

DOUBLE UPDATING OF PHRASEOLOGICAL UNITS

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***Abstract:** This article is about double updating of phraseological units. It analyzes the use of stylistic techniques and the use of phraseological units. This article is based on the potential to isolate an element of a phraseological unit as an independent semantic unit, since each word, based on a component of a phraseological phrase, acquires a dual essence.*

***Key words:** phraseological unit, stylistic technique, potential element, transition, figurative meaning, double actualization.*

The satirical orientation of some of the works of Uzbek writers contributed to the use of such stylistic techniques that permeate the narrative with subtle humor, giving it a comic orientation.

The humor of a writer can be manifested in a wide variety of shades. Cheerful, hidden laughter, soft humor will sometimes be replaced by an evil irony, destructive sarcasm. There are many ways to create a play on words, that is, Kamburov, among them a very common technique is the so-called double actualization of phraseological units, which is the most effective means of creating a satirical and comic effect by means of phraseology.

Numerous methods of creating a comic situation with the help of phraseological units are based, according to I.V. Abramets (8; pp. 25-30), on two semantic phenomena: 1) on combination, i.e. on the simultaneous perception of a phrase as in its free, and in phraseological meanings; 2) on literalization, that is, by translating the meaning of the individual components of phraseological units from the figurative plan to the literal, direct plan. Researchers of phraseology call such a pun on phraseological units double actualization. "Double actualization is a stylistic device based on double perception: on playing around the meaning of a

phraseological unit and the literal meaning of its variable prototype or playing on the meaning of a phraseological unit and the literal meaning of one, two or three of its components” (30; p. 13).

Double actualization arises only as a result of playing on two meanings of a word (direct and figurative), a word as an independent whole-form lexical unit and a word in the function of phraseological units.

The phraseological unit and its stylistic actualizer form, as A. V. Kunin notes, a kind of “stylistic configuration” (30; p. 13). At the same time, the context in which possible occasional otlistic signs of phraseological units are realized, which is its “stylistic actualizer” (30; p. 14), plays an important role.

You should pay attention to the following remark of A. V. Kunin: “widespread occasional changes do not contradict the systematic nature of English phraseology, but are the result of the inherent phraseological separate formality” (30; p. 14). This statement can be fully attributed to the phraseology of the Uzbek language.

Developing this position, N. L. Shchadrin argues that “any transformation is based on the potential to isolate an element of a phraseological unit as an independent semantic unit, since each word, based on a component of a phraseological phrase, acquires a dual essence. It is a part of a structurally and semantically complex whole as its integral part, while retaining the potential qualities of an independent lexical unit ”(53; p. 185).

Thus, the destruction of phraseological units occurs, i.e., dephraseologization. there is a sharp, unexpected transition in consciousness. The reader or listener from the perception of a figurative meaning to a direct one. A kind of semantic duality arises, forcing the perceiving subject to think for a while, to comprehend this transition. The impression of the funny appears precisely in connection with an unexpected transition in the mind of the reader or listener from “the habitually reproduced semantics of phraseological units to a new free phrase with the corresponding semantic fullness” (56; p. 336).

Double actualization of phraseological units is manifested at the speech level, and not at the language level. Analysis of the phraseology of the Uzbek

language. Analysis of the phraseology of the Uzbek language makes it possible to single out several varieties of double actualization ”.

Simultaneous use of turnover as a phraseological unit and as a variable phrase. The technique of double actualization is often used to create a humorous effect, to reinforce meaning by unexpectedly bringing the phraseological unit and its variable prototype closer to a typical rethinking. A feature of this type of double actualization is usually the simultaneous use of turnover as a phraseological unit that is common to some non-narratives and its connotation as a variable combination of words to others and non-turnover. A prerequisite for such double perception is the value of the situational context, that is, extra-linguistic factors. Such a background meaning helps such a debilitating phraseological unit and variable phrases in an insufficient context.

In the Uzbek language, there is a phraseological unit БУҒДОЙ НОНИНГ БЎЛМАСА ХАМ , БУҒДОЙ СЎЗИНГ БЎЛСИН . The writer S. Anarbaev actualizes this phraseological unit in various contexts, simultaneously using the phrase both as a phraseological unit and as a free phrase: Шунисиға ҳам раҳмат . БУҒДОЙ НОНИНГ БЎЛМАСА ХАМ , бугдой сўзинг булсин экан деб куйгувчи эди дадаси . Тугри БУҒДОЙ НОН ФАҚАТ ҚОРИННИ ТЎЙДИРСА , БУҒДОЙ СЎЗ КЎНГИЛ ТЎЛДИРАДИ .

Кўнгил хушликка нима етсин . Мен сизга айтсам ... Унинг меҳригиёси Жалолхоннинг БУҒДОЙ НОНИ БЎЛМАСА ХАМ БУҒДОЙ СЎЗИ БОР . Ўсал булган Анзират хола кўл силтади , - БУҒДОЙ СЎЗ ҚОРИН ТЎЙДИРМАЙДИ , ШИШИРАДИ , мен сенга яхшиликни раво кўргандим . Боланг билан анави етимчаларинг қорни тўйсин дегандим. In these examples, the original phraseological unit is understood by the characters both as a phraseological phrase, and as a free phrase with some semantic content, as evidenced by the statement of the character ТЎҒРИ , БУҒДОЙ НОН ФАҚАТ ҚОРИННИ ТЎЙДИРСА , БУҒДОЙ СЎЗ КЎНГИЛНИ ТЎЙДИРАДИ . Here, double actualization in the context is created due to the subsequent clarification or development of the meaning of the variable prototype of phraseological units. This kind of double actualization is realized in the microcontext, therefore, the stylistic actualizer is usually the subsequent contextual clarification or development rather

than extralinguistic factors, i.e., the stylistic actualizer is close in semantics to the variable prototype of phraseological units.

In the following context, there is a playing of phraseological units in the character's speech with the addition of some Russian words, which gives special expressiveness to the statement: Э-ха ! – даврадаги кекса усталардан бири хафсаласи пир булгандай кул силтади . – Туянинг думи ерга текканида тайёр булар экан-да, а?

- Причем здесь туянинг дум? - дуриллади Еременко соддалик. Ха, и.. е! туянинг думи шунақаям причемки ! - тароклаш машинасига суянган жиккакина оксокол уста кизишиб кетиб дастгохни шапатилади (С. Анорбоев). As you can see, the character of Eremenko's work understands the expression туянинг думи ерга текканда literally “when the tail of a camel touches the ground”, while this phraseological unit expresses the meaning “when a cancer whistles on the mountain”. The use of jointly literalizes this phraseological unit with the statement «туянинг думи шунақаям причемки!», Which leads to playing on the literal meaning of the variable prototype of phraseological units to achieve a comic tone in the conversation between the characters of the work.

Writers use it as a stylistic device, for example, they use phraseological units not in a negative, but in an affirmative form. In such cases, the pun on the phraseological unit contributes to its double perception:

-Назар чизикдан чикди : ўз бошига қудуқ қазитмоқчи . Мирзаев энсасини қашиди :

- Билсам бўладими, қанақа чизик?

-Менинг чизиғим , Тоймасни «улфайтган чизик .

- Эскирибди чизиғингиз. Ташаббусга қаноат бўладиган чизик тутинг (И.Шамшаров) . In this example, double actualization is added to the subsequent refinement and development of the pryul meaning ... қанақа чизик , менинг чизиғим ,... улфайтган чизик ,.... Эскирибди чизиғингиз , қанот бўладиган

чизик тутинг. This use of phraseological units in a statement acquired not only a playful - ironic connotation, but also filled with new semantic shades.

Phraseological expressions are often played with puns when the meaning of phraseological units is commented on by a subsequent sentence, semantically closely related to the meaning of the previous phraseological unit. For example, Дадасиги маслахат солса ... Пайти келиб узи окни корадан ажратиб олади . Арқонни узун ташлаб қўявер , -деди . Арқонни узун ташласа, мабодо ўралиб қолса-чи? (С. Анорбоев). Here FE арқонни узун ташламоқ is expanded semantically due to the subsequent refinement by the sentence мабодо ўралиб қолса - чи?

The same function is performed by the phrase моховдан баттар in the following example: уша куни ер ёрилмади – ю , мен кириб кетмадим , якка мохов.

- Мен моховми?

- Элдан ажратган бўлади ахир? Моховдан баттар! (Й. Шамшаров).

Playing on the literal meaning of one of the components of phraseological units.

For the phraseology of artistic works of Uzbek writers, the technique of playing around the literal meaning of one or more PU components is also characteristic.

One, two or more elements of a phraseological unit can be broken, but at the same time the component, the literal meaning of which creates the effect of double actualization, can either be repeated or not repeated. So, L. Makhmudov in his work "Secrets of an Otary Dutra" plays up the literal meaning of the component мушук (cat): Бўлмаса, негадир Мунисани эслаб , бирдан енгил хис қилгандай бўлди-да , унга аҳволини айтиб, бамисоли мушук ютганга ўхшайман, ичимни бир нарса тимдалаб ташляпти , демокчи эди .

- Нима ? – деди чўчиб, - жинни нима деб алжираяпсан , нега мен мушук ютарканман – а . The change became possible because the character filled the semantic structure of phraseological units with the necessary specific meaning. The subsequent repetition of нега мен мушук ютарканман – а ? accompanied by lexical variations. The specific content was enriched under the

influence of the large context and the combination of other words with the rest of the phraseological units.

For example, M. Ismoil in his work twice plays up both the phraseological and the free meaning of two phraseological units:

- Энди нима қиламиз ? - деб сўради хаёт.

- Пешонамизда борини кўрамиз.

-Пешонамизда шўрдан бўлак ҳеч нима бўлмаса-чи? Савол қалтис эди.

Ғуломжон ўйланиб қолди . Кейин хўрсиниб : - Ойнинг ўн беши қоронғи бўлса, ўн беши ёруғ дейдилар. Ажаб эмас , бизнинг қунларимиз ёришиб кетса, - деди. In this case, there is a literalization of the individual components of the two phraseological units of пешонада борини кўрмоқ, the meaning of which is deciphered by the phrase пешонамизда шўрдан бўлак ҳеч нима бўлмаса – чи?, Which indicates the well-known phraseological unit of пешонаси шўр. Playing on the literal meaning of the phraseological unit қун is found in the statement of the character who says ажаб эмас бизнинг қунларимиз ёришиб кетса . Beating occurs as a result of comparing FE ойнинг ун беши ёруғ бўлса , ўн беши қоронғи with the expression...қунларимиз ёришиб кетса.

Uzbek writers skillfully use phraseological possibilities, therefore puns are perceived naturally and naturally. The gratifying wit of thought is accentuated and sharpened by skillful puns. For example у дунё – ю бу дунё қосаси оқармайди, оқартиришмайди, ўзиники оқармагани оқармаган, бизга ҳам қасри уради . Ёпиқ қозон ёпиқлигича қолсин айт , тайинлаб айт қизингга (Шухрат). Due to the play on words, the playing of the second component of the phraseological unit қосаси оқармайди is achieved. The pun has become an acute form of stinging innuendo in the character's speech, indicating hidden but essential features of the person being portrayed.

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