



PHRASEOLOGICAL UNITS IN FICTION BASED ON THE MATERIALS OF ENGLISH, RUSSIAN AND UZBEK LANGUAGES

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Abstract. *This article is devoted to the study of the features of the functioning of phraseological units in the works of art of English, Russian and Uzbek languages. And also the processes of interaction of the emotional-expressive and functional-stylistic meaning of the phraseological unit, its lexical and grammatical structure, which form the pragmatic potential of the phraseological unit and allow this language unit to act as the center of a stylistic device in a literary text, are considered.*

Key words: *functioning of phraseological units, emotional-expressive meaning, functional-stylistic meaning, lexical and grammatical structure, pragmatic potential, stylistic device, literary text.*

One of the essential features of the modern development of phraseology is the recognition that the phraseological fund of a language is a multi-element object and includes several different components, each of which requires its own linguistic research.

At the same time, combinations of words are distinguished as the main phraseological fund, which contain the following main parameters: they are nominative language units, have full or partial idiomaticity, reproducibility, relative stability. The central position is occupied by phraseological fusions and expressions (for the first time allocated by V.V. Vinogradov on the basis of the theory of Sh. Bally revised in application to the Russian language fund) (Vinogradov, 1946, Bally, 1955), which have a holistic phraseological meaning. Phraseological expressions, "reproducible stable combinations of words with non-phraseological meaning" (Shansky, 1985, p. 20) and phraseological combinations that have analytical phraseological meaning, depart to the periphery of the phraseological fund. Some researchers refer communicative units, or set phrases, to phraseological units, according to the terminology of V.L. Arkhangelsky (Arkhangelsky, Kunin, Shansky, etc.).

It seems to us that the most convincing definition of a phraseological unit is "a relatively stable, reproducible expressive combination of lexemes that has (as a rule) a



holistic meaning” (Mokienko, 1989, p. 5). However, here it should be noted that phraseological units are able to lose their expressiveness (neutral phraseology).

One of the complex issues of phraseology is the definition of the very concept of "phraseologism". In modern literature, the formulation of this concept is given in a variety of positions. The phraseological concept of N.M. Shansky served as a direct guideline for the description of a phraseological unit when it was modified in the works of V.M. Mokienko and V.N. Telia and their phraseological schools. Phraseological unit (phraseological unit), according to a common definition, is a ready-made unit of a language of two or more stressed components of a verbal nature, constant in its meaning, composition and structure, a stable combination of words, which, as a rule, has , figuratively-figurative meaning, capable of expressing the feelings and assessments of the speaker and actively influencing the thoughts, will and emotions of the listener

Phraseologisms are reproducible, they are a single semantic whole, and the uniqueness of these linguistic signs lies in the fact that their semantics is not equal to the sum of the values of the constituent components

When describing phraseological units in the dictionary, the following principles were taken into account: 1) relative stability (reproducibility), 2) idiomaticity, 3) expressiveness, 4) figurativeness.

The focus of modern research is the following aspects of phraseology: 1) areal, 2) comparative-typological, 3) historical-etymological, 4) ethno-cultural, 5) semantic-grammatical and 6) stylistic.

The separation of phraseology into an independent linguistic discipline and the solution of a number of theoretical problems of phraseology resulted in the fact that phraseological units became the subject of close attention to language teaching methods, which, in turn, gave rise to the need to create dictionaries. With the current level of development of phraseology, it is possible to create phraseological dictionaries of a new type, in which there would be a variety of information about the functioning of phraseological units.

Phraseological units are born in the living element of language, but it is in a literary text that they manifest their deep meaning, their vivid figurative and metaphorical content, which greatly enhances the expressiveness of the entire artistic text, its influencing power. The aesthetic value of phraseological units has become the reason for their wide functioning in literary texts. playing with phraseological units, the duality of semantics is used, the methods of wedging in and replacing components, the contamination of different phraseological units.

From the point of view of the communicative-pragmatic study of narrative, the central concept of narrative linguistics is literary communication - a set of dialogues at different levels of narrative discourse: 1) at the external text level in the author-reader sphere; 2) on the intratextual (narrative) in the sphere of narrator - character; 3) at the intertextual level in



the sphere author 1 - author 2, one of which is a reader of the other, i.e. uses a component of the content structure of someone else's text (intertexteme) when creating their own text⁵.

Studies of phraseological units in the cognitive aspect reveal the ability of phraseological units to participate in the creation of concept spheres of a literary text. PhU become the names of individual author's artistic concepts, participate in the formation of metaphorical series of key images of the narrative text. The researchers note that phraseological units represent stereotypes, clichés of worldview that have deep cultural and historical roots. Scientists also pay attention to the fact that when describing the conceptual content of phraseological units in the text, "it is important to differentiate the denotations allocated when nominating as representatives of certain classes of objects, and concepts as a set of knowledge about the essential features of the phenomena of reality, structured into a frame." Intra-phrase and inter-phrase conceptualizations of phraseological units are also differentiated. Interphrase conceptualization of phraseological units is manifested in paradigmatics, as part of semantizing phraseological configurations, and intraphrasal in the transformations of phraseological units that implement paradigmatic and syntagmatic connections between the components of phraseological units, usual and occasional.

In the narrative text, artistic, individual author's concepts and individual features of concepts, verbalized through phraseological units and their contextual environment, are distinguished.

In the process of representing the conceptual content, the position of a fixed phrase or phrase in the text plays an important role. The strong position of the title of the work is a kind of starting point for the reader's cognitive activity. Headings become the names of individual author's artistic concepts, often representing various transformations, rethinking of well-known set expressions: King Lear (W. Shakespeare), Steppe King Lear (I.S. Turgenev), Village King Lear (HH Zlatovratsky), etc. . The title of the work "The Village King Lear" (1889) becomes the name of the individual author's artistic concept and is the key metaphor of the text. The turnover is based on the image of world culture. However, choosing a traditional winged expression belonging to the elite linguistic culture to characterize the hero, the author introduces into it the features of Russian national culture: emotionality, sincerity, diligence, conciliarity, unity, nepotism.

The village dweller is the keeper of ancient national foundations, legends, tales. The core of the conceptual field "Village King Lear" is the stable phrase Everyone walks under my mind, which is formed by the structural-semantic transformation of the proverb Everyone walks under God (obsolete 'no one is guaranteed against something dangerous; anything can happen to anyone') . This stable phrase is the very characteristic of the character. The core zone of the conceptual field is made up of proverbs and phraseological units, revealing the concepts of "catholicity, family": in advice and love; the whole world; Our people - let's count; bread and salt. The periphery of the analyzed field includes lexemes and phraseological units that convey the attitude of the villagers and relatives to the main character (he has outlived his life for a penny, troublemaker, old man, dry broom).



Thus, the story contrasts the opinions of the protagonist (the core of the conceptual field) and relatives, other villagers (the peripheral zone of the conceptual field). The opposition is carried out both at the phraseological and lexical levels: Everyone walks under my mind (opinion of the hero) - to seize someone else's age - seizes, and good routines are hardly visible (opinion of relatives); king (opinion of the hero) - troublemaker, old man (opinion of the villagers), dry broom (opinion of relatives). The tragedy of the hero, abandoned by his own children to the mercy of fate, lies in the fact that he, trying to adhere to the old foundations and "grandfather" orders, violated the main idea of the communal way of life: unity with his decision to divide property. On the example of the dramatic life of the hero H.H. Zlatovratsky shows how disastrous for a Russian person can be the destruction of those foundations that have developed in rural society for centuries and were built on the principle of nepotism, catholicity. The story reflects the populist views of Zlatovratsky on the problem of peasant life in the post-reform period.

The method of complex analysis of fixed phrases, including narrative and conceptual analysis, made it possible to identify the features of the functioning of phraseological units in narrative discourse. PhU actively participate in the formation of the type of narration, the subject-speech organization of the text, literary communication, narrative polyphony. Phraseologisms reflect the narrative point of view, being an important means of forming the position of the author and characters. In the process of forming an artistic plot, phraseological units contribute to the creation of the genre structure of an epic work, which is characterized by eventfulness and narrative tension. In the works of populist writers, proverbs, aphoristic expressions are actively used, which are a reflection of the cultural and linguistic situation of the era, the ideological views of the writers.

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