



## THE PHENOMENON OF DISCOURSE IN THE FIELD OF MODERN PRAGMATICS

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### ABSTRACT

*The analysis of examples explaining the participation of spatial-temporal indicators of movement in ensuring the thematic and temporal integrity of discourse in this article testifies to their important role in the realization of this task. The ability of these tools to perform this discursive task is one of the factors determining the choice of pragmatic elements in the context of text creation.*

**KEYWORDS:** *cooperation, proposition, awareness, narrative, activation, communication, anaphoric, deictic*

Academician N.I. Konrad once warned not to ignore the behavior of the listener when studying the process of speech act. After all, the listener is not indifferent to the content, he, as an active person, "listens" rather than simply hears what is being said. Listening, on the other hand, is, as the academic puts it, arousing emotion by learning something (Konrad 1959: 9). Hence, the formation of discourse must be described in terms of the interaction between the two parties — the speaker and the listener. Such "cooperation" takes place in the thinking of the participants of the dialogue.

Each of the interlocutors, in addition to their own point of view, tries to model their partner's perception. The resources for text integrity are rich and the interlocutors use them to coordinate their cognitive activities. Using the available tools, the speaker seeks a way to place the information being conveyed in the listener's (reader's) knowledge base. It has become customary to divide information into old (previously known) and new types. Therefore, the proposition that occurs in the text is a unit that carries old and new information.

Typically, old information serves as a base for shaping and disseminating new information. However, any information has a stage of imagination or conjecture in the text. There are three sources of such perception: awareness of the speech situation, socio-cultural knowledge, and awareness of the front of the discourse.

The importance of grammatical means of information placement is reflected in the presence of old information in discourse sections. Such grammatical possibilities include gestures. Temporal signs allow information to be pushed to the front. Such a situation is the basis for the expansion of the speech structure (Thompson 1983).

The relationship between old information and new information is important in ensuring the semantic integrity of discourse. P. Hopper and S. Thompson used the concepts of backgrounding and foregrounding in order to distinguish the narrative part of the text from other parts (Hopper, Thompson 1980).

The temporal order of events, the complexity, and the execution of purposeful actions, which are the main features of the narrative considered as a particular type of discourse, are noted in the given descriptions. For example, M. Fludernik's description emphasizes the anthropocentric nature of the narrative:

A narrative.... Is a representation of possible world in a linguistic and / or visual medium, at the center of which there are one or more protagonists of an anthropomorphic nature who are existentially anchored in a temporal or spatial sense who (mostly) perform goal directed actions (action) and plot structure). It is the experience of these protagonists that narratives focus on, allowing readers to immerse



themselves in a different world and in the life of the protagonists (Fludernik 2009: 6).

In the theory of narrative discourse, the practice of foregrounding traditionally connects the main events described in the text with new information, while the concept of "background" is associated with pre-existing information. But such a view can lead to a static interpretation of the discourse.

(D.Jusupov 2020). It is well known that text creation is a dynamic process. Therefore, the relationship of the above events should reflect the process of building a holistic text. Researchers interested in these phenomena argue that the practice of advancing information may be inconsistent with the plot of the story, as well as inconsistent with the way in which new information is expressed. For example, in English, the *when* connector is considered to act as a "background" in grammar manuals, but in some cases can be used as a means of advancing information. Follow-up sentences in which such a task occurs are called "narrative *when*-clause" (Couper-Kuhlen 1987).

Compare: Mrs. Macphail looked at him doubtfully. Her conversation with the Davidsons had left her a little uneasy, but she did not like to say she thought they had better not play cards when the Davidsons might come in at any moment (Maugham. *Pain*, p. 45).

The variation of tense forms leads to an exchange of tasks:

I had intended to swim in the pool here, when I went to inspect it from the balcony and found it quite deserted and somehow uninviting (Lodge. *Paradise News*, p. 202).

In this sentence, the Past Perfect signifies the end of the event, and the Past Simple follows the task of bringing information to the fore in the following sentence. From the examples given, it can be seen that grammatical phenomena such as the location of the following sentence, the grammatical forms of the verb, and the indicators of the meaning of the aspect contribute to the expression and distribution of information.

In the early stages of the formation of cognitive linguistics, the main focus was on the mental structure of knowledge and its manifestation in the thinking of the individual. Nowadays, there are more and more questions about how these mental structures are formed, how they become informative in the process of communication, and how they are updated in the context of communication. Particular attention is paid to the problem of learning how people can understand each other based on the environment, experience, and come to a single conclusion (Coulson, Matlock 2014: 91).

Some research in this area aims to shed light on the order in which linguistic forms and structures are arranged in the discourse and the functions they perform (Pickering, Carrod 2004).

In any case, the analysis of the connections between the grammatical system and the cognitive aspects of discursive activity requires the researcher to be careful in drawing conclusions. In particular, some include non-predicate structures in the text as a means of representing pre-determined information.

However, the analysis of the texts suggests that these structures have the potential to be a means of communicating new information (a new event). We can see this in the use of *now* / *then* in English and *now* / *then* in Uzbek. Let's compare the following examples:

Stanton: No, there happened to be another reason, much more important. I knew that if Olwen had a hand in Martin's death, then something like that must have happened, and so Olwen couldn't be blamed. I knew her better than any of you - or I felt I did (Priestley). *Dangerous Corner*, p. 52.

I wish they knew that my inner feelings were raging and my heart was "stirred up" to enjoy the great bliss, although I can't tell it, I can't do it.

Duyshen smiled at me and gently stroked my hot forehead with his cold hands until I fell asleep. (Aitmatov. *The first teacher*, p. 88).

It is known that the *then* form is adapted to anaphoric and deictic applications. He points out that the event takes place much earlier than the time of the speech while performing the deictic task. While this unit is acting as an anaphora, it is indicated that a new reported event may follow. Hence, the reported information is highlighted.

The function of the English form "*now*" in the text is not limited to referring to the time of events. The authors of *A University Grammar of English* note that this element can serve as a connector for logical connection of sentences.

In this case, the *now* form marks a new stage in the duration of contemplation:

We have settled that at last. Now, what was the other thing we wanted to discuss? (Quirk, Greenbaum 1989: 289).

In the literary text, the *now* element, accompanied by the past tense form, is able to perform two functions: the action is placed in a specific time zone and it is determined that the course of events has entered a new stage. In short, it is now becoming a means of promoting information. For example:

We gossiped pleasantly about our common friends and Mrs. Tower brought me up to date in the scandal of the day.



After roughing it here and there it was very agreeable to sit in a comfortable chair, the fire brightly burning on the hearth, charming tea - things, attractive women. She treated me as a prodigal returned from the husks and was disposed to make much of me... .. Now she and asked me whom I would like to meet. (Maugham. Pain, p. 319).

It is often observed that the words belonging to the category Ravish in the Uzbek literary text promote information, its function is to emphasize: Compare:

He was really scared then. After the old man's death, he fell seriously ill.

Never before had there been such a confrontation with a dying man who had given up his life. He did not want to eat or want to see anyone. He was getting thinner and thinner day by day. The bakhshis said, "The ghost has struck." So, a week later, on the advice of someone, they went to the grave with their sisters-in-law, recited the Qur'an at the reception of their father-in-law, and returned to the sheikh's house near the grave. Then they offered a vow and a blessing to the great believer in the village. After that, he slowly recovered and stood up ... (Adham Damin. The pains of this world, p. 64).

While studying the issues related to the activation of temporal meaningful means in the text, it should be noted that they not only express the existing knowledge, but also serve to promote new information. The ability of language tools to perform the specified task determines the cognitive-pragmatic basis of text creation. In his recent doctoral dissertation, N. Jusupov said that the means of promoting information should be considered as a separate mechanism of language.

Indeed, "their basis, as a whole, is an integrated set of knowledge structures that determine the versatility of stylistic and cognitive features and their interconnectedness, linguocreative potential, individual-authorship specificity, functional load and artistic and aesthetic significance" (Djusupov 2020:24 ).

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