



## ABOUT THE METHOD OF ACTUALIZATION OF WINGED WORDS

**Isakova Guzalkhon Ne'matovna**

*Doctor of Sciences Philology, Docent, Uzbekistan State Institute of Arts and Culture*

### ABSTRACT

*The way of updating the units plays an important role in the stylistics. This method is characterized by the perception of meaning in two different ways: in the form of expression and in the form of free associations. The extent to which the actualization method is used is discussed below using the example of winged words in Latin and French. It is analyzed using examples from literary texts.*

**KEY WORDS:** *stylistic transformation, actualization, catchword, phrase, free combination, meaning, semantic change, structural change, analysis.*

### INTRODUCTION

In their works, the authors use various stylistic techniques to create humorous, comic situations within a certain text. This state can manifest itself in various forms: cheerfulness, secret laughter, light humor, sarcasm, irony and sarcasm.

We know that there are many types of wordplay in language. One of them is the actualization of phraseological units. This technique differs from other techniques in satirical and comic productivity. In this regard, the study of I.V. Abramets includes: 1) cooperation, i.e. the use of both words and phrases in one text; 2) promotes reliance on authenticity, that is, on the basis of two semantic processes, such as the transfer of certain phraseological components from the figurative plan to authenticity [1, 1969].

Linguist A.V. Kunin expressed his progressive views on actualization. According to him, actualization is based on two different concepts - the use of a phraseological unit in the figurative and the original sense, or in the original sense of one or more components of the phrase [2, 1974].

Consequently, actualization is a stylistic method in which meaning is understood in two different ways: meaning in the form of a phrase and acceptance in the form of an arbitrary combination. In the phraseological unit used in this method, there is a change both semantically and structurally. The semantic change in it is explained by the appearance of ambiguity. It is understood that the actualization of phraseological units occurs at the speech level, and not at the language level.

### ANALYSES OF APPROPRIATE LITERATURE

In studies of phraseological units, it is noticeable that the method of actualization is given in a slightly expanded form. In particular, A.E. Mamatov, studying the phraseological

expressions in the French language, on the basis of analyzes interpreted four different views of the method of actualization and expressed consistent views [3, 1989: 82-88].

Research on the analysis of the composition of phraseological units of the Uzbek language also shows several types of actualization of phrases. For example, in the monograph of A.Mamatov and B.Boltaeva: 1) the use of a compound in the form of a phrase and a free compound within a text; 2) actualization of one or several components of the phrasal verb; 3) strengthening the meaning of the phrase on the basis of various phrases; 4) types such as the use of phrases or components in specific texts to actualize common language phrases are explained [4, 2018].

### ANALYSES AND RESULTS

As we explore winged words in Latin and French, we try to shed light on the extent to which the actualization method occurs on the basis of analyzes.

In winged words, the use of both compound expressions and free combinations within a text is observed: *La foi qui transporte (soulève) les montagnes lui donnait des ailes.* (J.L.Curtis, Les jeunes hommes).

In this case, *La foi qui transporte (soulève) les montagnes*, that is, the second part of the sentence (*lui donnait des ailes* - gave him wings) provides 2 different meanings of the phrase *Moves the Mountain of Trust*, and the actualization takes place in the full form of the phrase.

In winged words, the implementation of this technique seems to have become widespread by updating one or more of the components of the phrase. This situation is mainly used to create humor and increase sensitivity: *Le Plaisir de se prendre en cogitation sur des pensées morales, disputer avec soi, remettre en question les problèmes du monde que la force a*



*tranchés, Passer le Rubicon ... non, rester sur le bord ... Passerons-nous ou non?* (Rolland, Colas Breugnon).

*Passer le Rubicon*, which is used in context, means to cross the Rubicon "to take a decisive action, to take an irreversible step, to make an important decision." At this point, the understanding of this winged phrase even in the sense of free association is formed on the basis of the application of the *passer* component in the original sense: (...) Crossing the Rubicon ... no, staying on the shore ... Shall we pass or not? As a result, the phenomenon of actualization is manifested.

A similar situation can be observed in the following example: *Je ne suis pas heureusement comme Tite, ce fainéant Romain, qui geignait toujours qu'il avait perdu son temps. Je ne perdis rien. Je suis content de ma journée, je l'ai gagnée.* (Rolland, Colas Breugnon)

As you know, *Amis, j'ai perdu ma journée (mon temps)*, i.e. *Friends, I lost a day*, the winged phrase applies to a day or time spent in vain, without doing anything useful. In the context, as a result of the application of this phrase in the original sense of the components *perdre, journée* (... *I have not lost anything. I am happy with my day, I spent it useful*) there is a phenomenon of actualization.

In these places the winged component structure of the word is used without modification, and its actualization appears to have been effected through the basic components of the phrase.

In many cases, actualization is also achieved through the introduction of a component-specific identifier for the occurrence of one of the components of the winged expression in the original sense. For example, *Au revoir, étrange ami et inconnu, c'est bien de partir et je vous estime avec tendresse ... Mais revenons à nos blonds moutons.* (Groult, Le journal a quatre mains)

In the example given, the phrase *Revenir à ses moutons* (literally: return to one's sheep) includes adjectives (*blonds*) and means the phrase as a free combination, with the mention of "returning to one's subject". In this case, the component is concretized using a simple input, i.e. quality, and on this basis the actualization is achieved.

Or: *Mais? Dis-nous? Traître, est-ce par peur ou par cupidité que tu fais ce honteux métier? Que veux-tu qu'on te mette au cou? Quel écriteau? Voilà l'homme qui vendait sa ville pour trente deniers... Pour trente deniers? Pas si sot? Les prix ont augmenté depuis l'Isariote.* (Rolland)

We know that *Vendre pour trente deniers*, which means to sell for thirty silver coins, means "to betray treacherously." In the context, the addition of an adverb (*sa ville*) to this winged word and the use of its components in the form of a free combination also indicate an actualization: (...) Here is a man who sells his city for thirty dinars ... For thirty dinars? Isn't that stupid? After Isariote, prices went up.

It seems that in the above contexts, actualization is achieved as a result of the addition of simple additions to the phrase structure and the actual application of a component. The use of winged words in such a situation gives the text an additional sense of meaning, increases the expressiveness, emotionality in the text.

In many cases, it can be seen that the complex additions added to the phrase structure contribute to the actualization of the winged phrase.

A.V.Kunin observed in English materials that on the basis of complex entries there are transformational changes of different phraseological units, i.e. change of position, special expression, introduction of new words and phrases [2, 1974].

Below, we attempt to analyze how winged words in artistic texts undergo changes based on complex entries.

*La foi de notre père n'était pas celle qui soulève les montagnes, mais elle était lourde et encombrante comme le Mont Blanc.* (H.Bazin, La vipère au poings)

Here the phrase *Foi qui transporte (soulève) les montagnes*, derived from the sacred texts, is used in the case of complex entries with the addition of the component of trust (*la foi*), which is the basis of the context: *mais elle (la foi) était lourde et encombrante comme le Mont Blanc*. The result was a satirical joke.

Or: *Et c'est pourquoi Jean Lagarde, la rage au coeur, s'excusera auprès du père de la Morinière, ne reculera devant aucune platitude, buvant jusqu'à la lie la coupe de l'humiliation impuissante.* (J.L.Curtis)

In this example, the phrase *Boire la coupe (le calice) jusqu'à la lie* is used. The main component of "la coupe" is updated by a complex input (*la coupe de l'humiliation impuissante* - a weak cup of insult).

The following example shows the actualization of the same phrase in the elliptical form: *En attendant c'est moi qui passe par les trente-six volontés. Il faut boire la coupe. Je la boirai. J'en ai bu d'autres.* (R.Rolland, Colas Breugnon)

In this context, the author has managed to actualize the component "la coupe" on the basis of concretization, i.e. *Je la (la coupe) boirai. J'en (de la coupe) ai bu d'autres*. Also, the omission of the last part of the phrase *Boire la coupe (le calice) jusqu'à la lie* indicates that an ellipsis event occurred in it.

In some cases it can be seen that there is a very strong state of transformation, i.e. that all the components of the phrase are transposed, not just some of the components. But the central image is preserved: *Je tisse un fil et, ma propre Ariane, je le suis pour sortir de mon labyrinthe. Et voilà que je fais marche arrière, mon fil se relâche et je me perds, je perd le fil de ce roman qui devait faire sa pelote avec autre chose que le destin de quelques personnages.* (Elsa Triolet, Le Grant jamais)



The phrase *Le fil d'Ariane* (Latin: Filo Ariadne), used in this context, is relevant in both components. In this case, the context serves as a stylistic actualizer. Apparently, using the compound at the same time as a phrase and as a free word combination, concretizing several components of the phrase has a great stylistic effect. Such use of expressions usually gives an ironic tone to the contrast. Demonstration of the original meaning of the components is done by repeating the component or using rhymes. Giving the original meaning of the components of the unit provides a further revival of the phrase.

Just like phrases, the meaning of existing winged words can also be actualized by adding another winged word or free phrase to the context. In this case, of course, the phrase or free phrase used is close to the meaning of the winged word in the context. Based on this, an enhancement in the general sense of the context, an increase in imagery, and an increase in comic productivity are achieved.

For example: *L'homme ne dira plus "Le maître l'a dit". L'homme est émancipé de l'homme. L'homme dira: "La vérité dit, la science dit"*. (Leroux) - Man no longer says, "Master said." Man is free from man. Man now says, "Truth speaks, science speaks".

Apparently, the meaning of the winged phrase Master said, which is used mainly in the cut-off sense, is reinforced by the use of free phrases such as truth tells, science says. In the context, the development of science, the truth, the increase of transparency, figuratively reveals that the person is now protected from blindly following someone else. In addition to achieving meaning here, stylistic productivity has also been increased.

It can also be seen that the actualization event is also performed by using the antonym form of the existing component in the phrase: *Lancelot, elle alouette, volait en chantant, et ses longs cheveux au vent semblaient dire: **Ralliez-vous à mon panache noir***. (Cesbron, Les innocents)

Actualization in this context was accomplished by using the antonym variant of the blanc component in the phrase (*Ralliez-vous à mon panache blanc*). In this case, the black hat (panache noir) is a stylistic actualizer.

Or: *Le gros loup allemande déguisé en Mère-Grand de l'Europe commence à **montrer patte noir***. (Groult, Ibid)

The *Montrer patte blanche* used in the example (literally: to show the White Hoof), i.e. the use of the antonym variant of the *blanche* component in the phrase Say the Password, acquires a completely different meaning and creates a bright expressiveness.

## CONCLUSION

As a result of the analysis, it can be said that the method of actualization in winged words can be implemented through different appearances. To do this, first of all, the context that ensures that the winged word is understood in both the

figurative and the original sense plays an important role. The fact that one or more components of a winged phrase come in the original sense or are repeated with the help of various rhymes, concretizing the components with the help of descriptive additions also creates actualization. Also, replacing a component in a winged word structure with an antonym variant also leads to two different interpretations of the phrase, and actualization is observed. It is observed that the actualization of winged expressions often occurs in conjunction with other methods of transformation.

## REFERENCES

1. Abramets I.V. *Semanticheskie osnovy nekotorykh priemov preobrazovaniya frazeologicheskikh edinit (na materiale russkikh satiricheskikh zhurnalov 80-h godov 19 v.): avtoref. diss. kand. filol. nauk.* – Samarkand, 1969. – 19 s.
2. Kunin A.V. *Dvoynaya aktualizatsiya kak ponyatie frazeologicheskoy stilistiki.* – «Inostrannyye yazyki v shkole». 1974, №6.
3. Mamatov A.E. *Ocherki po frantsuzskoy frazeologicheskoy stilistike.* – Tashkent: "Ukituvchi", 1989. – B. 82-88.
4. Mamatov Abdugafur, Boltaeva Barno. *Frazeologik birliklarning lingvomadaniy va semantik-pragmatik tadkiki. Monografiya.* – Zhizzah, 2018.
5. *Uzbek tilining izohli lugati. 1-5-zhildlar. "Uzbekiston milliy entsiklopediyasi" Davlat ilmiy nashriyoti.* – Toshkent, 2006-2008.
6. Shulezhkova S.G. *Krylatye vyrazheniya russkogo yazyka, ih istochniki i razvitie.* – Moskva: Azbukovnik, 2002. – Str.211.
7. *Le Petit Larousse illustré. Dictionnaire encyclopédique.* – Paris, 1993.