

Methods of Expressing Parcellation Phenomenon in Karakalpak Language

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Abstracts: In this article, the characteristic features of the parcellation phenomenon in the Karakalpak language are analyzed on the example of the works of T. Kaipbergenov. The skill of the writer in revealing the characteristics of the hero through the parcellation phenomenon is shown. Also, information on the methods of expressing of this phenomenon in oral speech, literary text, its place is given. The difference of parcellation units from other linguistic phenomena is determined. The study of the phenomenon of parcellation in general linguistics, linguistic units equaled to this phenomenon, and their differences are shown.

Keywords: Parcellation, Deparcellation Units, Dislocation, Separation, Semantics, Syntax, Stylistics, General Linguistics, Etc.

1. INTRODUCTION

In modern linguistics, special attention is paid to learning linguistic phenomena in a new direction. In addition to conducting special research works on learning the poetic functions of lexical units in the literary text in Karakalpak linguistics, several articles are about to be published [3. 4078-4084]. Also, the semantic peculiarities of the language of the works of famous poets of our people are being studied many-sided [2.6599-6606]. Problems that need to be studied in the Karakalpak linguistics are also met. One of such phenomena is parcellation peculiarities of literary text. Parcellation is a syntactic-communicative phenomenon of great importance in the literary text, it is not a single speech unit, but a separation of two or more units separated from each other by a pause. For example: Ózim kelermen. Erteń. Azanda. (I will come. Tomorrow. In the morning.) [1.59]

The term parcellation is derived from the French word parcels, which means "separation, separation into parts" and should be learned in the syntax of linguistics. [7.60].

In linguistics, this term is used to separation of the sentence with its expressive purpose, i.e., the use of a certain part of the sentence based on the omitting from the sentence. For example: Bizler keshki awqattı jańa jep bolǵan edik. Marat keldi. Kirer esiktegi gúrsige sıpayı ǵana otırdı. Únsiz. (We have just eaten dinner. Marat came. He sat down on the chair by the entrance door. Silent). (T. Kaibergenov). This sentence must be according to the syntactic norm: Bizler keshki awqattı jańa jep bolǵan waqtımızda Marat keldi. Kirer esiktegi gúrsige sıpayı ǵana únsiz otırdı (Marat came when we had just finished our dinner. He sat politely and silently on the chair at the entrance door.) What is the expected goal of expressing an opinion in four sentences that can be conveyed in two sentences? In oral speech, in the text when the speaker informs the listener about some event, he separates the most important part of the message from others and tries to repeat it. If the repetition is carried out with the help of tools such as intonation, pause, and logical stress in oral speech, in the text it is carried out with the help of parcellative combinations. Parcellated combinations are a system of expressive words, and it is fulfilled as a means of dividing stylistic parts of speech into groups suitable for communicative purposes, and syntactically reorganizing them.

Which information is considered the most important in the above sentence? Is Marat's coming after finishing dinner? Or is politely sitting at the entrance door? Is sitting silently? In our opinion, all of them are important. From the point of view of the hero in the position of the speaker, not anyone's but Marat's arrival and his silent sitting is

more important. If it's necessary to repeat his politely sitting, this word also can be transited into the position of parceling. Especially, while talking about Marat's arrival and sitting in silence, a feeling of pity awakens. He wants to repeat Marat's pitiful situation not by his speech but by the word silent. This situation is happened by separating this word from the sentence. Therefore, the message about Marat's arrival after dinner is through a standard form, i.e., if it was presented in the form of deparcellative in the form of "Marat came while we finished eating dinner," any feelings, emotional repetition would not have been absorbed in the spirituality of the hero, and the reader would not have felt it when he read it. There are many ways to express this, for example, the writer himself could have described about it or used other extension units. However, the author found a way to achieve the effect without unnecessary descriptions. That is, for this, the explanation in the form of a parcel construction is considered to be the most favorable way.

Depending on the intention of the author, some ideas can be separated from the sentence structure and presented in the form of a separate sentence. Even in this case, the subsequent constructions receive a logical and poetic repetition of the explanatory content of the preceding sentence. For example: *Bir vrach kelip*:

Kóp sóyletpe sharshaydı, -dedi kóndim. Ishim ulı-dúpildi bolıp ketti. Sol kúni ketpedim. Oqıwǵa da barmadım. (T. Qayıpbergenov «Uyqısız túnler»). (A doctor came and said: "Don't make him talk a lot, he'll be tired," I agreed. I was burning inside. I did not leave that day. I didn't even go to study).

The given text consists of four sentences. But the opinions expressed in these sentences can be expressed in one sentence in the usual manner. In other words, it is possible to combine these four sentences into two sentences, i.e. turn them into a compound sentence: *Bir vrach kelip, kóp sóyletpe sharshaydı, -dedi kóndim. Ishim ulı-dúpildi bolıp, sol kúni ketpedim, oqıwǵa da barmadım.* (A doctor came and told not to talk too much, I agreed. I did not leave that day and did not go to study). If this had been done, the compactness and naturalness characteristic of live speech would have fallen to an imperceptible level, and the explanatory effect wouldn't have been so high.

The syntactical-stylistic phenomenon of changing the structure of the speech for some purpose is named after the various terms that were well understood in the history of linguistics. In the Sh. Bally's original edition, published a century ago, i.e. in 1909, and later reprinted without changes, work entitled "French Language Stylistics", this phenomenon was mentioned by the term "dislocation" and its specific features were mentioned. According to Sh. Bally, the speaker in his sentence «Tezirek bul jerge keliń!» ("Venez vite!") "Come here as soon as possible!) the adverb is subordinated to the verb in order to effectively convey the idea expressed in the sentence, that is: Bul jerge keliń! Tezirek! ("Venez! vite!") (Come here! Faster!). As a result of this, one sentence changes syntactically into two sentences, which are distinguished as separate sentences. It is even possible to change their place, that is: Tezirek! Bul jerge keliń! ("Vitez! Venez!") (Faster! Come here!). This is the most typical example of the phenomenon of dislocation. The phenomenon explained by the term "dislocation" by Sh. Bally consists of rearranging the parts in the composition of some sentences with this or that stylistic goal (because the meaning of the word dislocation means "dislocate, rearrange") [7.62], here, the parts of the speech are rearranged, the part that is being taken out of the sentence, it can be placed both after and before the sentence. Dislocation includes the phenomenon of parcellation, but it is wider than parcellation, because dislocation means that a certain part of the sentence is brought to the head of the sentence.

Such a separation of the syntactic structure of the sentence was studied by such researchers as E.V. Guliga, A.A. Andrievskaya, V.G. Admoni together with the term "separation", special attention was paid to the place of this phenomenon in the literary text. The word "separation" means "separation, divide into parts". The meaning of this term corresponds to the phenomenon of parcellation. But V. G. Admony, who studies the syntax of the German language, learns "separated constructions" as the same phenomenon as additional constructions. He told that such constructions are often a violation of syntactical connections characteristic to the sentence [7.63]. Separation should not be viewed as the same phenomenon as additional constructs. This is because there is ready sentence in the head of additional constructions, and then it is mentioned about the part attached as an appendix (additional). As for separation, it is understood that a certain sentence is separated into parts that meet the stylistic requirements. That

is, separation is the separation of entity into separate parts, and addition is considered a phenomenon consisting of adding another point to a certain entity. This kind of separation takes parcelling into account.

It was noted in the works that the word parcellation is explained by means of some communicative units, which is common to all languages. Moreover, each language has its own peculiarities.

Toshaliyev shows two types of parcellation: One is parcels that are closely related in terms of content and form, which can be reconstructed as a component part of the main sentence. The second type includes free parcels. The parcels of first type are realized as an additional syntagma. The parcels of the second type serve to expand the predicative basis, develop the opinion, and express the message in the second direction. As can be seen from this, the scientist also considers additions as a characteristic representation of the parcel itself.

A person is not limited by the external environment, society, lifestyle, only by practical needs. A person learns them through aesthetic feelings and opinions [4.7].

He used such constructions widely to give the author's subjective approach to existence, fully describe the psychology of the hero, his actions, logically and poetically reflecting the appropriate sides of a certain message, and to point out the peculiarities of the spoken language. Therefore, learning parcellation within a literary text all-round is purposeful. The reason is that the parcel is not a special center of word in terms of meaning, but of the text. Therefore, parcellation shows the communicative importance of speech and text. It takes part in determining and changing the semantic-syntactic and rhythm-melodic structure of the text.

Skilled writers use parcellation units for clear purposes in their works. In the literary work, the sentences that are parceled out make the given content more concise, intuitive and easy to understand. In the story "Uyqısız tünler" ("Sleepless Nights") by T.Kaipbergenov, in the following examples the sentences that parceled are given: 1. Bir kúnleri kempirdiń júzi bermaǵan qaradı. Tilge keldi. Atımdı soradı. (One day the old woman looked at my side. She spoke. She asked my name). 2. Tribunaǵa kim shıǵıp sóylese de izinen gúrkiregen qol shappatlaw boldı. Abaylap qarasam, meniń menen qatar turǵan Marattıń alaǵanları bir-birine jaqınlaydı, biraq shappatlanbaydı. Ózi oylı. Kúlmeydi de. (Whoever came to the tribune to speak was applauded. When I looked carefully, the palms of Marat, who was standing next to me, came closer to each other, but did not slap. He was thoughtful. He didn't smile). The first example consists of three sentences, but mainly, it is a reconstructed form of one sentence. That is: Bir kúnleri kempirdiń júzi bermaǵan qaradı, tilge kelip atımdı soradı. (One day the old woman looked at me and asked for my name). It is possible to reach the meaning of the author's purpose by thinking about why the speech is "separated". After reading the first lines of the story, you feel pity for the fate of the main character. The parcellation *tilge keldi* (spoke), taken apart from the structure of the first sentence, deepens this depression. In the Karakalpak language, the phraseology of *tilge keldi* (spoke) has two meanings: first meaning is to come to one's senses, to speak. 2. To agree, to communicate. In the work, the character's condition after coming to the hospital is given, and the fact that her health has improved at least a little is given through the phraseologism *tilge keldi* (spoke). Under the sentence of "asked my name" lies a great deal of content. That is, the old woman Hajar, despite being in a very serious condition, asked the name of the person who gave kindness to her.

In the second example, the writer uses parcellativistic combinations to reveal Marat's mental state. For example: *Tribunaǵa kim shıǵıp sóylese de izinen gúrkiregen qol shappatlaw boldı. Abaylap qarasam, meniń menen qatar turǵan Marattıń alaǵanları bir-birine jaqınlaydı, biraq shappatlanbaydı. Ózi oylı. Kúlmeydi de.* (Whoever came to the tribune to speak was applauded. When I looked carefully, the palms of Marat, who was standing next to me, came closer to each other, but did not slap. He is thoughtful. He doesn't smile). Although the given example consists of four sentences, mainly, it is combined into two sentences. Whoever came to the tribune to speak was applauded. When I looked carefully, the palms of Marat, who was standing next to me, came closer to each other, but he was not clapping, he was thoughtful, did not smile. In this case, in the sentence "Marat's palms came close to each other, but did not clap" Marat was not clapping. Well then, Marat's mood is disturbed, he is upset about something. The third parcel also bases our first conclusion. *Ózi oylı!* (He is thoughtful). Why is this sentence presented in a separate sentence form? Basically, this sentence served to deepen the content of the previous sentence, to provide

its impact. Also, the sentence “*Ózi oyli!*” means a person who has some kind of trouble. The verb *úndemeydi* (He is silent) in the fourth sentence provides a close connection of the previous and subsequent sentences in terms of meaning. That is, “*Ózi oyli! Úndemeydi*”. In fact, this person has some kind of problem. It is not in vain that the last sentence is separated as a parcel.

Parcelative constructions are also used in the artistic text to ensure the naturalness of the words of the characters. Parcellation is closely related to spoken language [6.39]. Such syntactic constructions serve to show the author's poetic and stylistic intentions, and to strengthen logical narrating and expression. Live conversation process that happened in the present time comes before our eyes. This is very important for the aesthetic effect of the artistic text. For example: *Degen menen, Marattır ketkenine kewlim isenbeydi. Ashıwlandırıp kóriw ushın ketip, qaytıp kelip jayında meni kútip otırǵanday. Izlep baraman. Esigi qulıplı. Qońsılarnın sorayman.* (Anyway, I can't believe that Marat is gone. It's like he's waiting for me after leaving to make me angry and coming back. I'm looking for him. The door is locked. I ask the neighbors). Here, four words form one parcellative construction. As a rule, it is possible to re-introduce the parcel to the structure of the main sentence, i.e. deparcellation. *Ashıwlandırıp kóriw ushın ketip, qaytıp kelip jayında meni kútip otırǵanday, Marattır ketkenine kewlim isenbeydi. Izlep barsam, esigi qulıplı, qońsılarnın da sorayman.* (I can't believe that Marat is gone, as if he was waiting for me after leaving to make me angry and coming back. When I go to look for him, the door is locked, I ask the neighbors). This parcellativity construction is considered a compound sentence in the form of a deparcellative form. However, in this compound sentence, certain parts in the flow of thought cannot be specially expressed, or have expressive-emphatic stress. Nowadays, the "free" syntactical-communicative structure characteristic of live conversation is not overlooked. Oral communication has its own unexpected characteristics. In the artistic text, the writer works a lot to realize that appearance of oral speech, that is, he strictly prepares to create a spontaneous sequence without preparation in oral speech, thinks, chooses the most suitable model of oral speech and works on it.

In general, it becomes clear that a small part taken from the text is not enough to mark the poetic and aesthetic place of any word or other unit in the literary text [5.88]. That is why, in revealing the meaning of parcellative constructions, it is appropriate to look at the artistic text as an aesthetic entity. In the process of analyzing the example taken from the work, it should be taken into account that this fragment is related to the completeness of the work.

In parcellation, a sentence formed according to the requirements of the literary norm is re-systematized for certain aesthetic goals. This type of "rearrangement" is considered to be a characteristic feature only for the text of the literary work. The reason is that any individuality in a literary work is formed directly according to the artistic-aesthetic idea of the author.

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DOI: <https://doi.org/10.15379/ijmst.v10i2.2950>

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