LINGUOPRAGMATIC COMPONENTS OF TEXTS OF FOLK POETIC DISCOURSE (BASED ON TEXTS OF WORLD FOLK CONSPIRACIES)

Mukhamedova Shakhlo Muhammadalievna

Teacher of the department of Spanish and Italian languages of Samarkand State Institute of Foreign Languages

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ABSTRACT

Problems of linguopragmatic analysis of folklore text are of great importance for modern linguistics. The genre of folk conspiracy, despite numerous studies in the field of philology, is the least studied from this point of view. The purpose of this study is to study such linguopragmatic components of a folk poetic text as intention and opposition "addresser - addressee". Discourse analysis of the material from the texts of folk spells made it possible to trace the peculiarities of changes in intention at the level of genre and thematic blocks of spells, as well as to establish the relationship between macro- and micro-intentions with spell formulas of various types. As a result, it was established that intention is revealed in a folk poetic text as a gradation of interacting components of a speech act. It has been revealed that the functions of the sender and addressee of the spell formula are determined by illocution. The results obtained contribute to the development of functional linguistics.

Key words: linguopragmatics, folk conspiracy, addresser, addressee, intention, illocution.

INTRODUCTION

At the beginning of the 21st century, with the emergence of linguistic methodology from the position of linguistic anthropocentrism, research in the field of functional-pragmatic interpretation of speech phenomena has noticeably intensified. Functional linguistics turned out to be the scientific direction that pays primary attention to the refraction in the practice of speech use of language corpuscles as units of discourse of their main demiurge - the linguistic personality of Homo Verbalis, a speaker who realizes his specific communicative attitudes in the act of speech thanks to the actualization of its components - addresser, addressee and block information encoded in language.

The functioning of linguistic signs in speech is the prerogative of a special field of linguistics - linguistic pragmatics, or pragmalinguistics. Pragmatic linguistics is "a direction that studies a range of problems aimed at studying:

1) intentions and intentions of the speaker or writer;

2) text pragmatics;

3) pragmaticon - the highest level of development of a linguistic personality, according to Karaulov." [Zherebilo, 2010, p. 273].

The object of analysis of functional pragmalinguistics is the purposeful and motivated speech activity of a speaking person who solves the communicative tasks in a certain situation [Matveeva, 2009, p. 50]. Communication is understood by us as the trinity of communication, message and influence (V.V. Vinogradov). According to the authoritative opinion of G.G. Matveeva, the main criterion for assessing this speech activity is "the success of the sender's choice of language units for optimal impact. The choice of the unit of speech necessary for the addressee is determined by the communication situation, goals and motives, which are extralinguistic factors in justifying the author's intentions" [Matveeva, 1993, p. 65].

The basic concept of linguopragmatics is a speech act as "a purposeful communicative action performed in accordance with the rules of linguistic behavior [Encyclopedia of Epistemology, 2009, p. 830]. Being a direction of analytical philosophy created in the 40s. In the twentieth century, the representative of the Oxford linguistic school, analyst J. Austin, the theory of speech acts is aimed at practical training of speech acts

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to achieve certain communicative goals. It teaches how to act with words [Austin, 1999]. At the same time, the minimum unit of communication is not a proposal or statement, but "the implementation of a certain type of act, such as a statement, a question, an order, a description, an explanation, an apology, gratitude, congratulations, etc." [Searle, 1987, p. 54].

Speech acts are performed in accordance with the principles and rules of speech behavior accepted in a given society. As units of normative socio-verbal behavior, they are considered within the framework of a pragmatic situation, revealing intentionality, purposefulness and conventionality. According to Austin, the primary thing in the study of speech acts is to determine the relationship between performative and constative utterances. The implication is that the performative is equivalent to the action. Another problem that was in the spotlight was the very possibility of knowing "other people's consciousnesses" and their reflection in language [Austin, 1999, p. 15]. Austin's main innovation in this scheme is the concept of illocution, because Locution has always been the subject of semantics, and perlocution has been the object of study of rhetoric [Austin, 1999, p. 16]. Thus, illocution is a speech act corresponding to an action determined by the extralinguistic purpose of what was said.

Intention of texts of folk conspiracies in the aspect of
oral folk art

Let us now consider the question of what is the intentional specificity of the collective anonymous author of the texts of folk conspiracies, which represent a special genre of oral folk art (ONT), which consolidates a specific speech act.

Let us recall that the goal of the linguopragmatic approach to the analyzed material is "the analysis of the explicit and hidden goals of the utterance, the internal attitude of the speaker and the readiness of the listener to "meet halfway" in achieving the desired meaning; studying types of communicative behavior: speech strategy and tactics, rules of dialogue aimed at achieving effective communication, the use of so-called "indirect" speech acts and various techniques of language play" [Norman, 2009, p. 8].

From a pragmatic point of view, any speech act is considered as a process of transferring information from the speaker to the listener, and at the same time, all elements of the speech structure, including syntax, punctuation and vocabulary, are "tuned" with a certain intention. In relation to the language of a folk poetic text, it is the pragmatic aspect of speech activity that becomes more important than the semantic and syntactic ones, since the addressee needs to convey not so much the semantic content by means of language, but his own attitude, through which the influence on the listener is carried out.

The general pragmatics of oral poetry lies in the desire of the speaker to influence the consciousness of the receiver, and the way in which the intention is realized can be seen in texts of various genres of CNT. The specificity of illocution differentiates CNT genres in accordance with the purpose of the statement (for example, a fairy tale is educational in nature, a lullaby is necessary for calming and falling asleep, and a folk plot serves as a mechanism for direct influence on the object). Genres are correlated with the concept of macrointention, since within individual genres thematic blocks are distinguished - microintentions (for example, fairy tales - fairy tales, everyday tales, about animals; conspiracies - personal relationships, everyday life, health).

It should be noted that the intentional orientation of genres can be represented by several intentions at once, but one of them is more pronounced. Thus, a lullaby is clearly soothing in nature, but at the same time it can have an educational, instructive function. Or, for example, the fairy tale genre expresses simultaneously entertaining, educational and calming intentions.

In the texts of folk conspiracies, the effective component of the speech act is most clearly presented. A conspiracy text, on the one hand, explicitly expresses the illocution and describes in detail the purpose of the ritual, and on the other hand, a conspiracy is the process of "spell" as an element of a ritual action.

Let us consider the intentional orientation of the spell ritual using the example of the text "When the matchmaker goes to matchmaking" from the printed collection of the collector of folk conspiracies L. Maykov "Great Russian Spells":

"Entering the porch of the bride's house, the matchmaker steps on the first step with his right foot and says:

Just as my foot stands firm and strong, so my word will be firm and molded, harder than stone, more moldable than glue and pine sulfur, sharper than a damask knife; what is planned will come true.

Then the matchmaker steps with his right foot over the threshold, and having entered the room and praying to God, sits under the mother on a bench that is the length of the floor, and begins negotiations".

The macrointention of the text is a direct impact on the addressee (bride). Microintention is the scope of application of the spell formula, implemented in a specific event of national life - matchmaking.

Another example from Maykov's collection is "The Toothache Spell": "Speak to the water and drink it:

The titles of spell texts, as a rule, always lexically express either the final goal of the ritual, or the circumstances under which the words should be pronounced. The illocutionary act is realized through explicitly expressed lexemes with the meaning of actions necessary to achieve the desired: they didn't get fat, they didn't get sick; planned and fulfilled. The syntactic construction of sentences, along with vocabulary, serves the main goal of the ritual - the speedy execution of the plan. At the level of statements, this is manifested through the use of homogeneous members of the sentence, as well as the division of the spell structure into semantic parts in the form of several simple sentences as part of a complex, complex and complex sentences in the imperative and conditional moods. The components of macro and micro intentions are explained by the genre nature of the spell text and thematic blocks as varieties of this genre.

A distinctive feature of the addressee of the spell text is that it can also be objects of inanimate nature and phenomena of reality (toothache, matchmaking, a knife), and not just a person. In addition, the pragmatic nature of spells does not imply reflection and evaluation of judgments by the recipient. The formula has stable boundaries; the object of influence must obey and not think about the words spoken. They are taken on faith, as an absolute fact and a call to action. This is where the form of the imperative mood with a command component appears in the text of the conspiracy.

Thus, the genre nature of a folk spell dictates the conditions for the fulfillment of the will of the speaker. Following the communicative attitude, the addressee does not need confirmation of what was said, but an accurate perception of the information. In addition, the role of the receiving party may include abstract concepts (such as love, health), nature (rain, fire), household objects (dishes, tools), which are often called upon to accomplish what is desired through contact with real objects or the human body, and also with the help of subject personification. In some love texts, melancholy appears as a substitute for the concept of love, it is humanized. Other texts use knives piercing the heart to describe falling in love as an action. The personality of the speaker in spell texts can be expressed implicitly and explicitly, or not expressed at all.

Conclusion. Thus, the intention (intention) present in the texts of folk poetry is determined by the individual characteristics of a particular genre, as well as its species groups. The genre and type gradation of CNT from a broader view of the text to a narrower one corresponds to the components of linguopragmatics: macro and

micro intentions. Many CNT texts correspond to several types of intention at once. A folk conspiracy has a macro-intention of direct impact, which is divided into micro-intentions in the form of private thematic groups: health, feelings, everyday life. The relationship between members of the opposition "addresser - addressee" in a communicative act is usually characterized by parity, but this cannot be said about a spell text. Here, a similar monologue form of presentation of a message by the speaker is explicated. The linguistic structure of the texts of folk conspiracies creates specific conditions for the implementation of the speaker's intentions. The addressee appears passively, hidden, implicitly (in the title or description of the ritual) or does not appear at all. The addressee of the impact is a person, objects of living and inanimate nature, objects. The speaker does not expect a response or agreement from the addressee; he needs the result of the command formula. It is obvious that in this speech act the word itself is procedural (the spell is the action).

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