

## USE OF PHRASEOLOGICAL UNITS IN CODAS

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**Summary:** In narratology, the coda is the final unit of a narrative, following resolution of an action (Wales [1989] 1995: 61). As a rule, the coda is a separate item structurally, designed as an additional section. It not only rounds off a stretch of text to a satisfactory conclusion, but also gives additional information. In this way, it offers an interest of its own.

**Key words:** Codas is discoursal, J. Thurber's fables, The Sheep in Wolf's Clothing, A bird in the hand.

### *Codas is discoursal:*

Use of Pus in codas is discoursal. Although the coda is usually expressed within the limits of one sentence and is the final element of the text, it refers to the whole of the narrative and becomes a distinctive part of it. The coda conveys the quintessence and represents the gist of the central idea in a concentrated form. It is human nature and desire to summarise through a generalisation. Evaluation is also discernible, so that the coda is a factor which influences the way a situation is understood and inferences are drawn; it is part of the cognitive processes by which judgement is made.

Stylistic use of Pus is well suited for the coda. A coda expressed through instancial use frequently helps to elicit a moral lesson or message, or offers a moral base for particular events. The moral that can be evoked from the text is given in a nutshell in a PU, especially in a proverb, usually a generalised piece of folk Wisdom. "Proverbs are 'monumenta humana' and as such they mirror life in all its expressions" (Mieder 1989: 148). Moreover, as a wrap-up of narration, the proverb lends organisational completeness to the text.

### *J. Thurber's fables:*

I would like to illustrate the effect of Pus in codas on the basis of J. Thurber's fables ([1939] 1983).<sup>35</sup> Thurber is known as one of the great comic artists and American humourists who makes the reader laugh and instructs at the same time. He has a

tremendously original angle of vision. Whether he writes on discarded sorrows, immediate joys, stale dreams, or thoughts of good cheer, the technique of coda reveals the subtlety of his thinking and the intensity of his interest. Thurber resorts to a number of instantial techniques in codas: extended metaphor, pun, insertion, instantial replacement, or some other technique. The merging of the real and the figurative is revealing and effective, for example:

Don't count your chickens before they are hatched

Title: The Unicorn in the Garden

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The text of the fable

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Moral: Don't count your b o o b I e s u n t I l they are hatched.

J. Thurber, Fables for Our Time

***The Sheep in Wolf's Clothing:***

In the fable The Sheep in Wolf's Clothing both the title and the coda contain instantial use, embracing the text. The fable affords a psychoanalytical insight showing what humans are like. The text of the fable is supplemented by Thurber's own pictorial interpretations, featuring a sheep typing on a typewriter and a wolf looming from behind.<sup>38</sup> Although a visual representation of instantial use seems to convey Thurber's message best, it is the combination of a subtle stylistic turn and a visual back-up which puts it in focus and enhances the effect:

A wolf in sheep's clothing

To get something right

The S h e e p in Wo l f 's Clothing

Not very long ago there were two s h e e p who put on w o l f 's c l o t h I n g and went among the w o l v e s as spies, to see what was going on. They arrived on a fete day, when all the w o l v e s were singing in the taverns or dancing in the street. The first s h e e p said to his companion, " Wo l v e s are just like us, for they gambol and frisk. Every day is fete day in Wo l f l a n d ." He made some notes on a piece of paper (which a spy should never do) and he headed them "My Twenty-Four Hours in Wo l f l a n d ," for he had decided not to be a spy any longer but to write a book on Wo l f l a n d and also some articles for the S h e e p's Home Companion. The

other sheep guessed what he was planning to do, so he wired a book to his publishers called “My Five Hours in Wolfland,” and it was announced for publication first. The other sheep immediately sold his manuscript to a newspaper syndicate for serialization. Both sheep gave the same message to their fellows: wolves were just like sheep, for they gambolled and frisked, and every day was fete day in Wolfland. The citizens of Sheepland were convinced by all this, so they drew in their sentinels and they let down their barriers. When the wolves descended on them one night, howling and slaving, the sheep were as easy to kill as flies on a windowpane.

Moral: Don't get it right, just get it written

J. Thurber, Fables for Our Time

***A bird in the hand:***

It is worth noting that in newspaper articles Pus may appear in the captions of photos functioning as codas. I would like to consider an article with the headline “I'm only a poor little sparrow” (The Independent, The Weekend Review, 13 November, 1999, p. 14). The whole article is about sparrows and the fact that they might disappear completely from rural areas. The article contains a photo of a sparrow sitting on the palm of a hand. The caption reads: A bird in the hand: Suburbia has become the sparrow's last stronghold. In this context the PU a bird in the hand acquires the effect of a coda: the photo of the bird brings out the literal meaning while the PU in the caption turns into a visual pun, providing the conclusion. This example reveals the role of visual representation in instantial use. It also shows that visual literacy is becoming more important in spheres traditionally associated with verbal forms of English, such as reading a newspaper or a magazine.

Thus, when a PU is used in a coda at the end of a text or a stretch of text, it gives a summary, following resolution of an action and conveying a quintessential generalisation or moral message. Use of Pus in codas offers a cognitive insight into the play of literal and figurative meanings and the process of meaning construction.

To conclude, comprehensive use is instantial use which encompasses a text, either appearing in titles and headlines or in codas. Comprehensive use applies simultaneously to the whole text. Whether in umbrella use or in codas, Pus convey an overtone and take on a prominence in relation to the entire text. Comprehensive use often goes together with visual representation, which is a multimodal way of

expression. This means that a need exists to train students to comprehend and interpret the visual representation of instantial use and its significance for the text.

### **THE LIST OF USED LITERATURE:**

1. Pus often occur in segments where the teller evaluates the events of the narrative, including codas (McCarthy and Carter [1994] 1995: 111). For use of Pus in summaries and evaluations, See Moon (1998: 298–304).
2. For a deeper insight into Thurber’s use of codas in fables, see Carnes (1991).
3. An anticlimax (or bathos) is a sudden lowering from a heightened tone for ironic effect, sometimes even reaching the absurd (Cuddon [1976] 1982: 42; Wales [1989] 1995: 39–40).
4. See Appendix VII for the full unhighlighted text of the fable The Hunter and the Elephant and Thurber’s illustration. See Ch. 5.4 for analysis of the fable.
5. See the unhighlighted text of the fable The Sheep in Wolf’s Clothing and Thurber’s illustration in Appendix VIII.
6. To get something right – to carry out a task, answer a question, solve a problem (Cowie, Mackin and McCaig [1993] 1994b: 219)