

SOMATIC PHRASES IN THE WORK OF SAADI SHERAZI “GULISTAN”

Saida Ubaydullayevna Sultankhodjayeva

Lecturer

Tashkent State University of Oriental Studies

ABSTRACT

The article is devoted to the phraseological units used in the work of the famous Iranian writer Saadi Sherazi “Gulistan”. The spiritual properties of the phraseological units, built on the basis of hand, teeth, heart, soul, lamb, head somatic lexemes, are cited. It was thought that most of the phraseological units used in the game have an expressiveness and an emotional character.

Keywords: somatic, units, denotation, free unit, evaluation, structure, semantics, methodological meaning.

АННОТАЦИЯ

Статья посвящена фразеологизмам, используемым в произведении известного иранского писателя Саади Шерази «Гюлистан». Приводятся духовные свойства фразеологизмов, построенных на основе соматических лексем рука, зубы, сердце, душа, ягненок, голова. Считалось, что большинство фразеологизмов, используемых в игре, обладают экспрессивностью и эмоциональным характером.

Ключевые слова: соматика, единицы, денотат, свободная единица, оценка, структура, семантика, методическое значение.

INTRODUCTION

Many poets and writers have passed in the world. But there are such cases that the period, over time, their value will increase, as it were, will not decrease. Undoubtedly, one of such writers, who illuminated the sky of the Persian literature after the Ferdowsi with its bright light, and whose flashed light for seven centuries was not extinguished by a particle, is considered the Saadi Sherazi of Muslihiddin. Many works from the poet in different genres have been inherited by generations. In particular, it is a work written in the prayer “Gulistan”, written in 1258 year, which has the character of pandnameh, embodied in prose the literal and spiritual characteristics of the nazm, consisting of stories, poems, proverbs, fables, figurative expressions, verses and hadith. Sentences in “Gulistan” are listed with a prose statement first and then briefly improved with a theoretical statement in the content. Or the prose statement is filled with proverbs and proverbs. Sometimes stories are

expressed only in words of wisdom or figurative expressions. Adib himself created many proverbs and phrases that they were absorbed into the composition of the oral creativity of the people. Especially the writer figurative phrases, in order to ensure the musical rhythm of the work in the citation of words of wisdom, either by changing them or using many synonyms, adapt to rhyme and increase the artistic style of the work. Such phraseological units make it possible to deepen the meaning content of artistic works, increase the attractiveness of events, expressiveness of the event on Earth.

DISCUSSION AND RESULTS

The main part of many phraseological units, which Saadi Sherazi used in “Gulistan” is semantically aimed at a person, at interpreting his behavior, at assessing his moral–ethical, intellectual characteristics, characterizing his social status, profession, age, life experience. Therefore in this phraseological units representing different structure and semantic meanings is noteworthy. Especially the phrases consisting of somatic phraseological units (in the composition the name of a body member of a person) are cited in many in the game by the writer. In such somatic phraseological units, the use of both external and internal body organs was observed:

(۱) مَلِكِ دَسْتِ تَحْيَرِ بَه دَنْدَانِ گَزِيدَنِ گِرِفْتِ وَ گِفْتِ... (« شرح گلستان », باب ۱، ص. ۱۸۳ .)

...The King was struck by surprise and said

« دست » [dast] “hand”, « دندان » [dandān] “tooth” ;

« دست تَحْيَرِ بَه دَنْدَانِ گَزِيدَنِ گِرِفْتَنِ » [dast-e tahayyār be dandān gazidan gereftan]

literally "take the lightning, to the tooth of the hand of amazement", that is, "from surprise to surprise", "to admire dearly", "to be incredibly disgusted", to regret";

(۲) آن کس که مرا بگشت، باز آمد پیش

مانا که دلش بسوخت بر گشته خویش

(« شرح گلستان », باب ۵، ص. ۵۰۹ .)

Man came back and killed me,

His mercy came to burn the heart.

« دل » [del] "heart", "soul" ;

« دلش سوخت » [deleš suxt] literally "the heart was broken", that is, "the heart was

crushed", "the heart burned", "pity", "pity came".

In many somatic phraseological units, which are presented in the game, imagination, expressiveness and emotionality take the leading place. Although the phrase is denotative, that is, it has a character to name the predicate or phenomenon,

but one of their main features is full-fledged self-expression in the context of objectivity, expressiveness and emotionality:

(۱) هر آن که تخم بدی کشت و چشم نیکی داشت

دماغ بیهده پخت و خیال باطل بست

(« شرح گلستان », باب ۱، ص. ۱۹۰ .)

When a person commits evil and hopes for good,

With the superstition, dream has been around for a while.

« چشم » [češm] “eye”, « دماغ » [demāy] “brain, nose” ;

« چشم نیکی داشتن » [češm-e niki dāštan] literally "to have the eye of goodness, good", that is, "to wait for good", "to hope" ;

« دماغ بیهده پختن » [demāye bihode poxtan] literally "in vain the brain (nose) to cook", that is, "hump", "in vain to think" ;

(۲) ملک را رحمت در دل آمد و از سر خون او در گذشت.

(« شرح گلستان », باب ۱، ص. ۱۷۷ .)

The King's Mercy came and forgave his blood.

« دل » [del] "heart", "soul", « سر » [sar] “head” ;

« در دل رحمت آمدن » [dar del rahmat āmadan] literally "have mercy on the tongue", that is, "have Mercy", "have pity" ;

« از سر خون کسی در گذشتن » [az sar-e xun-e kasi dar gozaštan] literally "to go through the head of someone's blood", that is, "to have mercy", "to go through someone's blood trade".

Sometimes the writer uses his skills to figuratively express the combinations of words, their stylistic meaning kuchaytiradi. Even if the free units, a new phraseological units encountered in the game are composed of spiritual form, which is formed on the basis of its application in a portable, phraseological sense, allows it to be included in the number of phraseological units:

(۱) کوس رحلت بکوفت دست اجل

ای دو چشم وداع سر بکنید

(« شرح گلستان », باب ۱، ص. ۱۸۸ .)

Bid farewell to my two eyes

« دست » [dast] “hand”, « چشم » [čašm] “eye”, « سر » [sar] “head” ;

« دست اجل » [dast-e ajal] literally "the hand of death", that is, "Death", "The Hand of death";

« دو چشم وداع سر بکنید » [do čašmam vedā'-e sar bekonid] literally "say goodbye to my two eyes with a head", in the same case "give up hope from the soul" ;

(۲) گر نبیند به روز شب پره چشم
راست خواهی، هزار چشم چنان
چشمه ی آفتاب را چه گناه؟
کور بهتر که آفتاب سیاه
(« شرح گلستان » ، باب ۱ ، ص. ۱۸۵ .)

If the bat can not see the day (has envy) then what is the fault in the light of the sun (in the sense of an enlightened man). and It is better that such a thousand eyes (envious) are blind, than the sun darkens (ignorance, darkness) .

« چشم » [čašm] "eye" ;

« چشم ندیدن » literally "not to see the eye", that is, "to make a hollow belly", "to envy"

« هزار چشم » literally "thousand eyes", that is, "jealous" ;

(۳) یک روز تأمل ایام گذشته می کردم و بر عمر تلف کرده تأسف می خوردم و سنگ سراجی دل
به الماس آب دیده می سفتم و بیت ها مناسب حال خود می گفتم...
(« شرح گلستان » ، دیباچه، ص. ۱۰۵ .)

One night I thought about the past days and felt sorry for the life that was futile. I pierced the stone of the House of hearts with tears, and I finished these bytes worthy of my own condition...

« دل » [del] "heart", "soul", « دیده » [dide] "eye" ;

« سنگ سراجی دل به الماس آب دیده سفتن » [sang-e sarāče-ye del be almās-e ābdide softan] literally "pierce the stone of the dream house with tears", that is, "let the weeping dream come true".

From the above examples, it becomes clear that the writer used different seological units, in order forms of many phraseological units, including somatic phra to enrich the meaning and meaning of the work, its stylistic structure In the same .
] " چشم " ; "سر [dast] "eye[m] " ; "دست" casečaš "دل " language " [del] "heart", " ; "پشم
[dide] "eye" "دیده" , [sar] "head" [dand] "دندان" , ātooth, Soma [ntic-is an expressive emotional, figurative phraseological phrase associated with the spiritual experiences, feelings of man creates a certain level of ground for the formation of units.

This work of Sheikh Saadi Sheraoath artistically is highly structured b and scientifically. His language, stories, phrases, wisdom and admonitions describe the solution of the mysterious world, everyday life, and this in turn motivates everyone to think. Although "Gulistan" ales, it is a is expressed in short and laconic t

meaning of the phrases quoted in it as a -pleasure for a person to consider the meaning .treasure and to receive spiritual knowledge from it.

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