



PRAGMATIC ANALYSIS OF LANGUAGE ELEMENTS IN DETECTIVE FICTION

Gulnorakhon Niyazova

Senior teacher, Doctor of philosophy (PhD)
of Tashkent State University of
Uzbek Language and Literature
Named after Alisher Navoi
niyazovagunorakhon@gmail.com
phone: +998903590872

Article history:	Abstract:
Received: 11 th November 2022 Accepted: 14 th December 2022 Published: 24 th January 2023	In this article, the researcher deals with the study of the language of detective fiction in the socio-pragmatic and gender aspects that would give important results in linguistics. The pragmatic features of the language of detective fiction in two languages were analyzed and discussed. The basis of the article is the analysis of the linguistic elements of detective fiction and the clarification of ideas on specific examples. Analysis and study of the language features of detective stories requires special attention to the pragmatic features of the language of detective stories. In this case, the context of the detective work is taken as the object of pragmatic analysis, and in the process of analysis, certain linguistic characteristic features of the text of the fiction are studied.

Keywords: pragmatic environment, detective genre, pragmatic analysis, context of detective production, pragmatic properties and idiosyncrasies of language, linguistic entities with transferable meaning, sociopragmatic analysis.

INTRODUCTION.

In Uzbek linguistics, detective works are mainly studied from the point of view of literary criticism, and serious studies on linguistic research, including the study of the language of detective works in the socio-pragmatic and gender aspects, have not been conducted. Analysis and study of the language features of detective stories requires special attention to the pragmatic features of the language of detective stories. In this case, the context of the detective work is taken as the object of pragmatic analysis, and in the process of analysis, certain linguistic features characteristic of the text of the work are studied. This is done by focusing on the pragmatic features and characteristics of the language and, on this basis, by analyzing the linguistic elements of detective works and revealing ideas with the help of specific examples. Pragmatics as a new practical branch of linguistics is being formed as a field that studies the problems of language related to the speech process, speech situation, and communicative intent of speech participants [1]. Since a language is learned along with its owner, it is natural that its acceptable description is given only when it is taken together with the culture and mentality of the people to which it belongs. Of course, any unit of the language to some extent shows national and cultural characteristics [2]. The structural elements of the pragmatic environment are characterized by their quantitative diversity and

complexity. That is, situations, conditions, various factors and their influence are considered important among a person. The speech status of a person is characterized by gender difference, verb, level, social status, age, education, specialty, health status, mood, etc., in particular, to a certain extent affects the speech implementation of grammatical forms.

The procedural component is a field of knowledge of detective speech, that is, a part of the text that directly affects the reader with the help of explanatory artistic and linguistic means. Here comes the conceptual work that is dominant for detective concepts: mystery, clue and crime-punishment [3]. The growth of the genre variety of detective prose could not but affect its linguistic component.

OBJECT OF STUDY.

The main feature of the detective as a genre is the presence of some mysterious events, the circumstances of which are unknown and need to be clarified. The most frequently depicted event is the crime, although there are detectives investigating non-criminal events (for example, in the detective genre notes on Sherlock Holmes, five out of eighteen are not related to crimes).

An important feature of the detective story is that the true circumstances of the incident are not brought to the reader until the end of the investigation, in any case. Instead, the reader involves the author in the



research process, having the opportunity to create their own versions and evaluate certain facts at each stage. If the work initially describes all the details of the story or there is nothing vague, mysterious in the story, then it should already belong to the corresponding genres (action movie, police novel, etc.), and not to a specific detective story.

Detective (lat. "detectio" - disclosure, English "detective" - detective) - "a work of art focused on the process of solving a specific crime, consisting in a conflict between good and evil." The classic detective as a genre has its own characteristics and can be further divided into several subgenres [4]: 1. Detective - detective "mystery". 2. Fantastic detective. 3. Detective closed type. 4. Humorous detective. 5. Historical detective. 6. Detective conspiracy theorist. 7. Crime detective. 8. Modern detective. 9. Scientific detective. 10. Political detective. 11. Military detective. 12. Psychological detective. 13. Spy detective.

RESULTS AND DISCUSSION. In pragmatics, not only fiction is analyzed, but also the pragmatic features of literature, art, radio, television, etc. It is investigated how these tools affect the reader or viewer. Therefore, the pragmatic analysis and study of detective works is considered an important part of linguistics. In detective works, expressions, proverbs, incomplete sentences, slang, slang, coded language units are actively used. Below we will try to prove the above with the help of some examples taken from the work of Tahir Malik "Shaitanat".

The following discursive samples were taken from the speeches of religious scholars and teachers in the work.

– Соли ота, сиз шу гапларга ишондингизми? Хукумат бузаман деса, мендан сўраб ўтирарканми? Мен хукуматга кимман? Ҳеч кимман! Одамлар гапираверади-да.

– Одамлар аҳмоқ эмас, бўлар-бўлмасга гапираверишмайди, – деди Жўра чўлоқ. – **Сизнинг кимлигини биламиз. Қаяққа қўл узатсангиз етади** [5].

- Father Soli, did you believe these words? Are you asking me when the government says I will break it? Who am I to the government? None! People keep talking.

- People are not fools, they just don't talk, - Zhora said confusedly. - **We know who you are. Wherever you go, that's enough** [5].

In this passage, the phrase "қўл узатсангиз етади" "if you reach out" is a formative phrase. The semantic content of a phrase used figuratively in a sentence is manifested only in the context. This sentence completes and explains the meaning of the sentence

"**Сизнинг кимлигини биламиз**" "**we know who you are**". The content of the general sentence in this passage is realized from a pragmatic point of view through these two expressive units. The presentation of this cited discourse in relation to a religious scholar further reveals the content of the text and prepares the ground for a more detailed socio-pragmatic analysis of the text.

When comparing the detective works "The Devil" and "The Godfather", it is appropriate to highlight an important feature associated with the plot description of Tahir Malik, the connection of events, the composition of the work. This aspect is the entry of the narrator between the events of the plot. Here are a few examples of this scientific-theoretical thesis:

Сезиб турибман. Сиз бу гапларимга унчалик ишонмадингиз. Одамни ўлимга ҳукм этганида юраги жиз этиб қўймайдиган Асадбекнинг уйда муслмоншева бўлиши сиз учун ғалати туюлиши мумкин. Лекин мен сизга Асадбекнинг онаси ҳақида ҳали сўзлаганим йўқ I feel it. You didn't quite believe what I said. It may seem strange to you that Asadbek, who does not let his heart beat when he sentences a person to death, has a Muslim wife at home. But I have not yet told you about Asadbek's mother [6]. It is inappropriate to think of the person speaking in the first person as any other character in the play.

Mario Puzo in the image of McCloskey in the work reveals the true image of those who intend to lead a prosperous life by wicked means, and reveals that the root of this situation is social problems - lawlessness on a legal basis, formed as a system, in society. The main storyline is enriched with minor characters, episodic events. In some situations, a sentence is written that provides the dynamics of the plot, first referring to its details or subsequent plans. For example, Don Corleone, who was holding a meeting in his house, said:

"I want a little peace, a little peace and tranquility in my old age" [7] ("I want to live in peace and tranquility in my old age") [8].

After all, among the mafia there are also lies that are used to achieve their goals. Wanting to live a quiet life, Don tells his advisor Tom Hagen about his plans. An interesting thought that Hagen had for the further development of the plot:

Hagen nodded and went out. He wondered if the Don was keeping a check on him also in some way and then was ashamed of his suspicion. But now he was sure that in the subtle and complex mind of the Godfather a far-ranging plan of action was being initiated that made the day's happenings no more than a tactical retreat. And there was that one dark fact



that no one mentioned that he himself had not dared to ask, that Don Corleone ignored. All pointed to a day of reckoning in the future [9].

All this was a sign that they were preparing for the day of revenge") [10]. In this passage, "distant plan", "tactical retreat", "one obscure fact that no one mentioned, about which he himself did not dare to ask the "past situation"), especially the author's note that "Everything pointed to a day of reckoning in the future" ("It was all a sign that preparations were underway for the day of judgment") provides the momentum for the plot. Although Don Corleone wishes for peace, he is concerned about the health of his successor, Michael Corleone. So, in Hagen's imagination, an interesting struggle, revenge, and processes of revenge continue in the fabric of the plot, as indicated to the reader at this point. This means that the following events are told in chronological order.

There are many places in the work of Mario Puzo where the event is presented figuratively, and not by name. For example, "In New York, Paulie Gatto and Pete Clemenza waited in their black car until the two men who had molested Bonasera's daughter, Jerry Wagner and Kevin Moonan, left the bar. Two mobsters jumped out of the car as they were leaving the bar and beat them to death. Don Corleone fulfilled Bonasera's "desire for justice".

The "striving for justice" at this point was mentioned in Don Corleone's promise. Don Corleone said to Amerigo Bonasera: "You will get justice." The "desire of justice" was to "kill two people" who molested Amerigo Bonasera's daughter, but the perpetrators were not killed, but "beaten to death." The "striving for justice", judged by death, is carried out by beatings.

SUMMARY. In a word, by analyzing the pragmatic and pragmalinguistic features of detective works, one can more fully and effectively understand the purpose of communication in the speech process of the addresser and addressee, who are the heroes of the work, to discover the poetic ability of the writer to fill or restore meaningful gaps that may arise due to the semantic structure of the text. This feature, in turn, shows that pragmatic analysis is important for the correct and complete understanding of the content conceived by the writer in terms of text expression.

The scholars of the detective direction usually proceed from certain artistic and social criteria when determining the place and role of each hero or character in a work. The active use of figurative language units, phrases, unfinished sentences, socially

limited words, linguistic finds and speech phrases in detective works testifies to the artistic and poetic skill of the artist, as well as to the reader's ability to correctly interpret the logical sequence and pragmatic analysis in the work, text reading process. In this regard, a pragmatic analysis of the linguistic features of detective works is important.

REFERENCES:

1. Hakimov M. Pragmatic interpretation of the text in Uzbek: Philology. science. dr. ... diss. - Tashkent, 2001. - B. 14.
2. Mahmudov N., Odilov Yo. Conflict in the development of word meaning. - Tashkent: Akademnashr, 2014. - P.103.
3. Dudina I. A. Diskursivnoe prostranstvo detektivnogo teksta: na materiale angloyazychnoi chudozhestvennoy literatury 19–20 vv.: Avtoreferat dissertatsii kandida filologicheskikh nauk/I.A. Dudina. - Krasnodar, 2008. - 24 p.
4. Detective [Electronic resource] // Entsiklopediya Krugosvet. URL: http://www.krugosvet.ru/enc/kultura_i_obrazovanie/literatura/DETEKTIV.html (data obrashcheniya: 25.06.2019).
5. Niyazova, G., & Raupova, L. (2021). The main features of the detective genre and the reasons for its popularity. Society and innovation, 2(2/S), 515-524.
6. Malik T. Satanat. Book I. Chapter XVI. - p. 243
7. Tahir Malik. Satan. The first book. - Tashkent: Chief editorial office of "Sharq" NMAK, 1994. - B. 48.
8. Mario Puzo. The Godfather, p.396- 398-399.