

VERBALIZATION OF THE PRAGMATIC INTENTION “TO EXERT AN EMOTIONAL IMPACT ON THE READER” IN ENGLISH AND KARAKALPAK LITERARY TEXTS

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ABSTRACT

The article deals with the problem of linguopragmatic aspects of text analysis, mainly the pragmatic intention “to exert an emotional impact on the reader” through analysis of literary texts in English and Karakalpak languages. The pragmatic intention of emotional impact is mostly verbalized by the use of stylistic devices, particularly by convergence of stylistic devices, which is defined as “an accumulation of stylistic devices and expressive means within one fragment of the text.

KEYWORDS: *Emotiveness, Pragmatic Intention, Emotional Impact, Convergence Of Stylistic Devices.*

INTRODUCTION

One of the specific peculiarities of literary discourse is the factor of emotiveness and its emotional impact on the reader. Emotiveness is one of the most important components of literary communication.[1]. The process of emotional perception is reverse. It is similar to the movement through a narrow inlet of the funnel, and that causes some difficulties in perception. All this stimulates the brain activity and accelerates the effect of impact on the reader [2].

Emotiveness as a component of lexical semantics has been rather well studied. A complete account of such problems as emotive meaning of the word, emotive derivation, classification of emotives in the English word-stock and others can be found in the linguistic literature. [3].

Very often emotiveness is embodied in fictional dialogues which, as is known, reflect the peculiarities of colloquial speech. Colloquial speech in its turn is characterized by an emotional expression of thoughts [4].

Pragmatic intention can be defined as “verbalized in the text the addresser’s deliberate intention to exert impact on the addressee with the aim to cause some reconstruction in his/her world picture” [5] the general pragmatic intention of literary discourse is an aesthetic influence on the reader. However, in concrete situations the types of pragmatic intentions vary, and so does their impact. The pragmatic intention is an organizing principle of the text. It predetermines the choice

of language means, structural and semantic peculiarities of the text. Therefore, authors tend to use the pragmatic intentions of different kinds and one of them is “to exert an emotional impact on the reader”, which is, in its turn, closely connected and combined with the other types of pragmatic intention such as the pragmatic intention to interest the reader and the one to attract the addressee’s attention. The pragmatic intention of emotional impact is mostly verbalized by the use of stylistic devices, particularly by convergence of stylistic devices, which is defined as “an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text” . In this respect it is worthy of note that emotionally charged language units, owing to sensuality of human psychics are more effective means of impact than various devices of logic.

The following fragment from *The Lovely Lady* by D.H. Lawrence can serve as a convincing example: “She really had the secret of everlasting youth; that is to say, she could don her youth again like an eagle. But she was sparing of it. She was wise enough not to try being young for too many people. Her son Robert, in the evenings, and Sir Wilfrid Knipe sometimes in the afternoon to tea; then occasional visitors on Sunday, when Robert was home — for these she was her lovely and changeless self, that age could not wither, nor custom stale; so bright and kindly and yet subtly mocking, like Mona Lisa , who knew a thing or two. But Pauline knew more, so she needn’t be smug at all. She could laugh that lovely, mocking Bacchante laugh of hers, which was at the same time never malicious, always good-naturedly tolerant, both of virtues and vices — the former, of course, taking much more tolerating. So she suggested, roguishly. Only with her niece Cecilia she did not trouble to keep up the glamour. Ciss was not very observant, anyhow; and, more than that, she was plain; more still, she was in love with Robert; and most of all, she was thirty, and dependent on her aunt Pauline . Oh, Cecilia — why make music for her?”

As we can observe, the appearance and character is described by means of convergence of stylistic devices and expressive means. Nearly all types of stylistic means are used in this fragment by which strong emotional impact is achieved: lexical stylistic devices – personification, hyperbole, epithet, antonomasia; lexico-syntactical means – simile; syntactical stylistic means – rhetorical question, litotes, anaphora, framing repetition. Specifically here significant is the role of antonomasia and allusion, being one of the intertextual markers, which has reference to the history of well-known and prominent figures and personages of literary work. For instance, character’s resemblance to Mona Lisa points out Paulina’s “bright and kindly and yet subtly mocking” personality while the use of Cleopatra’s description “age could not wither, nor custom stale” from Shakespeare’s *Antony and Cleopatra* (Act II, Scene 2) reveals her “lovely and changeless” beauty that seems to be everlasting. Such an abundance of stylistic means “creates the effect of emotional gradation, and serves the purport of a comprehensive, emotional, evaluative characterization” character’s personality and appearance. We’ll analyze the next example:

Shut up! Who let them in?! It’s unfortunate you wandered in ocean of life, as stranger in wonderland?! However, that is life – full of ironies – some of them pleasant? Some rather ugly – I’ve never thought life was a gift – it’s a burden – a sentence – cruel and unusual punishment – everybody says prayers should pray for this sinful citizens. - What has happened now, I’ll tell you! In this city, it seemed, Sodom and Gomorrah had come to a second birth. Life is here – as you said in general about it really difficult, and – easy in its plain way, - but this will end at last,

this sentence, yes, yes, this sentence – cruel and unusual punishment – MUST END. (P.James, “Wings of Eagles”).

This dialogue expresses the individual emotive perception of the notion “life”. The speech of the character is highly emotive, full of expressive means and stylistic devices: epithets: (unfortunate, pleasant, ugly, cruel, sinful, difficult, unusual); simile: (as life was a gift); allusion: (Sodom and Gomorrah); antithesis: (pleasant/ugly, difficult/easy); syntactical stylistic means: nominative sentences, gradation, repetition, rhetorical question

In Karakalpak language as in English pragmatic intention “to exert an emotional impact on the reader” is realized by the usage of expressive means and stylistic devices.

"It's a pity, it's a pity," said Ulperiendigapi. - Please, boy, how much money do you want me to bring to the place of honor and dignity?

- All right, win! - said Sherniyazerkelenkerengegentur. - When you want to raise the game. It's not like anyone else.

- Hey, what if we die?

- Hey, what's wrong with us ?! - The debate turned into a lion's share. - I'm sorry, but your money is not enough?

- "It's humane," said Ulperi. "Speak up!" What do you think? [K.Rakhmanov, Aqibet]

In this dialogue the author uses first of all Karakalpak proverb "Караешкигежанқайғы, қассапшығамалқайғы" and saying “Gumaniyannanayaradi” in order to show emotional state of characters. Secondly convergence of stylistic devices realizes the pragmatic intention to exert emotional state. So, metaphor "If you want to play", "If you want to play", "If you can't play", simile "Like a lion", "Like a squirrel", interjections Ne dep g'an'qildapotirsan 'are used to stress emotional impact on the reader.

We'll analyze next context from the novel :

"Taspolatagam's wings are full of wings," said Sherniyaz. - However, we will be stuck in a rut.

- What do you do for a living?

- he said. He did not understand that Sherniyazo's character had suddenly changed and he had lost his temper. His nose is full of tears, and if he doesn't say a lot of words to the eyes of many people, he will continue to caress them.

The end bolt is placed on the concrete like a red beet. Or does Sherniyaz sacrifice on the way to the auction and do not want to stay as long as I have not seen? In the prison "Ayranishkenkutylyp, buleginzhalagantylyp". It is said that you can be satisfied as long as you are barefoot.

- Yes, brother! said Sherniyazendi, shaking his head. - Are you used to darkening the Crimea? Aren't we the only ones involved? ” [Aqibet .K.Rahmanov]

In the extract convergence of stylistic devices and phraseological units of Karakalpak people are skillfully applied by the author for realizing pragmatic intention to exert emotional impact on the reader. Epithets “awirso’z”, metaphor “somqanat”, metonymies “ko’p tin’ ko’zinshe”,

simile “ jin’g’ildin’ qizilshibig’inday”, interjection”haw ag’a”, “phraseological units “marapatqaqamshibasiw”, “toninteriskiyiw”, “o’n’meninsa’lko’terip” periphrasis “tullanipqaldi”, “qanatlaw”, “ko’zabag’aaitiw”, “shertilipturiw”, “qurbanliqqashalip”, “jung’anawzinashpastan”, “qanaatetkende”, “qirin qaraw” “birtabaq tanqasiqatisqanadamlar”, “birpayda- payda, ekipayda-qayda”, Karakalpak proverb “Ayrani shkenqutilip, sheleginjalag’antutilip”, hyperbole “paydanin’ izinejalan’ ayaqlaniptu’seberiw” undoubtedly exert emotional impact on the reader.

The survey of the linguistic literature and our own observations enable us to conclude that pragmatic intention to exert emotional impact on the reader is mostly verbalized by the use of stylistic devices, particularly by convergence of stylistic devices, and colloquial words both in English and Karakalpak languages.

One of the ways of verbalization Pragmatic intention to exert emotional impact on the reader in Karakalpak language in fictional works through phraseological units which is one of the richest national heritage of Karakalpak people. This is one of the differences from that of English.

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