ANALYSIS OF OBJECTIVATION OF THE CATEGORY "ASTONISHMENT" IN A SPEECH SITUATION FROM THE POSITION OF FUNCTIONAL PRAGMA LINGUISTICS

Hasanova Gulchehra
Master student in group 17, UzSWLU
https://doi.org/10.5281/zenodo.7878296

ABSTRACT

Each language has its own system of notation of realities. At the same time, differences in language reflect differences in national mentality; moreover, each language is characterized by its own unique "picture of the world". It must be said that such linguists as R. Jackendoff, J. Lakoff, A. Cruz and others were engaged in the study of this problem. In their works, the authors, as a rule, relied on a comparative analysis, which, by creating a cluster, makes it possible to reveal the nature of a particular phenomenon in a specific language .

From this point of view, the work of V.Yu. Apresyan seemed interesting to us. "The experience of cluster analysis: Uzbek and English emotional concepts", reflecting a systematic description of interlingual similarities and differences in the conceptualization of emotions based on English and Uzbek languages. In each cluster, the main set of linguistic means is analyzed, expressing different sides of emotions, the main differences

INTRODUCTION

The "astonishment" cluster refers to cultural concepts that are expressed in different semantic content in different languages. In Uzbek, astonishment means an emotional state caused by strangeness or incomprehensibility, unusualness or astonishment, reaching the highest degree of its manifestation in the lexeme "amazement". The "astonishment" cluster can be translated into English with four basic words: astonishment , wonder ,
 amazement , astonishment. These elements express different intensity and evaluation. Common to languages was the ability to reveal the following parameters in astonishment: cause, nature, duration, occurrence, intensity, combination with other feelings, physiological reactions.

 Astonishment conveys the least intense emotional experience, which is the result of astonishment, suddenness, as well as unpredictability and unpredictability. Unlike the lexeme " astonishment", the word "wonder" expresses an emotion, the cause of which, along with

astonishment, is strangeness, incomprehensibility and a high level of manifestation of the positive qualities of an object.

Compared with the words " astonishment" and "wonder", the lexical unit "amazement" is also characterized by a negative connotation, represented by the concepts of " confusion", "bewilderment" and "confusion". The term " astonishment", in contrast to the term "amazement", is characterized by a short-term cessation of the work of consciousness and characteristic motor reactions.

A more detailed nature of the English language, which reflects the names of this concept by comparing it with real objects and phenomena (attack, threat of a thunderclap), in contrast to the Uzbek language, where astonishment is expressed abstractly, refers to the perceiving person, his psycho-emotional world more than to what caused this phenomenon "to be embarrassed" - for an adult, "to be shy" - for a child, "amazed" - for a knowledgeable person, "struck" - for an inexperienced person.

Common to the Uzbek and English languages are ideas about the nature of astonishment. We have identified the following sources of astonishment:

disruption of the normal position

At a loss , Ican't gather head or tail of it ;

to be perplexed, bewildered, confused, in a quandary

astonishment attack

To catch smb. napping , Toput/throw smb. off one's guard ;

take by astonishment, take by the scruff of the neck

thunder stun

To be like a thunderbolt , A bolt from the blue , A clap of thunder .

Like a bolt from the blue, out of nowhere

otherworldly force

For a wonder/a marvel , To work/do wonders/marvels , To perform miracles , What a wonder/marvel/miracle! , As if by magic , etc.

by some miracle, to work miracles, amazing!, as if by magic

LITERATURE ANALYSIS AND METHODOLOGY

In the vocabulary of this field, in the core, there are those elements that reflect in their semantic structure the basic models characteristic of the astonishment nominees: wonderful, wonderful, strange, miracles, marvel, marvelous, marvelous, miraculous - miraculous , miraculous , stunned - tocatch , marvel / ous , tocreepon , miracle / ulous,

thunderstruck , toconfound , mixedup , tostun , etc. Near the nucleus are units in which astonishment is expressed by the verbs: stun , amaze ,numb, numb. In English - to crush , to freeze , to dumbfound , etc.

The lexical tier of the periphery of the "astonishment" cluster of the Uzbek and English languages is divided into 2 groups:

1) emotions of bewilderment , disbelief, embarrassment, interesting, alarm, indignation, horror, admiration, perplexity, incredulity, bewilderment, toalarm, indignation, horror, admiration, etc .;

2) reasons for astonishment, expressed by adjectives strange, unusual, incomprehensible , inexplicable, unexpected, sudden , strange, unusual , incomprehensible, inexplicable , unexpected, sudden , etc.

The phraseology of the periphery is formed in both languages with the help of stable phrases, or formed from the names of emotions and reasons: To my bewilderment, Silent Horror! Interesting(!), Incredible!, Imagine! , Just think! , Unexpectedly! Who would have thought! To my/our bewilderment, Interestingly enough, Paradoxically enough , Horrors! Just Imagine/Fancy! Impossible! , Strangely/oddly/ ((Just/only), Who would/could have thought it? Think! , All of a sudden ! etc.

Interjections also belong to the periphery of the astonishment cluster , expressing , as a rule , the meanings of several emotions , including astonishment : ; Agh , Ah , Aiee , Oh , Oh-lala , Oho , Ha , Ha-ha , Heh , Heigh-

Ho , Ho , Huh , Hump , Whoo ,Whoope , Wow , Pah , Bah , Faugh.

From the foregoing, it follows that the Uzbek language often ascribes circumstances that cause astonishment, due to the inevitability of the cause, which determines a passive attitude and at the same time a high degree of susceptibility. In English linguistic culture, astonishment is perceived more rationally and often acts as a force that prompts the subject to act in an unexpected situation in order to change it.

Nevertheless, the analysis showed that, despite the abundance of interlingual gaps, the structure in Uzbek and English languages largely overlaps due to the common biological basis of emotions in different peoples, and this undoubtedly makes a significant contribution to their conceptualization.

On the example of the fairy tales "Ivan Tsarevich and the Gray Wolf" and "Puss in Boots".

DISCUSSION AND RESULTS

The symbolism of the wolf is associated with hereditary royal power. Let us recall the Persian king Cyrus, Romulus and Remus - the founders of Rome, the grandfather of Genghis Khan and many other legendary and historical kings, according to legend, fed by a she-wolf. Even the Uzbek epic prince Volga turns into a wolf, which other heroes never do. The wolf, as a defender of royal power, cannot help the "future fratricides" - the brothers of Ivan Tsarevich. He chooses "the lesser of two evils." Thus, in Uzbek fairy tales, a predominantly strong and aggressive assistant is valued for reliability. In turn, for an English secondary character, such qualities as cunning, ingenuity, sharp mind, quick wit, intrigue.

It is interesting to trace the relationship between the main and secondary characters on the examples of the fairy tales "Geese-Swans" and "The Enchanted Boy" by Selma Lagerlöf.

This tale begins with the words: "There was an old man and an old woman; they had a daughter and a little son. The old man and the old woman went to work, and the daughter was punished to take care of her brother. And for that they would bring her a bun and make a dress. That is, having said these words, the old people created a kind of ban. Without permission, it was impossible to eat this or that food, drink this or that decoction, leave the camp alone, hunt this or that animal. If you break the ban, invisible, evil, powerful forces will come into play .) The girl did not listen to the advice of her elders, violated the ban - she left her brother to play on the grass under the window, and she ran out into the street. "Geese-swans flew in, picked up the boy, carried away on wings ... father and mother, - the brother did not respond ... The girl guessed that the swan geese had carried away her brother,rushed to catch up with them." We see that the main character showed irresponsibility and infantilism,

she relied on "maybe", for which she soon paid the price - she had to go and look for her brother in order to avoid parental anger[1].

Let us consider in more detail the fabulous image of the "geese-swans". The goose in folklore appears as a talkative, motherly caring, somewhat stupid creature. And the swan is a contradictory symbol: light and death, transformation and melancholy. That is, swan geese are a poetic image created by a person's imagination. The girl rushed after her brother - that is, the heroine of the fairy tale sets off on a journey where she will meet with a stove, an apple tree, a milky river with jelly banks. The stove is a symbol of the hearth.

The apple tree is a symbol of mother earth, a symbol of fertility. The symbol of life and prosperity is a milky river with jelly banks. And it can be assumed that all of them are not strangers, bringing evil to the girl and her brother, because they are all objects of her world. But the girl rejects the pie offered by the stove, and bulk apples, and cream. On the way back, tearing her brother out of the clutches of the evil Baba Yaga, the girl is already more reasonable - she accepts the gifts of nature and respectfully turns to the river, the apple tree and the stove herself, in exchange for protection from the swan geese chasing her. So, she and her brother safely get home.

Thus, in the fairy tale, the most characteristic negative features of the main characters are noted, such as optionality and negligence for Uzbek heroes, and arrogance and arrogance for English ones. self improvement.

CONCLUSION

The plot of a fairy tale is based on miracles. There are two generations on display - older and younger. The plot of the tale is that the main character discovers the loss and leaves home. The development of the plot is a search for the lost. The climax of the fairy tale is that the protagonist fights against the opposing force and always wins for good. The denouement is about overcoming the loss, and usually the main character gains a higher social status.

Social fairy tales, like fairy tales about animals, have the same composition as fairy tales, but everyday fairy tales are qualitatively different. Everyday fairy tale is firmly connected with reality. Here there is only one world - the earth. If a fairy tale has a more or less definite formula - its own beginnings, endings, common places, then an everyday fairy tale can begin in any way.

The folk tale is one of the most beloved and popular genres of Uzbek folklore. English fairy tales are little known in the world. Some English fairy tales are reminiscent of fairy tales of other nations, such as German or French. This is explained by the fact that the historical destinies of England, France and Germany were closely connected in the distant past, and English folklore could not but be influenced by the folk art of other countries. But at the core of their English fairy tales remained original, unique.

Reading English folk tales, we noticed that they are strikingly different from the Uzbek ones we are used to. Everything is different in them - space and method of construction, genre and plot originality, features of heroes and characters. Fairy tales written in English give us an idea of myths, legends, ballads, and also introduce us to the culture of this rich country. All this allows us to get acquainted with the culture and life of England, to learn its history.

---

[1] Arutyunova, N.D. Predicate [Text] / N.D. Arutyunova // Big Encyclopedic Dictionary. Linguistics. - M.: Great Uzbek Encyclopedia, 2018.-S. 136-137.

The genre originality of English folk tales outwardly very much resembles the variety of Uzbek fairy tales. Tales about animals, household and fairy tales stand out here.

In everyday fairy tales , unlike Uzbek ones, there are no pronounced motives - what we are so used to from childhood. Here, the desires of heroes to reach unprecedented heights and successes, to defeat the enemy are weakened. We managed to read such everyday English folk tales as " *The Tale of Jack the Lazy Man* ", " *Mr. Mike* ", " *Three Clever Heads* ".

A fairy tale has a plot, plot development, climax and denouement. The plot of a fairy tale is based on a story about overcoming a loss or shortage, with the help of miraculous means, or magical helpers. The exposition of the tale tells about all the reasons that gave rise to the plot: the prohibition and violation of the ban on some actions. The plot of the tale is that the main character or heroine discovers a loss or shortage. The development of the plot is a search for what is lost or missing. The climax of the fairy tale is that the protagonist or heroine fights against an opposing force and always defeats it. The denouement is the overcoming of a loss or lack. The most interesting, in our opinion, fairy tales were " *Magic Ointment* ", " *Magic Horn*"," *The White Lady* ".

References:

1. Rules for the provision of hotel services in the Russian Federation. Approved Decree of the Government of the Russian Federation of April 25, 2017 N 490 (With amendments and additions of: October 2, 2019, September 15, 2000, February 1, 2005, October 6, 2011) // SPS "Garant Expert"

2. GOST R 50690-2000 Tourist services. General requirements. dated November 16, 2021 // SPS "Garant Expert"

3. Order of the Ministry of Finance of the Russian Federation of July 9, 2007 N 60n "On approval of the form of a strict reporting form" (as amended by the Federal Law of May 3, 2021 N 47-FZ) // SPS "Garant Expert"

4. Development of domestic and inbound tourism in the Russian Federation (2011 - 2018). Federal target program: Approved. Decree of the Government of the Russian Federation of September 18, 2012 No. 936 // Collection of Legislation of the Russian Federation. - 2012 - No. 47. - S. 2751-2784;

5. Alexandrova A.Yu. International tourism. Textbook for universities. - M.: Aspect-Press, 2021. - 464 p.

6. Balba N.G. Modern tendencies of information technologies of hotel management // Magazine "5 stars. Hotels. Restaurants. Tourism". No. 3, 2008.

7. Basovsky L. E., Protasiev V. B. Quality management: Textbook. - M.: INFRA - M, 2018. -212 p.

8. Brimer R.A. Fundamentals of management in the hospitality industry / Per. from English. - M.: Aspect-Press, 2019. - 254 p.