



THE REALITY OF PRAGMATIC FACTORS THROUGH FOLKLORIC PATTERNS IN BADI WORKS

(A. In the case of the Qahhor stories)

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Annotation:

At the moment, the fact that folk proverbs are a product of the distant past also explains that some examples are not easy to understand today. Sometimes among the proverbs there are such that it becomes difficult to even understand what a common opinion is associated with – it turns out that it is pragmatically extremely peculiar. Take, for example, the proverb “I cried for a sum, I gave a hundred and comforted”. The essence of this proverb can be expressed in terms of the direction of thought in the proverb and the way of being opposed.

Keywords: In the national language, the language of the people, aesthetically impressive, the character of the people, payrov, communicants, the process of communication, the plot of the work About the importance of communication in the formation of the social type personality, psychologist scientists have expressed their opinion.

In particular, the Russian psychologist B.G. In his work “man as the subject of knowledge”, Ananyev analyzed this issue in depth. He argues that the acquisition of various elements of knowledge is a guarantee of successful acquisition.

The factors that determine the place of the language of a work of art in the social sense are such that the order of these factors includes its historical reality and the historically occurring social processes inherent in it. In particular, the language of fiction has evolved in connection with the progress of the history of the past, a situation that also ensured its social meaning and meaning. In this, the emphasis is on the traditions of folk oral creativity, but at the same time, samples of written literary language have also been developed by word artists, which, undoubtedly, assumes the historical study of the language of the work of art. After all, the language of a work of art is born on the basis of the language of the people and is a means of manifesting its inexhaustible possibilities. The question of the aesthetic impressiveness of the language of a work of art is one of the important and





fundamental issues in social linguistics, which, in turn, serves to mean the verbal aesthetics of the language of the work, the aesthetics of the language, aesthetic impacting meanings. Just as there are many expressive means of aesthetic influence in the Chunoichi, pan-national language, one can find this in socialized and pragmatically characteristic folk Proverbs, as well as in most lexical units typical of ordinary speech. Therefore, the many applications of aesthetically impressive means are one of the factors that determine the peculiarities of the language of the work of art. That is why the language of a work of art is a complex language in a certain sense, since it was formed as a result of creativity, which was originally considered a complex process. It is known that the use of ideological and aesthetic traditions of folk oral artistic thought in fiction has risen to the level of a wide range. Even because the study of the secrets of folk art is closely related to the artist's worldview, personality and creative principles, each word artist uses folklore in his own way. In one, its impact force is more effective, in one it is less, in one it is more extensive, and in one it is in a specific direction. For example, Ghafur Ghulam, Oybek, Hamid are harmonious in the work of the scholars, the folkloric influence is stronger in relation to the Maqsud Shaikhzadas. Although the plot, motives and images inherent in folklore are hardly found in the work of Abdullah Qahhor, but the scale of folkery and social spirit inherent in folk art is wide. In fact, Abdullah Qahhor, who grew up moving from village to village with his artisan father, studied in depth all the lush qualities of the charm of the folk language and showed a classic example of the use of the wealth of the folk language. It is known that in fiction, the use of ideological and aesthetic traditions of folk oral artistic thought was brought up in a wide range. Although the study of the secrets of folk art is closely related to the artist's worldview, personality and creative principles, each word artist uses folklore in his own way. In one, its force of action is more effective, in one it is less, in one it is wider, and in one it is in a certain direction. For example, Ghafur Ghulam, Oybek, Hamid are harmonious in the work of scholars, folkloric influence on the Shaykhzadeh of Maqsud is stronger. Although the plot, motives and images inherent in folklore almost do not occur in the work of Abdullah Kahhor, the scope of folklore and social spirit inherent in folk art is wide. In fact, Abdullah Qahhor, who grew up moving from village to village with his artisan father, studied in depth all the lush qualities of the charm of the folk language and showed a classic example of the use of the wealth of the folk language. The language of his works, both for the fact that the writer is deeply aware of the character and psychology of the people and the ideal, and at the same time, the speech of the communicants in it is so sharp, juicy, touching and compact that in this regard, there is no equal in Uzbek literature to Qahhor. Of particular note is the skill of ADIB in the





field of selective use of descriptive means characteristic of the living vernacular, namely Proverbs, Proverbs. Every wise word used by him comes from the Deep content of the proverb and the matal work. This feature is especially prominent in the way in which the character of the communicants who are entering into communication uses proverbs and sayings that the writer corresponds to them, considering which social layer it refers to. For example, the writer uses the proverb "dry spoon rips the mouth" appropriately in the Story "Thief" to reveal the greed, bribery of social types – tsarist officials, local owners, masterfully instills in the magics of the event expressed in the work. "In the evening, grandfather Cain went to Amin. A dry spoon will tear the mouth, how much money can you take to Amine? There is one more to the giver and ten less to the recipient". Proverbs, phrases, metaphors, irony and metaphors used in the writer's stories are expressed in accordance with the direction of events. Many proverbs and sayings, such as "without a scourge, the cat will not go out of office", "with a playful figure - strike you with every chapter ("thief"), "meat will not be without bones ("hypocrite"), "without a scourge, they will na tail in the dew ("in love"), "though my head is bald, my heart is thin ("chittak Without Wings") are used in their place, ideologically-aesthetically demanding and purposefully. Adib's skill in this area brought more clarity and clarity to the stories, with which the idea of the work quickly and impressively reaches the reader. Epigraphs such as "Ola the Raven gnaws, chews his time ("prophecy"), "heaven is far away, Earth is hard ("the patient"), "death of a horse – the feast of a dog ("The Thief") are inextricably linked with the content of the work, completely corresponding to the idea of the work. In the epigraph "the death of a horse – the feast of a dog", the writer makes important conclusions, making deep generalizations, comparing grandfather Cain's plight by the official, owners, desecration to the death of a horse, robberies of officials, in this way, riches to the feast of a dog. This fact confirms that Abdullah Qahhar has a special skill in using proverbs very appropriately. In dialogical discourse, social mental identities certainly come to fruition only when one enters into dialogue (discourse) through that communicant's speech. For Example, A. In qahhar's story "The Golden Star", Ahmadjan Shukurov said goodbye to his wife, relatives, brothers before leaving for war, "either changim will come out, or Dong'im will come out!" he says. This phrase gives a social mental spirit to the image of Ahmadjan in the image of a brave and heroic young man. Such a method of image shows that the people are watered with the spirit of the epics of Valor. In revealing the socialistic mental characteristics of communicants in fiction, writers make the most of bulgan - askiya, one of the characteristic features of the Uzbek people's face.





We will see in the Qalandarov debate with Saida in the story of "Sinchalak" by Abdulla Qahhor, a vivid example of how communicants make their speech characteristic coloritic, give the dramatism of their feelings, a strong "flow" under the relationship of communicants, which seems to be quiet with each other. In their speech, two different positions of communicants, the character of which opens up: in the speech of Qalandarov, workmanship and experience, at the same time, building on oneself, manmanism are reflected, while in the speech of Saida, humility, femininity, along with a new type of leader manifest their inherent determination. It is characteristic that both of them strive to express their thoughts in the most tense moments of the conflict through the means of the payrov characteristic of Askia. This, in turn, brings to the surface the sides that are common to each representative of the people in the characters. So, in the introduction of these communicants to discourse, the individual, social and National thinking characteristics of their character are directly reflected in their speeches. The clash between Saida and Qalandarov begins with the zulfiqorov issue. However, it was still a prelude to the conflict. From the debocha, both communicants draw their own conclusions. In qalandarov's view, to give Saida a side was to "give the tip of a pea, to deprive it of any prestige, power of influence on the masses, now and in the future". Saida, on the other hand, said that if Qalandarov is overcome, "like some of the previous secretaries, either becomes Qalandarov's runner, or is forced to resign; if he defeats— his whole thing to do is to defend himself from the stuttering Qalandarov, to overcome his resistance at every job, as a result, to seduce the cake in his Saida finds a thorough way out: Qalandarov makes a pact to use his helpless place, such as liking praise. The images of "needle" and "juvoldiz", which were used with resourcefulness, come to Saida. As a result, Qalandarov, without realizing it, defies the election of his candidate to the membership of the bureau and does the same to Saida's dismay: "if we don't get juvoldiz stuck in the needle-ending job, let one of those people in your place. If you recommend it yourself, " says Saida with a chase. Saida's sentence was to go and hit the target. Qalandarov, whose praise has fallen on, is bent. But this did not yet mean that Qalandarov came to dishonest. Saida's serious confrontation with Qalandarov was still ahead. This collision occurs a day later. Saida mentions to Qalandarov that "if a woman leads, I will lose the tip of kalavam", unaware that she has put her "rival" into a dangerous argument. Qalandarov, who wanted to seduce Saida in the beginning, now unable to behave, moves to dagdaga. This was a sign of helplessness, which was usually the case when Qalandarov did not know what to do. Suddenly beginning to make a noise, Qalandarov's vajahat becomes Saida hang-mang. This is done by Qalandarov who counts himself as the winner and goes on the offensive again: — I am a Capricorn





horse that can not ride a rider for a while, even if I look like a pachoq horse that will not work other than a chariot! I'll blow a lot of people on the ground! Chalpak! Find out and understand this...

Saida knew that Qalandarov had to reckon with himself. The results of yesterday's session also testified to this. That's why Saida takes the "Capricorn horse" payrove: "I understand, Brother Arslonbek," said Saida, with a smile on his face and a tone of words, urging him to speak without overheating, "but the Capricorn would pick up if the horses saw the whip..."

No matter how dim, Qalandarov would appreciate the word he found and said, so it was impossible not to admire Saida's bite. However, Saida had not yet been told what she wanted to say. In this episode, the characteristic of communicants is given in two plans: one is a payrolling discussion between communicants and the other, an internal struggle in them. Each of them will analyze his bite and his opponent's sentence in his own way. Here in this inner dialogical discourse, they think carefully and weigh every word spoken and spoken, and try to look for the most appropriate forms and means of expressing their opinion for the next argument. Communicants act with caution. At the most extreme points of the conflict, they resort to various narrations and narratives, payrolling word games to express their opinions. This is what decides the fate of the discussion. The sensations in the heart of the writer communicant-the imperceptible vibrations and seizures-are proof of our opinion. For example, remember the image of the portrait of Otabek or bring to your eyes the first meeting of silver with my Uzbek mother, coming from Margilan to Tashkent. Linguist olima L.Raupova expresses such thoughts: proverbs and sayings in the speech of the heroes of our literature, specific figurative methods of expressing thought, such as asceticism and irony, give a national spirit to the speech of characters. For example, Jamila's speeches with Gulbahor in the drama "Boy Ila the servant" stand close to folk songs with their poetic temperature. Jamila does not speak, sings, while expressing her attitude towards the Ghafir. In his words, the whole anecdote of the character, the depth of his feelings and experiences, the purity of his romantic ideals about love are manifested: "J a m i l a. Let's go! Even if we live in Magora, let me sing my love and allure you. Let me take it out with my Cypress if a thorn enters your palm! If the Hass falls on your seat, sweep with my hair, spray water with my tears if the thirst comes out, my soul!»

Naturally, this speech of Jamila, brought up in the atmosphere of an ordinary working family, the creator of all beauty and wealth, harmonizes with a song woven by thousands of disenfranchised jamilas, like himself To observe the peculiarities in the life of the people, it is necessary, first of all, to have an idea of the specific customs of





this people. For example, in our people there is such a custom, which is still practiced in many places: when a man addresses his wife, he calls her by the name of his eldest child. This is what we observed in the work "days gone by": I Told You, Silver, "qutidor said to my son of the storm," I told a guest to this day.(A.Kadiri's novel"Days Gone") If we pay attention to the analyzed dialogical discourse, then along with the social mental features in the speech of communicants, such pragmatic factors as the purpose of communicants from discourse, the state in which dialogical discourse occurs, the situation significantly affects discourse.

At the moment, the fact that folk proverbs are a product of the distant past also explains that some examples are not easy to understand today. Sometimes among the proverbs there are such that it becomes difficult to even understand what a common opinion is associated with – it turns out that it is pragmatically extremely peculiar. Take, for example, the proverb "I cried for a sum, I gave a hundred and comforted". The essence of this proverb can be expressed in terms of the direction of thought in the proverb and the way of being opposed. That is, it is warned that an act or event that is objectionable in general content can ultimately cause additional concern to a person. With this, it is said that you act in such a way that your act does not have bad consequences. But why, giving a sum and crying, gives a hundred rubles and gives a ovation or comforts? To solve this pragmatic problem, researchers turned to historical sources. ...in ancient times, there were special people who cried during mourning. They were called "hyrandi". Originally derived from "giyrandi", "giryandi", it is meaningless with the verb "To Cry". When a loved one died in his house, the owner of the Mayite called girandi. During his mourning period, he had the duty of weeping for a certain fee. But giyrandi could also master his art in such a way that the owner of mayit would not tolerate these statements, this dod – fig, these moans. So he asks giyrandi not to cry. Giyrandi is on the rise. As a result, the fee given to him is greatly exceeded in return for not crying. The content of the proverb is connected with the story of calling a mourner for a small fee, but giving a big money for his silence. Thus, the content of Proverbs has such a mysterious world as their own and nature. The most demanding test that determines the level of a work of art is time. Especially important is the response of the oral work to the time test requirement. The proverb "blood cannot be washed with blood" was written by M.Koshgari quoted in a "Qanig qan bila jumas" manner. It is difficult to imagine how many years this proverb lived before it fell into the pen of a scientist. That is, the basis of Proverbs is determined by the proportionality of form and content in them.

It should be said that Special Studies on the history of folk Proverbs, classification of content, study, art and its linguistic nature are among the tasks of the future





generation In the process of studying the lively speech of a person in such an aspect, such areas and directions as ethnolinguistics and linguoculturology (linguistics) formed on its ground arose. Despite the fact that linguistics is a new direction in linguistics, in turn, new branches of it also appeared: phraseological linguistics, lexicographic, linguodidactic linguistics, etc. All of them provide scientific conclusions based on the study of the lively, acting speech of a person. Proverbs used in the process of communication provide a thorough basis for self-correction, re-education, realization of personal opportunity based on external influences, samples, lead to perfection. The attitude of competent people, the way of reasoning, the ability to enter into an attitude, the potential to get out of the situation are also often manifested in the fact that Proverbs understand the essence of the content.

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