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THE SHADES OF MEANING OF PHRASEOLOGIC UNITS USED IN LITERATURE

Abstract: This article is dedicated to the study of polysemanticism of phraseological units in Persian literature, which are expressed in variety of stylistic shades of meaning, namely – in expressivity, emotionality and associative figurativeness. Special attention is given to the analysis of usage of phraseological units in literature. Furthermore, main semantic meanings and translations of phraseological units, which serve for expressiveness of the language, were identified.

Key words: phraseological, stylistic, shades of meaning, expressivity, emotionality, associative, figurativeness, analysis, semantic.

Language: English

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Introduction

Phraseological units in Persian are semantically diverse. During the development of language, many phraseological units (FUs) had new - two or more semantic edges apart from their lexical meaning.

The lexical meaning of FUs means their initial lexical meaning reflected in dictionaries, while the semantic aspects of FUs are understood as the addition of lexical meanings to works of art, the formation of new meanings. According to B. Yuldashev, about one-fifth of phrases in the Uzbek language have two or more meanings, and it is incorrect to define their semantic aspects only based on dictionaries, the dictionaries do not fully reveal the polysemantic features of many FUs (18). The Persian-Russian dictionaries of Yu. Rubinchik and the Russian-Persian dictionaries of L. Voskanyan contain only the lexical meanings of words and FUs (15;17). Also, in Ali Akbar Dehhudo's “ لغتنامه دهخدا ” [Logatnāme-ye Dehxodā] and Muhammad Muin's “ فرهنگ فارسی ” [Farhang-e farsi] dictionaries published in Iran,

words, and comments of FUs are given, especially in the classical period. It is possible to say that it is illustrated with examples (5; 11).

The main part.

The semantic aspects of all FUs in Persian are not reflected in the same way, while in some FUs only one semantic meaning is understood, while in others we can observe the product of specific expressive, emotional, associative-figurative semantic edges due to stylistic dyes. Because most FUs have additional colors - semantic edges, and most of them serve certain stylistic purposes, especially the expression of expressive-emotional shades (1, p.39). Expressive, emotional dyes are understood from the meaning of additional dyes loaded on FUs, are fully realized in the text, and lead to the further enrichment of the content of the text, gaining new meanings. In our article, we will focus on the expressive, emotional, associative-figurative aspects of Persian FUs used in works of art. In this case, it is assumed that the semantic aspects of

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Persian phraseology are taken out of the text and the cases of its use in the text are taken into account.

1. Expressive meaning edge FUs. The semantic interpretation of phraseologies is manifested in the expression of affective, reinforcing semantics. The following examples of works of art that we are analyzing allow us to reveal several semantic aspects of FUs and to define their methodological color: Including [bary az češm-e kasi paridan] برق از چشم کسی پریدن literally - the word "sparkle in someone's eye" means "burning eyes", "sparkling eyes". From the piece of art, you can see its expressive meaning:

... وقتی این قسمت نامه را خواند نگاهی به پدرش انداخت و دید که برقی از چشمش پرید (2).

...as he read this part of the letter, he looked at his father and saw fire in his eyes.

The meanings of FU, such as "sparkle in the eyes", that is, "sparkle in the eyes" further increase its expressiveness and effectiveness concerning the lexical meanings. FU represents a person's mental state.

Interestingly, this phraseology is also used in the sense of "fainting and fainting", "blurred vision and fainting":

نمی دانم چه توی سرم زدند. برق از چشمم پرید. وقتی که چشمم را واز کردم، توی کلانتری خوابیده بودم (7, p. 109)

I don't know what hit me in the head. *My eyes widened and I fainted.* I was in the police station when I opened my eyes.

According to the translation in the passage, FU reflects a person's physical condition, and for this reason, it is not translated as "fire in his eyes, sparks in his eyes" but as "his eyes were blinded by the blow and he fainted." Hence, two states can be distinguished from FUs: a) a mental state caused by an external influence and b) a state caused by a physical shock. Of course, such cases are reflected in the new meaning aspects of FU and change the translation of FU. Also, the "spark, fire" in the eye - means a "very" increase in emotion, expressiveness.

It should be noted that the expression of expressiveness in the semantic structure is also different, in some FUs the expression of excess meaning is used, in others it is used passively:

حراف، سرزباندار، پررو و نخودهمه آش بود... (7, p. 59) [noxod-e hame āš] literally: the phraseology "pea of all soups" can be translated as "chatterbox", "pale man":

It was talkative, chatterbox and arrogant.

FU's next phrase is "a man who blows his nose at everything":

چه فضولیها! کسی با تو حرف نمی زد. مثل نخود همه آش خودت را قاطی هر حرفی می کنی! (7)

What arrogance! No one is talking to you. You stick your nose in every word like a lizard!

This FU is used for very vague, all-encompassing, extremely arrogant people, with an emphasis on the ultimate person.

It also represents a negative meaning in a sentence: خودرا قاطی هر چیزی کردن [xodrā yāti-ye har čizi kardan] means "pale man".

When used in conjunction with a negative FU, it results in a very negative meaning - "a squeamish person who sticks his nose in everything". That is, the negative color of the FUs increases, and a very expressive-negative meaning is formed. It seems that the higher the level of meaning expressed in FUs, the greater the expressiveness.

2. Emotionally meaningful FUs. One of the characteristics of this type of FU is related to the expression of positive and negative relationships. Human emotions - joy, sorrow, fear, surprise, joy, gladness are all based on emotional feelings.

1) دل کسی سوختن [del-e kasi suxtan] means "to burn hear" and 2) قربان و صدقه کسی رفتن [qorbān-o sadaqe-ye kasi raftan] is translated word by word, it means: "to bag, to take care of, to ask":

این قدر قربان و صدقه ام رفت که نگو. من هم دلم سوخت، بالاخره سوار ماشینم شدم (6, p.88).

He was so kind that no one asked. I was sad too. I finally got in my car.

In the following passages, we can cite the second aspect of the above FUs - feelings of anger, love:

1) دل کسی سوختن [del-e kasi suxtan] means "to be angry", "to burn":

من می دانم دل تو از کجا می سوزد. تو می خواستی زیر پای عیال من بنشینی، من بو بردم، دیگر نگذاشتم بیاید. دل پری تو از من برای همین است (12, p.60).

I know what you're burning. You tried to get my wife out of the way. I found out, I didn't let anyone else come here. So is your wrath against me;

Hence, FU means both "to be pity" and "to be angry", they both are negative emotional aspects.

2) قربان و صدقه کسی رفتن [qorbān-o sadaqe-ye kasi raftan] gets the meaning of "to care for", "to love so much":

دیروز... یک جوان بیست ساله... افتاده بود دنبال... هرچه بالا و پایین رفتم یارو هم دنبال آمد. این قدر قربان صدقه ام رفت که نگو (6, p.81).

Yesterday ... a twenty-year-old man ... he wouldn't stay behind me ... no matter how high I went up and down, he wouldn't stay down. *He would never leave me alone.*

In addition to the positive emotional meanings of "kindness" and "begging," the phraseology also serves to express strong emotional feelings, such as "not letting go (for example, of love)", "loving someone too much".

Similarly, the expressive-emotional aspects of meaning in Persian have a special place among the phraseologies of FUs, which represent the urge, i.e. modality. Depending on the situation, they reflect positive and negative emotional relationships such as praise, compliment, service, joy, rejoicing, pleasure, hatred, rebuke, sarcasm, cursing. Of course, in FUs

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that represent modality, in addition to emotionality, the aspects of expressive meaning are also important:

[be pā-ye ham pir šavid] “Get old together!” [γadam-etān ru-ye češm] “Welcome!” [dast-e rāst-e šomā zir-e sar-e man bāšad] “Let us walk like you”, [dur az češm] “give me your happiness”, [lāyeq-e rišat] “go away”, [lāyeq-e rišat] “wrong doing-seeking”, “This is your punishment” (15).

As mentioned earlier, the majority of emotionally meaningful FBs have more than one semantic edge because they represent different situations, negative, positive feelings of people. Based on this, the semantic aspects of FUs differ according to their application in works of art. At the same time, it should be noted that FUs, which represent modality, is also based on sensitivity, that is, expressive-emotional feelings.

3. Semantic aspects of FUs formed based on associative-images. Image can be a key factor for FU formation. The process of comparing an event to a situation creates a basis for FUs to acquire new meanings:

[āb-e sardi ruye kasi rixtan] means “to pour cold water over the head”.

مثل اینکه آب سردی روی من ریختند... خیال کردم از این مهمانخانه بروم بانجاییکه پدرم منزل دارد (2).

It was as if cold water was pouring down my head... I wondered if I should leave this hotel and go to the place where my father was staying.

The semantic aspects of FUs formed based on an associative image are based on expressive-emotional states, i.e., “taking cold water from the head or overturning a bucket of cold water” and imagining and describing the human condition “as if falling from the roof”.

Also, FU, formed based on an associative image, can not only be a figurative expression of a particular event, but also represent a state or define an emotional, expressive state:

[sar-e xodra zamin gozāštan] means “to have a rest”, “to lie down”.

ان شالله یک وقت دیگر می آیم. حالا حال ندارم، می خواهم یک دقیقه سرم را بگذارم زمین (10, p.114-115).

God forbid sooner or later ... if your husband dies, you will not depend on anyone, you will be free.

1. پس فردا خدا نکرده،... شوهرت سرش را بگذارد زمین دستت به هیچ جا بند نیست (4, p.14).

It is worth noting that associative-figurative FUs are to some extent related to their structural meaning.

From the examples we have analyzed - "pouring cold water from the head - as if falling from the roof", "lying down - dying" - new aspects of the meaning of FU are understood, which are relatively related to their original meaning.

Let us consider another example analysis. In Persian, “to grieve”, “to grieve”; “Thirst” is FU used in two senses:

[jegar-e kasi ātaš gereftan] means “to burn someone’s liver”.

1. بیچاره را رنگش را که دیدم جگرم واسه هاش آتش گرفت (16, p.561).

Seeing the poor man's color, *I felt very sorry for him.*

In FU, the state of burning, grief is given on the basis of the image of "burning of the liver" (literally).

The next FU describes the image of "burning of the liver" (literally) when very thirsty:

2. جگر عروس آتش گرفت. گفت: خاله، مردم از عطش، آب به من برسان (9).

The bride was very thirsty. He said he would bring water to his aunt, otherwise he would die now.

Conclusion

This means that FUs are realized more in a work of art - the semantic aspects of FU, new aspects of meaning, and expressive, emotional, associative images are manifested through the work of art. It should be noted that, according to its use in works of art and the collected examples, expressive and emotional FUs occur in more than one sense than associative figurative phraseologies. In our article, FUs were semantically explored and the following conclusions were drawn:

1. FUs are realized in the process of speech;
2. Although the lexical structure of FUs is the same, it is observed that they acquire different semantic aspects;
3. Expressive, emotional colors are understood from the meaning of additional colors loaded on FUs, are fully realized in the text, and lead to the further enrichment of the content of the text, the acquisition of new meanings;
4. Expressive, emotional meaning in FU is formed by various means - in the expression of emotions, in modal relationships, in associative images.

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