he loves the creature for the pleasure of Khaliq, and does not withhold his love from him. (page 43)

The verb phrases "to love" and "to like" also form a synonymous series: It's better to have average friendships with people. . Don't trust everyone because you have many friends, look behind you. (p. 137)– Socrates was taken to kill the judge. His disciples pressed him and asked: "O Hakim, now that

you have set your heart on death, tell me, where shall we bury you?" When Socrates heard this question, he said with a smile: "Bury me wherever you want, and if my body is fine, let my ashes be there." As long as you remember me! (p. 138)– There are many conditions for seeing well. One of them is not to quarrel. (page 47) "love, love, love" are synonyms of heart work-heartache-dil tori phrases: Let's think: someone loves "Mercedes" and works day and night to get it. Tinim doesn't know. He even goes to his factory in Germany. This is his passion. Nafsi ordered and did so. We regret to say: I wish he would strive in this way to achieve God's approval... (page 40) – I know my friend's heartache in love affairs. (page 134) – I will not break my heart from faith. (T. Malik) to raise head - to break head (i) synonymous phrases mean "to move, to move", the base component of the first phrase is an unsigned receipt; and the non-base component of the second phrase is formed by a word form in the definite article. The expression plan of these phrases is a phrase related to management: The patient read this letter again and again until he recovered from his illness and raised his head in good health, and when he recovered, he wore it around his neck as an amulet. (p. 25) – Instead of closing her eyes, the girl removed her head from the pillow and wrapped herself in her handkerchief that had fallen to the floor. (Tahir Malik)

The following phraseological synonyms are also found in the work:

discouraged, stone-hearted, hard-hearted: No matter how much rain falls on a stone, water does not grow, no matter how much you preach to those who are discouraged. they can't They cannot get any benefit for themselves. (Page 14)– After the book was given to them before, and then the period after their prophets was extended, isn't it time for them not to become like those who are hard of heart (i.e. Jews and Christians)? (p. 4) – The breath of the people of love is a herb that softens the hard-hearted and makes even the hard-hearted cry. (page 36) to have a bird of happiness land on one's head, to be lucky, to be successful: Our Prophet (pbuh) said, "The house of a Muslim is a garden of Paradise." An example of this is that a bird of happiness landed on the head of a husband who married a girl who "grew up in heaven". But in order for the bird of happiness to land, it must have grown up in paradise. (p. 103) – Since I became friends with you, I've been living in happiness, my luck is running out. (p. 133) – Even though one of the true friends is in the East and the other is in the Maghrib, things went well. (page 135)

to conclude a treaty of friendship, to end the enmity: the ruler of Egypt and the ruler of Rome came to an agreement, concluded a treaty of friendship and ended the enmity between them. (p. 10)

Contextual synonyms within different categories are also found in the work. For example, a hard heart, a sick person: The breath of the people of love is a herb that softens a hard heart and makes a sick person cry. The taste of those who burn is such that it blows away the weeds of pride and sweeps away the soil of ignorance. (page 36)

The work contains beautiful examples of phraseology. When choosing a phrase, the writer pays attention to the semantic characteristics of phraseological synonyms as well as their stylistic color. Because this stylistic color in synonyms has a descriptive character.

In general, phraseological synonyms can be found in all of Tahir Malik's works. They served as an important factor in accurately describing the event, enhancing the situation, detailing every aspect, and performing many other artistic and stylistic tasks. Adib was able to demonstrate that he was able to use these units very effectively.

Words with opposite meanings are antonyms. Antonyms are of great importance in written and spoken speech. They make the thought expressive and effective. That is why they are widely used in art.

Tahir Malik created unique examples of the art of contrast, contrast, opposition, created on the basis of units with opposite meanings in the work "Human Property". By using a series of contrasting units, the writer will have the opportunity to emphasize different concepts, signs, situations, and images.

We observe that the phraseological contradiction used in the work refers to noun, adjective and verb groups. Including

antonymic phraseology of the verb group:

to have a bird of happiness land on one's head – to be in a tizzy:

Our Prophet (pbuh) said, "The house of a Muslim is like a garden of paradise". The example of this is that a bird of happiness landed on the head of a husband who married a girl who "grew up in paradise". But in order for the bird of happiness to land, it must have grown up in paradise. (p. 103) – If he marries a girl of a higher status than himself, the wife may be proud of her father's luxury and luxury and despise her husband. In it, the head of any husband will be in trouble. (page 103)

to get angry – to reach the sky:

–Is this person dead or still alive? Shan asked his companion.

His companion became even more angry:

– Now I want to see a fool like you, whose life has been ruined. It is not a wise person to ask whether a corpse being carried to the cemetery is alive or dead. Please don't talk anymore. If you talk, I'm losing my heart. (page 102) – I came to take you home. If you please go, see my children and make my sick wife happy with your visit, my head would reach the sky in front of my people, relatives and friends. (page 133)

who missed the opportunity - gained the opportunity: Then the Messenger of God (pbuh) said: "When I was going to the minbar, Gabriel came and told me that his mother and father could not go to heaven during their lifetime or while one of them was still alive, taking their consent and Let the child who missed this opportunity rub his nose on the ground!" - they said. I also said ``Amen". (p. 61) –At this point, we need to study and solve the conflict between two people as a social issue, not just a family conflict. We should consider these as minor defects that can be corrected rather than unnecessary pain. (page 98) antonymic phraseology of nouns:

the lightness of his face–the darkness of his face: If the father's actions are absorbed by his child, his behavior will become sly. Investigative supervision of the child ensures the light of the parent's face. (p. 9) – We have come across many examples in life about the instability of love between a man and a woman. Today, "I love you dearly, the world is dark for me without you!" "If you look at him tomorrow, you will see the blackness of his face" and look at each other. (page 32) antonymic phraseology related to the quality category: a pure heart - an impure heart: Love is so stubborn that in

front of him the king and the slave are equal, he is so oppressive that in his eyes both the dirty and the wicked and the lover with a pure heart are the same... (p. 22); Let the wife be pure nihad (pure nature) and pure heart; Kadbonu (working housewife) be a friend to her husband. Let him be imaginative, pious, short-tongued, and a good custodian of property. They say that a good wife is the joy of a husband and a lifetime. (p. 99) – But... If only there were no such "but" in life... There are mothers with impure hearts who lose their children, and there are those who are deprived of the right to motherhood. (page 55)

Phraseological ambiguity is a necessary tool for the artistic text, first of all, according to the connotative meaning inherent in the phrase, and secondly, according to the expressiveness based on the opposition of the phrases: If the will is truly strengthened by reason - it will overcome. (p. 12) – After some time, when they came back to the same place, they did not see that strange young man in the garden and asked where he was. People:

–He went crazy and climbed the mountain, - they answer. (page 34)

In the author's work, lexical-phraseological conflicting meanings also ensured the clarity and expressiveness of the image: I preferred to use the style of calling to my heart. Because I think that every person should educate himself first. Each of us must be able to control ourselves, especially our mind. (page 2)

Here, "self-discipline" and "being able to control our mind" are lexical-phraseological antonyms.

Tahir Malik created unique examples of contextual conflicting meaning; managed to exaggerate the contradictions and contrasts between events, actions, mental-spiritual processes. In Uzbek, the words "happiness" and "tightness" are not antonyms, but in general there is some quantitative contradiction between them. However, it is noticeable that the conflicting meaning in them acquires such a characteristic in the context, that is, in the artistic speech: "Now I am happy about the wife, but I am depressed about the livelihood."

In order to exaggerate the strong contrast between the mental states of the characters in the works, a few words from a certain contextual synonymous line are suddenly contrasted with several units from another contextual synonymous line: Even if the head is full of intelligence and knowledge, one should not forget morality: a person should educate his spiritual aspects, conscience and ego, be able to control his passion, abandon bad habits, and direct his scientific achievements for the benefit of humanity. Otherwise, he may go astray. (p. 13)

Therefore, units such as "educating spiritual aspects", "educating conscience and ego", "being able to control one's passion", "giving up bad habits", "directing one's scientific achievements for the benefit of mankind" are "on the right path" the phrase "to lose weight" is opposed.

It is known that the opposite meaning occurs within the same category of words. But even in words belonging to different word groups, there may be a contradiction between certain symbols in the meaning. For example, in the meaning of the word "up" belonging to the adjective group, the meaning "directed to the top" is the main one, and in the word "wither" belonging to the verb group, "the state of lifelessness" is the leading one. It is very difficult to imagine the spiritual conflict between these two words. Some researchers call such a contradictory meaning by the name of

"intercategory antonymy". Such conflicting meanings were also effectively used in the works, and this phenomenon also served for the dark expressive image of the writer: "He was looking for a higher level, the times have changed, he faded away."

In this case, the context gives antonymy between different word groups, these can be called contextual antonyms.

Many such words can be found in the work. Each antonymic unit has its own synonymous line, and it is possible to choose a specific one according to the text. Phraseologisms such as "to not fit into one's skin", "to throw one's hat into the sky", "to fly seven floors into the sky", "to be disappointed", "to fly with joy", "to fall on one's shoulder" are separate synonyms. . In relation to the phrase "to not fit under the skin", the phraseologism of "disappointment" in the second line was taken, thereby increasing the effectiveness of the meaning. Therefore, the text will have a choice for the use of each phraseology. The text expands the possibilities of phraseological units and defines the character in it.

Antonymous units are clearly felt in the text, their specific meaning is very important for the text. Tahir Malik's original language skill is well seen in his use of antonymic units for the purposes of clarity of image and the occurrence of a certain point in the expression.

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