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РЕЗЮМЕ

Maqolada o'zbek alla matnlariga psixolingvistik nuqtayi nazardan yondashib, matnni tashkil qiluvchi so'zlarning alla aytayotgan onaning ruhiy holati bilan bog'liqligi ko'rsatib beriladi.

РЕЗЮМЕ

В статье представляется психолингвистический подход к узбекским колыбельным текстам, показывая, что слова, входящие в состав текста, связаны с психическим состоянием матери.

SUMMARY

The article shows the psycholinguistic approach to Uzbek lullaby texts, showing that the words that make up the text are related to the mental state of the mother.

PRAGMATIC INTENTION TO ATTRACT READERS' ATTENTION IN ENGLISH AND KARAKALPAK LITERATURE

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Tayanch so'zlar: lingvopragmatika, pragmatik niyatlar, "e'tiborni jalb qilish" diqqatni jalb qiluvchi niyat; tasodifiylik, stilistik effect.

Ключевые слова: лингвопрагматика, прагматические интенции, «привлечь внимание», привлекающая внимание интенция, окказионализм, стилистический эффект.

Key words: linguopragmatics, pragmatic intentions, "to attract attention" attention-compelling intention; an occasionalism, stylistic effect.

Introduction. The study of a literary text from the point of view of pragmatics is one of the urgent areas of modern linguistics, because it opens up inexhaustible opportunities for comprehending the totality of linguistic tools that operate at the text level and aimed to the reader.

The purpose of text pragmatics is represented as «study of a language in the context" – social, situational etc., i.e. research of a language as means of communication"[1:7]. Arutyunova defines pragmatics in the following way: "pragmatics (from Greek pragma, pragmatos – business, action) – is the research area in semiotics and linguistics, which studies functioning of language signs in the speech" [2]. According to D.U. Ashurova, "linguopragmatics is the communicative trend of linguistics studying language-in-action, in its relations to the "users" of language, their activity with an accent on social, psychological, cultural aspects of language functioning" [3:196]. As M.Yu. Oleshkov states, in linguopragmatics, two basic approaches can be distinguished: a) approach focused on systematic research of pragmatic potential of language units (texts, offers, words, and the phenomena of the phonetic-phonologic sphere) and b) approach directed on studying the interaction of communicants in the process of communication. Representatives of the first approach investigate the problems of establishment of borders between semantics and pragmatics [4:27].

There are a number of problems that linguo-pragmatics deals with. D.Ashurova summarized these problems and listed the followings as the main ones in pragmatics:

- The problem of understanding; The problem of understanding is the way we use different speech acts according to the situation to make our speech more comprehensible.
- pragmatic intentions and their types [5:277.]

The article is an attempt in investigating the problem of pragmatic intentions and to be exact pragmatic intention of "to attract attention" (attention-compelling intention).

Literature review

Firstly we'll analyze the scientists' points of view on the notion of pragmatic intention. Pragmatic intention is defined as "verbalized in the text the addresser's deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his/her world picture" [5:141].

In other words, pragmatic intention is understood as a communicative aim or purpose verbalized in the text.

There are different classifications of pragmatic intentions but the most detailed of these classifications, as D. Ashurova cited, is given in a book by Moskalskaya "Text grammar" 1) To inform, to state, to affirm 2) To describe, to tell, to depict, to review 3) To explain, to compare, to summarize, to conclude, 4) To prove, to deny, to expose 5) To comment, to argue 6) To urge, to ask for, to call for, to appeal, to demand, to order, to instruct. 7) To encourage, to discourage, to evaluate, 8) To ask, to request. [6] So, the following types of PI are distinguished:

- -the pragmatic intention "to attract attention" (attention-compelling intention);
- the pragmatic intention "to interest the reader"; - the pragmatic intention "to exert an emotional impact";
- the pragmatic intention "to activate knowledge structures" relevant to the conceptual information;
- the pragmatic intention "to stimulate the addressee's creativity";
- the pragmatic intention "to represent the conceptual world picture" [3:157.]

Pragmatic intention to attract readers attention is associated with the phenomenon of actualization, which has been discussed by many scholars B. A. Larin, R.Yakobson, I. V. Arnold and others. The most detailed analysis was done by the Prague linguistic school. Actualization is understood as the usage of language means which is perceived as unusual, deautomatic, and therefore it attracts attention of the reader [7:355].

The means of "deautomaticization" are mainly found on the surface layer of the text and characterized by various kinds of structural transformations, which serve to realize the pragmatic intention "to attract the readers' attention". To these means we can refer various occasional transformations of words (simple, derivative and compound words, word - combinations), stylistic devices, phraseological units and syntactical structures [3:157].

So, the main device to realize this pragmatic intention is an occasionalism built on deviations from the norms of the literary language [3:159]. The notion of 'occasionalisms' is connected with the frequency of their usage. Such words are usually referred to as 'occasional' or 'nonce-words'. Sometimes occasionalisms are called 'authors neologisms'. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possesses a peculiar property – that of temporariness features that distinguish occasionalisms from neologisms.

Materials and analysis

Some examples taken from literary texts of English and Karakalpak writers are analyzed:

(1) "Began to look a little Womanish, for I was mighty Grave and Humble; very manner, the ladies say I was Pretty". [Defoe "Moll Flanders" p.3]

Occasional word womanish and usage of capital letters "Womanish, Grave and Humble, Pretty" undoubtedly attracts reader's attention.

We'll analyze some examples from Karakalpak literature. (2) "Сизиң силтеген жаққа жумалай беремен, Шерниязға усындай пайытларда Тасполатты қуынтқандай бир гәп керек еди, хәкисине ондайдан хеш нәрсениң оңқасы жоқ". Көзине қарап айдасаң болады ғой, мийлан! Мамонт себебин бирден сораўға наркеллелик ете алмады, ол көп нәрсени жылдырымдай ўақыттың ишинде ойлап алды ... жилигине балта шапқандай қазымыр гәплер менен бийшара қызды азаплаўға киристи. жейтуғын азық-түликлер ортада қалай болса солай жайрап атыр? [K.Rahmanov. Aqibet]

(3). Әй, қойса! - деди оны тапжылтпай ұслап отырған дуғыжым. Жайды қалдырсам, не дырықшылық етеди? [K.Rahmanov. Aqibet]

In this context occasional words on'qasi, miylan, narkellelik, dug'ijim and siltegen jaqqa jumalaw, instead of siltegen jaqqa ketiw, aziq- tu'lik instead of aziq-awqat, also phraseological units jildirimday waqit, jiligine balta shapqanday , epithet qazimir ga'pler attracts readers' attention.

(4) "They seem dreams to you to-day". Yet, if they were dreams, dreamed then, whence the substance of them? But to-night he'll turn the automatics over to me in the bakery. You've got a good stool there. He'll make you his report to-morrow." I have been alone with my many selves to consult and contemplate my many selves [The Jacket (The Star-Rover) By Jack London]

The statements excerpted from J. London's novel "The Jacket (The Star-Rover)" is characterized by a high degree of emotiveness created by the convergence of stylistic devices - repetitions, metaphor, epithet, irony. But the first thing to attract attention is an abnormal use of the compound pronoun (myself – my many selves which is repeated two times). Decomposition of the compound word leads to the change of its accentual and intonational pattern. Each component of the decomposed word gets the status of an independent word. Also the words today, tonight, tomorrow are hyphenated (to-day, to-night, to-morrow) Consequently, these words become conspicuous, notable and attract the reader's attention.

Any deliberate deviation from the norms attracts the addressee's attention, and gives rise to some stylistic effects, thus influencing the process of perception. The following may serve as an example:

(5) I can pick the high-percentage butter-fat cow with my eye and let the Babcock Tester prove the wisdom of my eye. I can look, not at land, but at landscape, and pronounce the virtues and the shortcomings of the soil. Litmus paper is not necessary when I determine a soil to be acid or alkali. I repeat, farm-husbandry, in its highest scientific terms, was

my genius, and is my genius.

(6) As for myself, at the beginnings of my vocabulary, at so tender a period that I still made hunger noises and sleep noises, yet even then did I know that I had been a star-rover [The Jacket (The Star-Rover) By Jack London]

In these extracts unusual usage of compounds high-percentage butter-fat cow, Babcock Tester, farm-husbandry, star-rover and convergence of stylistic devices such as personification "wisdom of my eye", repetitions "land, landscape", "was my genius, is my genius", epithets "hunger noises and sleep noises" and inversion in the whole extract attracts readers' attention.

It is necessary to note, in passing, that occasional transformations are mostly observed in word-formation. It can be explained by the fact that derivative and compound words, being constitutive and divisional by nature, are predisposed to various transformations: decomposition and rearrangement of the components, blending and clipping, the use of a morpheme as an independent word, violations in the morphemic word structure, repetitions of morphemes, etc. All these transformations lead the language units out of the scope of generally accepted, traditional forms, and that puts them in the forefront of the reader's attention. Here is an example:

(7) "But he fooled them in the end, forty of the bitterest-wise ones in the pen" [The Jacket (The Star-Rover) By Jack London]

Decomposition of phraseological unit bittersweet into bitterest -wise attracts readers attention by its unexpectedness.

In Karakalpak language in fictional works there are used decomposition of phraseological units.

For example: (8) "Ақшаның бет-жүзіне қарамай билет алмасак болмайды", Жумыстан қолы бос адамлар бундай мыс қайнаған ысыда әйнеклерине саңлақ қалдырмастан қалың нәрселерди тутып, дем алғанды тәуір көреді. [K.Rahmanov. Aqibet]

In these examples "Aqshanyin' bet-juzine qaramaw", instead of "adamnin' bet-juzine qaramaw" and decomposition of phraseological unit "suw qaynag'an issida" into "mis qaynagan issida" are used for pragmatic intention to attract readers' attention.

(9) "Eileen had long white hands. One evening when playing big she had put her hands over his eyes: long and white and thin and cold and soft. That was worry: a cold white thing. That was the meaning of Tower of Ivory". [D.D.M.F.p.249]

How could a woman be a tower of Ivory? Undoubtedly this description gives a light and bright character – drawing. The woman's hands couldn't be Ivory. Allusional metaphor used in the extract from pragmatic point of view is used for attracting reader's attention.

From the point of view of the distribution of the epithets in the sentence, the first model to be pointed out is the string of epithets. In his depiction of one of his characters D.Defoe gives the following string of epithets:

(10) He was a Quiet, Sensible, Sober man, Virtuous, Modest, Sincere, and in his Business Diligent and Just. [D.D.M.F.p.184]

As in any enumeration, the string of epithets gives a many – sided depiction of the object. But in this many-sidedness there is always a suggestion of an ascending order of emotive elements. This can easily be observed in the intonation pattern of a string of epithets. There is generally an ascending scale which culminates in the last epithet and

graphically using Capital letters in these string of epithets “Quiet, Sensible, Sober man, Virtuous, Modest, Sincere, Business Diligent and Just” in the context attracts reader’s attention.

(11)... for Miss Tox escorted a plump, rosy-cheeked, wholesome, apple-faced young woman, with an infant in her arms; a younger woman not so plump, but apple-faced also, who led a plump and apple-faced child in each hand; another plump and also apple-faced boy, who walked by himself; and finally, a plump and apple-faced man, who carried in his arms another plump and apple-faced boy. [Ch. Dickens DS].

In the given extracts taken from the novel ““Dombey and Son”” by Ch.Dickens we see unusual repetition of epithets plump (6 times), apple-faced (6times) undoubtedly attracts the reader’s attention.

(12) “... бүгін мине бунысын да қаңғыған самал айдап келди”, “сонлықтан оның көкірегі адам танығыш еді”[K.Raxmanov,Aqibet]

(13) “Усындай зил сөзлердің кимге керегі бар екен? Шернияз ошақ басында талай сапар урыс-қағыс шығаруға бәне таппай аннан-мыннан келиспеген көдірең гәплерді айтқанда да тонын терис киймеди, оның қабағынан қар жауғанда буның жүзлерінен нур жауды, ол гүрлеп тұрған отқа суу куйғанда бул май куйды, кулласы кәләм, хожалықта оңысық болуу ушын Шернияздың барлық қылұаларына шыдам берди.”[K.Raxmanov, Aqibet]

In these sentences epithets “qan’g’ig’an samal”, “zil so’z”, “ko’diren’ ga’p”, phraseological unit tonin teris kiyiw,otqa suw quyiw,otqa may quyiw, “qabaginan qar jabiw”, ju’zinen nur jabiw, periphrasis “ko’kiregi adam tanig’ish”, “qullasi qalem” are used for fulfilling pragmatic intention to attract reader’s attention.

(14) “Mr. Dombey’s cup of satisfaction was full at this moment however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter”. [Dickens, “Dombey and Son”].

In the example given the word combination “cup of satisfaction” deconstruction of the traditional word combination “cup of tea” attracts reader’s attention

Some more examples of the same kind: “expressionless face” is a frequently occurring word-combination which reflects a frequently occurring phenomenon; the word-combination “expressionless voice” can be regarded as a transitional, intermediate case, while the word-combination “expressionless mood” in the following sentence is unique, the natural combinability of things meant being deliberately ignored.:

(15) Sharp words of disagreement had never ruffled her expressionless mood. (G.Green ST).

On the other hand there are word-combinations which are private property, which are unique, absolutely original, idiosyncratic, which have been created by this or that author

in order to achieve all kinds of pragmatic intentions, to interest the reader or to attract reader’s attention. Word-combinations of this kind are used to realize the pragmatic intention to attract reader’s attention and, consequently, they can be regarded as a characteristic feature of the style of fiction.

At the same time we know for certain that there is no word that cannot be used in a specific word-combination-for stylistic purposes. There is no limit to the way words can expand, they can acquire unthinkable connotations, with the sociolinguistic aspect playing the leading role. The closely bound, usual, fixed units which are regularly reproduced in speech are opposed to the so-called “occasional” word combinations that have been created by the writer for this or that particular situation, to suit the particular context. They have been created to evoke some emotional or evaluative reactions, to attract the reader’s attention to something special.

Results

Language	occasional words	Stylistic devices	Phraseological units
English	35	48	22
Karakalpak	28	44	28

Having analyzed more than 200 examples from literary texts in English and Karakalpak languages we’ve come to conclusion that pragmatic intention to attract reader’s attention is realized in literary texts in both languages with the help of occasionalisms and convergence of stylistic devices, transformation of words and phraseological units, but mostly it is achieved with the help of decomposition of words - occasionalisms and convergence of stylistic devices.

CONCLUSION. All the above mentioned transformations make the language units look unusual and non-standard thereby attracting the reader’s attention. Of great interest are the texts where occasionalism, convergence of stylistic devices, decomposition of phraseological units are used for pragmatic intention to attract reader’s attention in the analyzed extracts taken from English and Karakalpak writers works of art.

In conclusion we may state that such accumulation of correlated words and the use of occasionalisms based on it within the framework of the literary discourse attracts the reader’s attention as well as puts them forward as keywords usually embodied with conceptual information.

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РЕЗЮМЕ

Maqolada lingvopragmatik matn tahlili muammosi ko'rib chiqiladi. Bu pragmatik niyatlar muammosini o'rganishga urinish va "diqqatni jalb qilish" (diqqatni jalb qilish) ning aniq pragmatik niyatidir. "Kitobxonlar e'tiborini jalb qilish" pragmatik niyati badiiy asarlarda "avtomatlashtirish" yordamida amalga oshiriladi. Bu vositalar qatoriga ingliz va qoraqalpoq yozuvchilarining adabiy asarlaridan olingan tahlillar asosida o'rganilgan so'zlarning (sodda, hosila va qo'shma so'zlar), stilistik vositalar, frazeologik birliklarning turli maqtoqli o'zgarishlarini kiritish mumkin. Ingliz va qoraqalpoq tillaridagi badiiy matnlardan olingan 200 dan ortiq misollarni tahlil qilib, shunday xulosaga keldikki, o'quvchi e'tiborini jalb qilishning pragmatik niyati badiiy matnda okkazyalizm va stilistik vositalarning yaqinlashuvi yordamida amalga oshiriladi.

РЕЗЮМЕ

В статье рассматривается проблема лингвопрагматического анализа текста. Это попытка исследования проблемы прагматических намерений, а точнее прагматического намерения «привлечь внимание» (внимание-принуждение). Прагматическая установка «привлечь внимание читателей» реализуется в художественных произведениях посредством «деавтоматизации». К этим средствам можно отнести различные окказиональные трансформации слов (простые, производные и сложные слова), стилистические приемы, фразеологические единицы, которые изучались на основе анализа литературных произведений английских и каракалпакских писателей. Проанализировав более 200 примеров из художественных текстов на английском и каракалпакском языках, мы пришли к выводу, что прагматическая установка на привлечение внимания читателя реализуется в художественных текстах с помощью окказионализмов и конвергенции стилистических приёмов.

SUMMARY

The article deals with the problem of linguopragmatic text analysis. It is an attempt in investigating the problem of pragmatic intention and to be exact pragmatic intention of "to attract attention" (attention-compelling intention). The pragmatic intention "to attract the readers' attention" is realized in fictional works by the means of "deautomatization". To these means we can refer various occasional transformations of words (simple, derivative and compound words), stylistic devices, phraseological units which were studied on the basis of analysis taken from literary works of English and Karakalpak writers. Having analyzed more than 200 examples from literary texts in English and Karakalpak languages we've come to conclusion that pragmatic intention to attract reader's attention is realized in literary texts with the help of occasionalisms and convergence of stylistic devices.

BERDAQ SHİĞARMALARINDA FRAZELOGIYALIQ SÓZ DIZBEKLERI TIYKARINDA PAYDA BOLĖAN SINONIMLER

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Tayanch so'zlar: qoraqalpoq tili, sinonim, frazeologik so'z birikmalari, emocionallıq-ekspressivlik mano.

Ключевые слова: каракалпакский язык, синоним, фразеологизмы, значение эмоциональности-выразительности.

Key words: Karakalpak language, synonym, phraseological phrases, meaning of emotionality-expressiveness.

Berdaq shayır dóretpelerinde sinonimlerdiń frazeologiyalıq sóz dizbekleri esabınan payda bolıwı kóbirek kózge túsedi. Bunda tiykarınan jeke sózdiń pütün bir frazeologiyalıq sóz dizbegi menen hám bir frazeologiyalıq sóz dizbeginiń ekinshi bir frazeologiyalıq sóz dizbegi menen sinonimlik sıñarlardı quraw jaǵdayları ushırasadı. Mısalı: talastı degen sóz benen qızıl qanat boldı, aypaw degen sóz benen awzına bek boldı, batır sózi menen er júrek hám t.b. sóz dizbekleriniń mánileri tuwra keledi.

Bayǵa kóp qızlar **talasıp**,

Tiyemiz dep turgay qızım (127).

Bul dúnya qurısın **kóz jetpes** jeriń,

Aytıwǵa til jetip tarqam sheriń (45).

Kóz jetpes-kóz ushında.

Bul mısallarda bir frazeologiyalıq sóz dizbegi ekinshi bir frazeologiyalıq sóz dizbegi menen mánilik jaqtan sáykes bolǵanlıqtan óz-ara sinonim bolıp tur.

Qaraqalpaq tilinde bunday sinonimler kóbinese aralasıp ketedi, yaǵnıy jeke sóz bir neshe frazeologiyalıq sóz dizbekleri menen, bir frazeologiyalıq sóz dizbegi bir neshe jeke sózler menen, sonday-aq, bir neshe jeke sózler, bir neshe frazeologiyalıq sóz dizbekleri menen sinonimlerdi quraydı. Mısalı: *tın'lamaw* sózinin' til almaw, qulaq salmadı, esitpew sıyaqlı frazeologiyalıq sinonimlik sıñarları bar.

Aytısa qaralpaq qılmađı,

Barmań dese **til almadı** (123).

Áwelińde **til almadı**,

Sózine **qulaq salmadı**.

Neǵıp inám etken dedi,

Esitpedi Ernazar bıy.

Qaraqalpaq tilinde sinonimlerde frazeologiyalıq sóz dizbekleri sıyaqlı leksikologiyalıq tolıq izertlenbegen belgili bir tarawı bolıp esaplanadı. Sol ushın da tilimizdegi

sózlerdiń sinonimlik qatnası tek jeke sózlerdiń arasında ǵana boladı dep sheklewge bolmaydı. Oytkeni sinonimlik qatnas frazeologiyalıq sóz dizbekleriniń arasında da boladı.

Frazeologiyalıq sóz dizbekleri arasındaǵı sinonimlik qatnas qaraqalpaq tiliniń faktlerine muwapıq qaray otırıp, eki túrge bólip qaraw múmkin [5].

Frazeologiyalıq sóz dizbekleri menen jeke sózler arasındaǵı sinonimlik qatnas. Mısalı: qulaq túriw-qulaq salıw frazeologiyalıq sóz dizbegine esitiw, tınlaw jeke sózleri sinonim bola aladı.

Jaqsı sózge **qulaǵıń túr**,

Jaman sózden qashqıl balam (29).

Ásbi jallad tilin alp,

Aldaw sózge **qulaq salıp** (130).

Frazeologiyalıq sóz dizbekleri jeke sózlediń ekvivalentleri retinde olar menen sinonimles bolıp keledi.

Bári dushpandı óltirdi,

Gellesin kesip keltirdi (112).

Gelle kesip jan almaǵa,

Qay birinńin shamań keldi (113).

Gelle qılıw-gelle kesiw frazeologiyalıq sóz dizbekleri «óltirdi» mánisinde sinonimlik qatardı dúzgen.

Berdaq shıǵarmalarında frazeologiyalıq sóz dizbekleri tiykarında payda bolǵan sinonimlerde jeke sózlerdiń sinonimleri de bir máni ańlatıp kelgen. Bul jaǵday ádebiy tilimizdiń leksikalıq jaqtan ádewir bay ekenligin kórsetedi. Leksikamızdıń quramında bolǵan ózgerisler sinonimlerdiń rawajlanıwına da tikkeley tásirin tiygizip otradı. Berdaq shıǵarmalarındaǵı sinonimlerdi izertlew sinonimlerdiń rawajlanıw zańlılıǵın ańıqlawǵa járdem etedi.

Qaraqalpaq tilindegi sinonimlerdiń jasalıwı jaǵınan kóp ǵana ishki zańlılıqlarına iye. Tilimizdegi sinonimlerdiń ádewir bólegin frazeologiyalıq sóz dizbeklerinen jasalǵan sinonimler quraydı.