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PHONOSEMANTIC UNITS THAT FORM A LITERARY TEXT IN THE KAZAKH LANGUAGE

Abstract. The article considers phonosemantic units as a text-forming structural-semantic unit. In the article, the author focuses on the concept of text, definitions and the study of text. The connections of the sound organization of the text and figurative thought are analyzed. The text-forming function of phonosemantic units is demonstrated in the article using examples from works of art.

The study uses the conclusions of scientists I. G. Olshansky, M. M. Glushko, I. R. Galperin, I. O. Moskalskaya, T. Kordabaev, R. Syzdyk, B. Shalabai, J. Zhakupov, A. Zhubanov and others regarding the concepts of text and text formation. The article reveals the text-forming function of phonosemantic means such as alliteration, assonance, anaphora, epiphora, paronymy, imitation of voice. The article uses methods of collection, formulation, linguistic analysis, and interpretation. The results of the study can be used to study problems of the structure of a literary text.

Keywords: text, text formation, phonosemantic instruments, phonosemantic dominant, sound dominant, thought connections.

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ҚАЗАҚ ТІЛІНДЕГІ КӨРКЕМ МӘТІНТҮЗУШІ ФОНОСЕМАНТИКАЛЫҚ БІРЛІКТЕР

Аңдатпа. Мақалада мәтінтүзуші мағыналық-құрылымдық бірліктер ретінде фоносемантикалық бірліктердің қызметі қарастырылады. Автор мақалада мәтін ұғымы, мәтінге берілген анықтамалар мен мәтіннің зерттелуіне тоқталады. Мақалада фоносемантикалық бірліктердің мәтінтүзушілік қызметі көркем шығармадан алынған мысалдар арқылы дәйектеледі. Мәтіннің дыбыстық ұйымдастырылуы мен бейнелік ой байланыстары талданады.

Зерттеу барысында И.Г. Ольшанский, М.М. Глушко, И.Р. Гальперин, И.О. Москальская Т. Қордабаев, Р. Сыздық, Б. Шалабай, Ж. Жақыпов, А. Жұбанов, т.б. ғалымдардың мәтін және мәтінтүзім ұғымдарына қатысты тұжырымдары пайдаланылады. Мақалада аллитерация, ассонанс, анафора, эпифора, паронимия, дауысқа еліктеу сияқты фоносемантикалық құралдардың мәтінтүзімдік қызметі айқындалады. Мақалада жинақтау, тұжырымдау, лингвистикалық талдау, интерпретациялық әдістер қолданылады. Зерттеу нәтижелерін көркем мәтінтүзім мәселелері бойынша зерттеулерде қолдануға болады.

Тірек сөздер: мәтін, мәтінтүзім, фоносемантикалық құралдар, фоносемантикалық доминант, дыбыстық доминант, ой байланыстары.

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ТЕКСТООБРАЗУЮЩИЕ ФОНОСЕМАНТИЧЕСКИЕ ЕДИНИЦЫ ХУДОЖЕСТВЕННОГО ТЕКСТА НА КАЗАХСКОМ ЯЗЫКЕ

Аннотация. В статье рассматриваются фоносемантические единицы в качестве текстообразующей структурно-смысловой единицы. В статье автор акцентирует внимание на понятии текста, определениях, данных тексту, и изучении текста. Текстообразующая функция фоносемантических единиц демонстрируется в статье на примерах из художественных произведений. Анализируется звуковая организация текста и образные мыслительные связи.

В исследовании используются выводы ученых И.Г. Ольшанского, М.М. Глушко, И.Р. Гальперина, И.О. Москальской, Т. Кордабаева, Р. Сыздыка, Б. Шалабая, Ж. Жакупова, А. Жубанова и др. относительно понятий текст и текстообразование. В статье раскрывается текстообразующая функция фоносемантических средств, таких как аллитерация, ассонанс, анафора, эпифора, паронимия, имитация голоса. В статье используются методы сбора, формулировки, лингвистического анализа, интерпретации. Результаты исследования могут быть использованы при исследовании проблем структуры художественного текста.

Ключевые слова: текст, текстообразование, фоносемантические единицы, фоносемантический доминант, звуковой доминант.

Introduction. Text is the highest unit of the language system. It is formed in the process of speech and is considered as a set of typical signs that have been sorted and acquired a stable form. Text has its own form, composition and structure. Text is a complex phenomenon in the language system, as evidenced by the diversity of text studies.

«Text» translated from Latin means connection, unification - semantic connection of linguistic symbols and sequence formed on the basis of personal connections» [1, p.4].

The text consists of a structured form and language structure intended for perception and understanding. The language units included in the text are not arranged chaotically, are not arranged in a certain order, they are closely related to each other according to a certain pattern, and each of them ensures the integrity of the text, performing a certain function.

The information presented in the text serves a specific purpose and is addressed to a specific addressee.

Text is a product of the speech process. Each text is the result of systematic use of language. Scientist B. Shalabay: «Text research is a constant state. It arises from the study of action, not language» [2, p.131].

We also recognize text as a means of transmitting ideas. We convey the reality of the environment through text. It is a communicative unit that implements human relationships with other people in society.

Text is a complex object that is difficult to describe linguistically. Because its content and the paragraph that composes it are not just a set of complex syntactic units. Its meaning is associated not only with specific linguistic units, but also with various extralinguistic factors of a given period.

Text is characterized by its own content and the corresponding structural model.

The construction and perception of the

text allows for a full and deep understanding of the presented content depending on how the speaker and listener formulate and interpret the text in their own way. Since any text is a product of a certain thought, it is closely connected with human consciousness and speech culture. In order for the reader to understand and accept the idea set out in the text, the author uses various linguistic figures and techniques that express his attitude, opinion, point of view and feelings towards the information he presents.

Depending on the length, there are several types of text. There are very short texts (for example, a reference text) or very long texts (a novel). Similarly, a text can be divided into sections and chapters.

Research methods. When writing the article, methods of collecting, systematizing and formatting materials were used. Methods of semantic-structural analysis were used to determine the function of phonosemantic units in the structure of the text.

Main section. The units that make up the text are a sentence, a complex syntactic whole, a paragraph, a microtext and a macrotext. These structural units of the text serve to ensure the compositional integrity, architectonics and semantics of the text.

According to I.G. Olshansky, the structural elements of the text form the following hierarchical system: macrotext (a complete linguistic work), subtext (parts, chapters of the whole text), paragraph, complex syntactic whole, microtext (sentence) [3, p. 120]. According to M.M. Glushko, this system may also include elements of the morphological and lexical levels of language [4].

According to I.R. Galperin's classification, the text is divided into volumetric-pragmatic and contextual-variable: «The volumetric-pragmatic type is divided into

parts: volume, book, section, chapter, paragraph, complex phraseological whole. The contextual-variable type is subdivided into such units as the author's speech, narration, reasoning, dialogue, quotation, original speech, description of nature, character image, situation and place of action» [5, p. 56].

I.O. Moskal'skaya in her work «Text Grammar»: «The basic unit of speech expressing a certain thought is not a sentence, but a text; creates a concept according to which «text is a unit of a higher level of syntax» [6, p. 38]. Tom. Kordabaev, R. Sizydik, B. Shalabai, Zh. Zhakypov, A. Zhubanov and others. Many valuable ideas regarding the organization of the text have been expressed in the works of scientists.

The semantic and structural units that make up a text can be called phonosemantic units of the text. The environment around us is full of various sounds. When a person perceives any sounds, he or she associates them with certain phonetic meanings through thoughts. Perceived sounds can acquire certain properties due to the combined speech and mental activity of mankind. One of the sections of linguistics that studies language processes based on such sound images is called phonosemantics. The founder of the phonosemantic direction in linguistics is the scientist S.V. Voronin [7]. The subject of study of phonosemantic theory is the postulates that have their basis in linguistics and other disciplines. We recognize phonosemantics as a new field that arose as a result of the merger of phonetics (from the point of view of sound), semantics (from the point of view of content) and lexicology. Phonosemantics is closely related to etymology, comparative-historical linguistics and typology. In linguistics, phonosemantics is also related to psycholinguistics. The main object of study of phonosemantics is the sound representative system of language.

«Phonosemantics is a discipline that studies the sound system of language representation in pantopochrony. The term pantopochrony (pantopia + panchrony) arises from the combination of two methods of considering language as a whole and sound-like phenomena: the topical, that is, spatial, method

of consideration and the chronic, that is, temporal, method of consideration [7, p. 21]. The goal of phonosemantics is to consider the necessary, significant, recurring connections between relatively stable, that is, phonetically not freely motivated, sounds that form the basis of word phonemes and names of denotative objects. In this regard, it is important to note that modern native speakers not only perceive words through the phonetically motivated connection of «sound and its meaning», but also that in the course of speech evolution this connection was blurred, completely changing its meaning at first glance, however, these connections were revealed in the course of etymological analysis. Phonosemantics - general features of the sound pronunciation system, sound-like and onomatopoeic systems, measurements and types of sound production, groups; It examines such issues as the structure of denotative sounds, complex grouping, the function of sound-denoting words, the function of sound-designating words, and criteria for determining sound-denoting words. The book also examines such issues as sound markers in grammar, sound imitators and sound markers at the text level, the emergence of language, onto- and phylogenetic evolution of language, and phonosemantic categories.

There are two types of phonosemantics: general phonosemantics and specific phonosemantics. While general phonosemantics studies the patterns and general laws of the sound representation system common to the languages of the world, specific phonosemantics considers them in relation to the patterns of the sound representation system specific to a particular language. The artistic basis of language is made up of phonetic elements that reveal its harmony, beauty and clarity.

Different sounds of language evoke certain mental associations based on sensory sensations and allow us to understand the emotional state of a literary text. The problem of understanding the sound organization of a literary text is one of the most important in text linguistics. The sound organization of a text is understood as the phonetically coherent construction of the text structure by the author. The process of understanding the sound

structure of a text in the process of perception consists of understanding phonosemantic units.

"In the text, phonemes and their combinations form a complex system of repetitions and parallelisms (which are clearly reflected in the poetic text) and create a unique phonosemantic structure. Such phonemes and phoneme-sound complexes, on the one hand, contribute to the construction of meaning in the text, and on the other hand, are used as text-forming means at the compositional level of the text" [8, p. 53], - asserts O.D. Kuleshova, in whose opinion, we focus attention not on the stylistic characteristics of phonic structures, but on their relationships and connections in the composition of the text, on structural and stylistic devices. In the process of sound organization of the text, sound dominants undergo various manifestations. In this case, different types of texts appear. Phonosemantic tools allow us to identify phonosemantic thought connections as components that create meaning in words and in the entire text. By phonosemantic means we mean stylistic means of compositional designation of repeating sounds, the analysis of which allows us to identify hidden and communicative subtext in the text based on the associative-figurative motivation of sound. Phonosemantic devices include alliteration, assonance, anaphora, epiphora, paronymy and voice imitation. Sounds used by frequency are called sound dominants [9, p. 82]. The quantitative concentration of sound dominants in a certain passage of text creates mental associations. In our opinion, awakening the buyer's mental activity through the specificity of the artistic text and the effectiveness of its creative capabilities are important details of its artistic specificity. There are different types of texts: texts with a hidden context and explicit (external) texts. Such texts mean more. To understand the text, it is necessary to activate the creative thinking of the recipient. The perception process directly depends on the level of awareness, cultural and life experience of the recipient. The process of determining the sound organization of the text begins with perception. The process of perceiving the sound organization has a psychophysiological basis. The human auditory system is very complex,

sound waves are perceived as sound with unique physical properties. To create the meaning of the text, the activity of thought must work even more actively, since the meaning is higher in the hierarchy of thought forms. In this case, meaning is a way of logical thinking that has categorical properties. As a result of the process of classification of phonosemantic means, further formation of thought forms intersecting with mental connections occurs. Mental connections are classified according to the similarity of objects and phenomena, where the sound-symbolic component is perceived as a semantic node and a sound key or "helper" in the text. "In the process of naming something, the subject compares its properties or attributes with the already known and established properties and attributes of fragments of being in the language" [10, p. 91].

The intonation of the text plays a special role in the complete transmission of the meaning of the text and the expression of its unique intonation.

"Intonation is considered audible in oral speech, as well as readable in written speech (sentence, text). This is probably why the writer knows how what he writes will sound when read by others, with what intonation it will be pronounced, and uses the appropriate punctuation marks. Therefore, it is natural that the intonation of oral speech is reflected in written texts, and the correct and expressive reading of a written text in accordance with its content depends exclusively on its intonation" [11, p. 215].

When reading a fiction text, we use the appropriate intonation depending on the punctuation, paragraphs and complex syntactic integrity of the text. For example, when asking questions, we read interrogative sentences in the appropriate voice. And their intonation helps the reader accurately convey the thought and show the author's different points of view. In exclamation marks, the intonation and timbre of the voice also change depending on the meaning.

If we compare the sentences *How wonderful!* and *What a stubborn man!*, we can see that although they may sound similar in emotional tone, their timbre of pronunciation

may differ. Similarly, each complex syntactic whole has its own intonation. Intonation, which is primarily a phenomenon inherent in speech, can also be found in written text. When reading written material, we set the appropriate intonation depending on punctuation, division of the text into paragraphs and complex syntactic units, and types of syllables in poetry and stanzas. For example, when reading interrogative sentences, we look at the punctuation marks and set the appropriate intonation. One of the basic units of intonation is a pause. We notice punctuation marks such as ellipsis, which is a dash indicating where to pause when reading a written text. In this context, in our work, we gave several examples from literary texts and tried to identify the function of intonation in written texts through analysis. After reading all parts of the text, the reader sets the correct intonation and also pays attention to how the author divides the text into paragraphs and complex syntactic units. We believe that in this way it is possible to determine the influence of intonation on the pragmatics of the text and the structure of the text. Each complex syntactic whole, microtext, has its own intonation. The tone of the sentences that determine the beginning and end of the story, that is, delimiting its boundaries, was slower, longer, heavier than the pronunciation of the units of its middle part, which served to develop the theme. Intonation, reflecting homogeneous, uniform, single-component connections in the composition of a complex syntactic whole, is similar to the intonation of individual members. Sentences expressing the general meaning or generalizing the thought were pronounced after a long syntactic pause. Sometimes such breaks can occur in expressions of semantic groups of complex syntactic wholes (several sentences combined together), especially in expressions of contrast, comparison and gradation.

Ораз Мұхамед құтырып кете жаздады. Өкіріп айғайлағысы, еңіреп жылағысы келді. Есікті тепкісі, терезені сүзгісі келді. Көзіне көрінгенді шаққысы келді. Өне бойы дірілдеп, тамағы түйіртпектеліп, ұзақ отырды. Ақыры өзін-өзі билеген. Қайғыға төзе білу де өнер.

Адамдық абыройын, сұлтандық мәртебесін ойлаған. (М.Мағауин. «Аласапыран»).

Complex syntactic unity - the last two sentences serve as a summary and conclusion of the previous ones.

When reading this example with the appropriate intonation, we pay attention to punctuation marks, as well as to the semantic connections between semantic groups of a complex syntactic whole (several sentences combined together). This text, conveying the inner voice of the character, is dotted with many dots in several places, indicating the discontinuity of thought. In this regard, Z. Bazarbayeva says: "If you change the intonation of the text, that is, shift the rhythmic grouping of neighboring words and the pause associated with it, then not only its stylistic tone but also the grammatical meaning of the words may change. Therefore, the connection between intonation phenomena and grammatical phenomena is very complex. The components of intonation in complex texts, their manifestations can be revealed only through close examination and experimental study" [11, p. 215], he says. Parallel repetition and parallelism of sounds serve to emphasize similarity. Semantic closeness in this case is based on compositional similarity. The main function of parallelism is to reveal similarities between the corresponding parts of the text.

Conclusion. Since thinking is an internal process that processes information and leads to a new expression of thought, the formation of concepts involves identifying similarities between objects in a certain group, creating symbols, and disseminating rules that link these conceptual symbols. Mental connections are a type of cognitive function. The fact is that the emergence of one meaning in the experience of an individual, in the memory of a person contributes to the emergence of another, these two meanings are a connection of thought (feelings, images, thoughts, emotions, etc.). It should be noted that mental connections are formed due to the accumulated experience of the recipient. In the complex mechanism of formation of this mental connection, the phenomenon of sound symbolism plays a very important role.

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