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Methods of Using Metaphorical, Pleonastic and Paremic Units in Uzbek Linguistics

By

Samandarova Gulnoz Yarashovna
Senior teacher of the Department of Uzbek Linguistics and Journalism

Adizova Nilufar Istamovna
Teacher of the Department of Uzbek Linguistics and Journalism

Bozorova Gulmira Zayniddinovna
Teacher of the Department of Uzbek Linguistics and Journalism

Abstract

This article analyzed you will learn about the ability to use the metaphor of the Uzbek poet Erkin Vakhidov. This is analyzed by the example of the poem "Nido". According to the theme about linguapoetic character, poet's descriptive words, for example, by using metaphoric phrases shows effectiveness of linguastylistic figures in Uzbek speeches. By the usage of the poet, shows his peculiarity and knowing our language perfectly that is given in the work.

Key words: linguistic poetics, word power, displacement, metaphorical units, general metaphors, particular metaphors, occasional metaphors, pleonasm; tautology; type, gender concept; pleonastic units; own, assimilation layer; primitive and artificial verbal components; excess component pleonasms. parema, proverb, proverb, simple and complex proverbs, lexical-spiritual group, incomplete sentence.

I. Introduction

The article is devoted to the classification of pleonastic units in the Uzbek language, which, first, provides a detailed explanation of the concept of pleonasm. In addition to dwelling on the etymology of this concept, the different views expressed by ancient linguists on the phenomenon of pleonasm are also included in this article. It is also worth mentioning the extensive research of Turkic scholars on pleonasm, and in some places their conflicting views.

In the article, linguists have tried to compare two similar phenomena based on the principle of redundancy - pleonasm and tautology, similarities and differences, based on the scientific views of scientists. It has been concluded that these two phenomena, on which repetition is the main criterion, differ in type and sex, generality and specificity. The article is devoted to the classification of the Uzbek people according to the structure of pairs, considered the golden heritage of the Uzbek people, mainly proverbs formed on the basis of the lexico-spiritual group of insects. For example, according to the structure of each species, products are given based on insect LSG.

II. Literature review

Approaching with today's interpretation, the word is the main mean of artistic image, an important factor in the creation of the character. The creator uses words to imprint a certain picture of social life or a part of life on the imagination of the reader. In his eyes, the image enlivens the landscape. It gives variety to the spiritual world of the hero and

creates a unique character; reflects the charm of a particular language, the spirit of a nation. The most useful language tool for the creator in achieving such glorious goals is transference.

It is no exaggeration to say that the artistic value of a literary work, the level of emotional and expressive coloring, and its attractiveness is characterized by transference. In linguistic grammar, all the units that are interpreted as methods of semantic transfer in a word (such as metaphor, metonymy, synecdoche, function, irony, tag meaning) all create artistic transference in general. Below, we pay attention to the metaphors used in the epic "Nido" by the talented poet Erkin Vakhidov.

III. Analysis

A Metaphor is a figure of speech that makes an implicit, implied, or hidden <u>comparison</u> between two things that are unrelated, but which share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics. There are two types of metaphors in the specialized literature, namely, linguistic metaphors and individual (private) metaphorical forms. Linguistic metaphor is associated with the development of language and serves as a denotative (naming), while individual metaphorical forms serve as connotative (describing, coloring). Individual metaphors help to reflect the mental experiences of the master of words, reflecting his unique style of depiction. The artist uses unique metaphors to touch the reader's heart, to influence his feelings.

The transfer of metaphorical meaning in the Uzbek language is associated with similarities based on different views:

- Connection based on general formal similarity;
- Connection based on the similarity of a particular character;
- Behavior-based similarity;
- Subject-based similarity;
- Connection on the basis of similarity with place;
- Connection on the basis of time similarity, etc.

The most powerful weapon of fiction is the ability to polish the word, which creates beautiful melodies, to turn it into a "pearl", "emerald", to hold it in the palm of your hand, to step into the masterpiece of the work, of course, depends on the skill of the artist. Erkin Vakhidov, the beloved poet of the Uzbek people, the Hero of Uzbekistan, has mastered these tasks with such mastery that it is impossible not to recognize and feel it. Accordingly, from the linguistic and poetic point of view, we observe the metaphorical units that are similar to the poet's style, character, movement, subject, which gave the work a wonderful musical, emotional and expressiveness on the basis of the epic "Nido" and we are convinced that the power of words knows no boundaries. For instance:

O`g`lim!
Vujudimni **chulg`ar alanga,**
Bo`g`zimga **tiqilar hayajon**.
(This extract means that the body of a boy is burning because of sorrow for his father)
yoki
Otajon!
Men axir qutlug`  bu so`zni

Yigirma yil olmadim tilga,
Yigirma yil saqladim dilda.
Armonli o`g`lingiz tinglaydi sizni,
 So`ylang, eshitaman..
Vujudim tilka,
Yuragimni yoqar o`tli iztirob,
Ammo ko`zlarimda bir tomchi yosh yo`q.

(For twenty years he didn`t pronounce the word FATHER, it was in his heart, now, as a son, he is listening to him, he heart is burning, but he cannot cry)

yoki
Bag`rim o`yib,
Bu kun menga bermoqda azob
Sizning ko`ksingizni teshganqora o`q.
Silqib oqayotir
Ko`kragimdan qon.
Qalbim o`rtanmoqda, so`ngsiz armonim…
Yurak qonim bilan bitgan dostonim
Sizga bag`ishladim,
Otajon!

(The bullet, wounded the heart of the father hurting the son, his heart is bleeding, as a result of this condition he wrote this poem to his father)

Twenty years after the death of his father, the "bullet" of the enemy, who hit his father in the chest, who was "dying" in the war, is tormenting his child today: the "black bullet" As a result, the son, who lost his father prematurely, is now "transferring" his twenty-year-old dreams from his heart to his tongue, and blood is flowing from his chest like his father's. He says that his body is "engulfed in flames", that his throat is "stuffed with excitement", that his body is "riven", and that his heart is "burning with grass". On the basis of the given metaphorical units, from the layers of the lines, the chest shows the blood of a wounded father, the "belly" of a young man with a "bullet" (same playful) shot from a far in terms of space and time. The heavy burden of tragedy falls on the shoulders of the student through the semaphores of "suffering", "bloodshed". The fact, that the "arrow" is expressed in black and the peculiar expressions such as "the flow of blood" further exaggerates the image of pain in the verses.

In another verse of the epic, the metaphors used in the light of completely different emotions show that the power of language knows no bounds. Through them, the poet is able to create unique lines through the image of a unique period of life - a childhood as fiery as fire, but darkened by the war:

Xayolning tumanli pardasi aro
Yillar ko`z oldimda charx urayotir.
Qishloq ko`chasidan zanjiday qaro
Olov bolaligim yugurayotir.

(His dreams led him to the past, in the streets of the village he saw his childhood, running along)

We observe in the next verses of the epic are filled with sorrow, grief "laughter", "lightning", "wounded world", "crippled world", the world asks "revenge", the world bells",“ Bitter pains ”,“ great trembling ”,“ train screams ”,“ blue light ”,“ loving hands ”, unique metaphorical units that shake emotions are unique to Erkin Vahidov's style.

Dunyo qayg`usiga  bo`lmagan oshno,
Qah-qah urayotir,
 Barq urayotir.
Bilmas, boshi uzra bulutli samo
Chaqmoq chaqayotir,
Guldurayotir.
Bilmas, yaralangan bu majruh dunyo
Qasos so`rayotir,
Bong urayotir

(without knowing the problems of the world, as a child he sees himself playing, laughing, far from thunderstorms over his head, far from revenge demanded by time)

No matter how much a person suffers, no matter how much he is tormented by separation and grief, the light that shines in the depths of his heart will always sparkle. It is a sign of man's desire to live, his thirst for life. The artist always feels it, sometimes "introduces" the color of emotions to the reader who does not notice it; the body, which is trembling with pain and sorrow, the soul that cries, will be healed like steel in the ocean of life. But this "purified body", "tired soul", "screaming soul", "dry lips" when you see a simple beauty like moonlight, simple beauty a twinkling star or a tiny bouquet with a raised head, forget to warm up, strain or scream. He becomes a man of the heart, yes, and a man of the heart in love with beauty. We come across such a delicate feeling in another verse of the epic.

In the following lines, the creator shows the level of potential of our language in bright lines, pointing to promising days on the basis of a special similarity:

Ana, derazangga qo`nibdi hilol,
Boshingga egilib so`rmoqchi savol,
Sening kiprigingga
Sochmoq bo`lib zar,
Hilol tegrasida
O`ynar yulduzlar.

(there is a moon on his window, it wants to ask a question, following the moon stars are playing around it to enlighten boy`s look)

The author encourages the protagonist (himself) to enjoy the "landing crescent" on the window, "the stars playing around the crescent", or rather, to live.

Expressions such as "golden chandeliers of the sky", "stars whistling", "wild ravens", "swallowing fire", "bleeding", "pure desire", "bright future of the world", "killer faith", "sacred faith" create a unique style of expression of the poet, which continues to influence the reader's consciousness, sometimes through familiar and sometimes unfamiliar metaphorical units.

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IV. Discussion

Language as a means of communication arises and develops in society. It cannot exist outside of society. The development of the language is directly related to the events of political, economic, cultural and other social importance.

Human speech is not without errors.

It is natural that in live speech there are events that do not fully correspond to the established rules of the language, deviate from them, and require learning. Pleonasms are one such event (speech error) that bypasses the rules.

Pleonasm (Greek: pleonasmos-redundancy) is semantically repeated use of the same or synonymous means of expression (language units). In general, pleonasm is the repeated use of language and speech units that express exactly the same concept in a certain completed speech or text.

If we look at the history of the term "pleonasm", it came from the linguistics of antiquity. Representatives of this period gave different assessments to pleonasm. Quintilian, Donatus, Diomedes considered pleonasm as a stylistic defect, the use of redundant words in speech.On the contrary, Dionysius Halicarnassus emphasizes this form as a phenomenon that enriches speech with words, but he does not deny the existence of redundancy. But in his opinion, the words that seem superfluous at first glance give clarity, power, rhythm and pathos to the speech.

G.F.Blagova was the first in Turkic studies to analyze the affixal pleonasm in Turkic languages in his article in a comparative-historical and areal-linguistic analysis. So far, this article is the only special work devoted to affixal pleonasm. The articles of G. D. Adzhibekova, M. Turobova also have a special place in the coverage of certain aspects of the phenomenon of pleonasm.

Some Turkologists (N.K. Dmitriyev, A.N. Kononov, A.K. Borovkov, A.M. Shcherbak, E.V. Sevortyan, N.A. Baskakov, A.G`. G`ulomov, S.K.Kenesbayev, M.I.Odilov, K.A.Nazarov, B.Urinboyev, A.Bolganbayev, A.Najimov, K.Sharipova and others) also think about pleonastic use. A somewhat broader description of the ideas about pleonasm in Uzbek linguistics can be found in the works of R. Kongurov. But despite this, until now there is no concrete idea about the limits of pleonasm and its types in linguistics.

Linguists I.B. Golub and A. Bolganbayev have a one-sided approach to the phenomenon of pleonasm. I.B. Golub explains that "Words that do not need to be used to define words are called pleonasms", A. Bolganbayev, on the contrary, "pleonastic use should be called such compounds, which are parts of the compound does not lose its main meaning, but the meaning of one part complements and strengthens the meaning of the other part", he states. Therefore, there are conflicting opinions about this phenomenon in the literature.

It should be noted that in most cases, pleonasm and tautology are considered as the same phenomenon. In linguistics, the question of their limits has not been resolved. According to Y. Rizel and A. M. Bushui, in principle there is no difference between most pleonastic constructions and tautology.

In some works, an attempt is made to distinguish between these phenomena, "tautology is a combination of words formed from the same roots. Pleonasm is classified as "repetition of synonymous words".

In some cases, both are considered tautologies. V.I. Korolkov writes about it as follows: the terms "tautology" and "pleonasm" are often used as doublets in practice. In our opinion, the difference between them is that tautology includes all excesses (the concept of gender), and pleonism is based on the "excessive" use of lexical units (the concept of species). Contrary to this, N.Mahkamov evaluates pleonasm in his research as follows: "...pleonasm is a broader concept than the phenomenon of tautology, that is, repetition (izbytochnost) of the form (word, affix, word combination) used in pleonasm is completely superfluous can be or perform some stylistic function. Tautology is also a type of pleonastic usage, and if the repeated language unit is redundant and does not perform any function, it is tautological usage. Pleonasms can be observed in any tautological usage, but tautology is not present in any pleonastic usage. Therefore, pleonasm should be considered as a concept of genus, and tautology as a concept of species.

Based on the views of N.Mahkamov, it can be said that pleonasm is a phenomenon directly related to the content, and it is essentially a double use of units expressing the same concept.

Tautology is a form-based phenomenon, and it is the repetition of forms that are clearly visible in the context. One of the phenomena showing redundancy is "tautology - (Greek. tautos - exactly that + logos-word) repeated redundant expression of one content with another word or words, excessive use of the word" [8 ,86]. For example, to speak, the writer wrote, etc. In other words, pleonasm and tautology are phenomena that appear in the differentiation of language and speech.

In linguistics, the term redundancy has two interpretations:

1. A language unit that does not have any semantic load in the text, that is, does not perform any task. This form of redundancy is clearly manifested in the phenomenon of tautology.

2. Taken in relation to the literary norm, it is conditionally expressed, that is, existing semantics are repeated in different language units and have redundant meaning. The meaning considered redundant is not facultative or tautological in nature, but is characterized by the expression of a certain connotative, emotive meaning. At this point, we will not be mistaken if we say that the essence of pleonasms becomes clearer. Redundancy is understood, firstly, as a permanent uniqueness in language units, and secondly, as methodological redundancy.

Linguistic redundancy acts in the form of pleonasm in the artistic text, and the existing meaning is repeated at the linguistic levels according to the stylistic requirement, so pleonasm differs from repeated words. If the form is exactly repeated in repeated words, and the relationship of equality is valid, in the pleonastic form of redundancy, the repeated forms create a stylistic difference; repeated words are considered a grammatical form, and pleonasm is an object of stylistics.

In linguistics, the following types of pleonasm are distinguished depending on the type of repeated units (adverb, word, sentence):

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1. Lexical pleonasms.
2. Semantic pleonasms.
3. Affixal pleonasms.
4. Lexical-affixal pleonasms.
5. Syntactic pleonasms.

If synonymous or semantically close words are combined as a lexical unit and are in a mutually defining relationship, they are considered lexical pleonasms: a lot of dogs, salt, salt, intervals, small microbes. Pleonasms of such a tautological nature often arise as a result of not fully understanding or taking into account the meaning of the borrowed word, as a result of adding the Uzbek synonym of this word to it. Although in some lexical pleonasms there is a repetition of exactly the same concept, the meaning shifts in the semantics of the original word: head-foot sarpo (Persian "sar-po" - head-foot), lahm goshht (Arabic "lahm" - meat).

Semantic pleonasms are also common in the Uzbek language: to kick with the foot, to see with the eyes, like an old man, a secret secret (kicking happens through the foot, seeing through the eyes; his old age, his secrecy after becoming a secret is obvious). Semantic redundancies in these examples serve the purposes of increasing effectiveness and emphasis in speech.

Affixal pleonasms are formed as a result of the repetition of suffixes: let's sing, let's sing, bluer (-imtir and roq), sister (-i and - si), etc.

In lexical-affixal pleonasms, the meaning of the root is repeated again through the suffix. For example, in the core of the words "garden" and "forest" both the meaning of place and the meaning of totality are understood. Pleonastic usage is also observed in the words potter, warehouse, bedroom. In such cases, there is no need to use pleonastic.

It is known that the Uzbek language is a very rich language. Dozens of words with the same meaning can be used to express one concept. But using words without understanding their true meaning leads to stylistic errors in speech. We can apply the same conclusion not only to words, but also to language units such as adverbs, phrases, and sentences. Pleonasms arise as a result of the simultaneous use of units that represent one general concept.

For example: atmosphere, former ex-champion, free gift, leading leader, go back, go up, go down, retreat, referendum, interior, extra bonus, other alternative, intermediate interval, chin truth, short resume, icy iceberg, me personally, my autobiography, food menu, native aborigine, dead body, young teenager, old man, facial expression, folk folklore, first premiere, first debut, forewarn, price list , revolutionary coup, vacancy, secret spy, high-speed express, strict taboo, secret anonymous, precious treasure, show-demonstration, exhibition exhibit, month of February (any other month), five thousand (any other value) money, American Indians, service, final conclusion.

The above-mentioned pleonasm phenomena can be divided into two groups according to their composition and origin: compounds with own and self-components.
Free gift, go back, go up, go down, retreat, me personally, dead body, young teenager, old man, forewarn, conclusion, both components belong to their class. composed of words.
• free gift - the word "gift" is defined as follows in the "Explanatory Dictionary of the Uzbek Language":

1) something given as an incentive to win someone's favor or to reward their services; gift Three or four of his brothers, who could not come to the wedding, came in to congratulate Badalbek, carrying a tape recorder as a gift.   S. Ahmad, "Election".
2) a portable thing prepared for the masses and solemnly handed over to the owners. Tourists, guests of our capital will receive such a wonderful gift [a new hotel] on the eve of the holiday. From the newspaper ".

As can be seen from these comments, the gift itself is not given for any fee or money, it is always provided free of charge. Therefore, the use of the qualifier "free" in relation to a gift leads to a spiritual layering.

• going down; The verb "to retreat" means "to go down". The movement of descent is not directed upwards or in the other direction; the existence of the same situation in the verb to retreat, the direction of action is also shown from the word itself.

• personally, it is not necessary to use the word "personally" because the personal pronoun "me" expresses the first person singular number and clearly indicates the person and the number;

• dead body - dead- 1) dead, lifeless:

Countless dead bodies took place from your arms,

Who did what to whom, you don't know why?! Gayratiy

2) horse. inanimate body; body, dead body: In the later times, the custom of burying the dead was also abolished. S. Ainiy, "Slaves".

Therefore, applying the adjective dead to the word corpse is a stylistic error;

• yosh ospirin - the word ospirin is defined as "youth underage" in "Annotated Dictionary of the Uzbek Language". By itself, the meaning of youth is understood from this word;

• old man - when we say old man, it is natural that an old man is embodied in our eyes. It can be seen from this that the word "old" is semantically used repeatedly.

• final conclusion - in OTIL, the word conclusion is "result; brief statement; essence; It is clear that the use of the final determiner together with it creates repetition.

Pleonastic compounds such as revolutionary coup, vacancy, secret spy, high-speed express, national referendum, first premiere contain foreign words. For example, the first word used in units such as revolutionary coup, secret spy are words borrowed from the Arabic language, while the second component of the compounds in the examples of national referendum, vacant vacancy, high-speed express is a word borrowed from the Latin language. are Compounds similar to the above-mentioned examples are considered compounds with self-components.

The process of analysis of pleonastic units in the Uzbek language showed that most of them are compounds containing possessive words. The main reason for this is the use of foreign words without knowing their original meaning.

Including

• the word air is redundant in the combination of atmospheric air. Because the word atmosphere itself means air. "Atmosphere (from the Greek atmos-steam and sphere-shell, sphere) is an air shell that surrounds the globe and rotates with it" ;

• there is no need to use the word "empty" in the case of an empty vacancy. "Vacancy (Latin vacanc - empty) - an empty, unoccupied position in an institution, a vacant place in an educational institution" ;

• leader leader compound is also a clear example of pleonasm. After all, there is no need to use the word "leader" again and again, since "leader" means "leader" in English.

• the first premiere - (French premure - first) performance, Variety show, circus performances, the first public showing of a new film (telefilm).

- first debut - (French - first step) 1) first performance in any field (for example, the first performance of an artist on stage); 2) the initial stage of the game of chess and checkers, which includes the first moves.
o It can be seen that the use of words such as the first, the first, the first together with the units of premiere and debut creates a meaningful repetition and creates a stylistic error in the speech.
- secret in the secret spy combination - not disclosed to others, kept secret from others; khufiya, secret. As long as a spy is considered a person who carries out a certain activity secretly, it is not necessary to use the adjective secret;
- national referendum - (Latin referendum - to be declared) - a form of adopting laws and solving the most important issues of state importance by means of a national vote. Since the word referendum in its essence means an issue that needs to be resolved through public discussion, re-use creates redundancy;
- interior - (French interieur-interior) artistically decorated and equipped inner part of buildings and structures (residential, public and industrial) in architecture. It is superfluous to use the word interior again, because there is no exterior interior;
- additional bonus - (Latin bonus - good, gracious) relief provided by the seller to the buyer based on a separate agreement between the seller and the buyer or a sales contract; an additional bonus to the usually paid salary; an additional fee to the basic salary in connection with the price increase; additional premium for product quality.

Redundancy caused by the repetition of symbols is called semantic redundancy, in which the class of words belonging to different word groups and meaningfully related to each other forms an intercategory lexical field, and repeated symbols are combined in a relationship of mutual dependence. As a result of semes forming a meaningful field on the basis of one archiseme, specific semes of an archiseme are realized and concretized, emphasis, exaggeration, and emotional-expressiveness are observed in the repetition of selected semes. For example, sometimes a personal noun is preceded by a word meaning its sign, but in a noun group, its sign is clear:

One day, a sad old man cried.

The denotative symbols of the old lexeme are: "person", "having signs of old age", "gray-haired", "old". In both components of the old man's construction, the semantic field is "old age", and in this place old man is an archiseme, that is, a general sema. This semantic field unites several semes around the old man archiseme. The following semas are special semas of the old man's archisema and have a stylistic difference: "moysafid", "elderly", "tabarruk", "munkilgan", "nurani", etc. In the poetic text, the special symbols attached to the archiseme attributively are in the position of semantic redundancy and realize the content. The author subjectively emphasized the meanings of "relatively old" in the combination of "relatively old", "very old" in the combination of "old man", and "very old" in the combination of old man, "bright face" in the combination of "nurani chhol", and "extremely respectable" in the combination of "tabarruk" ``shown In this case, the special symbols attributively attached to the archiseme are in the position of semantic redundancy.

o When classifying pleonasms, it is appropriate to divide them into the following groups according to their structure:
¬ pleonasms consisting of root word components: go down, real truth, old man, personally, etc.;
¬ pleonasms consisting of artificial word components: free gift, leading leader, icy iceberg, exhibition exhibit, dead body...;

¬ with additional component: February (any other month), five thousand (any other value) soums.

As the language always strives for extreme precision, it is natural for redundancy to occur. Redundancies often serve a methodological purpose. Pleonastic units are language units that are very interesting for studying the variety, comprehensiveness, as well as the possession of very subtle meaning aspects of the language. We can clearly see this through the examples given in the analysis above.

Modern language has a lot of used and frequently used forms of speech. Among them, pleonasms are the most common and, at the same time, remain one of the obscure linguistic phenomena for many people. In linguistics, this phenomenon under study is traditionally considered a deviation from the literary norm and is understood as "excessive use of expressive means used to express lexical or grammatical meaning in speech". We will not be wrong if we say that a deeper analysis of pleonastic units, clarification of the meaning of the words that are part of the units, will in a certain sense serve to eliminate such deviations from language norms in the future.

It is known that proverbs have their own structure and semantics and are included in the text of the work as ready-made language material: according to their structure, they form an independent sentence, and according to their semantics, they mean a logical judgment. The aim is to clarify the syntactic construction of proverbs and sayings in the Uzbek language, the main forms of sentences and word combinations in proverbs, their morphological, syntactic and some moral-stylistic features; lexical features of folk proverbs and sayings are studied in the lexical framework of literary languages and dialects.

a)   H. Berdiyorov and R. Rasulov classified the parems in two ways:
a)   according to the structure;
b)   according to its semantic characteristics.

Accordingly, proverbs are divided into two types according to their structure: simple and complex.

So, simple proverbs are structured from at least two elements (parts of speech) and express a complete thought. Every proverb must have two parts of speech and they must be divided into two intonation centers.

Complex proverbs consist of two or more components. Such proverbs are in the nature of compound sentences. Complex proverbs and proverbs have two and four parts. More than that are very rare.

In the process of studying paremas, we witnessed that among them, there are only a few that were formed based on the dictionary meaning group of insects. We have divided the proverbs and sayings formed on the basis of this spiritual group into groups according to their structure.

Simple proverbs can be classified according to how many sentences they consist of:
a)   two-part: Gold is not rusted (among the simple proverbs created on the basis of Hasharot LMG, we did not find proverbs consisting of two sentences);
b)   three-part: bit better than vinegar; Eagle does not catch flies;
c)   four-part: The worm eats the best of the fruit;
d)   five-part: the bad part of the mill is taken out of the mill;

e)   six-part: One drop of water ant sees a river;
f)   with seven or more segments: When a scorpion falls to the ground, it stabs its niche.

Complex proverbs consist of two or more components. Such proverbs are in the nature of compound sentences. Complex proverbs and proverbs have two and four parts. More than that are very rare.

The parts of complex proverbs can be divided into two-part to six-part types according to their quantity. But among the proverbs formed on the basis of insect LMGi, not all of the above types are found. Based on the observations, the complex proverbs created on the basis of insect LMG can be divided into the following types:

a)   two-part: When the ant unites (1), it kills the scorpion (2);
b)   three-part: even if the bird goes (1), comes (2), loves his country (3);
c)   four-part: If there is a wedding (1) - mosquito (2), if there is a wedding (3) - gathering (4);
a.   We did not find proverbs formed on the basis of the following two types of insect LMG.
d)   five parts: If you take care of the garden (1), there will be a garden (2), the garden will become fat (3), the garden without care will become a mountain (4), the heart will be a garden. the ring will be spot(5);
e)   six parts: Do not call the mountain high (1), if you insist (2), you will climb (3), do not call the river strong (4), if you are zealous (5), you will fall (6).

The text of the proverb is short, concise, and requires clear thinking and clear expression, so it is suitable for the creator. The text of the proverb is not analyzed in terms of content, because proverbs, usually proven to be correct, are created again and again.

No matter how much brevity is achieved in the proverb, the content is still complete for expression, compound sentence forms take precedence over simple sentence forms. Nevertheless, the need to condense the parts of the compound sentence is to express the second sentence component incompletely, or to form the parts of the sentence in the form of central sentence fragments in the form of an explanatory-interpretation, the content is short and concise. requires expression in the form For example, in proverbs based on the following insect LMG, the second component is used as an incomplete sentence:

o   Learned diligence from an ant,
o   Laziness from the frog.
o   No light comes from the dog,
o   A quarter from a bit.
o   Either a fly will spoil it, or a fly.
o   The butterfly says to the flower,
o   Nightingale melody.
o   Sugar can't be without flies
o   You are cutting barley.

The peculiarity of such proverbs is that the incorrect component used in them can sometimes be placed at the beginning of the sentence. In such cases, there should be more than one component of the compound sentence observed:

o   From the crane of the dog's bitterness,
o   A louse gets its sting from a flea.

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V. Conclusion

In conclusion, it can be said that there are examples of proverbs formed on the basis of the lexical meaning group of insects, which correspond to both simple and complex types according to the structure of paremas. However, the two-sentence type of simple proverbs, as well as the five- and six-part types of complex proverbs, were not found among the proverbs created under this spiritual group.

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