



IZOSAYN - GRAPHIC EXPRESSION OF SITUATIONAL PRAGMATIC SYSTEM (SPS)

Toirova Guli Ibragimovna

Doctoral student of State University language and literature named after Alisher Navoi, Uzbekistan Uzbekistan, Tashkent (E)- mail: tugulijon@mail.ru

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ABSTRACT

In article on a methodological basis a lot of aspect systems are considered structure discourse systems, its differences from system-structural (paradigmatic) system and the new concept isosign for a graphic designation of relevant components of speech dialogue as systems of a special kind is entered.

Keyword:

Synchronic-structured system, situational / pragmatist system, discourse, isosign, dipolar, symmetrically, do not cut off, symmetric, cut

** Corresponding author: Toirova Guli Ibragimovna*

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Introduction

Therefore, in recent years, in each direction of science, researchers are evaluating their work and performance in terms of how these works have reached such great achievements. In this important matter, for the sake of the development of the motherland and on behalf of the socio-economic and spiritual-cultural development of society, our linguists are trying to keep up and be at the forefront of these alterations.

Traced the accumulation of attention on the following priority areas: on the basis of the requirements of the market economy potentials of revealed speech - language to ensure the effectiveness of the process of human life, the search for strengthening ways of influence words and use them in a particular individual.

In the artistic image isolated and developed proposals for the following image situational pragmatic system (SPS) methods:

- 1) dipolar - symmetrically - do not cut off;
- 2) dipolar - symmetric - cut;
- 3) dipolar - asymmetrical - do not cut off;
- 4) dipolar - asymmetrical - cut;
- 5) Monoparental - balanced - do not cut off;
- 6) Monoparental - symmetric - cut;
- 7) Monoparental - asymmetrical - do not cut off;
- 8) Monoparental - asymmetrical - cut

In the novel "O'tgan Kunlar (Past Days)" A. Kadiri protagonist Atabek author was presented to readers(11 p), then enter the contact to communicate with other characters(12 p). Images Ziyo shohichi and Hamid, first introduced in verbal communication(12 p), then goes to get acquainted with the reader. Such a portrayal is a prime example dipole - symmetric - uncut form in the artistic image.

In the novel "Past Days" Akhmad Kadyrov in the characterization of structural parts Azizbek PO expressed in the form of "Monoparental - symmetrical - cut." If the 84-page painted appearance: " *Тилла жабдуқли қизил айқирга минган, қуёш ёғдуси билан турлик туска кириб товланадирган, ёқа ва этақларига олтин уқа тутилган кимхоб тўн кийиб, белидаги олтин камарга кумуш қинли жазоир қилч осган, бошига оқ шаҳидан салла ўраб, оёқларини кумуш узангига тираган, сийрак қошлик, чўққи сақол, бугдой ранглик, қирқ беш-эллик ёшлар чамалиқ бир киши эди*»(Қодирий Абдулла. Ўтган кунлар) (He was a man of about forty-five, face wheat-colored, with a glimpse of his eyebrows and pointed beard, riding on a red horse with a golden gear in a linen robe with golden edges in the collar and at the edges, which is the sun changes color to gold belt with the Algerian saber with a silver cover, color white royal turban and his foot rests on the silver shoes), pages 106-108 and in an interview with Haji Yussufbek felt his inner world, Level of education and knowledge:- *Тақсир, амрингизга қариши тушадирган жойим йўқ,-деди- лекин шунисини бир оз ўйламоқ керакки, юрт этмиш кун қамал кечирди. Онадан тугма азоблар, очлиқлар ўтказди ва ўткармоқда. Менга қолса бу кунларда ўттиз икки танга эмас, ўттиз икки қора пул ҳам солиши оғирдир. Юрт беш- ўн кун орқа-ўнгини олсин, сўнгра...- Ҳожси сўзини тугата олмади, Ҳожининг терс сўзига чидай олмаган Азизбек*

ваҳшийларча ҳайқирди: – Нима дейсан?!(Қодирий Абдулла. Ўтган кунлар)(Dear, I have no objection to your decree, but little should be pondered that people within seventy-days was under siege. He survived a severe punishment, hungry and still continues to be tormented. If my will, I would posses tax not only thirty two coins and thirty two cents of black is very hard. Let the country comes to himself, then ... Hajj nesmog finish his words. Not introducing Reversed Haji Azizbek wildly shouted at: - What are you about!?)

In this episode clearly felt that the two contending Yusufbek Haji and Azizbek - they are two persons, two worlds: one of them loving nation, just, perfect, and the other ignorant, rude, angry, a hypocrite, and think only of themselves selfish. If you pay attention to the segment of the novel, first Azizbek respectful of Yusufbekov, and after that would promote their unjust decree faster. But the show bitter truth by Haji, reveals his true face, and he begins to lose all respect wildly screaming.

In the work "In the night, when the horse whinnying" Tagaya Murad, to characterize his characters the author used the artistic method "Monoparental - uncut." From the words of the other characters it is bright that reader could get familiarize them.

Қишлоқда бир бўз бола бўлади. Бўзбола елкадор, пишиқ қоматлик бўлади. Кулча юзларида чуқур-чуқур қулгичлари бўлади. Кўй кўзлик, сийрак қошлик бўлади. Бўзбола қоматини гоз тутлади. Жойида тик туради. Қўлларини кўкрагига қовуштиради, ё белига тирайди. У миждози хуш кўрган одамлар билан салом-алик қилади. Кўнглига ўтирмаган кишилар билан саломлашмайди(Тоғай Мурод. Ойдинда юрган одамлар). (The village was a stalwart guy. He is broad and dense, the round face is dimpled. Eyes like a sheep with a glimpse of the eyebrows. He is straight bodied. Firmly standing still. Hands crosswise on the chest or waist. He greeted his cute friends if he likes them. Otherwise, if he doesn't like someone, then he don't greet him anyway)

The image Kaplanbek that the words of matchmakers greeted selectively and in this way can be traced to the harmony of fine method "dipole - uncut."

Оқ эшакли, оқ саллали бир чол ариқ ёқалаб кела берди. Отамиз (Қоплонбек) чолни танимади. Чол тут остидан ўтди. Отамиз бош ирғаб, салом берди. Аммо чол алик олмади(Тоғай Мурод. Ойдинда юрган одамлар). (A white man, a white turban for a man to come along the ditch. Father (Qoplonbek) didn't recognize the old man. Father nodded and bowed. But the greybeard did not reply).

Or:

Меҳмон, қўли кўксига сўрай бошлади.

– *Яхшимисиз, ака...*

Отамиз қўлини кўксига қўйди:

– *Шукур...*

– *Чопқиллаб-чопқиллаб юрибдими?*

Отамиз қўли кўксига бўлди(Тоғай Мурод.От кишнаган оқшом).

(-Guest began to ask with politeness

- How do you do, brother

Our father folded his arms across his chest and:

- Thank God...

- Is he alike running)

In another example, the author uses the method of "Monoparental - uncut" – in introducing the hero. Ziyadulla image represented by the hero himself.

Бир эрта уйғониб, калламга қўл югуртирдим. Сочларим орасида яра-чаралар уч берди. Менинг каллам ялтираб қолди. Битта-да соч битмади. Парвойим палак бўлди, юра бердим, онамга-да айтмадим.

Чақалар кун сайин болалади. Катта-катта бўлди. Кўтир бўлиб қичиди.

Шунда қишлоғимиз дўхтирига бордим...

Одамлар мени кал дейдиган бўлди. Зиёдулла кал эмиш! Э, тавба-е, тавба-е! Аввал-аввал уятдан қулоқларимгача ловуллаб ёндим. Кўнглим ўксиди. Кейин-кейин ботмайдиган бўлди.

Кал сўзи кўнглимга сингди. Қулоқларим калга ўрганиб қолди.

Диплом сўрамайдиган турли ишларда ишладим. Қоровул бўлдим, гўлоҳ бўлдим, охири подачи бўлдим. Эл қўйини боқдим(Тоғай Мурод.От кишнаган оқшом).

(One morning my fingers passed over on my head. Among the hair began appearing point without hair. Head start to shine. Not a single voloska. Ne note went wrong. Even his mother did not speak. A wounded rasshirilis place. They became more. How - that it has become rough. Unbearably itching.

Then I went to the village doctor ...

People began to call me bald. Bald- Ziyadulla ! Oh God, oh God! It's a shame was. And then, and then did not zadevat.

The word "Bald" fell into my soul. The ears are accustomed to this way.

I worked at various jobs, where the diploma does not inquired. I was as watchman, gravedigger, shepherd. In the end, I began to graze sheep.)

In the following conversation, it is seen that Ziyadulla's communication was warm relations with all:

–Зиёдулла кал! – дедим.

– Ахе,хе-хе-хе! Йўқ, фамилиянгиз Қурбонов? Аҳа, яхши, яхши! Соғлиқ қалай, ўртоқ Қурбонов? Отдай бўлиб юрибсизми?

– Шукур, мухбир ака, шукур. Отдай бўлмасак-да, юрибмиз (Тоғай Мурод.От кишнаган оқшом).

(- I said Ziyadulla bald!

- Ahe, hehe ! No, your surname Kurbanov? Yeah, good, good! What about your health comrade Kurbanov? Well? Healthy as a horse?

- Thank you brother journalist. Unlike the horse we are living straight anyway)

От:

Мамат ичкаридан уйқули кўзларини уқалаб-уқалаб келди.

Мен, теваарадаги ҳамсоя - қўшилар эшитсин дея, овозимни қўйиб гатирдим.

– Яхшимисан, димогинг чоғми? Ма, манави қандни невараларимга бўлиб бер, есин! Мозор босиб келдим-да, табаррук!

– Қаерлардан сўраймиз?

– Москва!!!

– Москва колхозми?

*- Колхоз? Қандай колхоз? Сен ўзи мени ким деб ўйляясан? **

(Rubbing his eyes from inside came Mamat. So that the neighbors around could hear , I began to loudly say.

- Are you well, how are you? Take this candy. Share my grandchildren! From the holy places, holy!

- Where from?

- Moscow !!!

- Is Moscow vollective farm or what?

- Collective farm? What farm? What do you think about me?)

In both examples, the method of "dipole - symmetrical - Uncut" is to reveal the properties and the nature, level, social status or national origin VC, you can see the words of the author's technique and his skill.

Both images can unite and graphically expressed in the izosayn (1-2 application).

CONCLUSION

Due to the fact that literature reflects life as the process of speech communication, especially its prologue is reflected in it. The disclosure of the prologue the author gives his interpretation of some facts peculiar to the communicants. On the basis of the speech of one device opens properties of speech of the second device. Ten of these methods can be applied in this direction. In many cases, the use of - or method is usually considered the specificity of the creative method of the author. Therefore, the form of presentation of artistic images verbal communication (VC) can be divided into 8 types.

* Тоғай Мурод.От кишнаган оқшом. –Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти,1979, –Б.152.

| Exterior (A) | | | | | | | | Interior (B) | | | | Informative significance (D) |
|---|---|---------------------------------|------------------------------------|--|--|---|---|---|--------------------------------------|---|--|---|
| Target (AI) | Characteristics of speaker (addressant) (AII) | | | | | | | Characteristics of communication (AIII) | Speech situation (AIV) | Not verbal-linguistic (BI) | | |
| Expected (AI ₁) Aim of listener | Gender | Level of culture | Social position | Age | Education | specialty | behavior | {AIII ₁ } formal | {AIV ₁ } outdoors | kinetic {BI ₁ } | | {BI ₂ } Calm voice |
| | {AII ₁ } woman | {AII ₂ } civilized | {AII ₃ } worker peasant | {AII ₄ } childish (7-11) {AII ₅ } adolescent (12-18) | {AII ₆ } illiterate {AII ₇ } Ordinary intelligent | {AII ₈ } housewife {AII ₉ } peasant {AII ₁₀ } artisan | {AII ₁₁ } classic | | | {AIV ₂ } At home | gesture {BI ₁ ¹ } {BI ₁ ² } {BI ₁ ³ } {BI ₁ ⁴ } | |
| Unexpected (AI ₂) Aim of Speaker | | | | | | | | {AIII ₂ } neutral | {AIV ₃ } At bus | {BI ₁ ⁵ } arms {BI ₁ ⁵ } {BI ₁ ⁶ } {BI ₁ ⁷ } | Face {BI ₂ ³ } {BI ₂ ⁴ } {BI ₂ ⁵ } | {BI ₂ ³ } High voice |
| | {AII ₁ } man | {AII ₂ } uncivilized | {AII ₃ } intellectual | {AII ₄ } mature (19-30) {AII ₅ } Middle age (30-45) {AII ₆ } (50...) old | {AII ₆ } educated {AII ₇ } Grammat ical literate | {AII ₈ } technician {AII ₉ } scholar {AII ₁₀ } administrator | {AII ₁₁ } modern fashiona ble | | | | | |
| | | | | | | | | {AIII ₃ } informal | {AIV ₅ } Lecture | shoulder {BI ₁ ⁸ } {BI ₁ ⁹ } {BI ₁ ¹⁰ } {BI ₁ ¹¹ } | | {BI ₂ ⁷ } Gentle voice |
| | | | | | | | | | {AIV ₆ } Written language | torso {BI ₁ ¹² } {BI ₁ ¹³ } {BI ₁ ¹⁴ } | | |

The character Ziyadulla in the story of T.Murod "The night - whining of the horse"

Appendix № 2

| Exterior (A) | | | | | | | | Interior (B) | | | | Informative significance (D) |
|---|---|---------------------------------|------------------------------------|--|--|---|---|---|--------------------------------------|---|--|---|
| Target (AI) | Characteristics of speaker (addressant) (AII) | | | | | | | Characteristics of communication (AIII) | Speech situation (AIV) | Not verbal-linguistic (BI) | | |
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| | | | | | | | | {AIII ₃ } informal | {AIV ₅ } Lecture | shoulder {BI ₁ ⁸ } {BI ₁ ⁹ } {BI ₁ ¹⁰ } {BI ₁ ¹¹ } | | {BI ₂ ⁷ } Gentle voice |
| | | | | | | | | | {AIV ₆ } Written language | torso {BI ₁ ¹² } {BI ₁ ¹³ } {BI ₁ ¹⁴ } | | |

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