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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal
Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 09 Volume: 101

Published: 30.09.2021 <http://T-Science.org>

QR – Issue



QR – Article



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NATIONAL FEATURES OF THE EXCHANGE OF NAMES INVOLVED IN DIALOGIC DIALOGUE

Abstract: *The article traces the emergence of dialogic dialogue and the study of the exchange of participant names in the form of references in it.*

Key words: *communication, dialogue, name change, nationality, strategy.*

Language: *English*

Citation: Karimova, F. (2021). National features of the exchange of names involved in dialogic dialogue. *ISJ Theoretical & Applied Science*, 09 (101), 796-798.

Soi: <http://s-o-i.org/1.1/TAS-09-101-116> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.09.101.116>

Scopus ASCC: 1200.

Introduction

Although the origin of communication dates back to the time when the ability to speak in humankind began, its use as a term dates back to ancient times. It would be correct to say that the first speeches of Greek philosophers that attracted the masses were in a dialogical form. We all know that in history there have been special sermon competitions on rhetoric and public speaking. In this process, subtle dialogues as lively question-and-answer sessions were rationally used to achieve the goal. The preacher used heated speeches - monologues and dialogues - as a means of attracting the masses. First, the use of the term dialogue is associated with the name Zenon. He initially articulated philosophical issues through a form of dialogue. In his works, the terms dialectics and dialogue are used interchangeably. Plato, Socrates and Aristotle also created philosophical dialogues [1, p. 21]. Later, the famous orator Cicero became famous for his dialogue “Orator” and made a worthy contribution to the spread of this genre. Plato’s The State was written in the form of a dialogue, with a special focus on Socrates’ wise dialogues [2].

The main findings and results

In the history of the Uzbek language, the first dialogical forms of debates and debates created genres such as debate, the linguistic features and artistic value of these genres are still preserved. Among them are “Winter and Summer Discussion” in M. Kashgari’s

“Devonu Lugotit Turk”, “Bang and Chogir” by Yusuf Amiri, “Discussion of Words” by Ahmadi, “Arrow and Bow Discussion” by Yakini [3, p. 34].

In all the epics of A. Navoi’s “Khamsa” we encounter dialogic sentences. Undoubtedly, the most famous of them is the dialogue of Farhod and Khisrav in the epic “Farhod and Shirin”. The deep content and ingenuity in it are the lines that show the great talent of the genius poet in the language and art of our people and show the simple and intelligent aspects of the Turkish language. However, in this dialogue, one can observe the application of a method called ‘speech strategies’, in modern linguistic terms. The word “strategy” is Greek and means “stratos” - army, troop, “ago” - to lead, lead, follow. In linguistics, this phrase is used as a way to achieve the communicative purpose of the speaker [4, p. 35].

“Dedi: *Qaydin sen, ey Majnuni gumrah?*
 Dedi: *Majnun Vatandin qayda ogah?*
 Dedi: *nedur senga olamda pesha?*
 Dedi: *Ishq ichra majnunluq hamesha.*
 Dedikim, *ishq o'tidin de fasona?*
 Dedi: *kuymay kishi topmas nishona...* [5, p. 323]”

He said, “Where are you from, you lover?”
He said: Where is the madman who knows his homeland?

He said: What is your profession in the world?
He said: Lovers is always in love.
I said, love is in the style.

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He said: "No one can find a sign without burning ..."

The *majnuni gumrah* combination in the form of an appeal applied to Farhod in the passage can serve as an example of the exchange of names, and it serves as a peculiar stylistic dye and carriage. This exchange is associated with the reluctance of Khisrav to recognize him as a rival without using the name Farhad. In the method of answering the question in the conversation with a question, Farhod expresses the fact that if he is insane, he must have the characteristics of a madman, with a certain wit, in a way of beating the interlocutor, dulling. In this unique dialogue, we witness the skillful use of the interlocutor's method of overcoming the debate by not avoiding the focus of the question, but by bypassing it or giving the wrong answer. In both examples of historical language and literature, as well as in today's oral and artistic discourse, dialogic speech and its vivid expression are the most appropriate method of revealing the spiritual world of the interlocutors and its purpose.

According to anthropocentric theory, in a dialogic dialogue, national and cultural features are also evident in the exchange of names of participants. Because the dialogue is a lively conversation, there is no limit to the language and non-linguistic knowledge of the participants. Through the participants' speeches, information about the worldly knowledge to which they belong; national-cultural, spiritual-social, intellectual and life experiences. The fact that the form of the address of the meeting of the participants is directly related to the nationality can be seen in the following example:

Sentyabrning oxirlarida G'aribning o'qituvchisi – kuykanakkina juvon eshik qoqib keldi. Uzoq hol-ahvol so'rashishidan va "oling-oling" qabilidagi manziratlardan so'ng, o'qituvchi:

– G'aribjon qayda, ovsin? Bir gaplashib olay degan edim, – dedi.

– Bilmasam, - dedi u elka qisib.

– Menga aytmaydi, allaqaerlarga borib keladi. Kechqurun qaytadi, - dedi shikoyatomuz ohangda. – Nima, tag'in "ikki" oldimi? [I.Sulton. Munojot]

At the end of September, a stranger's teacher, a young woman, came knocking on the door. After a long questioning and "take-it-or-leave-it" remarks, the teacher said:

"Where's the stranger?" | I wanted to talk to you.'

"I don't know" he said, shrugging.

"He won't tell me; he's going somewhere". He'll be back in the evening, said our complainer. "Did he get two again?"

The *ovsin* (sister-in-law) applied form used by the teacher in the excerpt from the dialogic speech cited served as the initial step in the teacher's engagement with the student's mother. In the speech of the teacher and the mother of the student, the forms

of appeal that brought them spiritually closer, such as *sister* and *sister-in-law*, served as a strong link in the semantic connection of the dialogic passages. We can also see in the passage quoted that the use of these forms of appeal has been helpful in mitigating the situation and creating a cordial atmosphere.

Onaizor umidvor ko'zlarini juvonga tikib:

Endi nimaqildik-a, singlim? – deb so'radi.

– Siz ko'nglingizni tinch qiling, – dedi o'qituvchi.

Men undagi o'zgarishlarning boisi nima ekanligini bilgani keluvdim, xolos. [I.Sulton. Munojot].

The mother stared hopefully at her:

What are we doing now, sister? He asked.

"You calm down", said the teacher. I just wanted to know what the reason for the change was.

According to Uzbek national and cultural traditions, women often address women who are not strangers or relatives to express sincerity, such as *sisters, brides, egachi, aunts*, depending on their age [6, p. 140].

– Mening ichimdagi bor gap shunda ekan, – so'zlanardi g'arib. – O'qib g'alati bo'lib ketdim.

– Aytmoqchi, o'qituvchimiz keldimi?

– Sen qaydan bilding? – so'radi ona.

– Bildim-da... Boya uyimizni so'rovdi.

– Hoy, o'tning yurganini qayda ko'ruvding? – dedi ona. – Opangni rosa xafa qipsan-ku? Shuncha bergan darslarim kor qilmabdi, deb ketdi. [I.Sulton. Munojot].

"That's what's inside me", said the Stranger. - I was strange to read.

"By the way, did our teacher come?"

"How did you know?" Asked the mother.

"I know ... The boy asked about our house".

"Hey, where did you see the grass walking?" He said to her. "Are you upset with your sister?" He went on to say that the lessons I had taught were not blind.

In the above-mentioned dialogic passages, in addition to his communicative message through the speaker, non-verbal knowledge about him; we can also find out their worldview (simple, sincere), social level (being in the role of mother), experience (asking for advice: *What did we do now, sister?*) and mental state (anxious, worried). It is also possible to understand that the mother wants to teach her child to be as close to her teacher as a nurse, not to upset her (she reads well in the background). As we observe the exchange of names in the *Sister* style, the reference to such a teacher also gave rise to the content of the message about the peculiarities of national upbringing. Literary scholar I. Haqqul said: "Word educates a person. The word reflects all the positive and negative qualities of a person" [7, p. 4].

Especially in the Uzbek language, which is full of national upbringing, we can see through many examples that the images of women and men in the social roles of the participants gain respect, softness and firmness. W. von Humboldt's views on the national spirit and the national language, "Every

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language possessor has the national spirit of that language” [8, p. 93], have not been proven for centuries. Numerous scientific works devoted to the study of the Uzbek dialogue text have studied one or another aspect of the issue. The monographs of such scientists as A. Hazratkulov, B. Urinbaev, Sh. Iskandarova, S. Muminov cover in detail the forms of speech and communication, their socio-linguistic aspects [9].

Conclusion

In the study of the process of communication, the weight of national language and social views

automatically moves to the forefront. This situation can be seen in the exchange of names of participants. This increases the interaction of language with the fields of sociology and psychology. Today, the integration of social spheres is a requirement of the time in the development of linguistics. For this reason, intermediate fields such as linguopsychology, linguopragmatics, linguosociology, linguoetnology, linguoculturology are developing.

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