

8-26-2020

VARIOUS APPROACHES TO THE STUDY OF ENGLISH SET EXPRESSIONS AND THE PROBLEMS OF CLASSIFICATION

Mohigul Yusufovna Qahharova

the teacher of the department of foreign language in humanities, BSU

Follow this and additional works at: <https://uzjournals.edu.uz/buxdu>



Part of the [Linguistics Commons](#)

Recommended Citation

Qahharova, Mohigul Yusufovna (2020) "VARIOUS APPROACHES TO THE STUDY OF ENGLISH SET EXPRESSIONS AND THE PROBLEMS OF CLASSIFICATION," *Scientific reports of Bukhara State University*.

Vol. 4 : Iss. 4 , Article 7.

DOI: 10.52297/2181-1466/2020/4/4/7

Available at: <https://uzjournals.edu.uz/buxdu/vol4/iss4/7>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Scientific reports of Bukhara State University by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

UDC: 81`373.74(.111): 81`259(=161.1/=512.133)

ИНГЛИЗ СЎЗ БРИКМАЛАРИНИ ЎРГАНИШНИНГ ТУРЛИЧА ЁНДАШУВЛАРИ
ВА УЛАРНИ ГУРУҲЛАШТИРИШ МУАММОЛАРИРАЗЛИЧНЫЕ ПОДХОДЫ И ПРОБЛЕМЫ КЛАССИФИКАЦИИ В
ОБУЧЕНИИ АНГЛИЙСКИХ ВЫРАЖЕНИЙVARIOUS APPROACHES TO THE STUDY OF ENGLISH SET EXPRESSIONS AND THE
PROBLEMS OF CLASSIFICATION*Qahharova Mohigul Yusufovna*
the teacher of the department of
foreign language in humanities, BSU

Аннотация. Нутқ сўзловчининг нима ҳақида сўз юритаётганини, унинг ҳис-туйғусини ва тингловчилар билан ўзаро муносабатини ифодалайди. Сўзловчи ўзининг нутқини у ёки бу оҳангда таъсирли гапиришига ва тингловчини ўзига жалб қилишига ҳаракат қилади. Сўз ўзининг лугавий ва қўшимча маъносига эга бўлади. Масалан, “expressive”, “emotive”, “affective” сўзларининг лугавий маъноси “таъсирчан” ва қўшимча маъноси “эмоционал” дур.

Инглиз тилида ҳис-туйғуни билдирадиган сўз бирикмаларини ифодалаш учун синтактик, оҳанг ва лексик хусусиятларини инобатга олиш жоиздир. Лексик хусусият деганда, сўзларга қўшимча маъно юклаш назарда тутилади. Сўзларнинг қўшимча маъноси доимий ёки ўзгарувчан бўлиши мумкин. Биз доимо сўзларнинг доимий маъносига эътибор қаратишимиз керак. Турли вазиятларга қараб сўз бирикмалари ҳар хил маъноларни билдириши мумкин.

Таянч сўзлар: кўп сонли иборалар, бирикма, контекст, функция, таркибий қисм, маъно, идиома, фразеология, синоним, ёзишмалар, муносабатлар, аллитерация, стилистика, экспрессивлик.

Аннотация. Английские выражения свойственны развитию всякой другой лингвистической категории всеобщего обобщения. Это означает что: способы выражения в языке по двум признакам – лексическому и грамматическому с разделением последнего на лексическое противопоставление. В языке всё средства выражения данной категории выступают в нерасторжимом единстве, хотя и различаются по степени заключенной в них абстракции.

Последняя проявляется в сохранении равной степени экспрессивности, свойственной синонимичным моделям. Выражение характеризуется стяжением элементов, выбор которых определен той же мерой модальной оценки действительности, в силу которой никаких новых эмоционально-экспрессивных наслоений в сопоставляемых структурах.

В этом и состоит основное отличие выражение от идиомов. Например, свойственно для выражения подобной временной корреляции должна существовать форма, которая бы не включала в своё константное значение категорию времени как самостоятельно выраженную не препятствовала бы передаче временной соотнесённости как синтаксической категории.

Ключевые слова: множественные выражения, комбинация, контекст, функция, компонент, значение, идиома, фразеология, синоним, соответствие, отношение, аллитерация, стилистика, выразительность

Abstract. Speech is what the speaker speaks about, expressing his/her feelings and interaction with the audience. The speaker tries to make his speech effective in one way or another and to attract the listener. A word has its own lexical and complementary meaning. For example, the lexical meaning of the words “expressive”, “emotional”, “affective” means “affective”, and the additional meaning “emotional”.

In English, it is permissible to take into account syntactic, melodic and lexical features for expressing emotional expressions. By lexical feature, we mean adding additional meaning to words.

The complementary meaning of words can be constant or variable. We must always pay attention to the constant meaning of words. Phrases can have different meanings depending on the situation.

Key words: set expressions, combination, context, function, component, meaning, idiom, phraseology, synonym, correspond, relationship, alliteration, stylistic, expressiveness.

Introduction. Many various lines of approach have been used, and yet the place of set expressions in the vocabulary and the boundaries of this set is one of the great controversial issues of today. English and American scholars treat set expressions mostly as a problem of applied linguistics, they have concentrated their efforts on compiling dictionaries of idiomatic phrases. Their object in so doing is chiefly practical: they furnish anyone, native or foreigner, with a guide to colloquial phrases, considering them an important characteristic feature of natural spoken English and a stumbling block for foreigners.

The boundaries of the layer in question are not defined, so that dictionaries of this kind include among scholar's entries not only word combinations but also separate words interesting from the point of view of their etymology, motivation or expressiveness, and on the other hand also greetings, proverbs, nursery rhymes and familiar quotations, e.g. fat-head 'a fool', the Dickens –an euphemism for devil, B.F.-the initials of the bloody fool, how's things? (conversational formula), what's sauce for the goose is sauce for the gander. (proverb)

The English and the Americans can be proud of a very rich set of dictionaries of word-groups belonging to this type, but the most essential theoretical problems remain not only unsolved but untackled, except for some short notes in works on general linguistics. Among these we can go back to W.L. Graff[3] for a truly linguistic analysis of the difference between a set expression and a free syntactical combination of elements. Graff uses the term "formula" or "formula expression" and defines it as a stereotype unit consisting of words which cannot be arbitrarily replaced without destroying the meaning of the unit and its parts. His approach combines contextual analysis and diachronic observations. The components of a formula have been so often used in phonetic and semantic connection with one another that they have become isolated as a complex unit in gradation from free construction through the formula to compound and simple word. In contrasting the sentences:

He left him a fortune, He left him at home in the lurch.

Graff points out that the relations between the verb and its object in the first 2 cases is very loose. The references symbolized by fortune and at home would be only little changed if we said: He gave him a fortune or he saw him at home, or if we used a great many other sentence contexts.

Aim and task: some scholars consider a phraseological unit to be similar to the word because of idiomatic relationship between its parts resulting in its semantic unity and permitting its introduction into speech as something complete. The difference from lexical units is structural, they introduce the term to denote this lack of structural integrity. They suggest 3 classes of stereotyped phrases:

Traditional phrases whose meaning does not correspond to one notion and can be derived from the meaning of the component parts, e.g. clenched fists, rough sketch, nice distinction, to shrug one's shoulders.

Phraseological combinations- to get up, to fall in love, whose metaphorical motivation is faded, and which are emotionally and stylistically neutral, very often constituting the only name for the respective notion; and idioms – imaginative, emotionally colored, always having some neutral synonym: to take the bull by the horns, to wash one's dirty linen in public, to fish in troubled waters, as dead as a doornail. Only the second group, i.e. phraseological combination, is given a detailed analysis and some sort of classification. For example, to take chair two-summit unit, is like a compound, whereas to give up-one-summit unit, is compared to a derivative.

The verb-adverb combinations of the 'give up' or 'make out' (verb +ad verb) type are the most typical one-summit units characteristic of the present day English.

Another type of one-summit verbal units are the combinations like 'to be tired', 'to be surprised'(to be+ adjective type).

Preposition +Noun, Preposition +noun +preposition, preposition +A, preposition +noun +conjunction types are nearer to words and as a rule function in speech as adverbs: 'by heart', for good', or as form words: 'by means of', 'in order that'. The units of this group have no semantical center whatever. Various parts of English phraseology have been described by many authors in this country, and a considerable number of dissertations have been on this topic.

Fixed context is defined as a context characterized by a specific and unchanging sequence of definite lexical components, and a peculiar semantic relationship between these. Units of fixed context are subdivided into 2 types called phrasemes and idioms. Phrasemes are always binary 'to grind one's teeth', one of the components (grind) has a phraseologically bound meaning, the other(one's teeth) serves as the determining context: to knit one's brows, small hours, small talk, husband's tea.

Ways: the other type of idioms differs from phrasemes because they cannot be separated into determining context and components with phraseologically bound meaning. The new meaning, the meaning of the idiom, is created by the unit as a whole though every element keeps its usual value, e.g. a mare's nest 'nonsense, a discovery which exists only in the imagination of the finder. A 'mare' 'female horse' has obviously no nest. The word 'mare' is monosemantic, and so does not need any determining context. The word 'nest' is polysemantic; besides its main meaning 'the place made by birds for laying eggs and sheltering their young', it may also mean by metonymy 'a brood' or metaphorically 'lodging' and 'bed' and even 'haunt of robbers' etc. None of these, however, is connected with the word 'mare' and they do not occur together in a free phrase.

Thus both words keep their usual meanings while the combination as a whole possesses a special meaning.

There are different types of idioms from the viewpoint of the isolation of the components. Some of them contain obsolete elements not occurring elsewhere, or elements in an obsolete meaning. These idioms are never homonymous to a free phrase, and so they are completely independent of distribution: 'in the nick of time' at the exact moment', 'to cudgel one's brains' - 'to make great mental effort'.

The very presence of obsolete elements 'nick' and 'cudgel' signals that the combination is idiomatic. Other idioms can correlate with homonymous free phrases: 'dark horse', literally 'a horse of a dark color', idiomatically 'any mysterious person about whom little is known'.

The day after the fair 'too late, when the matter in question is already over' may also be used a free phrase. The specific character of the inner semantic relationship between the components of the expression to be of greater importance than its formal rigidity. Therefore, this division into phrasemes and idioms is primary and the feature of formal stability is secondary. Phrasemes and idioms are both subdivided into movable and immovable. These qualities are very much dependent upon their structure. A phraseme may be movable due to its variable element: the apple of eye 'that which is especially precious to one'.

Combinations like 'to pay a visit, call, homage, compliments, respects, deference, (one's) devoir's, court, (one's) addresses (to somebody) cannot fit into the scheme suggested by this author, because the determining minimum on which the meaning of the verb 'pay' is not constant. On the other hand, the combination is not free either, because the group of nouns possible as second component is limited by character of stylistic tradition. It is, for instance, impossible 'to pay seeing off, celebration, welcome or greetings. Some of these combinations are morphologically rigid.

A set expression functioning in speech is equivalent in distribution to definite classes of words or to complete sentences. Therefore, we can distinguish set expressions that are nominal phrases: For example, the root of the trouble; verbal phrases: to take the bull by the horns; adjectival phrases: as good as gold; adverbial phrases: from head to heels; prepositional phrases: in the course of; conjunctive phrases: as long as; interjectional phrases: Well, I never! A stereotyped sentence also introduced into speech as a ready-made formula may be illustrated by 'Never say die!' 'Never give up hope', 'take your time', 'do not hurry'.

The above classification takes into consideration not only the type of component parts but also the functioning of the whole, thus tooth and nail is not a nominal but an adverbial unit because

it serves to modify a verb (for example, ‘to fight tooth and nail’) the identically structured ‘lord and master’ is a nominal phrase.

Outcomes and consideration: within each of these classes a further subdivision is necessary. The following list is not meant to be exhaustive, but to give only the principal features of the types.

I. Set expressions functioning like nouns:

Noun+ noun: “maiden name” ‘the surname of a woman before she was married’, “brains trust” ‘a group of experts’ or ‘a number of reputedly well informed persons chosen to answer questions of general interest without preparation’.

Noun’s+ Noun: cat’s paw ‘one who is used for the convenience of a cleverer and stronger person’ the expression comes from a fable in which a monkey wanting to eat some chestnuts that were on a hot stove, but not wishing to burn himself while getting them, seized a cat and holding its paw in his own used it to knock the chestnuts to the ground); Hobson’s choice, a set expression used when there is no choice at all, when a person has to take what is offered or nothing.

Nouns’ + Noun: ladies’ man “one who makes special effort to charm or please women”.

Noun+ preposition + Noun: the arm of the law.

Noun + Adjective: knight errant (the phrase is today applied to any chivalrous man ready to help and protect oppressed and helpless people).

Noun + and + Noun: lord and master ‘husband’, all the world and his wife ; rank and file ‘the ordinary working members of an organization’, ways and means ‘methods of overcoming difficulties’.

Adjective + Noun: green room ‘the general reception room of a theatre ‘; high tea ‘an evening meal which combines meat or some similar extra dish with the usual tea’.

Noun + subordinate clause: ships that pass in the night ‘chance acquaintances’

II. Set expressions functioning like verbs:

Verb + noun: to take advantage

Verb + postpositive: to give up

Verb + and + Verb: to pick and choose

Verb +(one’s) + noun + (preposition): to snap one’s fingers at

Verb + one + noun: to give one the bird ‘to fire somebody’

Verb + subordinate clause: to see how the land lies ‘to discover the state of affairs’

III. Set expressions functioning like adjectives:

Adjective + and + Adjective: high and mighty

(as) + Adjective + as + Noun: as old as the hills, as mad as a hatter

IV. Set expressions functioning like adverbs:

A big group containing many different types of units, some of them with a high frequency index, neutral in style and devoid of expressiveness, others expressive.

Noun + noun: tooth and nail

Preposition + Noun: by heart, of course

Adverb +preposition + noun: once in a blue moon

Preposition + noun +or + noun: by hook or by crook

Conjunction + clause: before one can say Jack Robinson

V. Set expressions functioning like prepositions:

Preposition + noun + preposition: in consequence of

It should be noted that the type is often but not always characterized by the absence of article.

VI. Set expressions functioning like interjections:

These are often structured as imperative sentences: Bless soul! God bless me! Hang it! Take your time!

Conclusion. the list of types gives a clear notion of the contradictory nature of set expressions: structured like phrases they function like words. There is one more type of combinations, also rigid and introduced into discourse ready-made but differing from all the types given above in so far as it is impossible to find its equivalent among the parts of speech. These are

formulas used as complete utterances and syntactically shaped like sentences, such as American: Keep smiling! or the British: Keep Britain tidy!

There are complete formulas that make the conversation of English more interesting:

“How do you do?”, “I beg your pardon”, “It takes all kinds to make the world”, “Can the leopard change his spots?”. They differ from all combinations so far discussed because they are not equivalent to words in distribution and are semantically analyzable.

The formulas of set expressions have specific features that are used sometimes as insertions into other sentences. For example, He called me a liar; Well, you should know if the cap fits; Butter would not melt in his mouth; His bark is worse than his bite;

Set expressions have stability and cohesion. These are their euphonic, imaginative and connotative qualities. It has been often pointed out that many set expressions are distinctly rhythmical, contain alliteration, rhyme imagery, contrast are based on puns. These features have always been treated from the point of view of style and expressiveness. All these qualities ensure the strongest possible contact between the elements, give them their peculiar muscular feel, so that in pronouncing something like: ‘stuff and nonsense’ the can enjoy some release of pent-up nervous tension. For example:

Tommy would come back to her safe and sound.

Safe and sound is somehow more reassuring than the synonymous word uninjured, which could have been used.

REFERENCES

1. Berejnaya O.A., *Sbornik 1500 novix tem*, Moscow, Rostov na-Donu, “Baro Press”, 2013. 341p.
2. Catrin E.Morris, “Flash on English for Tourism, second Edition, London, “Publishing house”, 2010. 12p.
3. Collins V.H., *A Book of English Idioms with explanations*, London- New York-Toronto, 2012.
4. Felicity O’Dell, *English Idioms in Use*, London, “Cambridge University Press”, 2010. 98p.
5. Michael Mc Carthy, *Collocation in use*, London, “Cambridge University Press”, 2008. 30p.
6. Pam Jenoff, *The lost girls of Paris*, Australia “New Zealand Copyright”, 2019. 155p.

UDC: 81.367.2

THE ROLE OF INTONATION IN CINEMA LANGUAGE

Shirinova Mekhrigiyo Shokirovna
PhD student, BSU

Abstract:

Background. *The article reveals the essence of the concept of intonation, reveals its composition, function and roles in the language of cinema. Intonation is an adornment of oral speech, it is argued that it is the most important element in revealing the character of the characters. This is proved with factual examples from the films Onam bilmasin (Let Mama Don't Know) and Katta Odam 2 (Big Man 2). It is substantiated that the study of the language of cinema in the linguistic aspect, especially, the study of the phonetic, lexical-semantic and grammatical aspects in the future can lead to an increase in the level of films, some recommendations are given to improve the language of cinema.*

Methods. *The article is used component, differential-semantic, observation and comparison methods to determine the place of intonation in the language of cinema.*

Results. *1. It is necessary to train film editors for the art of cinema. He must be an expert who is well - informed in both the art of filmmaking and directing and linguistics.*

2. Each film must be edited by a film editor. This editing would be purposeful if it was done twice: before the film was shot (in the script) and after the filming (in the frame).

3. The effectiveness would be even greater, If the subject of "Stage speech" in the course of acting was taught in collaboration with linguists.

4. In order to understand the essence of intonation and its functions fully, actors must be the master of the theoretical information covered in this topic in detail and in linguistic manuals.

Conclusion. *Film is one of the manifestations of the style of speech, so intonation is very important in movies. The degree to which intonation is used has a direct effect on sentence*