



PRAGMATIC ASPECTS OF THE USE OF NONVERBAL MEANS IN THE WORKS OF MUHAMMAD YUSUF

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A B S T R A C T	KEY WORDS
This article talks about non-verbal means and their role in communication. Pragmatic features of non-verbal means used in lyrical discourse are analyzed on the example of Muhammad Yusuf's works.	Discourse, verbal, nonverbal, text, pragmatics, communication.

INTRODUCTION

The systematic approach to language is closely related to the name of Ferdinand de Saussure. It is known that the system approach in linguistics is manifested in two forms: system-structural and functional approach. It is no secret that such fields as linguoculturology, psycholinguistics, and pragmalinguistics are developing on a large scale in world linguistics today. This process requires an approach based on the laws of logic and psychological knowledge in text analysis, slightly different from traditional linguistics. In this article, we will focus on the pragmatic features of non-verbal tools in the language.

Pragma, meaning "activity, work" in Greek, is one of the most widely used terms in today's linguistics. The term pragmatics was first introduced into linguistics by Charles Morris in the 1930s. In linguistics, pragmatics is considered as a branch of semiotics.

In fact, pragmatism is a philosophical psychological process that first appeared in philosophy. Pragmatism, which is the opposite of realism, harmonizes the realities of life in human thinking. To be more precise, in linguistics it is a combination of language rules in human thinking, and at the same time, it is an expression of subjective attitude to language signs. Even under a clear expression, sometimes a certain pragmatic content can be hidden. After all, open expression occurs verbally in written speech, facilitates the student's work, creates comfortable conditions for reading, written speech allows the student to express his personal attitude. Pragmatics studies the functionalization of language gestures in discourse. Along with Charles Morris in the history of linguistics, Ch. S. Pierce, S. Austin. Linguists like S. Vendler also studied pragmatics theoretically.

If we take the discourse of lyrical texts as an object in a pragmatic approach to the structure of the text, we can see that the author of the artistic text deviates a little from traditionalism in the emotional expression of the reality of life. In further harmonizing artistry, lyricism, and poetic purpose, creators

take a pragmatic approach to verbal and non-verbal means and use the possibilities of these means to the maximum to express their purpose.

There are verbal and non-verbal means of expressing discourse. First of all, let's talk about this. The process of communication is a process that takes place not only between humans, but also between every living creature. After all, along with people, birds and animals communicate with each other. This process occurs through various sounds and voices. From this it is understood that man and animal differ from each other only according to the fact that they enter into communication with conscious thought. When mankind appeared on earth, it created a language that was clear and convenient to communicate with each other through the means of consciousness and thinking.

Language is a means of social communication that belongs only to mankind and began to appear thousands of years ago. It is assumed that mankind began to use language about 5-6 thousand years ago. However, there is no exact information about who, when and where he brought it.

Today there are more than 2500 languages in the world. Some of them are similar to each other, which, of course, is inextricably linked with their kinship.

Each language has a unique pattern and foundation. That's why humanity can quickly and easily learn this language based on the existing patterns in the language. Some languages are based on the Latin and Krill alphabets, and some are based on hieroglyphs. These language signs serve as a verbal tool in the process of communicating. Sometimes we use facial expressions, facial expressions, and body movements in the process of communication. We call such units, which are used instead of linguistic units in the process of speech activity and serve to express thoughts, non-verbal means of communication and intervention.

In fact, in lyrical discourse, verbal and non-verbal tools play an important role in linguistic, cultural, sociolinguistic and pragmatic aspects of speech communication. That's why one of the important tasks of linguistics is to study the verbal and non-verbal means in the artistic text.

In the process of communication, a person used voice, face and body movements to express his inner mental state, that is, his feelings. Communication between communicators is coordinated using verbal and non-verbal means.

In the discursive process, various tools are used to establish communication between the transmitter and receiver of information. Although verbal means occupy the main place in the text discourse, non-verbal means are the units that convey initial information through subconscious signals.

We all know that speech communication is manifested in two forms: 1) verbal; 2) non-verbal. Verbal communication is unique to humans and requires linguistic knowledge of a certain language. That is, in the process of verbal communication, interlocutors pay special attention to the meaning and essence of words and phrases. Using the word in the right place takes into account its expression and neutrality, the pronunciation of sounds and words, the tone of speech and the quality of sound.

The widely used forms of non-verbal communication are facial expressions, gaze and gestures. In this form of communication, eyebrows, eyes, mouth, lips, forehead and chin express the main emotions - hatred, longing, joy, surprise, happiness, anger, etc. Non-verbal means are also important in revealing the linguistic and cultural characteristics of the language. For example, through the lexeme of opening one's hand in prayer, one can see the expression of values characteristic of the Uzbek nation. because the means of non-verbal communication differ from each other according to the traditions of nations and peoples. For example, bowing means greeting in the Uzbek people, thanks in the Koreans, and respect in the Japanese mentality.

We witness that in any form of communication, even in the communication between the creator and the student, verbal and non-verbal means are the main element that can convince and attract communicators to the speech situation. We can find this in lyrical, dramatic and epic types of artistic text. It is known that researcher Nurislam Khursanov analyzed the relationship of verbal and non-verbal means in English and Uzbek dramas in his research work. This, in turn, shows that it is important to analyze the importance of verbal and non-verbal means of communication in the discourse of lyrical and epic texts.

In the process of creating a sample of artistic creation, which is a reflection of the spirit, any creator puts direct emotion, that is, experience in the first place. To express this, he uses direct lexical units, verbal and non-verbal means. In the poems of Muhammad Yusuf and Usman Azim, which are considered the object of research, we can witness the variety of means of expression that provide emotionality.

In linguistics, language tools expressing emotions appear in three forms: 1) nomination; 2) expression; 3) description. Accordingly, three lexical groups are distinguished: 1) the lexicon naming the feeling; 2) lexicon expressing emotion; 3) lexicon describing the feeling.[2]

Pragmatically, the lexicon related to emotion includes the communicative process related to the expression of emotion and the delivery of this emotion. In the process of communication, the author of the speech names a certain experience, enlivens it and creates an associative-emotional field corresponding to the lexicon in the center of the image, taking into account the emotional scheme of the word meanings, providing emotionality and expressiveness.

In Muhammad Yusuf's poetry and in the description of the artist's experiences, we can observe the appropriate use of various verbal and non-verbal tools available in the lexicon of the Uzbek language in the classification of emotional situations and processes related to the psyche, that is, in expressing such experiences as love, hatred, surprise, complaint, joy, agreement, trust, pain, fear, sarcasm, surprise, sorrow, value and suspicion.

The creator chooses the means of expression appropriate to each speech discursive situation. In this, first of all, the intention of the author's expression acts as a basis.

Kalamkash uses extralinguistic factors related to the movement of body parts, their state in information transmission, i.e., non-verbal means, to express the state of a person, his psyche, his condition and actions. Naturally, an emotional state is manifested not only by words, but also by actions. In lyrical texts, the image in some places is more realized through non-verbal means than through verbal means. There are a number of non-verbal devices that provide emotionality in the literary text: laughed out loud, hid his face, bowed his head, laughed, lost his tongue. In order to further clarify our points, it is necessary to analyze the non-verbal means in the poetry of Muhammad Yusuf.

I was disappointed at the end of the year,
I don't know what magic you have, snow.
Today, day and night before my eyes,
You stole another year from me, snow.
Shall I go to my fortieth year?
Is yesterday's youth a fairy tale?

In this passage, the pragmatic intention of the creator was manifested in a form different from verbal expression. The given example is a sample lyric text. In this case, the event is described in the poet's

language. The addressee is a student. The reader does not directly participate in the process of the author's speech, but feels the images and emotional situation described by the author's worldview.

In lyrical texts, the expression of the experience in the imaged state is manifested by the use of meaningful words that correspond to the lexical system of the language to express the author's point of view and poetic purpose.

All functions of language, including affect and aesthetic functions, are manifested to a certain extent in lyrical discourse. Language features of emotional-aesthetic functions are realized in different forms in written and oral speech. It is clear from this that the analysis of language expression in both written and spoken speech is an equally important process.

Sevgilim,

darling,

My tongue hurts.

My soul hurts when I think about you.

Who will brush your hair now?

Do you remember me or not?

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