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### THE PRAGMATIC ANALYSIS OF THE SOMATISM “HEAD” IN “JANE EYRE” AND “ANNA KARENINA”

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*Annotation:* This article discusses the pragmatic analysis of the somatism “head” in two famous literary works “Jane Eyre” by Charlotte Bronte and “Anna Karenina” by Leo Tolstoy. The somatism “head” is explained thoroughly in different utterances.

*Key words:* phraseological units, somatism, head, pragmatics, utterance

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### ПРАГМАТИЧЕСКИЙ АНАЛИЗ СОМАТИЗМА «ГОЛОВА» В ПРОИЗВЕДЕНИЯХ «JANE EYRE» И «ANNA KARENINA»

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*Аннотация:* Данная статья посвящено изучению прагматического анализа фразеологических единиц с соматизмами «head» в произведениях «Jane Eyre» Шарлотты Бронте и «Anna Karenina» Льва Толстого. Соматизм “голова” подробно объясняется в разных высказываниях.

*Ключевые слова:* фразеологические единицы, соматизм, голова, прагматика, контекст



## “JANE EYRE” VA “ANNA KARENINA” ASARLARIDAGI “BOSH” SOMATIZMINING PRAGMATIK TAHLILI

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***Annotatsiya.** Ushbu maqolada dunyoga mashhur bo'lgan Charlotte Bronte qalamiga mansub “Jane Eyre” hamda Lev Tolstoyning “Anna Karenina” asarlaridagi “bosh” somatizmi pragmatik tahlil qilindi. “Bosh” somatizmining gapdagi turli ma'nolari chuqur yoritib berildi.*

***Kalit so'zlar:** frazeologik birliklar, somatizm, bosh, pragmatika, kontekst*

Phraseology is one of the tools for expanding and enriching your vocabulary. It is the most colorful part of the vocabulary system, and it symbolizes the speaking community's unique perspective on the world. It reflects the nation's history, as well as the habits and traditions of the people who speak it. Phraseology is a subsystem of the vocabulary system in which linguists refer to units in different ways. Phraseological units, phraseologisms, set expressions, and idioms are examples of terminology that can be encountered. As a result, these terms are interchangeable.

In modern linguistics new terms are emerging related to different branches. One of the newest terms is somatic phraseological units. Linguists began to study somatic (from Greek soma - body) vocabulary in more detail only at the end of XX - beginning of XXI century. The breadth of somatism links with the surrounding world is explained by ontogenetic functional properties of human body parts. Somatizms denote organs, parts of the human body, and take an active part in the formation of phraseological units.

Somatic phraseology is characterized by the presence of numerous analogues in the languages, which is explained not only by borrowing, but also by general regularities that lead to the appearance of similar in meaning phraseological units, "demonstrating the universal nature of the transfer of somatic lexemes, their functional and semantic dynamics in the composition of phraseological units" [1]. Somatic phraseologisms, in their main mass, represent metaphorical or metonymic turns of speech based on observations of human or animal behavior: step on smb's toes - hitting the senses [2, 56-59].

This article discusses the pragmatic analysis of the common somatism “head” in the famous works of literature “Jane Eyre” by Charlotte Bronte and “Anna Karenina” by Leo Tolstoy. Here emerges a question: what is pragmatic analysis? The study of how context affects meaning, such as how phrases are interpreted in different settings, is known as pragmatics (or the interpretation of linguistic meaning in context). Situational context is knowledge about the world, while linguistic context is language that precedes a statement to be interpreted. The term *pragmatics* was coined in the 1930s by psychologist and philosopher Charles Morris. Pragmatics was developed as a subfield of linguistics in the 1970s. Morris explained that



pragmatics is different from *semantics*, which concerns the relations between signs and the objects they signify.

Semantics refers to the specific meaning of language; pragmatics involves all the social cues that accompany language. Pragmatics focuses not on what people say but how they say it and how others interpret their utterances in social contexts, says Geoffrey Finch in "Linguistic Terms and Concepts". Utterances are literally the units of sound you make when you talk, but the signs that accompany those utterances give the sounds their true meaning [3].

The work explores the phenomena of somatizms through pragmatics.

According to Cambridge dictionary [4] the word "head" means "the part of the body above the neck where the eyes, nose, mouth, ears and brain are:

- Put this hat on to keep your head warm
- He banged his head on the car as he was getting in
- She nodded/shook her head

However, the somatism "head" can mean various portable meanings in different utterances. You can see additional colourful meanings of the word below:

**1. Someone in charge of or leading an organization or group etc:** The head of that church militant of whose humblest members he is one, shall give the word. [Jane Eyre, page 539]. She knew their relations with one another and with the head authorities [Anna Karenina, page 278]. ...that's the affair of her conscience, and falls under head of religion.. [Anna Karenina, page 315]. As the head of the family, I'm a person bound in duty to guide her. [Anna Karenina, page 315]. ...he had not time to write it down for the head peasants had come round. [Anna Karenina, page 755]. A handsome head waiter with thick pomaded hair.. [Anna Karenina, page 997].

**2. The top part or beginning of something:** Scarcely less prominent was an ample cushioned easy-chair near head of the bed, also white with a footstool like a pale throne. [Jane Eyre, page 17]. Already I had made visible progress: that very morning I had reached the head of my class. [Jane Eyre, page 102]. A great cabinet opposite whose front divided into twelve panels, bore in grim design the heads of the twelve apostles each enclosed in its separate panel as in a frame. [Jane Eyre, page 319] ..he crushed the snowy heads of the closed flowers with his foot. [Jane Eyre, page 553]. Vronsky was at the head of the race, just as he wanted to be. [Anna Karenina, page 435]...the grass and flower heads slowly and rhythmically falling...[Anna Karenina, page 547].

**3. The mind (brain) and mental abilities:** It never even entered his head that there could be any harm in his relations with kitty. [Jane Eyre, page 124]. If only she doesn't take it into her head to console me! [Jane Eyre, page 145]. "His head wasn't strong: the knaves he lived amongst fooled him beyond anything I ever heard. [Jane Eyre, page 337]. He began again with a bit of a heaviness in his head [Jane Eyre, page 475]. Though it was difficult to keep in one's head and not mix up all the stockings [Anna Karenina, page 577]. It could never enter her head that Vronsky could mean [Anna Karenina, page 647].

**4. The meaning of part of the whole (hair)** ..shaking her beautiful curled head [Jane Eyre, page 556]...middle-aged and grey-headed man, at whose side his lovely daughter looked like a bright flour. [Jane Eyre, page 562]. When he thought of her, he could call up a vivid picture of her to himself, especially the charm of that little fair head, so freely set on the shapely girlish shoulders. [Anna Karenina, page 64]. "Your excellency won't be disturbed here, said a particularly pertinacious, white-headed old Tatar with immense hips and cattails [Anna

Karenina, page 74] ..and I see a peacock, like this feather-head, who is only amusing himself [Anna Karenina, page 122]. A fat, red-faced, flaxon-headed lady [Anna Karenina, page 292]. Her clean-cut head with prominent, bright, spirited eyes..[Anna Karenina, page 399]. Bending her curly black head she pressed her forehead [Anna Karenina, page 408].

5. *Quantity of animals when considered as a unit*...one of his neighbors had lost a hundred and twelve heads of cattle in three days [Anna Karenina, page 704].

6. *A measure of length or height*...and accompanied by Sundry side-glances that measured me from head to foot. [Jane Eyre, page 348].

7.*Completely* I can see he's over head and ears in love with Kitty [Anna Karenina, page 87].

8.*Beyond someone's ability to understand* ...that article's too deep for many people – that's to say it's over their heads. [Anna Karenina, page 194].

9.*Affecting and influencing* It makes me sick, sick to see it and you've gone on til you've turned the poor wench's head. [Jane Eyre, page 196].

10.*Acting, being or existing together* The divining party again laid their heads together. [Jane Eyre, page 279].

11.*To take responsibility* "Yes", she said, "it is a pretty place but I fear it will be getting out of order unless Mr. Rochester should take it into his head to come and reside here permanently or, at least, visit it rather oftener" [Jane Eyre, page 152].

The words expressing the parts of the body can be used effectively in literary works so as to

<i>Someone in charge of or leading an organization or group etc.</i>	<i>The mind (brain) and mental abilities</i>
<i>The top part or beginning of something</i>	<i>Quantity of animals when considered as a unit</i>
<i>A measure of length or height</i>	<i>Affecting and influencing</i>
<i>Acting, being or existing together</i>	<i>Beyond someone's ability to understand</i>
<i>The meaning of part of the whole (hair)</i>	<i>To take responsibility</i>

enhance the style of the reading. Above the most common somatism "head" is explained pragmatically (in the context) in both famous literary works of all time. To sum up, "Jane Eyre" and "Anna Karenina" hold the following additional meanings of the concept "head":

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## РЕПРЕЗЕНТАЦИЯ СОЦИАЛЬНЫХ ЦЕННОСТЕЙ В ПАРЕМИОЛОГИЧЕСКОМ ФОНДЕ РУССКОГО И УЗБЕКСКОГО ЯЗЫКОВ

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**Аннотация:** В статье рассматривается отражение социальных ценностей в русских и узбекских в пословицах – языковых единицах, наиболее ярко отражающих национальные ценностные ориентиры. Каждый народ имеет определённую совокупность иерархически организованных ценностей, которые частично перекликаются с ценностями в других культурах. Отмечается, что ценности могут отражать как своеобразие национального сознания того или иного народа в целом, так и установки отдельных личностей. Рассматриваются проблемы изучения социальной оценки в пословичной языковой картине мира. Социальная оценка определяется как оценка, основанная на определённых субъективно обусловленных эстетических принципах и глубоком понимании эстетической сущности. Комплексное исследование социальной оценки в языке возможно при изучении пословичной картины мира, выделяемой как компонент языковой картины мира.

**Ключевые слова:** ценность, социальный уровень ценностей, аксиологический потенциал, пословицы и поговорки, функциональные характеристики, речевые взаимодействия, моральные ценности, правовые ценности, научные ценности, исторические ценности, социальные ценности, философские ценности.

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