

THE SIGNIFICANCE OF PAREMIES IN LITRARY DISCOURSE

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Annotation: This article describes the occurrence of paremias in artistic discourse, as well as the fact that the use of paremias in the place of an epigraph or a title acquires its own characteristics.

Key words: paremia, semantic, pragmatic feature, discourse

The analysis showed that the use of proverbs in the headings of the series serves to effectively implement the main tasks of the headings, to increase the color of meaning and to increase the aspect of attention (attracting attention, conveying meaning, drawing a conclusion). In each case, in order to determine the cognitive-discursive function of a certain parody included in the title of the series, it is necessary to analyze its use in other important structural elements ("voice" and/or dialogues of characters).

The analysis of the activity of individual paremies within one episode showed that repeated units perform the function of semantic isolation and convey important information necessary to interpret the content and derive the moral of the series, and help to reveal its main theme. In the story arc consisting of several episodes combined with one plot, it is possible to observe the creation of a group cluster that performs the task of firstly organizing the structure of the sentence and, secondly, the task of semantically separating the most important information.

Our analysis showed that paremic units are actively used in English portrait interviews; proverbs (simple combinations) appear regularly and occasionally in the speech of the journalist himself and his respondents. In many interview portraits, the important role of paremies was noted both at the structural and content level of the sentence, so paremies serve as a structural structure of speech, and this function is accompanied by other functions. At the typical structural level of conversational speech, paremies are used in appropriate pairs (both as questions and answers). They can also serve as markers for communication as additional positional elements. As elements of a mutual common cognitive base for the interlocutors, paremies are effective in this type of words and perform a phatic function in speech; 2) evaluative words, which allow communicators to express their attitude to the topic of discussion and therefore perform the function of emotional isolation; 3) comments expressing the essence of what was said. In such cases, a paremia serves as a summary or semantic selection of important information.

In this work, we pay attention to the fact that the interaction between communicators is a production process that creates the content of the conversation. Thus, at the content level of interviews, paremias perform the function of semantic and emotional isolation, conclusion, cognitive economy, conciseness of speech, and to a lesser extent euphemistic function.

In some interviews - portraits, sharp personal questions are raised, cases of creating a rich phraseological context with the use of paremias were noted in the emotional responses of the respondents. In such contexts, adverbial units help to place emotional or semantic reflections in the sentence.

As a result of the analysis of the working process of paremias in the singing of popular songs in English, it was concluded that these language units allow to realize their main features and reveal

the themes of musical works (love and social). If the main function of the active use of proverbs and wise words (entertainment) and the purpose of this type of speech is related to the effect on the listener's emotional sphere, then it can be understood that the most common way of semantic and emotional separation is cognitive-discursive functions. Less often, paremias are used in the inferential function of thought, cognitive economy, phatic and euphemistic functions.

As in other types of mass media, the role of paremias at the structural and content levels was noted in pop singing. According to our observations, paremias are used both in the main elements of the singing structure (titles, epigraph, polygraphs, etc.), and in spontaneous places (in various parts of the text, improvisational part, etc.). The use of specific (unfamiliar) paremias in general parodies causes a negative effect on the clarity of the idea in attracting the attention of a large number of listeners. Thus, paremias are involved only with the chorus (sometimes with other repetitive structural elements of the song) as a kind of "interpretive keys". In this case, we saw that the active modification of paremias in song titles was used according to the requirements of the natural state and the content or compositional features of the musical work. The most common transformation technique in them is synthesis and traditional unity, which is the use of stable image elements in speech.

The role of paremias in the textual structure of English popular song discourse is considered. The activities of first-level speakers and third-level speakers were studied. Among them, the most active is the first form of narration, according to which two types of attention of listeners are distinguished: "individual" (story) and collective (story). During the analysis of a corpus of selected samples of popular songs, it was noted that the third-person narrative point of view is rarely used. It has been proven that the speaker's reference to everyday topics is the most common in the actual material of the lyrics of popular songs in English. In some examples, the existence of an impersonal addressee is revealed: in them, proverbs are used in the form of a question, which conveys the narrator's inner experiences without directly addressing the listener.

The use of paremias in duet songs is also important for the emergence of popular songs with a weighty discourse, as well as dialogicity. In listening, the illusion is often created that the listener is witnessing the dialogue of the musical characters or entering their inner world. Thus, the use of paremias in duets (masculine, feminine and mixed) helps to establish a joint idea, thereby strengthening the overall situation for the authors of the speech.

In Uzbek art, especially in songs, there are cases of using paremias.

When we read Ogahi's poems, we witness that he wielded his pen very effectively in this genre as well. His stanzas were written mainly in a satirical way, in a way similar to criticism, and they denounced hypocrisy, bribery - in short, the disgusting vices of the officials of that time.

Ey ko'ngul, kimsakim seni sevmas,

Qoch, oning tegrasiga aylanma.

Ki nasihat qilurda o'tkanlar

Dedilar: "**Sevmaganga suykanma**"[1].

This continent invites people to stay away from arrogance and the circle of people who don't like you. In the quartet, through the art of traditional proverbs, the folk proverb "**Sevmaganga suykanma**" is remembered.

One can see the creative use of paremia in the following fardi by Sirojiddin Said:

Sabr qilsang, xohishingga
aylagay taqdir zamon,
Sen erishgan ushbu halvo
g'o'ra erdi bir zamon[2].

The poet gives an aphoristic idea that "a person who is patient will achieve his goal" through the image of a metaphorical parable. In Fard, the proverb "if you are patient, you will eat halwa from the cave" (simple folklorism) was the basis for the impressiveness of the instructive idea that the poet wanted to express.

Or in Erkin Vahidov's poem "Kamtarlik haqida" you can see the creative use of paremies:

Kamtarin bo'l hatto bir qadam,
O'tma g'urur ostonasidan.
Piyolani inson shuning-chun
O'par doim peshonasidan [3].

Or some of the lines of the following ode, which became a song, turned into an aphorism:

Qayga bormay, boshda do'ppim,
G'oz yurarman gerdayib,
Olam uzra nomi ketgan
O'zbekiston, o'zbekim.
Bu qasidam senga, xalqim,
Oq sutu tuz hurmati,
Erkin o'g'lingman, qabul et,
O'zbekim, jon o'zbekim!

As a result of the research, the active use of proverbial units in the speech of Americans was found. Our observations have shown that paremias participate in the text as plot-forming elements, as themes and conflicts—main and separate—are used and used in this way by means of proverbs and words (and in some cases by precedent events as supporting elements). It should also be noted that the main paremias reflect the trends of the time and the realities of modern America. Actively used paremias (as well as precedent events) are simple, but they should be enriched with clarity, meaning, lucidity, playfulness, contain important truths, be familiar to a large number of listeners, and should be extremely fluent in pronunciation.

Foydalanilgan adabiyotlar:

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