



TURLI TIZIMLI TILLARDA BAHONING SEGMENT BIRLIKLAR ORQALI AKS ETISHI

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Annotatsiya. Nutqning baholash xususiyatini fonetik jihatdan segment va supersegment birliklar qo'llanishi misolida ko'rib o'tsak, leksik sathda esa so'z, uning kontekstdagi ma'nolari orqali baho ifodalanadi. Ushbu tezisda fonetik usul orqali ingliz va o'zbek tillarida baho ifodalanishi tadqiq etiladi.

Kalit so'zlar: baholash, ijobiy baholash, salbiy baholash, segment birliklar, supersegment birliklar, nutq tovushlari.

Kirish. Nutqimizda fonetik tizimning eng kichik, lekin ma'no anglatmaydigan birliklari bu nutq tovushlari hisoblanadi. Garchi ular alohida ishlatililib, yakka holda kelib, mustaqil ma'no ifodalay olmasa-da, nutqning shakllanishi va mavjud bo'lishi aynan ushbu tovushlar vositasida amalga oshadi. Tilni tasavvuriy tarzda binoga qiyos qilsak, nutq tovushlari uning g'ishtlari vazifasini bajaradi. Ya'ni, har qanday mustahkam tuzilma singari, til ham o'zining fonetik asoslariga tayanadi.

Adabiyotlar tahlili. Ma'lumki, zamonaviy tilshunoslikda fonetik tadqiqotlar asosida fonosemantika, fonostilistika va fonopragmatika kabi yangi yo'nalishlar jadal rivojlanmoqda. Baholovchi mazmunni fonetik sath vositalari orqali tahlil qilishda ushbu fan sohalarining nazariy yondashuvlariga murojaat qilish o'rinli sanaladi. Fonetik birliklarning ma'no ifodalashdagi ishtiroki, ularning konnotativ yuklamasi va emotsional ta'siri tilshunoslikning yangi paradigmlarini shakllantirmoqda.

Bir qator olimlar, jumladan, A.P.Juravlev, S.V.Voronin, N.A.Lyubimova, I.B.Golub, Yu.M.Lotman, I.V.Arnold, Ye.A.Titova, M.S.Mayron, D.A.Kristal, A.Gruttenden; o'zbek tilshunosligida olimlaridan: A.Abduazizov, A.Haydarov,



G.Yaxshiyeva, Z.M.Kabilova, M.Mirtojiyev, K.Saparova kabilar fonostilistik, fonosemantik va fonografik vositalarning badiiy kontekstda ishlatilish xususiyatlarini tadqiq etganlar¹.

Natijalar va muhokama. Nutq tarkibida bahoviy ma'no ko'pincha segment fonetik vositalar, ya'ni unli va undosh tovushlar orqali ifodalanadi. Aksariyat hollarda emotsional yuklama aynan ushbu tovushlar yordamida nutqqa beriladi. Unli tovushlar ohang, intonatsiya va ohangdorlik vositasi sifatida baho ifodalashda muhim rol o'ynaganidek, undosh tovushlar ham stilistik kuchaytirish, emotsional ta'sir va bahoviy ekspressivlik vositasi sifatida faol qo'llaniladi.

Quyidagi misollarda ingliz tilidagi ijobiy baho munosabatini undoshlar orqali ifodalanishini ko'rib chiqamiz:

«**Mmm**,» said Harry, **wishing he could say something a bit more interesting.** (J.K. Rouling. Harry Potter and the Sorcerer Stone)

«**Hmmm**,» said Mr. Ollivander, giving Hagrid a piercing look. «Well, now – Mr. Potter. Let me see». He pulled a long tape measure with silver markings out of his pocket. «Which is your wand arm?» (J.K. Rouling. Harry Potter and the Sorcerer Stone)

The minutes snailed by. Harry let Lockhart's voice wash over him, occasionally saying, «**Mmm**» and “Right” and “Yeah”. Now and then he caught a phrase like, “Fame's a fickle friend, Harry,” or “Celebrity is as celebrity does, remember that”. (J.K.Rowlin. Harry Potter and the Chamber of Secrets)

¹ Журавлев А. П. Фонетическое значение. – Ленинград: Изд-во ЛГУ, 1974. – 160 с.; Журавлев А.П. Звук и смысл. – Москва: Просвещение, 1991. – 160 с.; Воронин С. В. Фоносемантические идеи в зарубежном языкознании. – Ленинград: Изд-во ЛГУ, 1990. – 199 с.; Любимова, Н. А., Пинежанинова, Н. П. Сомова, Е. Г. Звуковая метафора в поэтическом тексте. – СПб.: Изд-во СПбГУ, 1996. – 214 с.; Голуб И. Б. Стилистика русского языка. – Москва: Титул, 2002. – 670 с.; Лотман Ю. М. О поэтах и поэзии: Анализ поэтического текста: Статьи и исследования. – СПб.: Искусство, 1996. – 846 с.; Арнольд И. В. Стилистика. Учебник для вузов. - 4-е изд., испр. и доп. – Москва: Флинта: Наука, 2002. – 384 с.; Титова Е.А. Прагматический аспект передачи звукоизобразительных средств при переводе поэтических текстов (на материале английского и русского языков) – Челябинск, 2006. – 189 с.; Myron M. S. A cross-linguistic investigation of phonetic symbolism // The Journal of Abnormal and Social Psychology, 1962. – P 623-630; Crystal D. A Dictionary of Linguistics and Phonetics. – Oxford: Blackwell Publishing, 2008. – 529 p.; Gruttenden A. Intonation. – Cambridge: Cambridge University Press, 1995. – 214 p.; Abduazizov A.A. O'zbek tili fonologiyasi va morfonologiyasi. – Toshkent: Universitet, 2010. – 170 b.; Haydarov A.A. Badiiy tasvirning fonostilistik vositalari: Filol. fan. nomz. ... diss. – Toshkent, 2008. – 158 b.; Yaxshiyeva G. O'zbek tilida fonografik uslubi vositalar: Filol. fan. nomz. ... dis. – Toshkent, 1996. – 132 b.; Kabilova Z.M. O'zbek tilining fonosemantik vositalari: Filol. fan. nomz. ... diss. – Toshkent, 2008. – 124 b.; Mirtojiyev M. Tovushlardagi ma'no. – Toshkent: O'zbekiston, 1982. – 24 b.; Сапарова К.О. Сопоставительное типологическое исследование фоностилистики русского и узбекского языков (на материале фоновариантов слов) диссер ... док.филол.наук. – Ташкент, 2010. – 395 с.



Nearly everyone laughed. Even Neville grinned apologetically. Professor Lupin, however, looked thoughtful. «Professor Snape... **hmmm**... Neville, I believe you live with your grandmother?» (J.K.Rowlin. Harry Potter and the Prisoner of Azkaban)

Yuqoridagi misollardan 4ta holatda [m] tovushi quvonchdan hayratlanish, rozilik kabi ijobiy bahoni ko'rsatmoqda.

Quyidagi misollarda ingliz tilidagi salbiy baho munosabatini undoshlar orqali ifodalanishini ko'rib chiqamiz:

Mr. Weasley's eyes jerked open. He stared guiltily at his wife. «C-cars, Molly, dear?» (J.K.Rowlin. Harry Potter and the Chamber of Secrets)

«S-s-sorry», sobbed Hagrid, taking out a large, spotted handkerchief and burying his face in it. «But I c-c-can't stand it – Lily an' James dead – an' poor little Harry off ter live with Muggles». (J.K.Rowlin. Harry Potter and the Half-Blood Prince)

«You c-can't – Dad told you you're not to do m-magic – he said he'll chuck you out of the house – and you haven't got anywhere else to go – you haven't got any friends to take you». (J.K.Rowlin. Harry Potter and the Prisoner of Azkaban)

Yuqoridagi misollarda [s], [k] undoshlarini qavatlash, ohang va bahoni ko'rsatuvchi jerk, stare guiltily, sob, poor leksemalari orqali nutqda baho o'z ifodasini topgan.

Tahlillar davomida undosh tovushlar qavatlanishi orqali baho ifodalanishi jarangli undoshlar orqali ko'proq ifodalanishi mumkinligi kuzatildi: «His **d-diary**» Ginny sobbed. «I've **b-been** writing in it, and he's been w-writing back all year». (J.K.Rowlin. Harry Potter and the Half-Blood Prince)

Trying hard to bear all this in mind, Harry took a pinch of Floo powder and walked to the edge of the fire. He took a deep breath, scattered the powder into the flames, and stepped forward; the fire felt like a warm breeze; he opened his mouth and immediately swallowed a lot of hot ash.

«D-Dia-gon Alley,» he coughed.

«D-did I? I don't recall»



«His **d-diary**» Ginny sobbed. «I've **b-been** writing in it, and he's been w-writing back all year»

«I **d-didn't** know,» sobbed Ginny. «I found it inside one of the books Mum got me. I **th-thought** someone had just left it in there and forgotten about it». (J.K.Rowlin. Harry Potter and the Prisoner of Azkaban)

«**Shhh!**» **hissed** Professor Mc Gonagall, «you'll wake the Muggles!»
– Lily an' James dead – an' poor little Harry off ter live with Muggles.
«I... don't... want... him... t-t-to come!» Dudley yelled between huge, pretend sobs. «He always sp-spoils everything!» He **shot Harry a nasty grin through the gap in his mother's arms**. (J.K.Rouling. Harry Potter and the Sorcyerer Stone)

[m] tovushini qavatlash orqali salbiy baho hosil qilingan:

Professor Lupin lowered his bottle thoughtfully. «**Hmmm...** well, the only people who really know are in no condition to tell us. You see, the Dementor lowers its hood only to use its last and worst weapon». (J.K.Rowlin. Harry Potter and the Prisoner of Azkaban)

Hmm. . . What do you think, Harry?» said Luna, looking thoughtful. (J.K.Rowlin. Harry Potter and the Deathly Hallows)

«**Hmmm,**» said Mrs. Weasley. “Maybe. I got the impression she was planning to spend Christmas alone, actually”. (J.K.Rowlin. Harry Potter and the Half-Blood Prince)

«**Mmm...** you're not exactly **straining** yourself, though, are you?» said Hermione, looking at him over the top of her Potions notes. (J.K.Rowlin. Harry Potter and the Goblet of Fire)

Ingliz tilida biz ko'rib chiqqan materiallar asosidagi tahlillar xulosasiga ko'ra 20 ta holatda undoshlar salbiy baho yaratilishida keng ishtirok etgan. Shulardan [b] tovushi 2 ta, [d] tovushi 5 ta, [k] tovushi 2 ta, [m] tovushi 4 ta, [p] tovushi 1 ta, [r] tovushi 1 ta, [s] tovushi 2 ta, [z] tovushi 1 ta, [ə] tovushi 1 ta, [ʃ] tovushi 1 ta o'rinda salbiy baho fodalanishida qatnashgan.

Xulosa. Ma'lumki, fonetik sath vositalaridagi mavhumlik baholash jarayonida ham aks etadi va ulardagi ko'p ma'nolik, variantlarga egalik xususiyatlari



soʻzlovchiga nutq vaziyatiga qarab fonetik vositalardan ijobiy yoki salbiy baholash mobaynida foydalanish imkonini beradi. Demak, soʻzlovchi nutqda unli yoki undosh tovushlardan ijobiy yoki salbiy baholash jarayonida ham foydalanishi mumkin va bu unga muloqot jarayonida katta sharoit yaratib beradi. Shunga qaramasdan, tadqiqotimiz natijalariga tayanib aytishimiz mumkinki, har ikki til vakillari ham salbiy baholash jarayonida unli tovushlarga koʻproq, undosh tovushlarga qisman boʻlsa ham, murojaat qilishadi va bu orqali voqelikka oʻz munosabatlarini bildirishadi.

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