

SOCIOPRAGMATIC ANALYSIS OF UZBEK AND ENGLISH DRAMAS

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Abstract. This article examines the socio-pragmatic analysis of Uzbek and English dramas using the example of the work of Hemingway and A. Kakhkhar. Socio-pragmatic analysis is a method of reconstructing the meaning of a statement based on the principles of social pragmatics. The general features of linguistic issues in the field of linguistic relations are examined, the possibilities of a socio-pragmatic approach to the study of linguistic discourse in Uzbek and English literature are analyzed.

Key words: Socio-pragmatic analysis, work, views, linguistics, Uzbek and English literature

Issues of linguistics in their philosophical understanding and many approaches to understanding culture may seem incomprehensible due to their diversity. But if we analyze these questions in detail, it turns out that linguistics has determined its place for each of them and substantiated them in its own way.

Humanity has crossed another milestone and embarked on a new path of development of civilization. The relevance of the work lies in the fact that the interaction between the English and Uzbek languages in today's society is not declining, but is only growing, because this issue has acquired paramount importance and rightfully occupied a leading position in modern culture. In addition, languages form the basis of knowledge about the world, influence all areas of human activity, and build the type of thinking. Synchronic and diachronic analysis implies a special sphere of ideological thinking, and a special sphere of human activity.

Without using dictionaries and reference books, let us remember that society is a group of people who are connected by some kind of activity. But we should not forget that society can arise where and when language arises. Thus, the connection between a person and society should be considered through the prism of sociopragmatic analysis. The interaction between English and Uzbek languages is very peculiar. Culture is everything created by man that distinguishes him from nature. In this regard, the great Cicero believed that linguistics is not limited to philosophy. But in fairness it should be said that



English and Uzbek languages are the most important element of human culture. After all, only the culture of speech represents culture in its greatest completeness and maximum possible understanding. The most pressing problems of humanity acquire complete validity through linguistics.

In this article we would like to draw attention to one of the areas of social practice in which the linguistic aspect is of great importance, and to carry out an in-depth consideration of how the implementation of linguistic relations in this area can be analyzed at the level of linguistic knowledge. We are talking about the area of linguistic relations. In this area, language becomes one of the defining aspects, which researchers have repeatedly paid attention to. One of the evidences of the importance of research development of linguistic aspects of linguistics is that in modern science there is an independent direction focused on revealing these issues - linguistics. Noting the importance of this discipline, researchers draw attention to the fact that the impact of law on society is carried out using linguistic means, and therefore the variability of language determines the variability of the action of linguistics in the Uzbek and English languages.

Hemingway is one of the famous writers of modern American literature. Just as every writer has his own style of writing, Hemingway has his own inimitable style. Hemingway also avoided using metaphorical images and comparing natural phenomena with other phenomena in landscape painting. He tries to give the literal meaning of the words, to write the image of nature as perceptibly as possible. Achieving brevity and meaningfulness, at the very beginning of his literary career, the writer developed a method that he called the "iceberg principle". In his work "Death in the afternoon" he said: "If a writer really knows what he wants to write, he can leave much of what he knows down. If he can write convincingly, he the reader realizes what has been dropped. The majesty of an iceberg is that only one-eighth of it is visible on the surface" This ensured brevity and precision in Hemingway's works. The writer omits a great deal of much needed material in his works. But this material does not disappear, it appears in an episode that seems ordinary to the reader. The reason for his frequent use of this method was the fact that he initially worked in the field of journalism and worked in a journalistic style that required the use of emotional epithets and unnecessary comments.

The syntax of Hemingway's works is also unique. In his works, there are many simple sentences. The sentences in the works of the writer are also distinguished by the lack of adjectives or idioms. Because the writer prefers to reveal the meaning of the word itself rather than using other words and similes to describe something. Short sentences are built on top of each other and form a meaningful whole. Hemingway also used subjunctive conjunctions sparingly.



Minimalism is prominent in Hemingway's works. This is especially evident in the writer's work "Farewell to the Gun". The writer does not give the reader a ready-made picture of the feelings of the characters. For example, take Catherine and Henry's conversation in the garden in chapter 6 of the play. During the conversation, Catherine said, "This is a rotten game we play, isn't it?" and recites the phrase "Don't be dull". Unlike other writers, Hemingway does not comment on the character's mood and tone of voice in such conversations. This aspect of the matter is left to the reader.

Let's analyze the linguistic stylistic features of Hemingway's works on the example of his work "The Old Man and the Sea". For 84 days, Santiago does not catch a single fish. But, as a habit, he does not miss going to the sea every day. One day he goes out to sea and catches a huge marlin. But his adventures do not end there. He takes the marlin he caught with them to protect it from the sharks, but in the end, he is left with only the bones of the marlin and returns to the beach. This incident does not break the spirit of the old fisherman, on the contrary, it restores his confidence. Like the first stories of the writer, the syntax of this story is distinguished by its composition of simple sentences with few adjectives and descriptions. The simplicity of the syntax of his work according to the iceberg principle helps the reader to more easily understand the layers of deep meaning hidden behind simple sentences. Hemingway's syntax provided the originality of the verse of this work. Such specificity is provided partly by syntax and partly by choice of words. Where and how the sentences are structured takes the reader into the flow of thoughts in the work. The following example is proof of our opinion: "He no longer dreamed of storms, nor of woman, nor of great occurrence, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk he loved them".

This is a fragment of simple sentences. The purpose of this is not only to ensure simplicity, but also to create a flow of the work. The use of staccato here fully expresses the meaning of the work. For example, in the passage above, the individual sentences express how the old man feels that time is passing by as he tries to be lucky every day. Here the speed of the flow of thoughts is presented in a more pompous and crude manner.

Hemingway is known for his simple syntax. For those who have read many of his books, this trait is obvious.

"Literature is the work of the soul, the fruit of inspiration," says A. Qahhor in his article "Conversation". finds a way to the heart of the reader. There are many works written in our literature that do not find a way to the heart of the reader, that means they have disappeared from literature. Every work of A. Kahhor is an



inspiration emphasizing that the place of inspiration is in the language of the people - not obligation, but necessity, the joy of work that has become a desire, in the laughter of a happy person, in the tears of a victim, in the eyes and words of lovers and lovers, in the person of love and g "He wants to be at the heart of events and events that arouse anger. That is why A. Qahhor, while commenting on the prose of 1965, first of all, artistic skill is beautiful phrases, beautiful expressions, especially events, funny or sad. It is not about finding situations, but how important, how big, and how necessary is the message to be told to the people.

In the story "Pomegranate", the writer quotes the following two verses from a folk song as an epigraph:

Houses are full of bread, I have food and drink, my child, The ditches are full of water, I am thirsty, my child.

This epigraph helps us to understand more fully what the story tells about how hard the life of the working people was in the past. Folk proverbs such as "The sky is wide; the earth is hard" and "The death of a horse is a holiday of a dog" chosen as an epigraph for the story "The thief" perform the same function. In the story "Terror" by Abdulla Qahhor, one of the women who experienced the oppression of women in the past and stood up against the insults - Torakhan Aya: "You don't know what women saw in the past, my girls. , you won't believe what he says!" as an epigraph. The writer does not refer to these words by chance. First of all, a new generation of students, who only heard about their past lives from adults and learned from books, appeared. It is difficult to convince him of everything. The story told by the writer in "Horror" is a small example of one of the life events that happened or could happen in the past. Secondly, with this epigraph, the author prepares the reader to see the unexpected event, sets the tone of the event in advance.

However, every great writer uses the portrait, among all the visual tools, in accordance with his ideological and artistic goals. A. Qahhor uses the method of comparative image in portrait painting in the novel "Sarob". In this way, in particular, the images of teacher Murodhoja and his daughter Sorakhan are drawn. These two persons complement each other and define each other. When drawing a detailed portrait of the teacher, the writer also uses similes. They match the character of the teacher. A man of about forty-five years of age entered the house, "of medium height, with a thick build, wearing a blue fur coat. His mustache-like eyebrows fell over his eyes, a small do "His head, which he could not cover, was shining like the toe of a freshly polished yellow boot. Two lunges were hanging". It seems to embody the appearance of the hero through words). When the writer A. Qahhor describes the main character Unsin's entry into the cemetery after

playing a bet in his story "Horror", he describes the natural scenery as follows: "Look at the moon. The edge of the sky is like a yellow-dirty cloud. There is dirt here." In its bosom, low-rise houses, trees swaying in the wind are dark. Every time the hissing wind hit Unsin, it pushed Unsin into the mud...". This scene serves to increase the fear in the heart of the hero going to the cemetery, and to make the reader feel better about him, and to prepare for the tragedy that will occur during the story, namely the death of Unsin. So, this natural landscape made it possible to reflect the character and destiny of the hero in an impressive and memorable way.

Sociopragmatic analysis of Uzbek and English dramas showed that: as we have seen in Hemingway's work, A. Qahhor does not use simple sentences in his works and does not overemphasize them. But the narrative of events is told in such a way that makes the reader empathize with the feelings of the hero.

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