

Stylistic Function and Structural-Semantic Features of Occasional Phraseological Units in Speech

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Abstract

This article analyzes the structural and semantic features of occasional phraseological units and their stylistic functions in speech. The aim of the study is to identify the structural modifications, semantic changes, and artistic connotations of occasional phraseologisms found in Uzbek and English literature. The article employs descriptive, comparative, contextual, and structural-semantic methods of analysis. The results show that: occasional phraseologisms are formed structurally through component replacement, addition, or reduction; semantically, processes such as meaning expansion, narrowing, and metaphorical shift are observed; they serve as a key stylistic tool that enhances the emotional-aesthetic impact of the text.

Keywords: occasional phraseologisms, structural semantics, stylistic function, context, artistic speech, individual style, emotional-aesthetic impact

1. Introduction

Language, as a complex system in constant motion and renewal, is organically connected with human thought, social experience, and aesthetic needs. This dynamic nature of language causes every unit within it, including the system of phraseological expressions, to manifest as a variable, creative process product. Phraseological units constitute the emotional-aesthetic layer of language. They are products of folk thought, historical experience, and national culture, and while possessing stable meaning, they are also prone to renewal under the influence of context [1]. In this respect, phraseologisms should be viewed not only

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as ready-made templates but also as living units that acquire new meaning and form in the creative speech process.

A speaker or creative writer uses phraseologisms existing in the language system in a new form and meaning, imparting an individual color and authorial tone to them. This...

The concept and research history of occasional phraseological units.

In recent years, the study of occasional phraseological units has become one of the important scientific directions in exploring the dynamic nature of language systems. Because this phenomenon reflects the creative potential of language, the level of renewal in national thought, and the aesthetic value of the text. Occasional phraseologisms are individual speech units resulting from the transformation by an author of existing, ready-made phraseological units in the language into a new form under the influence of context. They are shaped by the author's aesthetic purpose, communicative intent, and the artistic context. Therefore, such units cannot exist outside of context. Their semantic renewal directly depends on the author's intent, the internal logic of the text, and the associative impact evoked in the reader [Kunin, 1986, p. 54].

Occasional phraseologisms acquire their full semantic and stylistic value only within the context of a literary text. Each such unit reflects the creative search of the author's idiolect, the individuality of artistic thought, and its aesthetic direction [2].

The study of occasional changes in phraseological units became one of the leading theoretical directions in 20th-century linguistics. V.V. Vinogradov was the first to theoretically ground this issue. He classified phraseological units into stable, semi-stable, and occasional forms, demonstrating their semantic dynamism within the language system [3].

Later, A.V. Kunin systematized the types of transformations of phraseological units and consistently revealed the mechanisms of their semantic renewal. In his view, phraseological changes are a "creative mechanism revealing the internal potential capabilities of the language system" [4].

N.N. Amosova advocated a contextual approach in studying phraseological units. According to her, the true meaning of phraseologisms is revealed only through context, because "a phraseological unit cannot exist without context" [2].

In Uzbek linguistics, this direction was developed in the research of Sh. Rahmatullaev and E. Begmatov. Sh. Rahmatullaev interpreted phraseology as a main indicator of artistry in language [1] and E. Begmatov consistently analyzed the formation of the phraseological system in Uzbek and the mechanisms of its variation in speech [5].

In recent years, modern scientific approaches to this issue have also appeared in English linguistics. R. Moon interprets phraseological innovations as a discursive process, evaluating them as creative units that reprocess cultural connotations. L.P. Smith interprets phraseological changes as a "phenomenon that expands the aesthetic and social function of language [6]."

2. Research Method

This study utilized several modern linguistic methods to determine the structural-semantic features and stylistic functions in speech of occasional phraseological units. Each method allowed for a comprehensive analysis of the research object—the process of change in phraseological units—and revealed the mechanisms of their semantic and stylistic renewal [1].

Descriptive method. The descriptive method was used to describe the external appearance, structural composition, and lexical form of phraseological units. This approach helped identify the component composition, grammatical structure, and types of structural changes in phraseologisms, documenting their processes of morphological renewal [5]. For example, when the expression boshini osmonga ko'tarmoq (to raise one's head to the sky – to be proud) is used in the form boshini yulduzlarga ko'tardi (raised his head to the stars), structural analysis allowed for identifying the mechanism of component substitution and the semantic novelty introduced by the author.

3. Results and Discussion

The contextual method became the main tool for determining the semantic renewal and expressive semantics of occasional phraseologisms. The semantics of each phraseological unit was studied within the framework of context, and the reasons for its acquisition of new emotional-expressive load were analyzed [2]. For example, Cho'lpion's expression *ko'ngil ko'zi ko'rabo'ldi* (the heart's eye went blind) compared to the traditional *ko'z ko'rabo'ldi* (the eye went blind) incorporates meanings such as emotional coldness and spiritual depression. Thus, contextual analysis reveals the semantic expansion of the phraseological unit in the literary text.

Comparative method. Using the comparative method, similar occasional phraseological phenomena found in Uzbek and English literature were compared in cultural-semantic and stylistic terms. This approach served to identify the general meaning patterns and national specificity of occasional units across different cultures [6]. For example, the expression *vijdon jim qoldi* (conscience fell silent) in Uzbek literature and E. Hemingway's expression *the heart sank into silence* express a state of spiritual fading and internal pain in a poetic manner. Both phraseologisms show the expression of personal experience through a metaphorical image.

Structural-semantic approach. This method was used to determine the internal structure, semantic connections, and inter-component relations of phraseological units. Through this, lexical-semantic shifts occurring within the phraseological system and their expressive potential in artistic text were studied [4]. For example, in the analysis of Erkin Vohidov's expression *ko'ngil osmonga chiqdi* (the heart ascended to the sky), a semantic expansion expressing the meaning of "spiritual elevation" was noted. This demonstrates the possibility of creating a new artistic image through the structural-semantic transformation of a phraseological unit.

Structural-semantic features. Occasional phraseological units are individual forms of stable phraseologisms existing in the language, modified by the author, acquiring new artistic and semantic load [3]. By their nature, they are formed as a result of structural and semantic transformations.

Types of structural change. The structural renewal of occasional phraseological units usually manifests in three main ways:

Component Substitution. In this method, one constituent part of a phraseological combination is replaced with a new word. As a result, the expression gains a new image, emotional color, and strength of artistic expression [4]. For example, when the traditional *boshini osmonga ko'tarmoq* (to raise one's head to the sky – pride) is changed to *boshini yulduzlarga ko'tardi* (raised his head to the stars), the meaning of "striving towards dreams, achieving heights" is generated. The "stars" component enhances the poetic power of the expression by creating figurative semantics.

Component Addition or Reduction. The rhythmic and semantic structure of a phraseological unit is renewed by introducing a new component or omitting one of the existing elements [1].

For example, Cho'lpion's expression *ko'ngil ko'zi ko'rabo'ldi* (the heart's eye went blind) expresses a state of emotional coldness and spiritual crisis through the metaphorical extension of the phraseologism *ko'z ko'rabo'ldi* (the eye went blind). In this way, the meaning range of the phraseologism expands.

Grammatical form change. Changing the grammatical form (tense, person, mood, etc.) within a phraseological unit strengthens the stylistic effect [2]. For example, when the expression *ko'z yumdi* (closed his/her eyes – died) is used in the form *ko'z yumaman* (I will close my eyes), it conveys will, determination, or a spiritual decision. Grammatical transformation here becomes a means of expressing the author's subjective attitude.

Types of semantic change. Occasional phraseologisms acquire new layers of meaning through semantic renewal. The main types are listed in the following table:

Nº	Semantic Change Type	Definition	Example
1	Meaning Expansion	Giving additional connotation	<i>ko'ngil osmonga chiqdi</i> — elevation of dreams, spiritual freedom [Oripov, 1976]
2	Meaning Narrowing	Transition from broad meaning to contextual specialization	<i>taqdir iplarini uzdi</i> — severance of life's dependencies [Hoshimov, 1985]
3	Metaphorical Shift	Basic meaning acquires symbolic-philosophical hue	<i>vijdon yig'ladi</i> — human experience, internal accusation [Vohidov, 1996]

These changes occur under the influence of context and ensure the semantic elasticity of phraseological units, as well as their artistic layeredness.

Interrelation of structure and semantics. The mutual harmony of structural and semantic changes is the main factor determining the creative essence of occasional phraseologisms. They semantically renew existing units in the language, leading to stylistic individuality.

For example, Oripov's expression *ko'ngil osmonga chiqdi* (the heart ascended to the sky) was formed simultaneously based on component substitution (structural change) and meaning expansion (semantic change). As a result, the artistic-aesthetic value of the phraseologism increases, and it becomes a means expressing the author's stylistic signature [7].

Stylistic Functions. Occasional phraseological units are linguopoetic units that enrich the emotional-aesthetic layer of a literary text, enliven expressive means, and demonstrate the uniqueness of the author's style [3]. They ensure text expressiveness by enhancing pictoriality, imagery, and semantic depth in artistic language [4].

Enhancing Text Expressiveness. Occasional units resulting from phraseological transformation directly impact the reader's emotions. They renew the semantic structure and meaning range of traditional expressions through unexpected turns [1].

For example, Cho'lpion's expression *vijdon jim qoldi* (conscience fell silent) expresses a person's internal torments and state of moral silence. In this way, the author portrays moral inertia as an artistic device. Similarly, Abdulla Oripov's expression *vijdon yig'ladi* (conscience wept) illuminates human guilt and internal experience in a deep poetic tone [8].

Such transformations increase emotional resonance and psychological intensity through occasional phraseologisms, imparting an "inner voice" to the text [7].

Strengthening Imagery. Occasional phraseologisms manifest as an important aesthetic tool in the process of image creation. They deepen metaphorical thinking and determine the aesthetic direction of the author's thought [5].

For example, Erkin Vohidov's expression *ko'ngil osmonga chiqdi* (the heart ascended to the sky) expresses spiritual lightness, the realization of dreams, and moral freedom. This expression is a poetic reinterpretation of folk units like *ko'ngli ochildi* (his/her heart opened) or *ko'ngli tog'dek* (his/her heart is like a mountain) [9].

Also, O'tkir Hoshimov's expression *taqdir iplarini uzdi* (severed the threads of fate) symbolically reflects life's separation and spiritual division, strengthening the text's dramatism [10].

Expressing Authorial Style. Occasional phraseological units are the linguopoetic expression of the author's thought and artistic worldview [2]. Each writer shapes them according to their own aesthetic ideal.

In Uzbek literature, this is manifested as follows:

Cho'lpion — creates psychological drama through spiritual torment and moral silence [11];

Abdulla Oripov — philosophizes the concepts of conscience and freedom through phraseological changes;

Erkin Vohidov — harmonizes symbols of heart and spiritual elevation with national lyricism [9].

In the work of these writers, occasional phraseologisms perform the function of an individual stylistic signature.

Functional Similarities in English Literature. Occasional phraseologisms also perform an important stylistic function in English literature.

For example, E. Hemingway's expression *the heart sank into silence* expresses spiritual pain; Ch. Dickens's *hope faded into air* expresses hopelessness; T. Hardy's *time stood still* expresses a dramatic pause and emotional shock [12], [13].

These examples show the similar psychological mechanisms of phraseological creativity in Uzbek and English artistic thought. In both literatures, occasional units ensure semantic renewal, imagery, and poetic musicality [6].

Occasional phraseological units are a source of stylistic dynamics in artistic speech. They impart emotional intensity, semantic scope, and imagery to the text, individualize the author's style, and establish an emotional connection with the reader [7].

Thus, linguopoetic analysis of occasional phraseologisms serves to deeper understand the creative nature of language and the mechanisms of artistic thought.

5. Analytical Examples from Literature (Improved Version). Occasional phraseological units are one of the most active stylistic tools in literary texts that enhance aesthetic impact and express the author's individuality. They typically carry an important semantic load in expressing human psychology, emotional experiences, and philosophical thought [1]. Therefore, analyzing occasional phraseologisms based on specific literary sources reveals the mechanisms of their meaning formation.

Examples from Uzbek Literature. In Uzbek literature, the creative transformation of phraseological units in the works of A. Oripov, O. Hoshimov, and E. Vohidov has become an effective means of enriching artistic speech and expressing spiritual processes [5].

Abdulla Oripov. In the poet's work, occasional phraseologisms are actively used to illuminate ideas of spiritual elevation, striving towards dreams, and moral awakening. For example, the expression "Ko'ngil osmonga chiqdi" (The heart ascended to the sky) expresses the elevation of dreams, spiritual freedom, and the sanctification of thought [8].

This expression is based on the folk phraseologism ko'ngli ochildi (his/her heart opened), with the meaning expanded through the osmonga chiqish (ascending to the sky) component, turning it into a metaphor for spiritual elevation.

O'tkir Hoshimov. In the writer's works, occasional phraseologisms serve to express psychological drama and the concept of fate. For example, the expression "Taqdir iplarini uzdi" (Severed the threads of fate) conveys the meaning of the severance of human connections, the breaking of life's chains [10].

This expression is an extended form of the phraseologism ip uzildi (the thread broke), and due to the addition of the taqdir (fate) component, the expression acquires a philosophical layer.

Erkin Vohidov. The poet's expression "Vijdon so'radi, til jim qoldi" (Conscience asked, tongue fell silent) reflects internal conflict, the clash between human conscience and speech [9]. In this phraseological innovation, the images of conscience and tongue are metaphorically interconnected, creating a poetic syntagma that expresses the spiritual balance between a person's inner and outer world. Through this, the author expresses an ethical-philosophical collision in symbolic form.

The phraseological transformations observed in the works of these three creators demonstrate the semantic adaptability and artistic elasticity of the Uzbek language. By poetically reworking ready-made templates in the language, they have ensured the harmony of national spirit, aesthetic feeling, and philosophical observation [7].

Similar Phenomena in English Literature. The use of occasional phraseologisms in literary texts is also widespread in English literature. They are typically used to intensify motifs such as mental anguish, hopelessness, the stopping of time, or inner emptiness [6].

Ernest Hemingway. The expression "The heart sank into silence" expresses the fading of feelings, spiritual emptiness, and pain in silence [13].

Charles Dickens. His expression "Hope faded into air" expresses the loss of hope, a state of human helplessness [12].

This expression expands the phraseologism hope faded with the into air component, simultaneously creating semantic narrowing (disappearance) and metaphorical expansion (dissolving into air).

Thomas Hardy. The writer's famous expression "Time stood still" reflects a dramatic pause, emotional shock, or a state of internal stasis [14].

This phraseological change harmonizes the objective flow of time with subjective feeling, evoking in the reader the artistic illusion of "frozen time."

These examples show the role of occasional phraseologisms in creating emotional intensity, imagery, and poetic musicality in English literature [15].

Results of Comparative Analysis. Comparative analysis shows that in both Uzbek and English literatures, occasional phraseological units manifest as a central element of authorial style.

In Uzbek literature, they are more connected with national spirit, ethical-psychological experiences, and motifs of conscience.

In English literature, they serve to express individualism, mental anguish, and symbols of time and memory [7].

In both cultures, phraseological transformations strengthen connotative renewal, metaphorical expansion, and artistic expressiveness.

These commonalities show the universal semantic mechanisms of phraseological systems and allow for interpreting occasional units as a general form of expression for intercultural poetic thought [6].

4. Conclusion

Occasional phraseological units are an important linguopoetic phenomenon that reveals the creative, aesthetic, and cognitive potential of the language system. In Uzbek and English literature, they occupy a special place as a means of expressing the author's individual style, expanding the semantic depth of the literary text, and evoking a strong emotional impact on the reader. The structural-semantic and stylistic analyses conducted during the research allow for formulating the following main conclusions:

Occasional phraseological units are individual variants of stable phraseologisms in the language, renewed by the author through structural (component substitution, addition, reduction) or semantic (meaning expansion, narrowing, metaphorical shift) means. They generate new poetic and semantic meaning within the context.

Structural-semantic transformations demonstrate the level of elasticity and creativity in the language. They enrich the connotative layer of phraseologisms, create new shades of meaning, and expand the poetic functionality of the language system.

From a stylistic point of view, occasional phraseologisms strengthen the emotional-expressive tone of the text, ensure imagery, and determine the poetic direction of the author's thought. They increase the text's spiritual dynamism and strengthen the emotional connection with the reader.

In Uzbek literature (A. Oripov, O. Hoshimov, E. Vohidov), occasional phraseologisms mainly serve to express themes of national spirit, conscience, ethical values, and spiritual awakening [8], [9], [10];

In English literature (E. Hemingway, Ch. Dickens, T. Hardy), they poetically illuminate symbols of mental anguish, time, memory, and emotional emptiness [6], [12], [13], [14], [15].

In both literatures, occasional phraseologisms manifest as an intercultural general poetic mechanism, revealing the aesthetic, cognitive, and associative potential of language. They function as a creative mechanism that dynamically, contextually, and emotionally renews the phraseological system.

Analyzing the structural-semantic and stylistic features of occasional phraseological units holds significant theoretical and practical importance in illuminating artistic innovations in language, symbols of national thought, and the linguopoetic nature of authorial style.

In the future, research conducted in this direction based on cognitive-semantics, corpus linguistics, and translation theory is expected to more deeply reveal the functional role of occasional phraseologisms in intercultural communication.

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