



CHARACTERISTICS OF METHODOLOGICAL TOOLS IN PUBLIC DISCOURSE

Ne'matova Donoxon Sayjalolovna

filologiya fanlari nomzodi. Andijon davlat universiteti O'zbek
tilshunosligi kafedrası dotsenti. E-mail: d.nematova1972@gmail.com
<https://doi.org/10.5281/zenodo.17278811>

Chulpon worked at a time when our national journalism, its unique style, and means of expression were being formed, so we have the right to call him a truly inquisitive publicist of the era of exploration in the full sense of the word. The article analyzes Chulpon's great contribution to the development of methodological tools that correspond to the nature of journalistic creativity, the essence of its purpose, and their assimilation into our national language.

Keywords: stylistic device, antithesis, gradation, ellipsis, syntactic, parallelism, antiphrasis.

Introduction

When a publicist communicates with a wide audience, he must adapt his speech accordingly, that is, **firstly**, strive for simplicity in speech, **secondly**, bring speech closer to the form of lively communication, and **thirdly**, strive to achieve his intended goal (expressing his personal attitude, having a certain ideological and emotional impact on the audience, forming public opinion) with the help of language (speech) means. Therefore, these three publicist language from the means appropriate, productive and skillfully using to know demand does Chulpon publicist works in this respect if observed, his our language of possibilities skillfully just using without remaining in it still to work not included reserves both to work opportunities we are sure that he was able to demonstrate.

We are convinced that there are a number of methodological peculiarities in Chulpon's publicistic speech, and we have drawn attention to some cases that demonstrate this. In our opinion, Chulpon's publicistic speech methodological to oneself characteristic determinant one row factors exists are the main ones as: 1) journalistic creativity nature, purpose-essence, 2) of the author to oneself characteristic unique person, therefore according to exists to reality own personal relation, point of view your opinion existence and this the relationship expression of the possibility limited; 3) along with his being a publicist artistic engaged in creativity, burn emotional poet that is, to himself characteristic artistic thinking in a way ownership like to show It is permissible.

Chulpon in publicism thought, feeling emphasizing and strengthening to express service from stylistic methods especially wide is used. Such from methods one emphatic repetition is counted. As you know, repeat various type and appearances exists and from them the most simple word is repeated. For example, "Fergana tragedies" (Hamza) pesasi and his/her again to the stage to be placed "History" written in connection with harmful called "repetition". of the article conclusion in part following There is a sentence: "...**this play this in case from play to work entered this theater crowd local money to the provision will be transferred breastfeeding said there is something to say.**" In this place repeated pronoun "shu". author his opinion to emphasize service does. fate in the play (**this play**), his in the performance (

this in case to play) and shortcomings in the troupe (**theatrical** troupe) . about in detail stopped Chulpon present in the sentence repetition by means of to the student previous their opinions one by one emphasizing reminds , on this basis his/her own in the tail coming "... the scene of events dry one messages from the chapter consists of to do if they want - to them yes local money and yes other from the money one small to give need not » style to the judgment ground prepares « In Kolaga scumbags about » in the article Chulpon translator of your labor his hardships accordingly honor not finding about reflection walks Performance of the theater director "Revisor". to the newspaper regarding gave interview : " **From head to toe read carefully if you go out , you have so one impact harvest maybe this great , immortal the work Gogol Uzbek in the language wrote , Witt is ready play to the stage Just put it ! truth like that " No, not ..."** Chulpon translator to his/her work this kind of attitude habit to the color what came in note with regret sufficient , right demand to protest place unyielding in a way expresses : "... **serious of the work serious to be placed about serious artist by serious word when leaving to the end fate serious to be " I need it !"** (" About those who remained in Kolagada ")

Along with the above-mentioned literal repetition of the word, Chulpon also widely uses the method of gradation - an intensified repetition of meaning: "**Old literature is one sweet , new literature is another sweet , Western literature is another sweet**" (" The Great Indian"). Gradation method more organization in pieces expression will be Organized in this If the parts are expressed by a noun , they are in a mutually or synonymous relationship . will be , or mutually substantive-logical connection basic (classic) in our literature ratio art like) as is taken . Meanwhile , they make sense growth or downgrade to the level according to classified : "**It is literature in the field to the news relatively young child, baby , baby ...**» (Great Hindi) , «... **to blood , to oppression , to crime against swollen with his soul ...**" (" The deceased Tavfiq Fikrat"), " **As if every thing lonely mourning , alone blood , alone bitter and from anger consists of** " (" The first tasks of our Muttahid Front"). Gradation method often expressed by adjective organization pieces with the help of to the surface comes : "... **beautiful , elegant , elegant poem bouquets of ...**» (" Merhum Tavfiq Fikrat") , " **Some one of the departments beauty , agility , awesomeness fire "carriages " , " Translation" flat , intelligent , fluent ...** » . Valid side that is expressed by the adjective organization pieces every time both one of the sign to the extent increase or decrease although it does not indicate - in context meaning to strengthen service will continue to do so .

Some in cases the gradation is of the same construction words repetition based on to the surface comes : «... **markets again to escalate they started : puppies cage , cages just a little to shops , small shops people aft shops circle they started .**" Here are three sentences for one of the section generality if observed , the following for example expressed in the same word a few pieces available : " **For repair There is no money in the village , teachers are supply for education There is no money in the department , education to the department to give for education " There is no money in the commissariat** " (" Among the Ruins ").

Shepherd from the method of antithesis both productive uses Including some in some cases, antithesis is accompanied by gradation comes and his/her expression opportunities becomes stronger : "He is right **too many We said "dod " , cry we did – Hemiri** benefit It didn't happen » (" That little issue "). Shepherd from the method of antithesis organization identifiers in expression both uses : « of the world to the horror of three , but himself like from dervishes

one " (" Great Hindi"), " translation straight , intelligent , smooth , but melody and rhyme with weight to the original correct will not come ." In this case contradiction more indicative pieces between things are observed in detail to describe service does Meaningful signifier of parts contradiction complex noun participle in the composition words between both observed : "The work **is tragic** the other in case playing **laughter** as " it came out ."

Of course , parts contradiction based on connected joint of words at all and the presence of antithesis obviously . However we grammatical form of contradiction not , methodological to the event rotated to their condition if we stop For example , "On the one hand – death , crying , the second on the side - wedding - spectacle. On one side - poverty , poverty , on the other on the side – wealth , waste ...» ("Oydin") In this place, the antithesis is on the scene the essence of the piece being played brighter to understand , imagine to do help giving important is an element . Or one of the heroes of the work to each other definition generous Chulpon writes : " His wife Gultaxin **dry and dry one shirt** because of **lack of** a handkerchief veil as secretly walks . if own to the people **Napoleon and** enter with **the splendor of Genghis** wants". ("Oydin") Two in this talk between contradiction hero fantasy and reality between absolute imbalance opens it , to it price gives . Add talk parts between visible contradiction exists the situation , its to the surface arrival the process compact to express help gives For example , grow up unsuccessful played , this the situation to the surface brought factors about : "... education our commissariat own on time better one director for need happened the money **He didn't give** , even if he gave little **gave** , good director **did not come , came** (i.e. , better not -D.N.) if given did not work» ("George Danden"). The antithesis is some in cases other syntactic in unity with methods It seems that this in case methodological paint increases :

Change of " time " . those who say " time " . **correct they say** .

Our **century is called** " the age of reason " and intelligence "th century" **They are lost** .

Our **days** «imitation and follow-up those who say "days"

but very **true they say**» (" Following")

Brought in a piece syntactic antithesis, degradation from figures (of meaning attenuated repetition : time - century - day) and there is syntactic parallelism . Of these merger based on in speech to oneself characteristic rhythm, tempo and of the two derivative happened to oneself characteristic intonation occurs comes - of speech , expressive exit is provided .

Repetition of identical or similar syntactic constructions (syntactic parallelism) is widely used in Chulpan's works: "their chariots pass by me **like the wind**" "They passed **by rustling and buzzing like bullets** " ("About the Grass Cart ") , "some of them lost their heads, some were made white houses, and some fled to other countries", "the difficult situation of the people, the dark days of the country, the pain and longings of the majority of citizens...". That's it both there is syntactic parallelism of the sentence to the tune both impact does it , to him tooneself specific rhythmic pattern gives In this respect above cited piece more complete in case , shape in writing change Let's watch :

"... of the people " heavy **the** situation ,
of the country black days **gone by** ,
majority citizen pain and **brother** of sorrows
some palace or people interesting come out ,
joke by the way would send ...»



Separately in line taken of associations consonant completion , of course , of the sentence expression and impact strength increases . Therefore similar state downstairs talk under construction both observed :

"... **we have**

blooming day by day coming ,
every on the ground praised ,
himself showed ,
Shakespeare's works to put to the level meat

"**There is a theater .**"

Including substantive-logical the basis of "... **we have ... a theater** " merger himself organization because it 's about " the existence of a theater " It is not about " we have a theater " . This basis between included organization identifiers of the word essence as above that it is emphasizes , opinion-conclusion clear , proven to express service does .

Chulpon in his works of parallelism from this different shapes too , a little although it occurs . In particular , the opposite parallelism in order (chiasm): "A horse and a camel... a camel and a horse... - this is Osh." of the market the most many guests " ; or as a thematic parallelism :

« Moved Wave ! Overflowed river !

.. . **Russian system in the air soul , brain rotten Stay complex rose , increased , overflowed** " (" Among the ruins ") k abi constructions both of speech expression opportunities increases , the author attitude exactly expression and to the student in infection important importance profession will .

In the journalistic performances of Cholpon successful used syntactic figures ellipsis in the middle – speech from parts one of down to be left both to show can Of course it is part of every what down to be left also (e.g. , owner) from the section understandable in words owner's down to be left as) as a syntactic figure not evaluated . Ellipsis is countable down in leaving intentional is , it is certain artistic-communicative , ideological-content to the surface with purpose will come For example , " Mountain close : so soon ! A few steps : the mountain ! (" Among the ruins") sentences just like so state observed . Examples every in both both section down left : « Mt. close : so near (**located** – D.N.)! A few steps (if you walk) – D.N.): mountain ! In this place of the section down to be left opinion dynamics strengthens , the author emotion (as if surprise statement to do as if in a hurry , his heart haprikib like going) brighter to express feelings to the student to infect service does Why , study in the process talk construction imperceptibly own his work does : student inside also " voice " out " , in the same tempo , in the same tone reads - involuntarily author to the senses familiar will be . Or separate ellipsis itself in cases close standing other a stylistic figure - to "keep silent". passes . In thicase author opinion intentionally does not end , judgment cannot be expressed : " Him (Reza Tawfiqbek – D.N.) those who know crying those who remained , **those who did not know - again as before ...**" Speak up intellectual incompleteness in tune own on the contrary finds that this to oneself characteristic melody now student in mind reflection echo to give it , to give it to activate intended . If the cut down without leaving , for example , when expressed with the verb " **they remained** " was , sentence to a simple message level down remains was . Applied method and to the student author at home until the end because he didn't say tree gives it , it to activity encourages . Well , the author your opinion understanding which so that to do increases , its psychological mechanism What is it ? First of all because this in place student activity providing

again one The element is the antithesis of the poet from death impressive was Chulpon himself like this from losing those who are worried and " those who don't know". against puts By itself student " Who didn't he know ? " such as question is born Of course , the question is that of the article general from the soul come out in case answer seeks and when the author says " those who don't know ". indifferent , indifferent , soul eye blind , world unaware , the world water pressure to the ankle unexplained people in view what he/she has caught understands A student Chulpon around so of people because of the abundance that he is reading feeling does this finally to oneself infects himself , "me too of these one Am I not ?" said the question giving sees This is important process student in his mind , himself for many both imperceptible , full unclear in case to do increases . That is , Cholpon student's effect on the layers of the subconscious (podsoznanie). says that this of journalism as a suggestive function managed important from the tasks one of them .

In Chulpon's journalism, a stylistic figure called *themesis* is also widely and effectively used - introductory constructions that are not grammatically connected to parts of speech and serve to express the author's various attitudes. Observations show that Chulpon uses this methodological tool more often: 1) to clarify his opinion: **"... long-term understanding without words (in the first act) is not correct and natural "** (" True Love "), **"... many of our artists and actresses, especially the later ones ..."** (" The Pitcher of Iron"); 2) drawing the reader's attention to an important point, expressing an attitude by emphasizing it: **"...selling art (understand better: selling!)..."** (" The first tasks of our United Front ") , **"...Even in "Halima" (especially in "Gulsara")..."** (" A lover of music "), expressing one's emotional attitude: **"Let only the director and the administrator and non-non-nons be visible in it (although this is also illegal!)..."** ("About gloves in the shadow"), **"...on the sidelines, our own Muhiddin qori and Tamarakhon (I don't think there is any difference between Kamara and Tamara!)..."** ("Bazm-cholgu" gang) Also, in some cases, Chulpan uses the metaphor to direct the reader's thoughts outside the text, which is similar to the art of *talmeh* in our classical literature: **"...in times when most people could not tell their pain to even a single person (isn't there a story about this - "The King's Head Remains")..."** Of course, this method expands the reader's field of observation, ensures that he or she thinks about the past, present, and future in one point, which is in every way consistent with the author's goal.

Speech lively conversation in the form of zoom in , reader activity to raise , to think strengthen , emphasize like methodological to goals rhetorical questions in reaching important and effective is a tool . Shepherd separate from rhetorical questioning of articles begins : **" Riza Tawfiqbek unknown which one Turkish do you have any people ?"** (" Reza " Tawfiqbek ") – and with this, the subject , the word going person's the importance from the beginning emphasizes . That's it similar , " Dead " Tawfiq " Fikrat " in the article from the title later : **" Ottoman literature little by little those who studied , one with him degree familiar from the Bulgarians which one one this name doesn't know which one one this doesn't know ?"** rhetorical question is placed . Of course , a rhetorical question conversation in progress function emphasize only with not limited , etc in case Chulpon , himself By the way , the "template" is out of the way gone will be was First of all , rhetorical questions through Chulpan's every two to the person gave price (in dialogue expressive purpose) different : of the first pan-Turkish in the world of the second Ottoman in literature place is emphasized . Second ,

rhetorical questions "familiar" in the core need to know "need" is the imperative, this appellative to the goal service does.

Question in the form of confirmation or denial expressive rhetorical questions answer demand does not, but they are informational student by reception to be done mechanism changes: active student "question-and-answer" process in his mind until the end push gives. For example, Cholpon from these kinds of rhetorical questions the sentence more firmly and more effective expression for uses: **"This pain concealment isn't it?"** ("About those who remained in Kolaga") Author to think about it take arrived reminds us of the basics with the pronoun "this", as if sentence to take out to the student leaves: «Yes, this pain "Hide!" sentence student's **himself** by is released, as a result his/her the power of influence increases, becomes firmer. That's it similar, **"Winter" days on the street scum from the stage what hope to do "Need?"** ("Theatre Art") question student "Nothing" in mind what!" in the style of denial the answer harvest does.

Rhetorical questions conversation in progress important from functions one under observation scope, scope is to expand. For example, Reza Tawfiqbek fate about under observation yuritarkan, Cholpon: **"The revolution is great. " strength factor It is. What great fame on the ground didn't drag?"** ("Reza Tavfiqbek") - as writes. Surface than this in place question in the form of confirmation as if It seems. However that one There is one in Turkey revolution Riza Tawfiqbek in life made changes about observations Chulpon Uzbek The reader is sharing the same struggles with someone who has gone through them. That is, a rhetorical question. student in mind Turkestan in reality social events, to the left rotated fates wakes up and on this basis Riza Tawfiqbek fate, activity brighter understood, more impartial is evaluated.

Rhetorical questions the writer's ironic attitude expressive from the means one as both expression will be Shepherd's exists he is reporting to reality to something or someone personal relation, this about own I have an opinion, but this open expressing it won't be. So in places irony for help comes: "From the Chief Pakhtakom in Moscow and his «mare from the pen disappointment to be both correct not coming Because it is a pen from **any of the "formers". of "spets" (businessman) who came out** pen if need.

But our own **red** In Tashkent Medium Asia **Council** The main newspaper of the republics to the former "Turkpravda". **what let's say?** Magnificent in the cabins "Turkpravda" employees with their colleagues between **businessmen** (i.e., former – D. N.) **no was** (i.e., everything new ones, red ones – D.N.), **I guess?"** ("Fall of the pen") Cholpan of the Soviets national in politics Charism heir as work that is being conducted knows that wants to convey it will be, but open can't say But rhetorical questions by means of active to observe encouraged student author I want to say was the idea understands the problem different towards begins.

Chulpon ideological-emotional attitude in expression irony separately one appearance was **antiphrasis** by the method both uses In this statement done or described to the situation completely inappropriate sentence is given, of course, it is the opposite in the sense is understood: "This steering wheel played **"master"** artist ... of masters their oppression not by showing, but by their tongues desecration, mockery as their by speaking literature ***gave It's ... Good luck, that's it both big craft!*** » ("Harmful repetition of history") Last sentence separately take if you look at it, its praise, approval meanings expression obviously But within context your sentence content essence will change. Changed to the content of the section

expression form , enclosed in quotation marks vice versa meaningful identifier hint does . Ofcourse it is signs your sentence unique pronunciation with tone to be done both emphasizes . So , the antiphrase to the surface at the exit context general spirit , text additional methodological tools basis as service does .

Chulpon national our publicist , his to oneself characteristic style , expression tools taking shape during creativity made it literal research of the period really search engine publicist to say we are right Above our comments , analysis weighed examples Cholpon's journalistic work nature , purpose to the essence suitable coming methodological tools work to exit , their national in our language to adapt big contribution from adding It is a sign

References:

1. Abdullaev A. Uzbek in the language of expressiveness expression . T.: Science. 1983. 88 p.
2. Abdullaev A. Uzbek in the language expressiveness of expression syntactic method . - T.: Science. 1987. - 273 p.
3. Efimov A.I. Stylistics khudujestvennoy rechi. - M.: Izd-vo Mosk.un -ta , 1961. - 519 p.
4. Solganik GL. Syntax stylistics (slojnoe syntaxicheskoe tseloe). M .: High school. 1983. – 181 p.
5. To g' aev O. Genres of journalism . -T.: Teacher . 1972. - 238 p.
6. Kungurov R. Descriptive words in the Uzbek language. – T.: Fan, 1966. – 154 p.
7. Kuronov . D., Mamajonov Z., Sheralieva M. Literary Studies dictionary . - Tashkent : Akademnashr , 2013. - 408 p.
8. Ne'matova D. Linguistic analysis of Chulpon's journalistic works. – Tashkent: Turan zamin ziyo, 2016. – 127 p.
9. Chulpon. Works. Volume IV. Literary-critical and journalistic articles. (Preparator and author of comments D. Ne'matova). – Tashkent: Akademnashr, 2016. – 320 p.
10. Explanatory dictionary of the Uzbek language. /Edited by A. Madvaliyev. 5 volumes. Volume 2. – Tashkent: National Encyclopedia of Uzbekistan, 2006. – 680 p.