

## Pragmatic Features Of The Graphs Used In Erkin Azam'S Works

**Bekkul Imamkulovich Odinayev**  
Department of "Uzbek Linguistics",  
Samarkand State University

### Abstract:

The article deals with issues such as the grapheme and its types, its place in the work of art, its pragmatic features, the factors that necessitate its emergence, forms of expression, and its study by linguists.

**Keywords:** grapheme, spelling deviation, methodical means, communicative purpose, speech situation, pragmatic load, speech individualization, "foreign" words.

### INTRODUCTION

There are a number of methodological tools that increase the effectiveness of the work of art, ensure its ideological perfection, and serve to reveal to the reader the emotional and expressive situations between the images. Below we will talk about the "**grapheme**", which is one such tool:

Linguists M.V.Polzunova and S.S. Nikitin, in their article "The Graph as a Phenomenon of the Modern Language Space", noted that the term "Graph" was first used by Valeria AndrievnaKukhareno, Doctor of Philology, Professor of the department of "English Lexicology and Stylistics" [1, p. 149].

I.V. Arnold notes that the grapheme (he uses the "grapheme" spelling variant) was studied in detail by V.A. Kukhareno and L.L. Emilyanova, and that gross errors in lavish and passionate words reveal key emotions [2, p. 297].

V.A.Kukhareno describes a grapheme as "an intentional distortion of the graphic form of a word (or phrase) used to represent a real pronunciation" [3, p. 14].

A.P.Skorovodnikov says that a grapheme is a stylistically significant deviation from the graphic standard or spelling norm [4, p. 106].

### THE MAIN FINDINGS AND RESULTS

In Uzbek linguistics, our scholars explain the grapheme as follows: "This error can be caused by a misunderstanding of the spelling of the learned word, belonging to another nation, not distinguishing paronyms, not being able to imagine the spelling of some words. This technique, called a grapheme, is used in a work of art to individualize the protagonist's speech and to bring the expression closer to the oral speech. In some places, words are deliberately distorted and written in such a way as to provoke laughter" [5, p. 27].

From the above definitions of grapheme, we can conclude that a *grapheme is a deliberate distortion of a word or phrase for a specific pragmatic purpose, with a special emphasis on pronunciation and spelling.*

When using a grapheme in a work of art, the author considers the social origin, character, physical and mental state of the protagonist, the interaction of the participants, the reflection of the characteristics of image speech, speech situation, communicative purpose and speech effect, and other similar purposes. With the use of graphs, speech (text) becomes more pragmatic.

To prove our point with examples from a work of art:

- *Anovilar-chi? Ular ham yukmi?*
- *Ular... Safarov biz tomon o'girildi, – o'zimizning bolalar, ustudentlar.*
  - *Ayting, tushsin.*
  - *E-e, quyung-da shu gapni, Bo'ron aka! Toshkentday joydan praznik qilib kelishyapti, uylariga borishi kerak.*
- *Uyiga shunday ko'karib boradimi? Uni qarang, sob bo'pti-ku bari. Yo'q, tushadi gap tamom! **Kalantir!***
  - *E, karantinlamay keting! – dedi Safarov achchiqlanib. – Taxta-maxta kerak bo'lsa, bunday aylantirib o'tirmay...*
  - ***Kalantir** deyapman, musulmon, taxta emas!*
  - *O' bobo, mana bu Abrayevning o'g'li bo'ladi! – dedi Malik meni ko'rsatib.*
  - *E, menga desang, xudoning uli bo'lmasanmi – tushasan [6, p. 113].*
  - “What about them?” Are they a burden too?*
  - “They turned to us, Safarov, our children, our students”.*
  - “Tell him to come down.”*
  - “Well, say it, Boron aka!” They are celebrating from a place like Tashkent, they have to go home.*
  - “Does he go home like that?” Look at that, it's over. No, that's it! **Kalantir!***
  - “Hey, don't quarantine!” Said Safarov angrily. “If you need a board, don't turn it around”.*
  - “I mean **Kalantir**, Muslim, not a board!”*
  - “Grandpa, this is Abrayev's son!” Malik pointed to me.*
  - “Tell me, aren't you the son of God?”*

It is clear from this text that the author assigns to this word the task of achieving a communicative goal by using the grapheme “kalantir” from the language of Boron aka, depending on the situation of speech. In this text, the grapheme does not actually occur in a state of speech, the speaker suddenly sees the young men shivering from the cold, out of pity for them, takes them out of the car and takes them home, suddenly inventing the term. *zi* is also manifested in less recollection (quarantine was probably heard or witnessed in childhood).

Even after Safarov's correct pronunciation of “quarantine”, Boron aka's firm statement “kalantir” will remain true to his opinion in any case, and at the same time no one will be able to change his decision; the passenger points out that he can get the guys out of the car anyway and take them home anyway.

*U ertalab soqol qirayotganida kimdir eshikning tutqichini pastga-yuqoriga tortib shiqirlatayotganini payqab qoldi. Iyagining bir tomoni qirilgan, bir tomoni ko'pik, eshikka yugurdi; o'g'lining qo'ng'iroq tugmachasiga qo'li yetmas, kelganini doim shunday qilib bildirar edi...*

- *E, kelsinlar, MirzoUlug'bek!..*
- Ro'paradagi qo'shnisining bog'chaga qatnamaydigan o'g'ilchasi shilq etkazib burnini tortdi:*
  - ***Yavshan...***
  - ***Yavshan** ketgan, dedi Tilak ma'yus kulumsirab[6, p. 68].*
  - As he shaved in the morning, he noticed that someone was pulling the door handle up and down and squeaking. One side of his chin was scratched, one side was foam, and he ran to the door; he couldn't reach his son's call button, he always said he was coming.*
  - “Let them come, MirzoUlugbek!”*

*The neighbor's son, who doesn't go to kindergarten, sniffed:*

*- Yavshan...*

*"He's gone", said Tilak with a sad smile.*

The use of this graph in Mirzo Ulugbek's speech allows the reader to clearly imagine the dialogue between them, as the author points out above that the child does not attend kindergarten.

When his neighbor's son knocks on the door, Tilak thinks he's here and runs to the door without removing his beard and without foaming at the mouth, when he finds out he's not his son. At that moment, Tilak longed for his own son to stand at the door, not his neighbor's son.

The fact that Tilak responds to the child in a proportionate way, "Slowly gone", serves to reveal the state of mind of the child who is drinking and longing for him.

*Ismoil darvozasi o'g'zidagi, yerga cho'kkan tuyadek bahaybat to'nkada chordana qurib o'tirgan ekan. Mashina chiroqlari ko'ziga tushib, hay-haylaganicha ikkala qo'lini baland ko'tardi. Keyin choponi barlarini qoqa-qoqa kelib ko'rishdi, og'zida nos.*

*- E, Shamad! Teymijdanmi? Bo'yimi, tuyki?*

*- Tuyki, - dedi kulib Samad.*

*- Yoshtanmi? Eshshor ham boymi? - U mashinasining g'amida edi: ressoni singan.*

*- Og'zingdagini tupursang-chi! - dedi Samad ensasi qotib [6, 32].*

*Ismael was sitting in a huge hut at the mouth of the gate, like a camel on the ground. The car's headlights flashed, and he raised both his arms in frenzy. Then they came to the bar with their coats on, their noses open.*

*"Hey, Shamad!" From Teymij? Are you tall?*

*"Tuyki", said Samad, laughing.*

*"From a young age?" Is Eshshor rich too? "He was worried about his car: the spring was broken".*

*"Why don't you spit in your mouth?" Said Samad stiffly.*

The graphs used in this text serve to bring the expression closer to the spoken word. In this way, the author ensures that the communication between them creates a bright and vivid image in the mind of the reader.

The above examples also show that the grapheme is one of the most concise and effective means of conveying information about the social background, physical or mental condition, etc. of the participants.

In a work of art, graphs are used in a variety of ways and perform a number of methodological and pragmatic functions. Scientists have proposed different views on the types of graphs and cited their own classifications. One of them is Skorovodnikov.

AP Skorovodnikov proposes the following classification of graphs: 1) italics; 2) hyphen (morpheme articulation of a word with the help of a hyphen); 3) quotation marks; 4) use uppercase letters instead of lowercase letters or lowercase letters instead of uppercase letters; 5) insert elements of other sign systems into the graphic form of the word; 6) deviation from the rules of spelling, use of the word in a sense other than its original meaning, unusual comparisons; 7) combine the above methods in different combinations, use in a mixed state [4, p. 107].

Based on the classification of Skovorodnikov et al., we propose to divide the grapheme into the following types:

- **italics**: Did I feel anything, I quickly translated it into English (by the way, *our Farhod* translated it, his hand was much better) and sent it across the ocean, and suddenly the good news came! (E.Azam. “*Shovqin*”);

- **hyphen**: “Your reputation will be ruined”, “not spilled, but ruined”! The word of Ramadan, only Ramadan can say so! Here you are - **Ra-ma-zo-on!** (E.Azam. “*Anoyining jaydari olmasi*”);

- **Quote**: Here's a stranger from the seventh climate who knows: a man boils in and out - what would happen without a market. The inscription on the front of the gate is a “**stick**” for one and a half people who get lost during the day. (E.Azam. “*Days other than holidays*”);

- **Use lowercase letters instead of lowercase letters or vice versa**: Turna drinks vodka from teachers, Safarov smokes, Turobadze walks with a librarian, **JosusHojikulov** slaps a “mathematician” twenty-one times... (E.A'zam. “*Excuse me, comrade teacher*”);

- **Add other sign system elements to the word's graphic form (for example, number)**: Did you eat bread in the morning? What if you speak louder! ..**From 10 “g”?** (E.Azam. “*Excuse me, comrade teacher*”);

- **Vowels or consonants in different parts of the word**: - Come, come. Are your girls running around? How are you? Do you have a good time? (E.Azam. “*Pedestrian*”);

- **Accumulation of vowels or consonants in different parts of the word**: I also have three or four lying in a box, moldy. Today, you see, your sister is a **businesswoman!** (E.Azam. “*Where is Heaven*”);

- **Vowel or consonant exchange**: - Bi-ir, let's sit on the **register!** To the torment of Ketar! We left work early and went to Zarafshan restaurant for four or five meals. (E.Azam. “*Anoyining jaydari olmasi*”);

- **Long vowels, double consonants**: - Your old. Shungayamjondeng. “**Ho-n-eyy**” Is that so? “They're flirting, huh?” (E.Azam. “*Condolences*”);

- **create a space between sounds (letters)**: “I don't drink”, said the leader with a sigh. It's been a year since everyone became **U z b e k i s t a n**, and they still don't have those “second mother tongues” (E.Azam. “*Shovqin*”).

The methods listed above can also be used in combination.

As the variety of graphs grows, so do their functions and new pragmatic features emerge.

Skovorodnikov states his views on the function of the grapheme, noting that its main function is separation-actualization, and within this function the grapheme performs a number of personal functions: 1) enhances the author's assessment or feelings; 2) emphasizes the words “foreign”; 3) creates semantic diversity of the word; 4) participates in creating a humorous effect; 5) enhances the image [4, p. 108].

The above views on the classification and functions of the grapheme are not perfect. Because a deeper study of the grapheme reveals new forms and functional features. We now turn our attention to the following text.

– *Bilmay qoldim, kechirasiz-da, – deydi rangi o'chinqirab Abdi.*

– *Kechirmayman, – deydi oyog'ining nari-berisini siypab ko'rayotgan yangamiz. Boldiri salgina shilini bdi, xolos, boshqa beshikast. – Kechirmasam-chi, a?*

– *Kechirmasangiz ham kechiring, jon yanga!*

– *Topdim! – deya qichqirib yuboradi shunda yangamiz ilkis boshini ko'tarib. – Topdim – stupka, stupka!*

– *Nima topdingiz? – deb so'raydi bola anqayib. – Ustupka? Nima u?*

– *Ustupka emas, kallavaram, stupka! Stupka, bilding? Urrib-urib maydalaydigan, ezib-ezg'ilab tashlaydigan narsa bor-ku, o'sha. O'zbekchasi ninima deyayotuvdi-ya hali?*

– *Nimani uradi? Nimani maydalab tashlaydi?*

– *Nimani bo'lsayam-da! – deydi ensasi qotib yangamiz. – Masalan, tuyilmagan kofe yo shunga o'xshash qattiqroq narsalarni. Hatto – odam deganingni ham! – Shu gapi o'ziga nash'a qilibmi, u bir zum ma'yus tortadi. – Sen aytgan “ustupka” esa boshqa narsa.*

– *U nima degani?*[7, p. 269].

*“I don't know, I'm sorry”, said Abdi with a smirk.*

*“I'm sorry”, said the young man, rubbing the back of his foot. His leg was slightly bruised, just another cradle. “What if I don't forgive you?”*

*“Even if you don't forgive, forgive me, dear!”*

*“I found it!” He shouted, raising his head. - I found it - stupid, stupid!*

*“What did you find?” The boy asked, startled. - Ustupka? What's that?*

*“Don't give up, you idiot!” S t u p k a, you know? There's something crushing and crushing. What do you say in Uzbek?*

*“What does it hit?” What does it grind?*

*“Whatever!” He said stiffly. “For example, unseen coffee or something harder”. Even what you call a man! “She's upset for a moment, isn't she?” - The “concession” you mentioned is something else.*

*“What does he mean?”.*

If we analyze the grapheme used in this text in two ways: on the one hand, the pragmatic significance of the dialogue between the protagonists, on the other hand, the role of the work in achieving ideological perfection.

Looking at the text, our protagonist Abdi apologizes to Yang, but insists that Yang will not forgive. At that moment, the word “stupid” suddenly came to his mind and moved to his tongue. Abdi utters the word in a “concessional” way because he has never heard it before, he does not know the spelling correctly, and he unknowingly achieves his goal, which is that our newcomer forgives him.

The dictionary uses the word “**ustupka**” to mean **compromise, consent, concession** [8, p. 650]. Abdi's utterance of this word reminds us that there is a “concession” to our news due to the situation of the speech. As a result, our new Abdi chooses a compromise and forgives him, thinking that he still has to take him here and there on a motorcycle. This is where the pragmatic power and effectiveness of the **grapheme** comes into play.

The author creates a game of words by deliberately distorting a word of another ethnic group from the language of the other protagonist in a dialogue between the protagonists of the work with great skill and ingenuity.

Puts the words “stubka” and “ustupka” against each other. It is said that the world and society are like a mortar, if a person does not live in harmony with society, does not agree with its rules, does not give in to the necessary time, he can literally feel like a mortar and disappear. He tells us that our hero can break even a mortar, even a human being.

## CONCLUSION

The use of this **grapheme** communication situation at the end of the work indicates that the work is, in a sense, the conclusion that the reader can draw from the work. This is evident from the phrase, “If you do not give up in this world, you will be fooled”

The author's word choice is admirable here. By using a single grapheme, he not only softens the dialogue between the protagonists and reconciles them, but also conveys to the reader the idea raised in the whole play.

Our brief observations above show that the classification of descriptions of types and functions is not perfect, that there are many aspects that need to be studied and clarified, and that the pragmatic features of graphs need to be further elaborated.

#### REFERENCES

- [1] Polzunova M.V., Nikitin S.S. (2017) Graphemes as a Phenomenon of the Modern Linguistic Space. Philological sciences. – Tambov. - No. 9 (75). – p. 149. (Ползунова М.В., Никитин С.С. Графем как феномен современного языкового пространства//Филологические науки. – Тамбов, 2017. – № 9 (75). – С. 149.)
- [2] Arnold I.V. (2016) Stylistics. Modern English. – Moscow: “FLINT”. – p. 297. (Арнольд И.В. Стилистика. Современный английский язык. – Москва: «ФЛИНТА», 2016. – С. 297.)
- [3] Kukhareno V.A. (2016) Workshop on the style of the English language. Seminars in stylistics. Textbook. – Moscow: “Flinta”. – p. 14. (Кухаренко В.А. Практикум по стилистике английского языка. Seminars in stylistics/ учеб. пособие. – Москва: «Флинта», 2016.– С. 14.)
- [4] Skovorodnikova A.P. (2011) Encyclopedic dictionary-reference. Expressive means of the Russian language and speech errors and shortcomings. ed. A.P. Skovorodnikov. - 3rd ed., Stereotype. – Moscow: “FLINT”. – p. 106. (Сковородникова А.П. Энциклопедический словарь-справочник. Выразительные средства русского языка и речевые ошибки и недочеты / под ред. А.П. Сковородникова. – 3-е изд., стереотип. – Москва: «ФЛИНТА», 2011. – С. 106.)
- [5] Yuldashev M., Isakov Z., Haydarov Sh.(2010) Linguistic analysis of a literary text. – Tashkent. Publishing House of the National Library of Uzbekistan named after Alisher Navoi. – p. 27. (Yo‘ldoshev M., Isaqov Z., Haydarov Sh. Badiiy matnning lisoniy tahlili. – Toshkent, Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2010. – В. 27.)
- [6] Azamov E. (1984) The world is green. Stories. – Tashkent: Gafur Gulom Publishing House of Literature and Art. – p. 113. (Аъзамов Э. Олам ям-яшил. Ҳикоялар. – Тошкент: Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1984. – Б. 113.)
- [7] Azam E. (2011) Shovqin: novels, short stories. – Tashkent: “Uzbekistan”. – p. 269. (Аъзам Э. Шовкин: роман, қисса, хикоялар. – Тошкент: “O‘zbekiston”, 2011. – Б. 269.)
- [8] Akobirov S.F., Magrufov Z.M., Mamatov N.M. and other. (1984) Russian-Uzbek dictionary. Volume II. – Tashkent. Main edition of the Uzbek Soviet Encyclopedia. – p. 650. (Акобиров С.Ф., Магруфов З.М., Маматов Н.М. и др. Русско-узбекский словарь. Том II. – Ташкент, Главная редакция Узбекской Советской Энциклопедии, 1984. – С. 650.)