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**ЧЫҢГЫЗ АЙТМАТОВДУН «ЖАМИЛА» ЧЫГАРМАСЫНДАГЫ  
СЫРДЫК СӨЗДӨРДҮН СЕМАНТИКАЛЫК ЖАНА  
ПРАГМАТИКАЛЫК АСПЕКТИЛЕРИ**

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**СЕМАНТИЧЕСКИЕ И ПРАГМАТИЧЕСКИЕ  
АСПЕКТЫ МЕЖДОМЕТИЙ В ПРОИЗВЕДЕНИИ  
ЧИНГИЗА АЙТМАТОВА «ДЖАМИЛЯ»**

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**THE SEMANTIC AND PRAGMATIC ASPECTS OF INTERJECTIONS  
IN «JAMILIA» BY CHYNGYZ AITMATOV**

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*Кептеги эмоциялар просодикалык структуралар (интонация, басым, тон, ритм) аркылуу гана эмес, айланадагы чындыкка шайкеш эмоциялык реакцияларды билдирген түрдүү сөздөр аркылуу да берилет. Бул макаланын негизги максаты Чыңгыз Айтматовдун “Жамила” чыгармасында колдонулган сырдык сөз деп аталган дал ушундай сөздөрдүн семантикалык жана прагматикалык аспектилерин талдоо аркылуу, алардын функциясын жана маанисин аныктоо болуп саналат. Изилдөөдө тандоо методу, контексттик жана компоненттик талдоо, квалитативдик ыкмалар колдонулду. Илимий иштин жыйынтыгында, сырдык сөздөрдүн тилде кеңири колдонулуп жана олуттуу мааниге ээ экендиги аныкталды.*

**Негизги сөздөр:** сырдык сөздөр, семантикалык аспект, прагматикалык аспект, контексттин анализи, чыгарма, сезим, басым.

*Эмоции в речи могут быть выражены не только посредством просодической структуры, такой как интонация, ударение, тон или ритм, а также с помощью различных слов, выражающих эмоциональную реакцию на окружающую действительность. Целью данной статьи является исследование именно таких видов слов, называемых междометиями, путем тщательного изучения их семантических и прагматических аспектов на материале новеллы Чингиза Айтматова «Джамиля». Исследование проводилось с использованием метода сплошной выборки, контекстного и компонентного анализа, анализа текста и квалитативного метода. Вывод исследования состоит в том, что, несмотря на несправедливое уменьшение значения междометия, они все же имеют широкое использование в языке.*

**Ключевые слова:** междометия, семантический аспект, прагматический аспект, анализ контекста, произведение, эмоция, ударение.

*Emotions in speech can be expressed not only by means of prosodic structure, like intonation, stress, tone and*

*rhythm, but also through various words, which denote emotional response to the real world. The article aims to search the function and meaning of that kind of words called interjections by scrutinizing their semantic and pragmatic aspects. The examples for the analysis are based on in the novelette “Jamilia” by Chingiz Aitmatov. The research was conducted by using continuous sampling method, context and component analysis, text analysis and qualitative method. The finding of a research is that interjections, despite the fact that their meaning has been unfairly diminished, have a rich variety of usage in a language.*

**Key words:** interjections, semantic aspect, pragmatic aspect, context analysis, work, emotion, accent.

**Introduction.**

"Freedom is only then freedom, when it is not afraid of the law, otherwise it is fiction." - Chingiz Aitmatov. There are many research works the analyses of which are based on the stories of the great Kyrgyz writer, Chingiz Aitmatov (Kadyralieva, 2018; Omurbek k. et al., 2018). The present paper is devoted to the study of interjections that are considered the most neutral and convenient replacement of full-fledged words. Undoubtedly, interjections have conquered all aspects of our life, including exclamations, hesitation markers, greetings, response particles as well as curses. Whether we like it or not, interjections have become an inevitable part of our language, and in this paper we are going to look closer at these little words which serve a noble duty of uncontrollable blast of freedom and true feelings depicted in Jamilia.

It comes with high praise: Louis Aragon called this short novel the most beautiful love story in the world. Every aspect of the novelette joined makes the work precious; so we come to the idea that

interjections also play its role in making the novelette an outstanding piece of work.

Before going to the examples and arguments of studying the role and place of interjections in Jamilia we are going to make an overview of the definition of interjection and the alteration of the meaning of the term through the development of the history.

It comes into a light that the first to introduce the interjection as an independent part of speech was the legendary Latin enlightener Remmius Palaemon (Ist century, B.C.) in his work, *Ars Grammatica*.

According to our observation, historically, interjections have often been seen as marginal to language and its significance was diminished in various ways, so 19-century linguists regarded them as paralinguistic, even non-linguistic phenomena: “between interjection and word there is a chasm wide enough to allow us to say that interjection is the negation of language” (Gesch 1869: 295).

In addition to it, there is another definition: “Language begins where interjections end” (Muller 1836: 366).

Again, Sapir described interjections as “never more, at best, than a decorative edging to the ample, complex fabric [of language]” (1970: 7).

These views can still be found in the contemporary literature: Quirk, Greenbaum *et al.* (1985: 853) describe interjections as “purely emotive words which do not enter into syntactic relations”.

Moreover, Trask (1993: 144) describes an interjection as “a lexical item or phrase which serves to express emotion and which typically fails to enter into any syntactic structures at all”.

Similarly, Crystal (1995: 207) concurs – “an interjection is a word or sound thrown into a sentence to express some feeling of the mind”.

There are exceptions, though. Ameka (1992), Wierzbicka (1992) and Wilkins (1992) argue that interjections are “semantically rich and have a definite conceptual structure which can be explicated” (Wilkins 1992: 120).

If to make a light into the role of interjections in the Kyrgyz linguistics, it was Biyaliev K. who defined an interjection as an invariable part of speech, expressing (but not naming) emotions and wills.

Therefore, according to its semantic meaning, Biyaliev divided interjections into the several groups, and we can observe several examples in the novelette.

1. Interjections expressing emotions. The love story of Daniyar and Jamilia is still considered to be the most touching story both in the Soviet and contemporary Kyrgyz literature and full of emotional sayings.

2. Interjections addressing to Allah. As a result of the converting into Islam in the early history of the Kyrgyz, despite the fact that the families lived in the Soviet time, which implemented strict atheistic views and the religion was prohibited, there are a lot of examples of addressing to god.

Longing for Gods mercy:

*A-a, kудай, ushu tirmaктай немеbizge ömür bere gör...* (*A-a, кудай, ушу тырмактай немеbizге өмүр бере зөр...*) The situation where Seit’s mother asks Allah for long life to him. (Aitmatov)

Interjections *aa kудай* (oh Allah) and is an expression of addressing to Allah with a request. This interjection is included in secondary interjection because it is a multi-word expression which can be free utterance units and refers to mental acts. The meaning of the interjection above is determined by the context (“Oh Allah make life of this fellow long one.”) and can be interpreted as an addressing to God. Based on the meaning interjection of course can be classified into emotive interjection.

Thanking God:

*Allaga шүгүр, tektiü, kuttuu jerdensin balam.* (*Аллага шүгүр, тектүү, куттуу жерденсин балам*). The situation when Kichine apa thanks Allah while speaking to Jamilia. (Aitmatov)

As to interjection *Allaga шүгүр* (Gratitudes to Allah) it is included in secondary interjection because it is a multi-word expression which can be free utterance units and refers to mental acts. Interjection *шүгүр* above is used by *baibiche* to express her love to her daughter in law yet to show her gratitude and praise Allah. The meaning of interjection *шүгүр* is determined by the context (“Praise Allah, my daughter that you have come into such a well-knit and blessed family. That’s your luck.”) and can be interpreted as showing gratitude to Allah and praising Allah. According to the meaning above, the interjection can be classified as cognitive interjection.

3. Interjection of kind indignation. In the Kyrgyz language there is also emotion of kind indignation, especially with elderly people:

*İi, tentigen aram... Chachın ösüp, jüdöp da kalıptırsın...* (*Ии, тентиген арам... Чачың өсүп, жүдөп да калыптырсын...*) (Aitmatov).

It is a secondary interjection, Seit's mother uses this interjection to rebuke her son but at the same time to show or express her motherly love towards her younger son ("My goodness, just look at yourself, you tramp!" she wailed, pointing to me"). Based on the meaning above interjection *Ii*, *tentigen aram* can be included in emotive interjection.

#### 4. Expressing mocking:

*Oy, aldagı jaman kantet, jeje ushunuku bele!* (*Ой, алдагы жаман кантет, жеңе ушунуку беле!*) (Aitmatov)

Guys in the village use this interjection to express their amusement and fun of Seit's jealousy towards his *jeje*. Interjection *Oy, aldagı jaman kantet* is a secondary interjection. While based on the meaning above ("Just look at him! Why, she must be his *jeje*. Isn't that something! Why, we'd never have guessed it!") interjection *Oy, aldagı jaman kantet* can be included in cognitive interjection.

#### 5. Disapproval:

*O, kokuу-oy, jarıktık, menin tört müchölüm соо болуп... shııldата аудап кетпейт бедем!* (*О, кокуй-ой, жарыктык, менин төрт мүчөлүм соо болуп... шыкылдата айдап кетпейт бедем!*) (Aitmatov)

Interjection *O, kokuу-oy, jarıktık* is a phrasal utterance and can be used on its own so this interjection is included in a secondary interjection. It is used by Orozmat to express his impatience and indignation when Seit's mother started to argue with him. The meaning of this interjection is determined by the context ("Can't you understand?" Orozmat cried in despair, as he lurched forward) can be interpreted as a feeling of indignation. While according to its meaning interjection *O, kokuу-oy, jarıktık* classified as an emotive interjection.

#### 6. Contempt:

*Koy, aylanayın, kelinimdin oshol oroguna tim ele koygula!* (*Кой, айланайын, келинимдин ошол орогуна тим эле койгула!*) (Aitmatov)

Seit's mother uses this interjection to express her contempt on Orozmat's demand that women should do hard work in the field equate to men. It is a secondary interjection. The meaning is determined by the context ("Never! Is there no fear of Allah in you? Who ever heard of a woman delivering sacks of grain in a trap?). While based on the meaning above interjection *Koy, aylanayın* can be included in conative interjection.

7. It is not uncommon in Kyrgyz language for several senses to come together, for example surprise feeling with condemn and love:

*"İi, kichine bala, kızıkсың да анан!" - деп, adatincha meni booruna basıp, maңdayımdan öböt.* (*"Ии, кичине бала, кызыксың да анан!" - деп, ада-тынча мени бооруна басып, маңдайымдан өбөт.*) (Aitmatov).

Interjection *Ii* (Silly boy!) is a little word which can form an utterance on its own and it is not included in any word classes so this interjection is included in a primary interjection. Jamila uses this interjection to show or express her feeling of reproof towards how Seit tries to defend her. The meaning of the interjection is determined by the context ("Silly boy! If ever I wish, do you think anyone will be able to hold me back?") and can be interpreted as a rebuke feeling. Based on the meaning above interjection *Ii* can be included in cognitive interjection.

8. Since the Kyrgyz are historically the nomadic people and livestock breeding is the main occupation, there are a lot of interjections expressing the strong-willed motives of the speaker regarding animals. For example: *Chu* (*чу*) -no-oh, go (go) (to the horses), so-so! - Attention! (To horses), *kiruu-kiruu* (*кыруу-кыруу*) (call for horses), *kyrooy-kyrooy* (*кыроой-кыроой*) (sheep uraning), *tyu-tyu-tyu* (*мый-мый-мый*) (call for cats), etc.

*Chü, attarım, ıldamda! - деп, arabanı tezdettim.* (*Чү, аттарым, ылдамда! - деп, арабаны тездеттим.*) (Aitmatov).

Jamila looked at the sunset, enraptured, as if she were witnessing a miracle. Her face was aglow with tenderness, her parted lips smiled gently, like a child's. Interjection *Chü* above is a primary interjection because it is a little word which can form an utterance on its own and it is not included in any words classes. Seit uses this interjection to fasten his horse on his way home. The meaning of interjection is determined by the context ("Giddyap!" I cried, whipping the horses.") and can be interpreted as a command to a horse to go ahead or go faster. According to its meaning interjection *Chu* (Giddyap!) is included in conative interjection.

9. Interjections that are used in everyday routine also prevail, for example when meeting someone, parting, turning to the present, etc. :

*Salam! Salam aleykum! Assalom-aleykum! (Салам! Салам алейкум! Ассалом-алейкум!) - Hello!*

*Kosh!* (*Kou!*)- Goodbye!

*Ak chüch!* (*Ак чүч!*)- Be healthy!

*Omiin!* (*Омийин!*) "Bless, Lord!" and etc.

### Conclusion

In the conclusion of the article, contrary to the opinions of researchers as Sapir, Muller, Quirk, Greenbaum etc. assuming the inutility of interjections, we proved that they have a wide range of applications and functions in many aspects of the language and are an indispensable means of free expression of one's thoughts and feelings.

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