

**THE ROLE OF PHRASEOLOGICAL UNITS IN ALEXANDER PUSHKIN'S NOVEL
"EUGENE ONEGIN"**

Sharipova Umida Shavkatovna

Lecturer of the Department of Russian Language and Literature

Asia International University

sharipovaumi111@gmail.com

Abstract: This article primarily focuses on the understudied nature of phraseological units in Pushkin's texts. The significance of this work lies in the fact that the findings and conclusions presented in this article can be used in further research related to the phraseology of the Russian language. In addition, the presented materials and generalizations complement the section on phraseology.

Key words: phraseology, phraseological units, Pushkin texts.

The phraseological wealth of any language is a treasure of its national linguistic consciousness. After all, most phraseological units are untranslatable into other languages: each nation reveals its own character, its favorite metaphors, and its habitual figurative style of speech in these units. In the field of phraseology, there is a growing interest in studying the functioning of phraseological units (PU) in speech. These studies often focus on the language and style of a writer, including the characteristics of the use of PU in literary texts. In this regard, the study of phraseology in the works of Alexander Pushkin is of particular interest, given his exceptional role in shaping the Russian literary language in general and phraseology in particular.

In A.S. Pushkin's texts, there are three ways of introducing phraseological units into the text, which we refer to as "usual," "potential," and "individual-author." The "usual" reflects the established use of phraseological units in speech. These units are used in A.S. Pushkin's texts with the same meanings, forms, and combinations as those found in dictionaries of the Russian language of that time and today (to make a mess, to run at full speed). The difficulty of the task was that Eugene Onegin was written in the first third of the 19th century, and phrases that are idiomatic in modern Russian could have been free combinations in Pushkin's time.

The phrase "to sink into oblivion" is particularly notable:

And preserved by fate,

Perhaps it will not sink into oblivion

The stanza that I am composing.

In most cases, when changing a phraseological unit, Pushkin uses the technique of updating the lexical and grammatical aspects of the phrase while preserving its semantics and basic structure.

There are eight such phrases.

When describing Zaretsky, the poet writes:

He used to make fun of people,

He knew how to fool them.

(Chapter 6, VI)

A stanza composed by me.

About Eugene Onegin:

Is he still the same, or has he calmed down,

Or is he still acting like a fool, and so on?

He's been fooling the world long enough.

(Chapters 7 and 8)

The turns "to fool a fool" and "to fool the world" were obtained as a result of the transformation of the turn "to fool the head", and "to make a fool of oneself" as a result of the change of the turn "to make a fool of a fool", also in them, while maintaining the semantics and structure, only one component changes.

The same technique is used in other cases:

Old Derzhavin noticed us

And, in the coffin going, blessed.

(Chapter 8,II)

The turn "to go (to go down) to the grave" is transformed.

She is round and red-faced,

Like this foolish moon

In this foolish sky.

(Chapter III, V)

- transformation of the turn of the red maiden.

The semantics of the turn "what wind has brought" is preserved, but the structure changes:

Who is he? Is it Eugene?

Is it he? Yes, it is he

- How long has he been with us?

The semantics is preserved, but the stylistic coloring of the turn "may God's punishment befall you" is reduced:

Magnificent albums,

The torment of fashionable poets,

You, adorned with skillful strokes

Of Tolstoy's miraculous brush

Or by Baratynsky's pen,

Let God's thunder burn you.

(Chapter 4, XXX)

Krylov's catchphrase "to tease the geese" is used in a similar structure with the meaning of "to arouse an appetite":

There are no taverns. In the cold hut,

The pompous but hungry

The price list hangs for show,

And in vain it teases the appetite.

The adjectives "miraculous" and "immortal" were limited in their use and were only used in religious contexts: a miraculous icon, an immortal relic.

She quickly adapted to life in the village:

She went to work,

Picked mushrooms for the winter,

Managed expenses, shaved foreheads,

Went to the bathhouse on Saturdays,

Beat her maids when she was angry-

All this without asking her husband.

(ch.2,XXXII)

The meaning of the phrase "to shave the foreheads" is to send someone to the army, and in those days, it meant for good, for life. This phrase tells us a lot. It represents a willful landowner who is sometimes cruel to her serfs.

According to Vinogradov, in "Eugene Onegin," Pushkin uses the term "charming star" to play with the ambiguity of its meaning.

Thus, A.S. Pushkin uses mainly national idioms without changing or transforming them.

By analyzing the phraseological units in Alexander Pushkin's novel "Eugene Onegin," we can see the author's attitude towards someone or something, which creates an image of the author as a real person. The author acts as a character who follows the characters everywhere and experiences the same emotions as they do.

This can be explained by the fact that when Pushkin was writing the first chapters of the novel, he had not yet fully freed himself from the means of romantic style, or he intentionally used them in the lyrical digressions, where the poet recalls his youth and his fascination with romanticism.

The use of phraseological units by a writer has always been creative. A.S. Pushkin's words can be applied to him: "The language is inexhaustible in the combination of words." The novel "Eugene Onegin" can be considered a dictionary of the Russian language to some extent.

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