



THE LINGUOSTYLISTIC CHARACTERISTICS OF PHRASEOLOGICAL UNITS IN KHOSIYAT RUSTAMOVA'S POETRY

Xurinisa Xudoyberdiyeva

Doctoral student at Namangan State University, Uzbekistan

ABSTRACT

The article analyzes phraseologisms in Khosiyat Rustamova's poems from a linguistic and stylistic perspective.

KEYWORDS: Linguistic and stylistic analysis, phraseologism, paraphrase.

INTRODUCTION

One of the brightest representatives of contemporary Uzbek literature, endowed with high artistic potential—Khosiyat Rustamova—stands out for the value of her distinctive linguostylistic imagery. This is because the unique harmony of national spirit, philosophical reflection, and aesthetic expression in her work attests to the poet's stylistic mastery. This emerges with particular clarity in the linguostylistic features of the periphrases and phraseological units she employs and creates.

The periphrases used in the poet's work differ from those of other authors by their unique allure. Periphrasis is a device for naming a given thing or phenomenon indirectly—by describing it, using a synonym, or expressing it in figurative form. As a stylistic tool, periphrasis in poetic language serves to create aesthetic expression, emotional richness, and vivid imagery. Khosiyat Rustamova's poetry is rich in periphrases, through which her individual style, personal experiences, and national-aesthetic worldview are revealed.

We can see this, for example, in her poem "The Winds Took Aim...":

The winds plotted against her dear life,
She stepped straight into death,
To the brazen night's very forehead,
And smacked the door with a stinging slap;
The window shattered into pieces,
The gardens were thrown into disorder.

It howled—the obstinate slayer of autumn leaves. (263)

In this poetic excerpt, the poet's imaginative vision and command of language are on full display, featuring a unique periphrasis found only in Khosiyat Rustamova's lyrics. In the line "It howled—the obstinate slayer of autumn leaves," the expression "the obstinate slayer of autumn leaves" is a periphrasis. Here the wind is personified, while xazon is embodied as a symbol of leaves, autumn, and memory. "Slayer" is a very powerful metaphorical periphrasis. "Wind" is no longer an ordinary phenomenon but a destructive force. "Obstinate" adds another emotional quality. Through this periphrasis the tragic psychological atmosphere of autumn is intensified. In this poem, periphrases reveal parallels between nature and the human being. Without directly naming grief, pain, or tragedy, the author conveys them in an artistically vivid form that impacts the reader's psyche.

Another such unit in the poet's work is the phraseological expression. A phraseological unit is a stable lexical unit in the language whose meaning often differs from the literal meanings of its constituent words. In literary texts—especially poetry—phraseological units play an important role in heightening imagery, expressing a national worldview, and creating stylistic individuality.

In Khosiyat Rustamova's poetry, phraseological units serve to intensify emotional-aesthetic effect and enrich the poem's poetic spirit, reflecting the spiritual and cultural world of the Uzbek people.

I want to cry whenever I remember,
Of the time that has not eaten away my sorrows;
I slipped back, unseen by its eye,
Of the tree whose heart had no room even for a bird.
I had completely severed my hope in you,
I lived cupping my ailing heart in my hands.
Life, since then I have not liked
The pathway that fell between us. (8)

In this passage, phraseological units such as "g'am yemoq," "ko'ngliga qush sig'maslik," and "umidini uzmoq" are employed. The expression "g'am yemoq" ("to eat sorrow") is used in the sense of "to suffer grief," "to live under affliction." Through a poetic image, a time marked by pain is conveyed. The indifference of time—its failure to ease sorrow—is emphasized poetically. The idiom "ko'ngliga qush sig'maslik" usually denotes a state of brimming joy. Here, however, it is used antithetically and metaphorically in reference to a tree. The tree symbolizes the human heart: outward beauty, life, and strength. Yet in the poem this tree is presented as one "whose heart has no room even for a bird," that is, perhaps so full or so untroubled, while the poet, burdened with hidden pain, turns back from it. There is a contrast in this line between the suffering poet and the "happy tree." The phrase "umid uzmoq" ("to sever hope") is simple but deeply emotional. This phraseological unit is always associated with inner sorrow, hopelessness, and despondency. It evokes in the reader a sense of spiritual decline and helplessness. The severing of hope is interpreted as the breaking of closeness, the cutting of bonds with love or with life itself. The phraseological units used in this poem powerfully express an emotional-psychological state. They deepen the poetic images, unsettle the reader inwardly, and articulate the notions of life, love, and hope through metaphorical and dramatic means. The poem accomplishes such stylistic tasks as revealing themes of inner torment, separation, and despair in a highly affecting way through phraseology.

Has your bowl of patience overflowed?
You brought pearls and gems to the surface.
At times the babbling flood of waters
Sets out to drown the little fishes.
Sometimes, as I pass by, I see
Even the irrigation ditches grow ashamed;
Perhaps that is why even cold water
Is sipped with a blow by fish with scalded mouths. (17)

In this excerpt there are phraseological units such as "sabr kosasi to'lib toshmoq" ("the bowl of patience overflows"), "og'zi kuyan sovuq suvni ham puflab ichar" ("one whose mouth is

burned blows even on cold water”), and “duru gavhar yuzaga chiqarmoq” (“to bring pearls and gems to the surface”). The phrase “sabr kosasi to‘lib toshmoq” is used to describe a situation in which a person has borne long and patiently, but in the end can no longer endure and pours out anger, pain, bitterness, or complaint. From a linguostylistic perspective, “sabr” (patience) is conceptualized as a drink or liquid, a state that can pour out from the heart; “kosa” (bowl) is the measure of patience. By likening patience to a vessel that can “overflow,” human emotions are animated. This expression offers a figurative depiction of a person’s inner collisions and the bursting of psychological pressure. It conveys the point at which anger, anguish, and heavy feelings exceed their limits and exerts a powerful effect on the reader.

The expression “duru gavhar yuzaga chiqarmoq” serves to reveal inner beauty, talent, truth, or hidden feelings. Genuine feelings, words, or spiritual riches are rendered as “pearls and gems.” Here “duru gavhar” signifies the deep, pure emotions of the heart. This phraseological unit lends delicacy, inner beauty, and poetic richness to the poem. It evokes wonder, affection, and respect in the reader—signaling the purity and depth of feeling.

The saying “og‘zi kuygan sovuq suvni ham puflab ichar” means that a person who has once erred or been harmed later becomes cautious in everything; even something harmless appears dangerous. “Og‘zi kuygan” (mouth burned) refers to a painful prior experience; “to blow on cold water before drinking” signals caution and an anxious way of living. The fish here stands as a symbol of the human being. The fish’s caution marks a person’s having learned from past mistakes.

In Khosiyat Rustamova’s poetry, periphrases and phraseological units, from a linguostylistic perspective, manifest lexical-semantic richness, intensify artistic imagery, and serve to reveal the aesthetic expression of a national worldview and the feminine psyche. They not only beautify poetic speech but also function as a stylistic mechanism that multiplies layers of meaning.

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