

Extralinguistic Means Of Expressing Appeal In The Uzbek Language

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Abstract. In this article, the appearance of words such as hand, eye, eyebrow, eyelid, face, lip as an extralinguistic tool in the process of addressing is highlighted on the basis of examples.

Key words: address form, extralinguistic tool, language system, speaker, interlocutor, gesture, nonverbal, author.

Introduction

"Language system always has the power to express any content of thoughts, emotions and other inner feelings, but nevertheless, in communication, a person uses non-verbal means involuntarily" [1, 9].

The main part

Gesture as an extralinguistic tool is diverse. Many of these are related to the movements of the human body. The hand is the most active part of the human body: "*Zilzila o'n ikki yil avval bo'lgan, yigit*". "*Men senga o'ynab o'tiraman dedimmi?! – Sardor aka qo'lini paxsa qildi*". – *Uyogini so'rasang, kichik qaynisinglim boshqa vaqt qurib qolgandek tug'ib berdi yaqinda! Uni beshik to'yisiyam meni gardanimda!*". "*Sendan so'rab utirarmidi, Ikrom aka do'stining yelkasiga shapatiladi*". (O'.Hoshimov)

From the above examples of hand gestures, it is clear that these gestures are auxiliary extralinguistic tools used to complete the speech. The relative activity of the hand among human body parts is that it functions not as an auxiliary tool, but also as a purely extralinguistic means of expression. A raise of the hand is when a request is made to give information about something or an event. Human body parts such as eyes, eyebrows, eyelids, face, lips also serve as extralinguistic means of addressing: «*Mening xo'jayinim «kobra» mas, shu!* – *Safar aka qovog'ini uyib menga imo qildi*» «*U yarq etib boshini ko'tardi. Ma'yus kuldi...*»
–...*Dard bor, bolam, akangni dardi bor...*»
(O'.Hoshimov)

The appeal is also completed through the face and gaze. There is also a form of direct physical contact with the speaker, who is his interlocutor:

Sur dov
(*Jumanni turtib*)
Qani endi, sen ham xonga qil ta'zim!
(S.Abdulla)

Dadam yelkamga sekin turtidi.
--- *Necha marta aytganman: «Qora amma» emas, amma degin, tentak!*
(O'.Hoshimov)

Physical influence, i.e. holding the hand, pulling towards oneself, pushing away from oneself serves to focus on the object of appeal. In this movement, the attitude of the speaking subject is also revealed, his social place and status are also revealed:

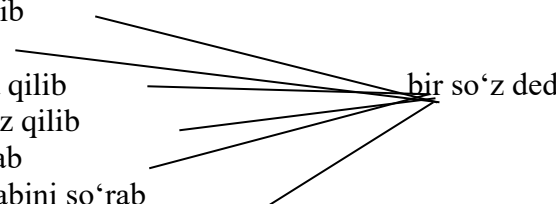
– *Hoy, Shomurod, senga nima bo'ldi? – ammam dadamning yuzini siladi.*
Dadasidan qarich jilmaydigan bola etagimga osilib yalindi.
– *Ammajon, ketmang, siz bilan yotaman.*
(O'.Hoshimov)

There are also cases where the author-narrator's comment becomes an address before the address speech, which is more often observed in examples of folklore: «*Xiromon... momoga salom berib, uning qoshiga borib o'tirdi, Momo «keldingmi ham, kelmadingmi ham» demadi. Salomiga alik olmadi (demak, murojaat – salomga javob bo'lmadi. Z.A.) Xiromon: «El yurtga dong'im ketgan bir ovozavor pari edim, bu ayg'omligiga momo meni bebro' qiz deb angladi chog'i», deb yuragi bo'z qilib, tura kelib, momoga zarda qilib, «na maqsading bor, momo?» deb, momoga achiqlanib arz qilib (demak, arz - murojaat qilib), momoning maqsadini, shaharning qamaganin sababini so'rab, Xiromon bir so'z dedi:*

*Xeliga kirgandir ey, momo, yoshing,
Shahar darvozaga sig'maydi boshing,
Men bilan, momo, bitarmi kengashing?
Mana men tururman Xiromon pari.*

(Gulixiromon)

The author-narrator's comment in the quoted passage is a coherent comment: 1) breaking his heart, 2) standing up, 3) hurting mom, 4) complaining bitterly, 5) asking about mom's purpose and the reason for the city's arrest. The quoted comments can be directly linked to "bir so'z dedi".

- 1) yuragi bo'z qilib
 - 2) tura kelib
 - 3) momoga zarda qilib
 - 4) achchiqlanib arz qilib
 - 5) maqsadini so'rab
 - 6) qamaganin sababini so'rab
- 
- bir so'z dedi

The first of the author's narrator's comments is psychological, the second is action, the third is psychological action expressed through extralinguistic means, and the rest are comments expressed through linguistic means.

It should also be noted that instead of the author-narrator's comment, there may be an "introduction" comment of the directly addressing subject. After Hiromon's above address, *uyg'ongan momo* addressed Hiromon. But before the appeal, there is a meaningful appeal of inquiry and comment:

«*Shunda momosi ko'zini ochib, qovog'in uyib:*

-- Xiromon senmi? Nima gaplar chiqyapti hali tilingdan? Ayirilging kelyaptimi G'ulg'ul elingdan. Mochag'ardan mochag'arga solasan, bir ish kela turgandek sening qo'lingdan. Chin oshig'ing tokay kuysin xelingdan? Qachon quchoqlaydi nozli belingdan? --- deysan aylanayin... Oraliqqa men bo'lib qoldim danakar, bir o'g'lim bor, sendan qizim, umidvor. Sabab shuldir, keng shahringni qildim tor, ikki og'iz, bolam, senga gapim bor. Men aytayin quloq solib tinglagin:

*Qatorning yarshig'i nor bilan,
U bachchaning kayfi kelar yor bilan.
Momong ishi yo'qdir nomus-or bilan,
Menam davron surdim o'n to'rt yor bilan»*

(Gulixiromon)

If in written dramaturgy the explanation of the author-narrator-dramatist is given in parentheses and small remarks, in folk epics the author-narrator's explanation comes before the traditional combination "bir so'z dedi", both cases have become stable and solidified.

In folk epics, before saying "bir so'z", it is requested to listen to the said "bir so'z". This appeal is a form of extralinguistic appeal, and the author expresses it through the word "qarab" from the language of the narrator, that is, addressing. "Qarab" is an extralinguistic gestural tool:

«*Alplarning enasi Surhayl maston shohga qarab bir so'z aytib turgan ekan:*

Shohim, senga arzim bayon qilayin...»

(Alpomish)

There are also cases of the presence of linguistic and extralinguistic tools in the author-narrator's interpretation, and this method is also stabilized:

«... *Boysaribiyga zakot degan gap nihoyatda o'tib ketgan ekan: «Endi biz o'z elimizda sig'indi bo'lib, o'z akamizga o'zimiz zakot berib yuradigan bo'lsak, bu elda bizning turg'iligimiz qolmadi», deb o'n ming uyli*

Qo'ng'irotd eliga qarab: «Endigi maslahat nima bo'ldi» deb, bir so'z aytib turgan ekan», «Ko'kaman Ko'kaldoshga qarab, sir - ahvolini bildirib, bir so'z aytib turgan ekan». (Alpomish)

In the sentences, the expressions «... turg'ilig'imiz qolmadi», «maslahat nima bo'ldi», «sir-ahvolini bildirib» are expressions that realize and interpret the action performed according to the concept expressed by the word "qarab" before the extralinguistic tool. This method, which is active in folklore, is also present in written literature:

«Dadam aravachaga o'tirib, meni bag'riga olarkan, cholga qaradi.

– Yo'l olismi, Oqsoqol?

– O'lis... No'g'ayqo'rg'onga boramiz!» (O'.Hoshimov)

When addressed through the extralinguistic means of gesture of the address form, the object of the address responds to the address with its own action. There are no words involved. For example, Zuhra appeals to girls to spread flowers on Tahir's path, and to maids to leave. «Zuhra ishorasi bilan qizlar Tohir yo'liga gul sohadilar,... kanizlar chiqa boshlaydilar»; «Qorabotir ishorasi bilan sipohlar Tohir ustiga tashlanadilar»; Zuhra so'z bilan murojaat etmaydi, «uning ishorasi bilan raqs boshlanadi»; «Xon ishorasi bilan olib chiqa boshlaganlarida (Tohirni - Z.A.) Zuhra kiradi» (S.Abdulla).

There are gestures such as «Tiz cho'kish», «oyog'iga yiqilish», which show the relationship to the objects of reference, which are considered to be insignificant. For example, Bohir falls at the feet of the Khan when he appeals to hand over the child: *Bohir yo'rgakda bola ko'tarib kirib, xon oyog'iga yiqiladi va bolani tutadi.*

Bohir

Bir o'g'il farzand ko'rib, keltirdi bandang xushxabar»

«Abulqosim kelib, Tohir oyog'iga o'zini tashlaydi.

Abulqosim

Kechir bizni! Gunohkormiz, biz senga,

Qanday qilib boqaylik biz yuzingga?

Ashurmat

(o'zini tashlab)

Kechir bizni!

«Yulduz chopib kirib, o'zini unga (Zuhraga - Z.A) tashlaydi, uning orqasidan Qamar kirib, o'zini tashlaydi.

A specific action prompts the second object to respond in kind.

The act of ear writing is an appeal to sight:

Hofiz

(tanib, quloq yozadi)

Tohirjon!... Yetdim senga,

Go'yo qon yugurdi tanaga.

Qodir

Oh!...Ustozim Tohirjon.

Quchoqlashadilar.

(S.Abdulla)

Gestures are also referred to in extralinguistic address by raising hands, by bowing: *xon baqirganicha tez ketadi, Zuhra qo'l cho'zadi. (S.Abdulla)*

This outstretched hand was the appeal of Venus in agony. But it is formed as an appeal to concrete Tahir. Extralinguistic means of gestures are relatively fast and intense in the form of speech in poetic form. Because poetic speech is, first of all, the speech of emotions, which has come down to precise dimensions, and which passionately controls thought.

Conclusion

In conclusion, it can be said that there is no need for various additional actions of the speaker in the process of exchange of ideas and conversation. Such a need arises when the speaker's psychological balance is out of whack. The psychological balance is disturbed either by positive emotions or by the arousal of negative emotions, and as a result, gesticulation tools become an emotional complement to the expression of thoughts. Due to these aspects of the psychological state in the speech process, official rules of body

movements have been created and formed in some nations of the world. In addition, the action gestural form of reference may not be filled with a concrete sentence.

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