Xulosa va takliflar. Ijtimoiy-siyosiy leksikada qo‘llangan xoqon va xon terminlarining qadimgi turkiy shakllaridan rivojlanishi ularning boshqa tillardan o‘zlashganligi haqidagi gipotezalardan ko‘ra turkiy asosga ega ekanligini ko‘proq tasdiqlaydi. Nishotiy ushbu terminlarni badiiy allegoriya sifatida ishlatib, qadimgi davlatchilik terminlariga yangi semantik jilo bergan.

Somatik leksikaning markazi bo‘lgan ko‘ngul so‘zining etimologiyasi uning nafaqat turkiy, balki chuqur nostratik ildizlarga ega ekanini ko‘rsatadi. Munozaralarda ilgari surilgan kөng- yoki “fikr” versiyalari doston matnidagi iroda va hissiyot markazi ma’nolari bilan uzviy bog‘lanadi.

“Qiz” leksemasining tadqiqi shuni ko‘rsatdiki, bu so‘z faqat jins va yosh belgisi emas, balki omonimik jihatdan “qadrli, nodir” degan ma’nolarni ham anglatishi bilan munozarali semantik maydon hosil qiladi. Nishotiy tilida bu so‘zning eng yuqori ma’naviy qadriyat sifatida talqin qilinishi qadimgi turkiy “qiz” (qimmatli) konseptlarining davomidir.

Xulosa qilib aytganda, “Husn-u Dil” dostonidagi munozarali etimologiyaga ega so‘zlar tahlili XVIII asr o‘zbek tilining sof turkiy negizi naqadar mustahkam bo‘lganini va bu negiz til tarixidagi murakkab etimologik zanjirlarni tushunishda kalit bo‘lib xizmat qilishini isbotlaydi.

Tadqiqot natijalari shuni ko‘rsatdiki, "Husn-u Dil" dostonida qo‘llangan xoqon, xon, ko‘ngul va qiz kabi leksemalar turkiy tilning qadimiy qatlamiga mansub bo‘lib, ularning etimologiyasi turkiy ildizlarga borib taqaladi. Kelgusida ushbu dostondagi boshqa leksemalarni ham etimologik jihatdan o‘rganish o‘zbek tilining tarixiy rivojini yanada chuqurroq anglashga yordam beradi.

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THE LINGUISTIC STATUS OF THE PARALINGUISTIC COMPONENT IN THE PORTRAIT DESCRIPTION OF A PERSON

Annotation. *This paper investigates the linguistic status of the paralinguistic component in the verbal portrait of a literary character. The paper considers whether this linguistic status is peripheral or an integral resource of portraiture. Paralinguistic- containing portrait contexts were exhaustively selected from two novels (A. Tolstoy’s “Sisters” and J.Galsworthy’s “The Man of Property”), classified according to a three-level taxonomy (modality → group → subgroup), and compared by the chi-square test and Cramér’s V.Parakinesic means predominate in both works (59.3% vs 72.0%); the leading group is suprasegmental means in Tolstoy vs facial expression in Galsworthy. The study offers a verifiable taxonomy-based methodology and the first comparative quantitative profile of the paralinguistic component in portrait description.*

Key words: *paralinguistics, paralinguistic component, portrait description, verbal portrait, paraphonetic means, parakinesic means, facial expression, gesture, suprasegmental (paraprosody), comparative linguistic analysis*

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INSONNING PORTRET TAVSIFIDA PARALINGVISTIK KOMPONENTNING LINGVISTIK MAQOMI

Annotatsiya. *Ushbu maqola adabiy qahramonning og‘zaki portretidagi paralingvistik componentning lingvistik holatini o‘rganadi. Maqolada ushbu lingvistik holat portretning periferik yoki ajralmas*

manbayi ekanligi ko'rib chiqiladi. Paralingvistik tarkibli portret kontekstlari ikkita romandan (A.Tolstoyning "Opa-singillar" va J.Galsworthyning "Mulkdor odam") to'liq tanlab olindi, uch darajali taksonomiyaga (modallik→guruh→kichik guruh) ko'tasniflandi va xi-kvadrat testi va Kramerning V.Parakinez vositalari ustunlik qiladi (59,3% va 72,0%); yetakchi guruh Tolstoydagi suprasegmental vositalar va Galsworthydagi yuz ifodasi. Farqlar sezilarli, ammo kichik. Tadqiqot tekshirilishi mumkin bo'lgan taksonomiyaga asoslangan metodologiyani va portret tavsifidagi paralingvistik komponentning birinchi qiyosiy miqdoriy profilini taklif etadi.

Kalit so'zlar: *paralingvistika, paralingvistik component, portret tavsifi, og'zaki portret, parafonetik vositalar, parakinesik vositalar, mimika, imo-ishora, supersegment (paraprozodiya), qiyosiy lingvistik tahlil.*

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ЛИНГВИСТИЧЕСКИЙ СТАТУС ПАРАЛИНГВИСТИЧЕСКОГО КОМПОНЕНТА В ПОРТРЕТНОМ ОПИСАНИИ ЧЕЛОВЕКА

Аннотация. *В данной работе исследуется лингвистический статус паралингвистического компонента в словесном портрете литературного персонажа. Рассматривается вопрос о том, является ли этот лингвистический статус периферийным или неотъемлемым ресурсом портретной живописи. Паралингвистические контексты портретов были тщательно отобраны из двух романов (А.Толстого «Сестры» и Дж.Голсуорси «Собственник»), классифицированы в соответствии с трехуровневой таксономией (модальность → группа → подгруппа) и сравнены с помощью критерия хи-квадрат и критерия Крамера V.Паракинетические средства преобладают в обоих произведениях (59,3% против 72,0%); ведущей группой являются супрасегментальные средства у Толстого по сравнению с выражением лица у Голсуорси. Исследование предлагает проверяемую таксономически обоснованную методологию и первый сравнительный количественный профиль паралингвистического компонента в описании портрета.*

Ключевые слова: *паралингвистика, паралингвистический компонент, портретное описание, словесный портрет, парафонетические средства, паракинесические средства, мимика; жест, суперсегментные (парапросодические) средства, сопоставительный лингвистический анализ.*

Introduction. The verbal portrait of a literary character in a text is formed not only by lexical and grammatical means, but also by the verbal representation of voice, intonation, gesture, facial expression and bodily movement: a paralinguistic component within the text. Its linguistic status is debated: a peripheral, extralinguistic accompaniment to speech or an integral semiotic resource of portrayal? Since the introduction of the term paralanguage by G.Trager [1;13 p.], the boundary has defied explicit specification, and D.Crystal considers prosodic features "more linguistic" than paralinguistic ones [2; p.16], whereas the relationship between language and paralanguage is central to the Russian tradition beginning with T. Nikolaeva and B. Uspensky [5;9–14 p.]. In spite of this attention, the paralinguistic component of portrait description still lacks a cross-linguistic, quantitatively grounded description based on a unified taxonomy. The objective is to clarify the linguistic status of the paralinguistic component in portrait description and to establish, based on a single three-level taxonomy of the component, its comparative quantitative profile in a Russian and an English novel. Three research questions are addressed: RQ1: is the component a peripheral accompaniment or structurally integral resource of portrayal? RQ2: How are its means distributed across the taxonomy in each work? RQ3: Do these distributions differ significantly across the two languages, and if so, how strongly? The value is to provide a replicable, taxonomy-based methodology and the first comparative quantitative profile of the paralinguistic component in portrait description to inform a primarily theoretical debate.

Literature review. Paralinguistic research started from G. Trager's notion of paralanguage, separating voice qualities and vocalizations from the segmental-linguistic system [1;.23 p.]. F.Poyatos integrated it into an interdisciplinary model including vocal and kinesic behaviour and affirmed that the phases of a gesture have a "semantic value" [3;38–41 p.], while J.Lyons noted that suprasegmental features, loudness, tempo, rhythm, are commonly described as paralinguistic together with the intonational contour [4;11 p.]. The central problem and point of controversy is exactly this, their closeness to the language system. Crystal's estimation that prosodic features are "more linguistic" [2;42–45 p.] and J.Catford's remark that some types of phonation are used "paraphonologically" as indicators of social and emotional state [9;37–39 p.] imply a gradual border instead of a neat separation. This is the view endorsing the periphery model here adopted, with its outermost circle represented by units that are not independent

phonological items and are thus defined as paraphonetic; exemplary from this point of view is the classification of interjections: language items whose peculiar phonotactics result in a paralinguistic effect [6;99-102 p.]. A second strand links paralinguistics to phonosem

Jakobson showed that distinctive features may be related to word meaning and express an emotional attitude [7;88–89 p.], and S. Voronin viewed sound symbolism as a motivated, universal phoneme–meaning relation [8;62–64 p.], corroborating the inclusion of sound-symbolic and onomatopoeic phenomena among segmental paraphonetic means. In the kinesic modality, only movements that possess symbolic meaning and communicative directedness are considered paralinguistic [3;6]. V.Doroszewski cautioned that there is no strict equivalency between an extralinguistic gesture and a word [12;75–77 p.], while systematic comparisons of Russian and English kinesics [11] and of facial and oculi expression [10;221–223 p.] inform the parakinesic categories. The taxonomy employed here is based on D.Abduazizova's tripartite system of paraphonetic, parakinesic and graphic means, focusing on the first two [6;97 p.]: paraphonetic (segmental, suprasegmental) and parakinesic (gestures, facial expressions, body movements), a common framework for both languages.

On the whole, the field provides a strong rationale and detailed blueprint for defining and subcategorizing these means, but has not described the paralinguistic component of literary portraiture comparatively and quantitatively based on a single taxonomy.

Research methodology. The methodology used for this research was qualitative-quantitative, mainly inductive. Categories were developed using both the textual evidence and a pre-existing three-tiered taxonomy to be employed deductively as a common framework (Table 1). The primary methodological approach utilized for this study is a comparative (cross-linguistic) corpus-based study of two separate novels, treated as parallel data sets. The novels analyzed are "Sisters" (Russian) written by A.Tolstoy [13], and "The Man of Property" (English) written by J. Galsworthy [14].

The unit of analysis for this project will be the portrait context which has included at least one paralinguistic component. Continuous sampling resulted in 1837 (Russian) and 1339 (English) examples, where each example contained the character being depicted, the quoted context and the assigned categories. Once all of the examples had been collected, they were classified according to Abduazizova's three tiered taxonomy [6;97 p.]; Modality (Level 1): paraphonetic vs. parakinesic); Group (Level 2): segmental, suprasegmental; gestures, facial expressions, body movement); Subgroup (Level 3): sub-types including: emotional timbre, vocalization, pausation, facial/eye expression, gait). Each example was then categorized based on the contextual-semantics of the authors descriptor(s) and co-text. Counts and percentages for each category were calculated, and cross-linguistic differences in these categories were analyzed via the chi-squared test of independence (category x language) at Level 1 and Level 2. At Level 1 and Level 2, Cramer's V was used as an effect-size statistic. Due to the fact that several of the lower level categories contain fewer than five observations which violate the assumption of the chi-squared tests, the results for Level 3 are descriptive only. Additionally, reliability for this study can be established through the use of uniform classification criteria and a verification review process of all examples. Validity for this study can be established through the use of previously established categories that correspond to specific descriptors provided by the author(s) and through the use of a well-established taxonomy. All analyses were conducted with full attribution to the original source material. Because of their differing sizes (1837 vs. 1339), comparisons between the Russian and English samples were made utilizing proportionate values; therefore, when conducting statistical analyses of the chi-squared values, it is essential to consider the size-adjusted effects. Furthermore, the Russian sample consisted of all extracted examples while only verified extractions were used to form the English sample.

Analysis and results. The results are reported for each level of the taxonomy. At the level of modality (L1), parakinesic means predominate in both works, more markedly in the English text (Table 1).

Table 1

Distribution of paralinguistic means by modality (L1)

Modality (L1)	Sisters (RU), n (%)	The Man of Property (EN), n (%)
Parakinesic means	1090 (59.3)	964 (72.0)
Paraphonetic means	747 (40.7)	375 (28.0)
Total	**1837 (100)**	**1339 (100)**

The two modality profiles differ significantly: $\chi^2(1, N = 3176) = 54.31$, $p < .001$, with a small effect size (Cramér's V = 0.13). At group level (L2), the leading group is suprasegmental (paraprosodic) means in Tolstoy and facial expression in Galsworthy, which also shows more body movements (Table 2).

Table 2

Distribution of paralinguistic means by group (L2)

Group (L2)	Sisters (RU), n (%)	The Man of Property (EN), n (%)
Facial expressions	491 (26.7)	478 (35.7)
Suprasegmental (paraprosody)	634 (34.5)	315 (23.5)
Gestures	360 (19.6)	226 (16.9)
Body movements	239 (13.0)	260 (19.4)
Segmental	113 (6.2)	60 (4.5)
Total	**1837 (100)**	**1339 (100)**

The group-level distributions also differ significantly: $\chi^2(4, N = 3176) = 79.02$, $p < .001$ (Cramér's V = 0.16).

At subgroup level (L3) the leading subtypes overlap but are ranked differently (Table 3).

Table 3

Leading subtypes (L3), share of all instances, %

Rank	Sisters (RU)	%	The Man of Property (EN)	%
1	Emotional timbre	13.2	Facial / eye expression	17.3
2	Vocalization	12.6	Emotional timbre	12.0
3	Facial / eye expression	10.0	Eye movement	10.5
4	Eye movement	7.7	Body posture	7.3
5	Inner-state gestures	6.1	Inner-state gestures	7.1

Facial expression and eye gaze tend to predominate, as when the *"shrewd, steady eyes had lost none of their clear shining"* of Old Jolyon in The Man of Property. Suprasegmental features are also important, as when James Forsyte mutters *"Well, Nick"*. In Sisters suprasegmental and vocalic means are stressed as well. This can be seen in Akundin, for example: *"проговорил холодно с места"* and *"раздался смех"*. Similarly, facial expression is stressed in Bessonov *"глядя на неё сквозь слёзы"* ('looking at her through tears').

Conclusion. This has been achieved by establishing the paralinguistic profile of the portrait in a Russian and an English novel, delineating a three-level model of the component and statistically comparing the two distributions. In relation to RQ1, the findings confirm the paralinguistic component as a regular resource of portrayal, rather than an offshoot. In both novels, portrait characterization prevails through the description of a coherent inventory.

It is nonetheless graded and intermediate: peripheral within the language system, as with the zone model [6] and Crystal's "more/less linguistic" cline [2], but with a clear characterforming function, and thus supports the integrated resource position over the extralinguistic.

For RQ2, the prevalent parakinesic means are the same for both novels but with variation in weight, i.e., suprasegmental (voice, timbre, vocalisation) for "Sisters" and face, eye and body-moving signals for "The Man of Property"; the top sub-type categories are shared at subgroup level but with different rankings. For RQ3, there are great differences ($p<.001$ on both levels) but low effect size (Cramér's V=0.13-0.16) with similar overall structure profile but with specific weighting based on the language and authorial idiostyle. Since only two novels are compared, the findings do not solely depend on the language but authorial idiostyle acts as a confounding variable. There are two positive aspects to the work: reproducible results (distributions in Table 1) through a verifiable method, that is, taxonomy-based coding, and applicable in stylistics, translation studies and literary education. Future work must expand the corpus for more authors and works to disentangle language- or idiostyle-specific features, more languages including Uzbek and the visual dimension and analyse the portrayal of paralinguistic portrait traits in translation.

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LINGUISTIC MARKEDNESS OF AXIOLOGICAL DOMINANTS IN THE TONGUE-TWISTERS OF THE ENGLISH LANGUAGE

Annotation. *The article describes axiological dominants in the English tongue-twisters and their linguistic markedness. The representation of value components in tongue-twister texts is examined based on their lexic-semantic, linguacultural and structural features. It has been established that the holistic content is expressed through core lexical markers, ethnolinguistic markers and peripheral grammatical means.*

Keywords: *tongue-twister, axiological dominant, linguoaxiology, value, folklore.*

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INGLIZ TILI TEZ AYTISHLARIDA AKSIOLOGIK DOMINANTLARNING LINGVISTIK BELGILANISHI

Annotatsiya. *Maqolada ingliz tili tez aytishlarining aksiologik dominantlari va ularning lingvistik belgilash usullari tavsiflangan. Tez aytish matnlarida qadriyat komponentlarining aks etishi ularning leksik-semantik, lingvomadaniy va tarkibiy xususiyatlari asosida ko'rib chiqilgan. Yaxlit mazmun yadroviy leksik markerlar, etnolingvomarkerlar, shuningdek, periferik grammatik vositalar yordamida ifodalanishi aniqlangan.*

Kalit so'zlar: *tez aytish, aksiologik dominanta, lingvoaksiologiya, qadriyat, folklor.*

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ЛИНГВИСТИЧЕСКАЯ МАРКИРОВАННОСТЬ АКСИОЛОГИЧЕСКИХ ДОМИНАНТ В СКОРОГОВОРКАХ АНГЛИЙСКОГО ЯЗЫКА

Аннотация. *В статье описываются аксиологические доминанты англоязычных скороговорок и способы их языковой маркированности. Рассмотрена репрезентация ценностных компонентов в скороговорочных текстах на основе их лексико-семантических, лингвокультурных и структурных особенностей. Установлено, что целостное содержание выражается с помощью ядерных лексических маркеров, этнолингвомаркеров, а также периферийных грамматических средств.*

Ключевые слова: *скороговорка, аксиологическая доминанта, лингвоаксиология, ценность, фольклор.*

Introduction. A tongue-twister in the English linguistic tradition is understood as a genre of folklore that looks like a short piece of text that is difficult to say out loud quickly. It has been used for training elocution (enunciation), as well as a form of language play. The reason why tongue-twisters have had these two purposes lies in the fact that their structure is phonetically challenging, which makes them good didactic material for pronunciation training, apart from which, saying it quickly opens space for competition if several people try to do so. The term itself appeared in the literature at the end of the 19th century; however,