

THE TRANSFORMATION OF ANTI-PHRASES IN A LITERARY TEXT

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Abstract. This scientific article examines the transformation of paremiological units (proverbs and anti-sexes) in a literary text.

Keywords: paremiological units, proverbs, anti-proverbs, linguistic analysis, variations, transformations, transformation.

INTRODUCTION

Paremiological units, in particular anti-theological units, being part of the culture of this people, have always remained and will remain relevant. At any time, anti-dogmas, like proverbs, will be a characteristic feature of this people.

The linguistic analysis of paremiological units is inextricably linked with external factors: with the history of the country, its culture, everyday life, etc. The study of anti-proverbs in the linguistic and cultural aspect helps to clarify, and in some cases to establish additional semantic shades of proverbs with national-cultural semantics. The belonging of the antiposlovitsa to the sphere of folklore is indicated by the oral

the nature of the transfer of these units. Already in its very name, the anti-dogma contains a direct indication of the attitude to oral speech. The study of folklore, proverbs and their variations, among others, is important for the development of many sciences.

THE MAIN PART

Linguists, historians, psychologists, sociologists turn to proverbs and anti-proverbs. Organizing and accumulating knowledge in this area is necessary to strengthen national science and culture.

Anti-dogmas are an integral attribute of folk folklore and reflect the life of the nation to which they belong, embodying the way of thinking and character of the people, moreover, its national mentality. The proverbs reflect the rich historical experience of the people, ideas related to the work, life and culture of people. The correct and appropriate use of proverbs gives speech a unique originality and special expressiveness. The use of anti-phrases in speech gives it a witty character and enhances the comic effect of speech. A proverb is a valuable statement in itself. It carries the absolute truth without applying it to a life situation. A proverb is not a characteristic. It does not define a person, actions, circumstances, but carries a certain moral law that is unconditional for any person. Its effect, unlike the anti-theology, does not extend to a specific event, but to the entire period of human existence. And no matter how original and "unique" proverbial transformations may seem to their creators and "users" – native speakers, the formation of such units is subject to certain language laws, and the mechanisms of transformations are explicable and incalculable. All this determines the need for a linguistic assessment of proverbial transformations, identifying their structural and semantic types, studying the socio-cultural background, which in the future will allow predicting the dynamics of transformational processes in the field of paremiology. The systematization of value-oriented transformations (anti-phrases) in their comparison with traditional paroemias allows us to identify the features of the worldview and worldview, normative and value attitudes in different spheres of modern human life

and to trace the dynamics of the most important fragments of the value proverbial picture of the world.

For proverbs, it's time for a change. Indeed, in modern conditions, when proverbs acquire a new meaning, are applied to all new new situations, are actively transformed, the study of these linguistic realities as a cultural phenomenon becomes even more relevant. Proverbs and their transformations once again confirm the fact that language is closely connected with culture: it grows into it, develops in it and expresses it.

Thus, proverbs and their variations, transformations (anti-proverbs) in modern speech do not lose their relevance and can determine the spiritual and ideological values of society and the individual as a universal means of reflecting the national mentality.

Paremiology is a kind of repository of linguistic and cultural information, and the use of proverbs (anti-proverbs) and sayings in speech allows you to almost unmistakably refer the speaker to a particular nation and culture. The presence of Russian proverbs and sayings in the heroine's speech, known and understandable to the reader, along with the description of calendar rituals, immerses him in the world of Eastern Slavs, contributes to the perception of the text as truly Slavic.

M. Semenova is the author of popular works in the genre of the so-called "fantasy". In her stories and stories, she describes the life, customs and customs of the medieval Slavs and their closest neighbors. One of these works is the story "Valkyrie" - a story about a Slavic girl named Winter. The story is told on her behalf. She managed to take a place in the squad of one of the voivodes of Prince Rurik. Recreating the color of the depicted era, M. Semenova tries to convey the linguistic appearance of that time. In her works, she quite often uses outdated words and their

forms, characterizes the origin of a particular word, and also quite widely uses paremiological units of varying degrees of stability.

More interesting from the point of view of research are transformed or modified proverbs and sayings, that is, anti-proverbs. The most common way to create a proverb or saying in the text of the story "Valkyrie" is transformation, and first of all – semantic and stylistic transformations that do not affect the structure of the parremia itself.

One of the ways to create an anti-phrase in the story is the lexical replacement of one of the components of an already existing stable expression in the language with a word that denotes an older concept, from the point of view of modern Russian speakers. For example, it can be a replacement of the generalized concept of "God" with the name of a specific Slavic deity in the sayings God Grant "a wish for good and success", undesirability, inadmissibility of the implementation of something, Do not give (do not bring) God (Lord, Lord), etc.

The specific name of the Slavic deity as a component of the transformed proverb is chosen in accordance with the situation created and described in the work, and also depends on which hero uses it. For example, when a parremia sounds in the mouth of a warrior, the name of Perun, the god of the princely squad, appears in its composition in place of the word God: "Perun keep you, child!".

In the mouths of heroes who are not related to the war, instead of the lexeme god, the names of supernatural beings who embodied the integrity of closed small collectives – Shchura, Rod and Rozhanits (the names of deities from Slavic mythology) are used. Despite the fact that the heroine of the work is a girl, male deities are more often found in the structure of transformed proverbs. So, asking for help, she exclaims: "Oh, Squint, thank you, Squint... "[1]; the heroine's mother,

warning her, also mentions the Genus, and not the Women in Labor: "The mother will jump up and groan, trying to take off the heavy body from me and on the move saying: you are an unreasonable child, because you will break yourself someday, save the Genus!" [2]. Only in one case are Women in labor mentioned – in an ironic context, when the main character, who actually plays the role of a man in the family after the death of her father and grandfather, condemns her younger sister for excessive, in her opinion, attention to her appearance: "Her rosy cheeks and nose were thickly flavored with melted goose fat – do not bring a woman in labor, it will catch the frost, suddenly they will begin to peel off" [3]. One could assume that the choice of the name of a female deity in this situation is dictated by the sphere for which this deity is "responsible": taking care of one's appearance is primarily a female prerogative. However, there is also a directly opposite example in the text of the work. The heroine looks at her friends who behave in essence the same way as her sister (the girls preen themselves before gatherings), but who do not cause her irritation, and she thinks: "The lord would give them a kind of good husbands..." [4], although a successful marriage should most likely be in the "jurisdiction" of the female goddess.

Most likely, such use of the names of female and male deities in the speech of the heroine is due to the fact that for Slavic mythology there was a significant "difference between male and female mythological characters in terms of functions, significance and number" [5], female deities were less significant, and the main character, in modern language, defended the equality of the social roles of men and women.

CONCLUSION

The second way to transform proverbs and sayings in the text of the work under study is to replace one of their components with a word that is outside the common vocabulary. First of all, this is the replacement of a neutral word with an outdated one. So, in the proverb as by an empty place, the empty component was replaced by the obsolete adjective empty ("Obsolete. Not occupied by anyone" [6]): "... the governor all these days did not pay attention to Nekras at all... he passed by an empty place." In the story there are cases when the component of the paremiological unit is replaced not by archaism, but by a colloquial or colloquial word. So, instead of the saying you want – you don't want, the story uses the variant of love – not love: "You took it, so tell everything, love, not love", instead of the saying it's scary to say – horror to utter: "Where there is horror to utter yourself, a kind that has not recognized the extension...". The frequency of using spoken words, rather than obsolete words, can be explained by the fact that for a native speaker of modern Russian, the difference between an outdated and a spoken word is almost imperceptible. Conversational vocabulary is associated primarily with the folk language element and, therefore, also helps to solve the author's task – to recreate the flavor of folk speech.

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