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Differences between Paronymy, Paronymic Attraction, Paronomasia, Folk Etymology, Contamination, Heterophemia, Malapropism in English and Uzbek Language

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A B S T R A C T
This article presents the views and opinions of scientists on paronymy, paronymic attraction, paronomasia, folk etymology, contamination, heterophemia, malapropism. Definitions and different kinds of information are given about what paronymy is and its role in English and Uzbek literature. Examples from the poems, literary texts, and advertisements were analyzed. The opinions of many linguists and scientists on these terms were discussed.

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Introduction

In the modern life of education, almost none of the linguists thinks that paronyms are lexical units that can form a lexical-semantic subsystem of a language. Paronyms are traditionally compared with synonyms, homonyms, polysemous words. Along with this macrostructure, it determines the semantic base of the lexical level of the language. To improve the features of paronyms we should address, connect and interrelate with the concepts such as paronymy, paronymic attraction, folk etymology, contamination, and malapropism.

In the scientific literature, in addition to the term paronyms, different kinds of metalinguistic symbols such as “paronomasia”, “paronymic attraction”, “folk etymology”, “malapropism”, “heterophemia” are also used. The analysis of these phenomena is based on the main role of the functional criterion of paronymy: the proximity of sounds and semantic contamination of paronyms may be the result of their intentional (wrong) or deliberate (playful) confusion in speech [1; 69].

We will discuss the language phenomena listed above one by one based on the analysis materials. Incorrect changeability of paronyms constitutes a range of speech errors involving the following dealings:

Speech error	Definition (meaning of the terminology)	Example:
Malapropisms	the usage of the wrong word in place of another, especially when the wrong word is similar to the right word	***allegory//alligator*** *(He’s as headstrong as* ***an allegory*** *(alligator) on the banks of the Nile).*
Heterophemia	the misuse of a word that has a different meaning, distinguished by a word that is similar in pronunciation or spelling.	

These terms include approximately one subject area, namely, all cases of misuse of literary and biblical words and phrases and speech errors.

Research results and discussion

O. S. Akhmanova's Dictionary of Linguistic Terms contains examples of misinterpretation of words, which is based on English material, for instance, *"It is a* ***humility*** *to be kept waiting about"* [2; 223]. The word **"*humility*"** which is mentioned in the given example, is used incorrectly instead of **"*humiliation*"**.

The most common speech errors are noted in language "difficulty" dictionaries, for example, *"Gypsies were such a nuisance they would say, that whoever had killed this man had probably conferred some* ***benefaction*** *upon the community at large"* (Bernard Newman) [14; 55]. Here we can see that the word "***benefaction***" is used incorrectly instead of "***benefit"***.

Folk etymology is based on the random resemblance of a certain word to other words, and it is a misinterpretation of words.

According to O. S. Akhmanova's description, folk etymology is "an attempt to find the inner form in words as a rational explanation of their meaning, without taking into account the real facts of the origin of words" [1; 71].

In a linguistic change derived from folk etymology, the structure of the word changes so that it conforms to its popular rationalization. ***asparagus→sparrowgrass, agnail→hangnail, sweetard→sweetheart, cucaracha→cockroach,*** and others can be an example.

In the Uzbek language, there are examples of several folk etymologies, such as **"otdel kadrov"** as **"Abdulkadir"**, **"polkovnik"** as **"mul kuynak"**, **"legkovoy mashina"** as **"lokkaboy"**.

There is no consensus on whether or not to include folk etymology in paronyms. Many scientists are against adding this phenomenon to paronymic material [9; 53]. A. A. Evgrafova believes that there are several principles, which consider the facts of folk etymology as a part of a paronymic phenomenon. In his view, the functional aspect of paronymy and folk etymology is suitable; by their function, they are linguistic facts; both phenomena are related to the semantic field of language [7; 5].

Folk etymology serves the function of making incomprehensible words comprehensible, and one of the lesser-known words is usually compared to another word that has nothing to do with the indefinite inner form [4; 54]. However, the sound and morphological structure of the word can be changed [3; 37]. It is easier for the speaker to adapt the familiar form to the new, disproportionate content than to remember the separated form in terms of word-formation.

According to the O.P.Antipina, "folk etymology is an occasional phenomenon. The formation of occasional words is naturally spontaneous; it is difficult to obey them lexicographically. Paronymy mainly shows the current state of language and therefore belongs to synchronic linguistics, and folk etymology tries to show the relation between linguistic facts with diachronic interdependence" [1; 72]. Unlike words of folk etymology that stand out of the literary language, paronyms are part of the general literary and special lexicon. In most cases, paronyms do not replace each other, and words of folk etymology, literary words can be seen in the speech of less-educated people.

Similarly, another phenomenon, contamination, which is close to paronymy (from Latin contaminatio - ignition, convergence, mixing) is a phenomenon in linguistics that combines elements of two similar expressions to form a new expression or form.

The principle of this phenomenon is to change two linguistic units into one, and the criterion of sound similarity of source words is not necessarily considered. For instance,

Smog (smoke + fog);

Crocogator (crocodile+alligator)

frizzle (fry + sizzle)

hopium (hope + opium)

Phraseological contamination is common in speech. According to contamination, new phraseologies are formed with the help of phraseology with different lexical content or a combination of their parts [5; 4]. Thus, for example, the contamination of ***"эрга чиқмоқ"*** is occurred based on **"*турмушга чиқмоқ*"** and **"*эрга тегмоқ*"** [18; 52].

Contamination as an intertextual phenomenon is observed in various forms of speech. Although the participants are aware of the general content of the conversation, they are not ready for the internal situations that may arise in the process of communication, unpreparedness for this situation and the emergence of unexpected situations may change the attitude of the participants, the topic and content of the conversation [16; 57].

In such cases, the participants of the speech can skillfully use the matching of word forms and play with the words themselves. For example,

Words in Uzbek	*Another meaning of the words*
kalit	hairless dog (*juni to'kilgan it*)
maydalab	a person with thin lips (*labi ingichka odam*)
devona	mother of giants (*devlarning onasi*)
jarohat	the feeling of an enjoyed person (*rohatlangan kishining e'tirofi*)
silkit	tuberculosis whale (*silga chalingan kit*)
mushtoq	white fist (*oppoq musht*)
togora	middle of the mountain and others (*tog' ora)*

From the examples given, it can be seen that the words given in the first column are processed in the next row and presented to the reader in a completely new way. Interpretation of words in a way that does not correspond to objective reality creates humorous intertextuality [16; 57].

To conclude, the phonetic similarity of mixed units in contamination is not required, and for paronyms, the sound similarity of the units serves as a defining criterion.

The phenomenon of **paronomasia** (from *para*-near, *onomazo*-call) consists of the sound similarity of words with different morphological roots.

In modern linguistics, there is a confusion of the concepts of paronymy, but the majority of authors of classical philology prefer to describe paronymy as a natural linguistic phenomenon, and the term paronomy as its manifestation, and work in the field of "secondary modeling systems" [11; 241], at the same time this allows us to identify several specific features of these phenomena. The usage of paronyms in speech usually occurs intentionally or unintentionally as a result of the communicators' lack of knowledge of the language code. Paronomasia is the deliberate use of the phenomenon of paronymy by the authors to create certain stylistic effects. Thus, paronomy can be considered as one of the forms of indicator of paronomy in literary text systems and can be described as a stylistic variety based on paronymy in general.

In paronomasia, lexical pairs belong to the same part of speech and perform similar syntactic functions in speech. Such words may have the same prefixes, suffixes, and additions, but their base is always different. Besides, phonetic similarity, words in such lexical pairs are not common and their semantic connection is completely different.

O. S. Akhmanova defines paronomasia as a speech figure consisting of a comedic or figurative approach of paronyms in speech, a stylistic use of sound, or semantic similarity of used words [2; 561].

D. E. Rosenthal also considers paronomasia to be a stylistic figure that is close in sound but consists of the collocation of different words in meaning [15; 117].

Paronyms have a specific methodological significance in speech, especially in artistic speech. Their similarity in sound composition, their closeness to each other, sometimes leads to the neutralization of form, as a result of some people cannot distinguish them in speech. Writers, poets, or playwrights who have noticed this situation use paronyms to express the spiritual world of the image or characters, and their level of speech. This action in linguistics is called **paronomasia**. For example, "*Atrofiga laganbardor yugurdaklarni to'plab olgan bir obro'talab, mansabdor shaxs aroq ichishdan bosh tortgan raqqosa qiz Zulxumor Hamidovaga qarata shunday deydi: «Mayli, majbur qilmaymiz, bizga bu qizning sanoati juda ma'qul»"* [13; 184]. *(A well-known official who gathered hypocritical people around him said to Zulhumor Hamidova, who refused to drink vodka: "Well, we don't have to, we like this girl's* ***industry*** *very much.* Author's translation*).* In this speech abstract, the word ***industry*** was used instead of an ***art*** lexeme, which served to express the spiritual poverty, and served to express indifference to language in society. The author of the work made very appropriate use of the paronymic relationship of the words ***art*** and ***industry*** (SH. Boshbekov. Charxpalak).

To express melody, expressiveness, comic effect, and to play with word in fiction authors use paronomasia. In the following passage, paronyms are used to create a comic effect [19; 54]: *Bo'lim boshlig'i O'rmon aka bilan brigadir Rahimjon aka nima to'g'risidadir qo'llarini paxsa qilishib, bahslashmoqda edi. Meni ko'rishi bilan bo'lim boshlig'i:*

- *O'rtoq agronom sizdan bir iltimosim bor, deb qoldi.*
- *Agar malol kelmasa, mana bu Rahimjonga, uning a'zolariga kompost to'g'risida gapirib bersangiz.*
- *Marhamat dedimda, u yoq bu yoqqa qarab olgach, lektsiya o'qishga tushib ketdim:*
- *O'rtoqlar kompot juda foydali ichimlik, uni asosan mevadan tayyorlashadi. Mevalarning xili qanchalik ko'p bo'lsa, u shuncha shirin bo'ladi. Bizning Farg'ona tomonlarda kompotni o'rik, shaftoliqoqi va olchaning qurug'idan tayyorlashadi. Xullas, kompot ichmabsiz, dunyoga kelmabsiz... Gapimni tugatmasimdan o'tirgan odamlar sharaqlab kulib yuborishdi.* (Kh. Tuxtaboev).

In this example, we can see that hero cannot distinguish the meaning of two similar words, to be more concrete he cannot identify the mixture of the meanings of two separate words.

Both words that are close and that are not close to each other, and the similarity of the sound randomly are compared in paronomy [1; 74]. The following phrases can be used as examples of various cored tones, which are considered paronomy in English linguistics:

- *"Their flight looks fleeter" (W.H.Auden).*
- *"His anger was as* ***right*** *as* ***rain****, his pity was as* ***green*** *as* ***grain****"* (E. E. Cummings).

According to N. P. Kolesnikov's description paronomasia is a stylistic figure consisting of "the usage of words that are close in pronunciation but have different meanings" [8; 86]. These words consist of paronyms that can be confused in certain speech situations, using one incorrectly instead of the other.

Thus, paronomy is a stylistic device used to express the imagery of the idea, its artistic expressiveness, depicted events, and attitude to the heroes.

As mentioned above, in addition to the term "paronyms", metalinguistic symbols such as "paronomy", "paronymic attraction", "folk etymology", "malapropism", "heterophemia" are also used in the scientific literature.

Paronymic attraction is a stylistic form consisting of a comic or figurative approach to words that is sometimes misleading due to similarity in sound and morphemic content but can often be used as a word game in speech.

Paronymic attraction is one of the most effective ways of determining speech, giving it different shades and meanings. This phenomenon is widely used in literary work, speech, advertising, and other spheres.

Despite the long tradition of paronomy, there are several issues in the study of paronymy as a linguistic

phenomenon and the consideration of the speech activity of paronymic units. This situation requires a definition of the concept of paronymy and the definition of the concepts of "paronomy" and "paronymic attraction. It is noted that in the modern scientific literature there is still no consensus on the essence of paronymy, and in the lexical system of the language, there is no generally accepted definition of this concept. It should be noted that there is no exact information and generally accepted definition of the essence of paronomy and it is lexical in modern scientific literature. This naturally leads to confusion in the usage of similar terms.

V. P. Grigorev describes paronymy, as "a system of paradigmatic relationships between words with different stems that are similar in terms of expression in given texts, bringing paronyms closer together in a speech chain and it is not associated with a derivational affinity that is visible in the synchronicity of poetic language". As a result, it causes semantic similarities or contradictions of paronyms. The scientist distinguishes between single-stemmed and different-stemmed paronyms. In general, he understands paronymy more broadly than O.V. Vishnyakova, who emphasizes the etymological similarity and close melody of core morphemes. Therefore, the usage of the term paronymy both in the sense of "paronomy" and in the sense of "paronymic attraction" seems more appropriate, thus eliminating the distinction of relevant concepts [1; 78]. According to his opinion [6; 263], "Разнокорневые слова, обладающие известной степенью сходства в плане выражения" which means that different stemmed words are called different stemmed paronyms.

According to V.P.Grigorev's opinion, "Паронимическая аттракция как явления поэтического языка и допускает синонимизацию терминов "парономасия" и "паронимическая аттракция", which means that paronymic attraction as a phenomenon of poetic language allows it to be synonymous of the terms "paronomasia" and "paronymic attraction.

L.P. Tkachenko considers paronymic attraction as a stylistic tool as one of the many other elements of artistic expression that constitute the richness and diversity of language [17; 81].

N. V. Krylova [10; 45] uses the term paronymic attraction as a "mechanism for the semantic of sound harmony". The essence of paronymic attraction is not in the meanings in the invariant texture of the lexical form but the meanings of the limits of the minimum sound variability.

According to the O.P. Antipina's idea, "Фонетические сближения в поэтическом тексте, принимаемые В. П. Григорьевым и некоторыми вышеназванными исследователями за паронимию, представляют собой в одних случаях явление парономазии, в других случаях - явление паронимической аттракции" [1; 78], which means that the phonetic approximation in the poetic text expresses in some cases the phenomenon of paronomy, in other cases the phenomenon of paronymic attraction. The pragmatic functions of both concepts are the same; both paronymic attraction and paronomy are based on the intentional use of paronyms in speech, and it gives figurative or expressiveness to the text, and serves to create a comedic effect.

L. V. Minaeva and V. B. B. Fedenev define paronymic attraction as a general term that includes both paronomasia and folk etymology, as well as malapropisms and heterophemia [12; 92].

Three sociologically defined types of paronymic attraction perform certain functions in the literary text, and based on the English material, we will study the following examples of this phenomenon. The first type serves as a stylistic medium describing the speech of an illiterate person:

Dogberry. ... *where's the sexton? Let him write down the prince's officer coxcomb. Come, bind them. Thou naughty varlet!*

Conrade. *Away! you are an ass; you are an ass.*

Dogberry. *Dost thou not* ***suspect*** *my place? Dost thou not suspect my years? O that he were here to write me down an ass! ...* (W. Shakespeare, Much Ado about Bothing).

It is clear from the context that the English word ***suspect*** in the given example is confused with the word ***respect***. In this case, there is no semantic similarity to compare between the words. Hence, this type of paronymic attraction serves as a stylistic means of expressing the speech of an ignorant person.

The second type is the speech characteristic of a person who has not attained a high language culture, but

who wants to remain in the society of literate people and not be separated from them. As an example of such a character, we can take madam Malaprop in "The Rivals" by R.B. Sheridan: *Come, Sir, you're our **envoy** - lead the way, and we'll **precede.***

If Ms. Malaprop uses long and incomprehensible words in her speech, she thinks she can express herself in a society where she is not yet a member of it. Here, the word ***envoy*** is used in combination with the word ***convoy*** and the word ***precede*** with the word ***proceed***. The given words are not semantically related to each other.

The third type of paronymic attraction is found in the characteristics of a person's speech who belongs to a society of literate.

Polonius: *I did enact Julius Caesar: I was killed*

*I'the Capitol; **Brutus** killed me.*

Hamlet: it was a **brute** part of him to kill so

capital a calf there…

(W. Shakespeare, Hamlet, Prince of Denmark).

In such cases, the communicator is good at the language and feels the connotations formed as a result of the complex combination of forms and content of paronymic attraction so slightly that he can consciously use this technique to achieve a certain stylistic result.

Conclusion

Russian linguist O. P. Antipina [1; 80] agrees with linguists such as L. V. Minaeva and V. B. B. Fedenev [12; 92] that paronymic attraction emphasizes the stylistic style that goes back to the speech characteristics of literary heroes.

Paronymic attraction is also widely used in advertising. Harmony is the basis of bright, expressive phrases in advertising text. There are many examples of paronymic attraction in English-language advertisements. For example, ***"Be the first with this flirt of a skirt".*** Examples of this phenomenon are also found in Uzbek-language advertisements. For instance, ***"Ayronni ichgin shu payt, yoqdimi Melek sen ayt";***

"Har lahza, Pepsi bilan mazza".

Based on the above, it can be concluded that paronymic attraction, serves as a means of creating an artistic image, and on the other hand, it is used as a material to create a game-based sound pun.

Thus, the question of the nature of the sound compatibility of paronymic attraction does not take a back place, as it is important to understand who, when, and for what purpose paronyms are deliberately used in speech. Paronymic attraction has the function of influencing oral and artistic creation, and it is used as a tool to achieve different stylistic results.

In conclusion, the study of paronymy and related events suggests that the boundaries of paronymy-related events are unclear due to the specific complexity of the object of study. The events discussed above cannot be studied in separation, as they are different aspects of the interrelationships of form and content plans of language and manifest as one of the relationships within the general problem between sound and meaning.

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