Artistic Expressions of a Situational Pragmatic System

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ABSTRACT--- The article considers the attitude of pragmatics to linguistics, its source of research, the unification of individual elements into a single system - a system of communication, which is necessary for the conditions of speech. The structure of the discursive system and its differences from the structural (paradigmatic) system are also considered on the methodological basis of the system's multi-dimensionality, and a new concept of isosignes is introduced to graphically designate the relevant components of speech communication as a system of a particular kind. In many cases, the use of any method is usually considered a specific feature of the author's creative approach. Therefore, the form of representation of the artistic image of speech communication is proposed to be divided into 8 types. The article studies the connection between central and district relations, subordination of district elements by primary elements, unification of language and non-linguistic, internal and external factors of the RA in the SPS, employment of the centre of the system by language verbal means. Practical examples of the SPS isosaints have also been developed and given; it has been substantiated that, like other different SPS systems, the SPS has a structure of a central structure that consists of verbal and non-verbal language means of communication, as well as on each floor of this structure different other means of social character play an important role.

Keywords: Speech communication (SC), language communication means: verbal and non-verbal, non-linguistic means of conveyance: ethical, aesthetic, ethnographic, linguistic verbal means, discourse/speech communication, discursive system, elements of the discursive system, the ratio of paradigmatic and discursive systems, the structure of the discursive system, isosignus, symmetric and asymmetric relations, full - incomplete form.

INTRODUCTION

Justification of pragma linguistics as an independent direction in linguistics, language as an object of study of pragma linguistics, the basis for the principle of communication system as an object of study of pragma linguistics, the use of internal potentials of the native language serves to form a creative worldview, business skills, respect for national traditions and values, an interesting exchange of views among young people, increasing the effectiveness and practical significance of research. It should be noted that the nature of the pragmatic system, similarities and differences in paradigmatic systems have not been studied either in Uzbek or world linguistics. Thus, in the third quarter of the last century (60-70s), when language and phenomena were sufficiently defined and described based on structural linguistic principles, the main focus was on the use of this phenomenon (linguistic unions) in speech and ways of their practical use. Structural linguistics is devoted to the study of linguistic paradigms, i.e. the separation of interrelated phenomena, the value of information, its position in the linguistic system and the ability to combine the same sensation from a purely linguistic point of view in the same paradigm. Because these events have equal value in the language system, the subtle differences between them seem insignificant for the system. However, the existence of several units in the language system leads to the fact that it is necessary to distinguish them somehow.

MATERIALS AND METHODS.

The structural parts of the internal factor of the SC are classified into two groups in the form of language, verbal and non-verbal. In turn, language oral tools are reformatted in the form of sentences, word combinations and sentences. They include several paradigms. For example, in Uzbek "Greeting" (Salomlashish) paradigm of the language verbal means adopts such different variants:

Assalom alaykum va rasmatullovajah va barakotuhuva!
Assalomu alaykum!
Assalom! Salom!
Hello!
Hi!
Salute!

In the SC, the greeting stages are divided into reactive, contacting, communicating and communicating paradigm options, and each of them has its own specificities. Both language verbal means and language non-verbal means have their own internal paradigms. National specificity, place in speech processes, meaning, application, and verbal changes in non-verbal media are widely studied by language scholars. Although S. Muminova's works give some thoughts about the sexes and social status of communicators, the paradigms of verbal language units and their informative values,

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as well as the integrity of structural elements, as part of the situational system in the interconnection are not specifically studied.

Under the name of "Paralinguistics" these phenomena as - something removed from the main directions of study. Their analysis and use as "actions of language units in the form of non-verbal, assembling and even non-feasible means" meets the requirements of a dichotomy of language elements of speech. Because they can be transferred in the form of verbal means and from the point of view of this, they have their value. On this basis, these tools can be evaluated as non-verbal (or indivisible) language tools.

In the artwork, the following methods of depicting the SPS are highlighted and developed:

1) Full - symmetrically - not cut off;
2) Full - symmetrical - cut off;
3) Full - asymmetrical - not cut off;
4) Full - asymmetrical - cut off;
5) Incomplete - symmetrical - not cut off;
6) Incomplete - symmetrical - cut off;
7) Incomplete - asymmetrical - not cut off;
8) Incomplete - asymmetrical - cut off

ANALAYTICAL RESULTS & DISCUSSION.

In A. Kadyri's novel "The Past Days", the author introduced the main character Atabek to the readers and then added contact with other characters. The images of Ziyo Shohichi and Hamid are first introduced into the speech communication, and then they are presented to the readers. This method of representation is a vivid example of a full - symmetrical - not cut off form in the artistic image.

In Tagai Murad's work "On the night when the horse was rusting", the author used the artistic method "not complete - not cut off" to describe his characters. According to other heroes, the readers are familiarised with them.

In the image of Kaplanbek, who is greeted selectively by matchmakers and in this image you can trace the harmony of the visual method "full - uncut".

An old man with a white turban on the donkey's head approaches the edges of the ditch.

Or:

The guest, hands on the chest began to ask

- How are you, brother?

Our father put his hands on his chest and:

- Thank God...

- Is he running?

Elsewhere, the author uses the method of "nondestructive - uncut" - the self-image of the hero. The image of Ziyadullah is represented by the hero himself.

One morning he was walking over his head with his fingers. Among the hair began to appear points without hair. My head started to shine. Not a single hair. Did not pay attention, walked like this. Even his mother did not say. And the wounded places expanded. They became big. Somehow, the steel was a little rough. Itching is intolerable.

Then I went to the village doctor...

People started calling me foxy. Ziyadullah is a fox! Oh, my God, oh, my God! It was a shame. And then, they didn't hurt me.

The words of the fox fell into the soul. The ears got used to this word.

He worked in different jobs where no one asked for his diploma. He was a guard, a gravedigger, a shepherd. Eventually he started sheep herding.

In the next conversation we can see the warm relationship of Ziyadulla with everyone:

- I said Ziyadulla is a fox!

- Ah, he-he-he-he-he! No, your last name is Kurbanov? Yeah, okay, okay! How is Comrade Kurbanov doing? How's it going? Are you as healthy as a horse?

- Thank you, brother journalist. A horse is not a horse yet.

In both examples, the method "complete - symmetrical - not cut off" serves to reveal the property, character, level, social status and nationality of the RO.

Both images can be combined and graphically expressed in isosine.

Due to the fact that fiction truly reflects life as an important aspect of the human form of activity, a great deal of attention will be paid to the characteristics of the SPS.

How diverse were the components in the SPS structure, they have common features - they serve to enrich and improve the new properties of informative value, which is at the center of the SPS.

In the artistic expression, the writer not only fully discloses the structural parts of the SPS, but can also divide them on the basis of symmetry - asymmetry. Maybe each of them has an artistic value.

Symmetrical - asymmetrical - asymmetrical relations included in the structural parts of the RO, which have informative value as uniting significant points of the SPS can be transferred to the term isosine.

Pragmatics requires the introduction of a new peculiar concept - isosine - into the SC system.

In terms of associative nature, isosaines are found in different paradigms, which graphically represent the process of uniting identical, socially and informally homogeneous elements into a single pragmatic system.

A SC is itself an independent pragmatic system. For research and demonstration of situational integrity of structural parts of this system the term isosine is very convenient and has a great meaning. Symmetrical and asymmetrical relations in structural parts of the SC are reflected in isosaines and have informative value.

In this scheme-appendix, the genus components are shown horizontally, and the types of each genus are shown vertically.

The isosignal can be graphically represented as a broken continuous line that unites all the features relevant to the discourse of its participants and the factors that determine the use of this form of speech expression of the language invariant, i.e. a broken line, for example, connecting the points $R\{AII1b\}\{AII2a\}\{AII2b\}\{AII4b\}$

In this diagram-appendix, the genus components are shown horizontally, and the species of each genus are shown vertically. An isosign can be graphically represented as a broken solid line that unites all the features relevant to the discourse of its participants and the factors that determine the use of this form of speech expression of the language invariant, i.e. a broken line, for example, connecting the points $R\{AII1b\}$ $\{AII2a\}$ $\{AII2b\}\{AII4b\}$.

CONCLUSIONS:

1. The pragmatic system of speech education from the combination of elements of the paradigm of structural parts of speech communication can be represented in the graphic form of isosine.

2. Due to the fact that fiction reflects the life and process of speech communication, which is especially evident in the prologue. In the prologue, the author presents some facts peculiar to the communicators with his interpretation. On the basis of the speech of one communicant the properties of the speech of the second communicant are revealed. Dozens of such methods can be used in this direction. In many cases, the use of any method is usually considered a specific feature of the author's creative method. Therefore, the form of representation of the artistic image of the RO can be divided into 8 types.

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