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Opinions of some scholars on the phraseology of folklore

Jurakulov Rustam Davronovich

Samarkand State Institute of Foreign Languages, Associate Professor of the Department of Russian Language and Literature

Abstract---In this article is discussed the views of some scientists on folklore phraseology. Folklore is an integral part of society's life, allowing us to identify features of people's mentalities by explaining the mythical ideas that are their primary source. Speaking about phraseology in folklore works, linguists distinguish between the concepts of folklore phraseology and folklore phraseology as different concepts.

Keywords---folklore, society, the spirit of the nation, phraseology, songs, askiya, works, folklore.

Introduction

Folklore (English folk - people, lore - knowledge, wisdom) - a term describing folk art. The science was introduced in 1846 by the English archaeologist W. J. Thoms. In the 1880s and 1990s, the term "folklore" began to be used in many countries, including Russia. In Uzbekistan, the terms "oral literature" and "mouth literature" were used for the first time. The term "folklore" began to be used in the mid-1930s. After the publication of Khodi Zarif's anthology "Uzbek folklore" in 1939, this term became firmly established in Uzbek folklore.[6]

Uzbek folklorist Khodi Zaripov is the author of many books of epics. Uzbek folklore consists of proverbs, askiya, folk songs, folk games, riddles, children's songs. We can divide Uzbek rituals into seasonal, family and religious ones. Folklore is an integral part of the life of society, allowing you to identify the features of the mentality of people, explaining the mythical representations that are their primary source. The need to study the language of folklore emerged as early as the third half of the 19th century, but when the identification of vernacular peoples became apparent, the question of the originality of Russian culture arose and the "spirit of the nation" grew in creativity. A living language is the language of folklore, called the "arsenal" of the literary language.[5] Taking into account specific aspects relevant to the formation of contentious issues, the principles of language study revealing folklorists "Language in the composition of

folklore works" and in 1974 he stressed the need to take the name Lingvarclorideide.

Main part

When talking about phraseology in folklore works, linguists distinguish the concepts of folklore phraseology and folk phraseology as different concepts. In the first sense, phraseology is a limited collection of folklore that remains "only a means of artistic and linguistic expression." [2] The main object of study is regular epithets and representative pairs or binomial compounds [2].

Phraseology of folklore is a broader concept and includes all phraseological units found in folklore works, as well as in folk phraseology. A broad approach to the study of phraseology in folklore allows us to study not only the specifics of folklore units, but also the place and features of the use of literary and dialect units, which are an integral element of a folklore text. The most complete originality of phraseology is reflected in the lyrical genres of folklore, which are now widespread and "apparently always existing." [1]

Despite the growing interest of linguists in the language of folklore, it is difficult to talk about sufficient knowledge of the latter. Researchers have repeatedly noted the lack of work in this area, which, in turn, makes it impossible to finally resolve controversial issues in linguistics. The phraseology of song folklore is considered in detail on the examples of song texts, which cannot be said about works of folk art, studied mainly in local history and literary studies; the study of the linguistic structure of a folklore text is still carried out only in the context of dialectology, when the material of folk song creativity is used as an illustration. In fact, no one has ever learned the language of song lyrics, an area that has not been studied at all today. The topic of our article is the opinions of some scientists about the phraseology of folklore: procedural, subject, qualitative and recognized. [4]

The study of the structure of phraseological units is based on the analysis of their composition and syntactic models. Phraseologisms are oververbal means of the language, and the quantitative composition of the components may vary. Following A. M. Chepasova and L. A. Ivashko, under the component we mean "lexemes related to any part of speech and subject to qualitative and quantitative grammatical changes." [4] In Trans-Ural song folklore, the phraseological units of the above-mentioned classes include two to six components with absolute predominance (80%) in all classes of the two-component units closest to the word as the main nominative means. from the tongue. The absolute majority of folklore units belong to two-component phraseologies: a red / red-haired girl, a good friend, an open field, and so on. The maximum number of components in the lyrics of the Trans-Ural folklore are procedural (up to five components) and qualitative (up to six) phraseological units components) of semantics, the more component content of phraseological units, the less their number in folk songs. The subject and attributive class units are practically only two-component, the three-component content in them is very rare, which is due not only to the relation of the phraseological unit to the word, but also to the specifics of semantics. phraseological units of these classes to reflect a specific subject and feature. Phraseologisms are different types of syntactic constructions based on

syntactic models, according to which stable compounds are formed. Following the syntactic relations of A.M. Chepasova distinguishes types: “with an auxiliary word of the main word of phrases, morphologically unchanged single expressions and morphologically invariant units, analogues of phrases, simple sentences and complex sentences elements”. [3]

The most effective syntactic models in the song folklore of the Trans-Urals are phrases, expressions and sentences characteristic of each class of phraseological units. The largest in terms of the number of phraseological units and the frequency of use is the procedural class, which accounts for 60% of the total number of phraseological units. The vast majority of procedural phraseological units of song folklore belong to a pre-directed related phraseological model, in which the main component is grammatically indirectly represented by a verb that controls the component with a noun. It is grammatically the main component in the lyrics of the Trans-Urals - the verb troika in two-component phraseological units controls the main situation: accusatory, creative and genetic: bend down culture, open your soul, grow a beard, wash yourself with tears, try a knife; in a three-part quartet: sharpener, speech follower related and related: enter the years, gather in heaven, get out of a couple, go crazy, bring a skirt, have fun wearing under. The most effective of them is a controlled preposition, which is represented in the card index by 153 phraseological units, which is 71% of the total number of procedural phraseological units of the phrase model. Phraseological units that have previously returned to the adjacent connected phrase model are represented by separate patterns in Russian song folklore, which make up 3% of the total number of procedural phraseological units: breathing, crying, and living are difficult. Phraseological units of procedural semantics of the syntactic model of a sentence have the following sub-models: two-part general or non-general sentence, complex, impersonal, analog of homogeneous sentence combinations, complex sentence parts. Phraseological units structured according to a general or non-general two-part sentence model can have both direct and inverse word order. According to the laws of the Uzbek language, the norm is the direct order of the words in a sentence and, accordingly, the components of the phraseological unit. Such units make up the majority of the Uzbek song folklore of the Khorezm region - 67% of the number of procedural phraseological units built according to the sentence model: the heart sings, tears flow, work eats, the heart hurts, the heart burns, vomiting, wrinkles on the face, etc. Reverse word order in phraseological units The procedural class is characterized by a relatively small number of phraseological units and makes up 33% of the number of procedural phraseological units formed by words. sentence model: the soul boils, dirt flies, the heart feels, and so on. Ushbu frazeologik birliklar uchun komponentlarning tartibini o'zgartirish Trans-Ural qo'shiq folkloriga xos emas. matematik jihatdan o'ning asosiy komponenti va sifatli yoki olmoshning kelishilgan komponenti. Rus tili me'yorlariga ko'ra, Changing the order of components for these phraseological units is not typical of Samarkand song folklore. mathematically the main component of the horse and the agreed component of the adjective or rhyme. According to Uzbek language norms, in such combinations the agreed component is in the load on the main part, and this tendency is also characteristic of the song folklore language - 83% of two-component subject phraseological units agree on the grammatically basic thing: thick flow, kind people, girl beauty, last strength, dear side, rainy day and

so on. There are 20 such units in our card index, which make up 15% of the phraseological units in this model: sugar lips / u st and sugar, white light / light white. For example: A girl with us fell in love with a guy, oh, fell in love, / Yes, she looked in the clear mirror, oh, she looked, / Kissed, kissed from the lips of sugar. I sit on the girl's knee, / I look at her white face. An important part of the phraseological units of this group has their strictly defined order with possible variation of the components within the phraseological unit. following. Phraseological units of subject semantics can rarely be formed in a phrase model with a previous control relationship, as a rule, they are phraseological units included in the folklore text from the literary language: feast on the mountain, wings of joy. This type of syntactic relations is not specific to folklore units, so this pattern is not present in Samarkand songs. The phraseological units of the additional class in terms of quality in the lyrics of oral folk art of Khorezm region make up 10% of the total number of phraseological units. All phraseological units of this class are morphologically invariant, they are syntactic models of similarities of word combinations (80%), analogs of the phrase specific to only three-component phraseological units (10%), analogs of parts represented by a complex sentence (2%). Phraseologism in the first model consists of a prepositional component and a nominal component, which are a frozen unit in the form of a case. In the song phraseology of the Khorezm region, there are only 5 cases of expression: genitive case, predicate, predicate and predicate, the most productive of which are prepositions: to hell, death, life, in girls, in the soul, without memory, inanimate, etc. Phraseological units of the recognized class are represented by a relatively small number of units, which make up 9% of the total number of phraseological units of Samarkand song folklore and, as a rule, belong to morphologically unchanged units. phraseology of Russian song folklore (83%), with rare exceptions - morphologically variable (8%). Such a division of phraseological units of semantics recognized in the works of Trans-Ural folklore defines their syntactic models. The most effective model of the recognized class is the analogues of these phrases - 78%, the model of comparative rotation analogues - 36% and 4% - analogues of each phrase, analogs of simple sentences and analogues of homogeneous compounds. members. In the model of analogues of common phrases in Khorezm song folklore, which is characteristic of phraseological units of well-known semantics, in contrast to a similar model of qualitatively conditional class, all crooked cases of the Russian language are expressions. -forming, the most productive of which are cognates, conjunctions and prepositions: crazy, to toe, on fashion, to yat, to like, to think, and so on.

Conclusion

In conclusion, we can say that the phraseological units of this article contain a very large percentage of contextual phraseological units with models that are atypical for the recognized phraseological units of literary language: the analogy of the phrase with the previous control connection: . A long, two-part sentence is similar: a spoon bends in the sense of "thick." Thus, considering the structure of phraseological units in Khorezm song folklore, confirming the basic laws of activity of phraseological units in Russian literary language, allows us to conclude that folklore phraseology is a very specific phenomenon in the national language system limited by genre possibilities.

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