

SEMANTICAL DIFFERENCES OF VERB PHRASEOLOGISMS IN THE TRILOGY "KARAKALPAK DASTANY (KARAKALPAK EPIC)" BY T.KAYIPBERGENOV

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Resume: In the study of the semantics of phraseology in linguistics, the principles of their division into semantic groups, classification, various methods are specially studied. Although the issue of semantics of phraseology in Karakalpak linguistics was discussed in some works, no special research was done. The meanings of the phraseologies are wide and varied. Such phraseologies have a special role in conveying the ideas, stories, images and characters, actions, mental states, and inner feelings of the characters in an artistic and effective way.

This article explores the semantic differences of the verb phraseologisms used in the novel-trilogy "Karakalpak Dastany" by the people's writer of Uzbekistan and Karakalpakstan T.Kaipbergenov. It identifies the semantic differences of the phraseology, which expresses the mental states and inner feelings of a person, such as joy, delight, enjoy, calmness, anger, suffering, remorse, encouragement, fear. The use of such lexemes such as soul, eyes, eyelids, head, mouth, face, mind, heart, lungs, liver, blood, soul, and breast, their function in expressing positive and negative inner feelings of a person is proved by examples.

Keywords: phraseologism, verb phraseologisms, semantics, somatic phraseologism, key word, mental feeling, emotion, expression, positive feeling, negative feeling.

INTRODUCTION

Phraseologisms have a special place in the work of units that express imagery in language. They are word sequences that have a portable meaning, different from the meaning of the words they contain. The use of phraseologisms in their place depends on the skill of the writers, the degree to which the people have mastered the language. Depending on the writer's choice, phraseology is one of the ways in which he uses words to create a personal style. Phraseologisms, along with the revival of the language of fiction, give a national color to the language of the work.

Phraseologisms in the vocabulary of the Karakalpak language differ from each other in terms of their use according to the different forms of language communication. The writer's selective

use of phraseology in accordance with his needs is in line with his thoughts, aesthetic tastes, socio-political and philosophical views. The writer creates his own style by combining the richness of the nation's language, the pearls of speech in his works.

LITERATURE REVIEW

In the study of the semantics of phraseologisms in linguistics, the principles of their division into semantic groups, classification, various methods are specially studied.

D.L. Shmelov in his work "Leksikany semantikalyk analizleu (Problems of semantic analysis of vocabulary)" analyzes not only lexicology, but also phraseology from a semasiological point of view [10].

Russian scientist I.P. Petrova studied the somatic verb phraseologisms in English lexically and semantically divided into nine groups: movement, physical movement, transfer, sensory perception, concession, speech, thinking, decision-making and evaluation [9].

A.K. Myrzashova semantically divided verb phraseologisms in the Kazakh language into four types: 1) verb phraseologisms, which expresses the function of thinking; 2) verb phraseologisms which expresses the function of speech; 3) verb phraseologisms which expresses the action; 4) verb phraseologisms that expresses the state (physical, mental, emotional) [7]. In M. Zhambylkyzy's work, verb phraseologisms are semantically divided into semantic groups: emotional, movement, sound, ritual, everyday life, time-age, upbringing-culture, desire, religion, hunting, customs and traditions [2].

The problem of semantics of phraseologisms in the Karakalpak language is discussed in the works of S.T.Nauryzbaeva, G. Ainazarova, Zh. Tanirbergenov [8].

In our article we will talk about verb phraseologisms that express the mental feelings and emotions of man which is used in the trilogy "Karakalpak Dastany" by T. Kaipbergenov.

DISCUSSION

Writer Tolepbergen Kaipbergenov's trilogy "The Karakalpak Dastany" includes three books: "Maman biy apsanasy", "Bakhytsyzlar" and "Tusiniksizler". In these novels, the author skillfully illustrates the historical life of the Karakalpak people in the XVII and XIX centuries. The language of the novel is simple, influential, figurative, in which the artistic services of phraseologisms occupy a certain place. Among them, the phraseologisms, which expresses the mental feelings and emotions of a person, plays an important role in ensuring the beauty and imagery of the language of the work.

Man is the most complex phenomenon in nature. In addition to being diverse in appearance, shape, form, and beauty, his inner world, consciousness, thoughts, and moral qualities are also diverse. Every change that takes place in nature and in society inevitably affects a person's character and his spiritual world. Such external influences cause any situation in the spiritual world of a person. "In the process of realizing one or another of his mental and emotional states, a person rejoices, gets angry, worries, suffers, regrets, gets hurry, screams, gets scared, hates, curses, insults, disrespects, gets ashamed, gets furious, ignores and so on. In order to reflect these situations, various phraseologisms have appeared in the language "[6]. Emotional-expressive coloring is strong in such phraseologisms. In their composition, lexemes such as soul, eyes, eyelids, head, mouth, face, attention, heart, lungs, liver, blood, soul, wall, anger, and anger served as key words in the expression of a person's mental state. These lexemes are widely used in phraseology to express a person's mental state, positive and negative inner feelings. For example, the phraseology "kozi jaynau" expresses a positive feeling associated

with a person's joy, while the phraseology “kozi bakirayyu” expresses a negative feeling associated with intense fear.

“The emotionality of phraseologisms depends on the fact that they convey all kinds of emotions, a person's subjective attitude to things, events and phenomena. The emotionality of phraseology depends on two factors: the first - imagery, the second - the realization of two meanings at the same time” [1]. Such artistic phraseologisms clearly and vividly reflect all kinds of human actions, their subtle feelings, changes in the soul. In the trilogy, the writer tries to select and use as appropriate phraseologisms as possible in order to vividly and delicately describe the psychological state of the characters, the thoughts, and the spiritual world. These semantic forms of phraseologisms are widely used to express all the positive and negative sensory attitudes of a person to action.

Verb phraseologisms that express a positive feeling. In the novel, these semantic types of phraseologisms are, mainly, used to express the feelings artificially such as the person's spiritual state, his inner feelings, joy, rejoicing, delight, despair, fullness, enjoyment, pleasure, calming down, meekness as a result of person's react to external phenomena.

1. Phraseologisms expressing joy, rejoicing. One of the inner feelings of a person is joy. This feeling arises as a result of react to various internal or external phenomena. While verb phraseologisms that express human's joy are semantically synonymous with each other, on the other hand, they differ in their internal meanings and stylistic usage. For example: Maman keulinde dyk saklamay, ozi shakyrtyushy bolyp kelgeni ushyn ba, Esengeldinin *juzine kan juwyrdy* (Esengeldi's face was covered with blood because of Maman's open heart and was an inviter) (“Maman biy apsanasy”, p. 125). Olardyn khatka kizigip hatte miymandy umytkanyna jany haz tauyp, *miyyk tartty* (He was glad and smiled that they were interested in the letter and even forgot about the guest) (“Bakhytsyzlar”, p. 12). Abyrayly ake bolganda, ana bolganda, mal-daske bolganda, bari *gulalagul bolar* edi (When there was a respectable father, when there was a mother, when there were wealth, everything would blossom) (“Maman biy apsanasy”, p. 37). Eki kuanyshym birden boldy. *Basyma bakhyt kondy*, nege undemeysen, Akbiydayi? (My two joys came at once. I'm happy, why don't you tell anything, Akbiydayi?) (“Maman biy apsanasy”, p. 241). Kempir bet bolgan menen ozi jas eken, oyy iske askany ushyn *betine kan juwyrp*, koz koreki ashylsyp sala berdi (Although she had the old woman's face, she was young, and as her thoughts came true, blood ran down her face and her eyes opened wide) (“Maman biy apsanasy”, p. 380). Ulken biydin buryngysynsha “padashy” ya “jiyen” demey ayyrym tenleslerine usatyp “biradar” degeni Dospannyn *kewlin osirdi* (the big biy's saying “friend” like other friends, instead of saying “shepherd” or “nephew”, made Dospan happy) (“Bakhytsyzlar”, p. 49).

The phraseologisms in these examples have been used to express artificially people's feelings about all kinds of joys. Using synonyms in the form of individual words instead of them would not have the same artistic effect as the use of phraseologisms. In each of these phraseologisms, the expressive-emotional meaning is high and artistic. By using them, the writer has made the work more artistic.

2. Phrasal verbs that express rejoice, admiration, love. In the novel, these semantic forms of verb phraseologisms are used in connection with the inner positive feelings of a person, such as passion, admiration, enthusiasm, likeness, and love for another. For example: - Amanlyk, men Akbiydaydy *jaksy korip kaldym*. Ne deysen? (Amanlyk, I fell in love with Akbiyday. What do you say?) (“Maman biy apsanasy”, p. 68).

3. Phraseologisms that mean fullness, pleasure. Such phrasal verbs express a person's positive feelings, such as pleasure, enjoyment, as a result of being affected by various phenomena. For example: Myrzhik hayalynda tanlana bir karap, *jany jay tapkanday*, bir janbaslagan halynda, aldyndagy chay kuyyuly kesesin de ishpey uyyklap ketti (Myrzhik stared at his wife in amazement, as if he was *relieved*, and fell asleep without even drinking the cup of tea in front of him) ("Bakhytsyzlar", p. 174). Khiyuadan kiyatyr eken. Mynau jup patirdi berip ketti. Dospannyn *keuli jay tapty*. (He was coming from Khiva. He gave me this couple of patyr. Dospan was *reassured*) ("Bakhytsyzlar", p. 19).

4. Phraseologisms that combine calm and relaxation. In the novel, these semantic forms of phrasal verbs are used to express the feelings of a person, which are associated with a change from one mental state, such as fear, anxiety, anger, to another positive state. For example: Kumar sulyw ortanshy kaynagysyn da, erin de ten korip syylady, hesh birine *kabak shytpai* khyzmet etedi (Kumar treated both her brother-in-law and her husband equally and served them *not frowning*) ("Bakhytsyzlar", p. 57). Endi *maukyn basyldy* ma yamasa zhane bir narse kylasan ba? (Do you *suppress your anger* now or want to do something?) ("Bakhytsyzlar", p. 277). "Eger Aydos *kabagyn shytpai*, otkendi betime baspay, tuwyskanym dese, tusinse, birge bolayyn" degen zhuhmakka keldi ("If Aidos *does not frown*, does not remind about the past, and says a relative, then understands, I will be with him" he made conclusion) ("Bakhytsyzlar", p. 168). Talaby kushli asker basyga suwpynyn jugyrdany kainap turdy da nokerlerdin arasynda Myrzhikty korip *ozin basty* (The suwpy was angry to the strong captain and when he saw Myrzhik among the servants, he *calmed down*) ("Bakhytsyzlar", p. 155). Begistin kozleri bir demde alaryp, inisinin gapine kirip ketejak bolyp turdy da, *ozin tutty* (Begis's eyes widened, and he tried to leave after listening to his brother, but he *kept his composure*) ("Bakhytsyzlar", p. 158).

Phrasal verbs that express negative feelings. In the works of the writer, these semantic forms of phraseologisms, on the contrary, express the mental state of the characters, the inner feelings that arise as a result of react to external phenomena. They are used artificially to show the negative feelings such as essentially anger, resentment, rabidity, dislike, hatred, fear, worry, suffering, grief, worry, be upset, sadden, sadness, remorse, regret, ashamed, astonishment, stunned and others.

1. Phraseologisms that express anger, rage, resentment. Such phraseologisms are, in fact, used in connection with the mental state of a person, his negative feelings about any event. For example, "Ha, seni! – dep Aidos zhane tislendi, mushyn tuydi (Hey, your! – said Aidos and gnashed, *clenched his fist*) (The novel "Bakhytsyzlar", p. 280). Birak, songylardyn kemsitkenin bai esitse, okinedi degen oi menen Dospannyn *jygyrdany kainadi* (However, Dospan's *heart boiled* with the thought that if the bai heard the humiliation of the latter, he would regret it) (the novel "Bakhytsyzlar", p. 90). Aidostyn *jygyrdany kaynady*, atten, ol khiyualylygy sebepli "garga bolsa da karshyga, shymshyk bolsa da bulbil" bolyp kelip tur. (Aidos's *heart is boiling*, but, unfortunately, because of his being from Khiva, he came as "a eagle even it's a crow, nightingale, even a sparrow" (Bakhytsyzlar, p. 57). Bunday hadiyeler oz auylynda da hukim suretugynyna endi kozi jetkenlikten be, alga ilgerilegen sayyn Aidostyn *kabagy jabyldy* (Was it because he was now convinced that such events would prevail in his village as well, that Aidos *got frowned* as he moved forward) (Bakhytsyzlar, p. 210). Maman biydin *jygyrdany kaynasa da*, Esengeldinin kanday buyryk беретугynyn kutti (Maman biy waited for Esengeldi's orders, even though *his heart was boiling*) (Maman Biy apsanasy, p. 470). Ukesi menen ekewinin atlaryn sorap, bilgennen keyin, biraz kewilsizlendi. *Kabagy uyildi* (When he asked

for the names of both of his brother and his, he was a little disappointed. He *frowned*) ("Maman Biy apsanasy ", p. 23). Pay, zangar, iygilikli istin beline tepti-da!- dep Ali *kuyip-pisip*, ishtegilerge belgi ushyn joteldi. (eh, boy, hit the back of your successful business! Ali exclaimed *angrily* and coughed as a sign to the inners (Bakhytsyzlar, p. 56).

2. Phraseological expressions of dislike, hatred. In the novel, these semantic forms of verb phraseology are used to express the mental state of a person, his internal negative attitudes to the animate or inanimate object, such as dislike, disfavor, distaste, hatred. For example, Tutylgan karuan basyny Abylgaiyr khanga apar dese, zhasy ulken biylerdin kynzhylyp, moynin ishine tartatugininan khan *zhurek shaydy bolgan* (when the old biys were told to take the head of the captured caravan to Abulkhair khan, the khan *was heartbroken* because of the old biys' bending and pulling their neck inwards ("Maman Biy apsanasy", p. 318). Yryskul biy ony shainap taslagysy kelgendey *koz alartty* (Yryskul biy *stared* as if he wanted to chew him) ("Maman Biy apsanasy ", p. 201). Gaip khan Abylkhair khandy *jek koredi* eken (Gaip khan *hated* Abulkhair khan) ("Maman Biy apsanasy ", p. 88). Abylkhayr Karakalpklarga onsha *on kozi menen karamaidy*, shynyn aitsam, Peterburgta da karakalpklardyn Kishi zhuz khaninyn kol astynda kala beriuin tileytugunlar zhok emes (Abylkhair is not *very positive about* the Karakalpaks, to be honest, even in St. Petersburg there are people who want him to remain under the rule of the Kishi Zhuz khan of the Karakalpaks ("Maman Biy apsanasy ", p. 150).

3. Phraseological expressions that mean contempt, arrogance, discrimination. Such phraseologisms have been used to describe negative feelings in a person's character for others, such as contempt, arrogance, and discrimination. For example: Ol sonda g'ana bizdi tabadi. Hazir *kozinin eti osip zhur*. (Only then will he find us. Now he's *overlooking*) (Bakhytsyzlar, p. 243). Usynnan Yessengeldini oltirse, konyrattyn kalgan balasynyn ayagyna yabylar *zhip tagyp oynaydy* (When Esengeldi is killed, the rest of Konyrat's child play *tying a rope* to their leg) ("Maman Biy apsanasy ", p. 70). Naletii Khiyua khanynyn isi erikse ayagyna *zhip tagyp oynaytugyny*, ash bolsa el talatugyny, basyna myshkil is tusse, zhawyna kalkan kylatugyny godek Aidos (The naughty Khiva khan would play with *a rope on his feet* when his deal goes well, plunders the country when he was hungry, and shield himself by young Aidos when he was in trouble) (Bakhytsyzlar, p. 112). O3 khalkyndy suye bilmeytugyn kandai namyssyzsan? Akmaklyk penen oz elindi *ayak asty kyldyn* goy! (How dishonest is it that you can't love your people? You foolishly *trampled* on your country!) (Bakhytsyzlar, p. 141). Ne dedin? Bul gapin Amin inakhka zhetispesten buryn shyk uyden! - *Kozindi et baskan*, Esengeldi biy! (What did you say? Get out of the house before your words reaches to Amin Inah! - Your eyes are *covered with flesh*, Esengeldy biy!) (Maman biy apsanasy, p. 412). Kudai bizdi de bilimsiz etip zharatpagan, - dep khiyualy maktanyshly *kokirek kerdi* (God did not create us without knowledge, "he said *proudly*) (" Bakhytsyzlar, "p. 59). Aidos biy kasynda girttey gidirip soyleskenge kapelimde *kozini may bailapty* (your eyes were *covered with flesh* when Aidos biy talked a little with you) ("Bakhytsyzlar," p. 8). Eldin Syrdarya zhagalarynan posatugynyn aldyn sezip koshken Ubaydulla biy degennin zhalgyz zuriyat. Bizin Aidoska *pyskyryp karamaidy* (Ubaydulla Biy is the only descendant of the country, who felt that the country's moving from the banks of the Syr Darya and moved. He *does not glance* to our Aidos) (Bakhytsyzlar, p. 51). Ol kansha-kansha akshamlaryn uykyshly otkersé de, en baslysy ozin tutyp syrthan karaganlardyn kozine hesh kandai kawipti *mise tutpaitugyn* kushli hakim bolyp korindi (No matter how many nights he spent without sleep, the most important thing was that he was a strong ruler who *did not pose* any danger to outsiders) ("Bakhytsyzlar", p. 212).



4. Phraseological expressions that express fear, anxiety, worry. One of the inner feelings of a person is fear. This feeling is associated with a person's mental state and reflects his unhappy state as a result of various influences. There are a lot of phraseologisms in the author's work, which express a person's fear, anxiety, and worry. Among them, lexemes such as *heart, eyes, kidneys, face, soul, faith, beauty* have been used as key words in the expression of human mental states. For example, Khannyn *zhany kozine korinip*, zhandalbasalyktagy ilazhsyz wadesi yekenine hesh kim baha bermedi (no one appreciated the fact that the khan's *soul was visible* to him and that it was a hopeless promise in the death bed) (Maman biy apsanasy, p. 316). O'z buyrygi boyinsha pitken akhidnamaga pikir aytpay, nemkuraidy otyrgan Gayip khannin *kozleri alle-palle* bolyp keti (The eyes of Gaip Khan *opened widely*, who did not comment on the akhidnama, which he had ordered, were dazzled ("Maman biy apsanasy", p. 131). Kyzdyn dongelek *kozleri tas tobesine shygyp*, korkyp wazirge kalsha karap turyp aldy (The girl's round eyes *opened widely* and stared at the minister in fear) ("Maman biy apsanasy", p. 256). Ne bir rehimsizleri bar edi. Eslesem, *tobe shashym tik turady*, tislirimdi kashyrlataman (There were cruel men. When I remember it, my *hair stood on* and I gritted my teeth) (Maman biy apsanasy, p. 349). Hayal ozin kansha sabyrly tutkan menen Mamannyn *zhuregi suw etip*, bir zhamanlyk bolganyn sezdi (No matter how patient she was, Maman's *heart sank* and he felt something was wrong) (Maman biy apsanasy, p. 370). Anaynyn *zhuregi suwlap* ustine jygyldy (His mother's *heart sank* and fell on him) ("Bakhytsyzlar", p. 88). Khiyualy shabarmandy oli korgen de Kabyldyn *kozleri uyasynan shyga zhazlagan* edi, ele kaddine tysken jok (When he saw that the messenger was dead, Kabyl's eyes *darted out of his socket*, they haven't become as before yet) (Bakhytsyzlar, p. 69). Aydstyn tutyp beriwinen kawiplenip, *bir kysym bolyp zhurgen* Kabyldyn boyi zhep-zhenil boldy (Kabyl, who was *under pressure* from fear of being captured by Aidos, was relieved) ("Bakhytsyzlar", p. 74).

The phraseologisms in these examples convey the feelings of fear, anxiety, and worry that arise as a result of various external influences in the lives of the characters, revealing the points and aspects of their character.

5. Phraseological expressions of pain, sorrow, grief. In the novel, such phrases are used to describe a person's mental state as a result of exposure to external and internal phenomena, such as mental anguish, and suffering, dissatisfaction with his own actions or the actions of others. For example: Kansha kyinshylyk bolsa da, bazda adam olse de, Kuzma Borodinnin auyr gursingeni bolmasa, *kozge zhas alganyn* Maman kormegen edi (No matter how hard it was, no matter how many people sometimes died, Maman saw Kuzma Borodin's a heavy sigh but had never seen *his tears*) (Maman biy apsanasy, p. 12). Onyn *koz zhas tokkenin* syrattan karap angaryw kyiyn edi (It was hard to notice from the outside that he was *in tears*) (Maman biy apsanasy, p. 20). Amanlyktyn atyn ozi koyip, ondaylarga *zhany ashytugyn* bolgan menen Mamannyn tap sony tanlaganyna Murat shaiyktyn *ishi-bawryr kamyldy* (Despite the fact that he named Amanlyk and *sympathized* with them, Murat Shaiyk *was upset* that Maman chose him) ("Maman biy apsanasy", p. 41). Onyn *shyr-pyr bolgany* biylerdin hammersin abyryzhytkan ystine abyryzhytty (His anxiety caused all the officers to be confused) (Maman biy apsanasy, p. 70). Mamannyn jan iynine ot tusip tynyshy ketty (Maman's heart was *in worry*) ("Maman biy apsanasy", p. 330). Aydstyn sarsykly dawysy hammenin zhuregine nishter sukkandai, *bawrylary ezile zhazlady* (Aidos's trembling voice *pierced everybody's heart*, as if prick had pierced everyone's heart) (Bakhytsyzlar, p. 74).

6. Phraseologisms that express resentment, upset, pique, quarrel. In the novel, these semantic forms of verb phraseology are associated with the spiritual world of man and are used to express

the mental state that arises as a result of changes in his relationships with others. For example: Sonnan beri Kabyl kusyn emes, akesin oltirgendey *giyne saklap zhur* (Since then, Kabyl was angry, as if he had killed his father, not the bird) (Bakhytsyzlar, p. 56). *Uskini kuiylyp* keuilisz kiyatyrgan Myrzhyk awylynyn aldyndagy tobe kunga shygyp atynyn zhuwenin tartty ham aldyna koz taslady (Myrzhyk, who *was upset* and coming with no mood, climbed into the sand hill in front of the village, pulled his horse's bridle and looked in front of him) (The Unfortunate, p. 172). Allayar *ensesi tusip* kiyatyrgan Mamandy alistan-ak korip: "Maman kiyatyr, Maman!" dep zhodaslaryna dawryk saldy (Allayar saw anxious Maman in the distance and said loudly to his friends: "Maman is coming, Maman!") ("Maman biy apsanasy", p. 13). Nelikten de shaiyktyn *keuli buzlydy*, lekin, kozinen zhas shygarmady (For some reason, the sheikh *was upset*, but did not shed tears) ("Maman biy apsanasy", p. 15). Amanlyk penen Allayar Mamandy Murat shaiyktyn uynin kolenkesinen tapy. Moyny iyilgen, *uskini kuiylyp otyr* (Amanlyk and Allayar found Maman in the shadow of Murat's house. His neck is bent and *was upset*) ("Maman biy apsanasy", p. 26). -Maman tusindi me, tusinbedi me, ham ashyulandy, ham *keuli eljiredi* (- Whether Maman understood or not, he was furious and *disappointed*) ("Maman biy apsanasy", p. 45). Orynbai narazylyk penen *kolyn bir siltep*, izine ailandy, nokerleri unsiz erdi (Orynбай shook his hand in protest and turned around, and his servants followed in silence) (Bakhytsyzlar, p. 223). Narazy tamashagoyler bas biyler turgan minberge emes, Myrzhyk penen Begis tarepke aysyp, *janjel koterd* (*i*Dissatisfied spectators turned to Myrzhyk and Begis, not to the podium where the main officers were standing and started *quarrelling!*) (Bakhytsyzlar, p.139).

7. Phraseological expressions of remorse. Phraseologisms in this sense are used to express the mental feelings of a person associated with remorse and regret as a result of external and internal influences. For example: Aydstyn ol ogizdi erki menen bergeni - bakhytynan aiyrlygany. Ele *barmagyn tislep* bizlerge keledi (Aidos's voluntarily giving that bull is his losing his happiness. He *bites his finger* and comes to us) (Bakhytsyzlar, p. 109). Dawletbai biy, esitken hakykatlygynyn kaltansyn tubine shekem aktarganyna *pant zhep*, keyin basti (Dawletbay Biy *was defrauded* and calmed down that the truth he had heard had been emptied into his pocket) ("Maman biy apsanasy", p. 92). Aliy usap ole kalgan jaksi degen-am oyga berilgen edi, sonysy esine tusip, oz-ozinen jane gursindi, *basyn shaykady* (He thought that it was better to die like Ali, but when he remembered that, he *shook his head* spontaneously and grunted) ("Bakhytsyzlar", p. 174).

As the examples show, the phraseology was chosen by the writer to convey feelings of remorse and regret. Each of them has its own semantic differences.

8. Phraseologisms that mean embarrassment, shyness. These semantic forms of phraseologisms are used in connection with the mental state of the character, his inner feelings, that is, feelings of embarrassment from the person's own or other people's actions, behavior, behavior in society, feeling uncomfortable among people. For example, Eki kunnin ishinde-ak etten syllyp, kisinin betine karai almai kaldy (in just two days, he got slim that he *could not look at man's face*) (Bakhytsyzlar, p. 281). Aydos usylai derin dese de, otirik aityp salgany ushyn *kulagyna shekem kyzardy* (Although Aidos said this, he *blushed* because he lied) (Bakhytsyzlar, p. 56). Uy ishinin bari karaganyna kysynyp pa, Jaliydin *juzi buryshtai kyzardy* (Jaliy's *face flushed* with embarrassment at the everybody's looking at her) (Bakhytsyzlar, p. 86). Putkil eldi titiretip tik ayakka turgyzgan wakyianin sebepkeri eki agasy bolganyna Myrzhyktin *jeti nasyry bugilip*, ornyna shegelengendey bir maydan laly shykty (Myrzhyk *was*

ashamed for his two brothers that caused for the incident, which shook the whole country and stood still a little) ("Bakhytsyzlar", p. 223).

9. Phraseological expressions that mean amazement and confusion. In the novel, such phrases are used to express spiritual feelings, such as amazement and confusion associated with the activity of thought, as a result of the occurrence of unexpected events and gifts for man. For example: Maman ony tusinedi dep oylamagan edi, *auzy ashlyp lal bolyp*, onyn dunkileu ken manlaiynyn ortasyndagy barmak basyndai oiykka karap, shyp-shyp terge tusti (Maman did not think that he understood, *he was astonished*, he looked at the hole in the middle of his broad forehead like a fingertip and sweated profusely ("Maman biy apsanasy, p. 7). Biyler an-tan bolysty (The officers were amazed) (Maman biy apsanasy, p. 26). Ulken biydi buytedi dep oylamaganlardyn *an-tany shygyp* karasyp, onyn irkinishsiz tabanlap, alga onmenlep baratyrganyn kordi (Those who did not think that the head officer could do this *were amazed* and saw that he was steadily moving forward) (Maman biy apsanasy, p. 372). Dalada tysyryly shyksa, *kirerge tesik tappay, tyshkan tesigi myn tenge bolar* edi (If there was noise outside, *he would not find a hole to enter.*) (Maman biy apsanasy, p. 393). Zhyinalganlar zhas kelinshektin sozine *zhagalaryn uslap*, ishlerinen "alhabbizlesip" otyrды (The audience *amazed*(*hold their collar*) to the young lady's words and said something to themselves) (Bakhytsyzlar, p. 227). Astyna kopshik koyip zhuresine otyrgan Hakimnin auzy zhabylymay *laly shykty* (Hakim, who was sitting with a bubble under him, *was speechless*) ("Bakhytsyzlar", p. 254). Uyinen shykkan patinen zhurisi ozgermegenin korip, sabyr-parasatynyn bekkemligine *hairan kaldy* ham Aydstyn aldynda sheksiz azziligin moyinlady (Seeing that his walking speed had not changed since he left home, *he was amazed* at the strength of his patience and confessed his infinite humility in front of Aidos (Bakhytsyzlar, p. 276). Onyn sheberligine kempirdin *auzy ashlyp kaldy* (The old woman ('s mouth was opened) was *astonished* to his skill) ("Maman biy apsanasy", p. 208).

The phrases of opening the mouth, dumbness, astonishment, amazing, not finding a hole to enter, confuse, holding the collar, astonishment are used to express the astonishment, confusion related to the fact that a person is in a difficult situation in an unexpected situation. Each of the phraseologism, which expresses such an unpleasant feeling, has its own expressive-emotional color. We notice their shades of meaning through context. It is impossible to replace one of the phraseologisms in the work with another. Therefore, the writer skillfully and selectively uses the phraseologism in the creation of images in his works, in the artistic and vivid depiction of events or situations, and the thought is expressed in every detail clearly and artistically.

RESULTS

All such phrases enhance the effectiveness of the literary work, increase the emotional color. In using each of them, the writer's skill in using individual words is shown. The master of the word makes the language of the work effective and artistic by using every phrase carefully.

CONCLUSION

At the same time, phraseologisms not only semantically describe the actions of life, but also play a role in revealing the color of the epoch in the literary works, in the character's state, in the description of national differences. Therefore, a special study of the peculiarities and meanings of the use of phraseologism in the language of fiction reveals the skillful using method of ready language tools, language resources in the vernacular.

Солай етип, жазыушы Т.Қайыпбергеновтың «Қарақалпақ дәстаны» трилогиясында қолланылған инсанның психикалық жағдайларын, ишки сезимлерин билдиретуғын фейил фразеологизмлерде эмоционаллық-экспрессивлик бояу күшли болып келген хәм

олар саны жағынан жүдә көп. Олардың курамында адамның психикалық жағдайларын көрсетіуі үшін кеуіл, көз, қабақ, бас, ауыз, бет, зейин, жүрек, өкпе, бауыр, қан, жан, қабырға, қәхәр сыяқлы лексемалар тийкарғы тирек сөз хызметин атқарып келген. Бул лексемалар фразеологизмлер курамында адамның унамлы хәм унамсыз ишки сезимлерин билдириуіде кең қолланылған. Бундай фейил фразеологизмлердин бәри де көркем шығарманың тәсирлигиин күшейтеди, эмоционаллық бояуын асырады. Жазыушы хәрбир фразеологизмди шеберлик пенен пайдаланыу арқалы шығарма тилиниң тәсирли хәм көркем болыуына ерискен.

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