

## Communicative Model of the Aphoristic Text

*Akramov Izzatulla Ikromovich*

*Bukhara State University, English linguistics department*

**Abstract:** *In this article, we tried to explain our findings that the authorization of an aphoristic text, which includes such important features of an aphorism as subjectivity, ambivalence, dynamism of meaning, as well as the hypohyperonymic connection “saying - aphorism, proverb,” makes it possible to distinguish peers. Based on this feature, the image of the author is a prerequisite or interpretation of an aphoristic text of an auto-communicative nature.*

**Keywords:** *addresser - text – addressee, aphoristic text, phenomenon, image of the author, textual activity.*

As is known, the specific content and implementation of the communicative scheme “addresser - text - addressee” can serve as a criterion for identifying the type of text. To describe this communication model, it is necessary to first consider its components separately.

Let's start with an analysis of the category of the image of the author of an aphoristic text. The image of the author, being a complex phenomenon, is interpreted widely and studied from various points of view in such scientific disciplines as literary criticism, psycholinguistics, semiotics and cultural studies, pragmatolinguistics and cognitive linguistics. The problem of studying the author's origin in a literary text became especially relevant in the second half of the 20th century, when the text began to be studied in the established communicative-pragmatic paradigm of scientific knowledge.

Associated with the literary direction of development of the theory of the “image of the author” is the consideration of the reflection of the writer's personality in his work at the level of implementation of a certain author's idea and the subordinate originality of the system of images, plot, composition. The importance of studying the “image of the author” was emphasized by V. Vinogradov. He believed that: “... a work of art can and even should reflect traces of the historical originality of the author's life, the originality of his biography, his style of behavior, his worldview”. In the works of G.N. Pospelov explores the problem of the writer's individual creative style. The author writes: “The artistic content of the works, ..., is an expression of the writer's ideological worldview, his emotional and ideological “vision of the world,” cognitively reflecting the world”.

In Western literary criticism, there was a strong tendency to deny the author, which began in the 20s and lasted until the mid-80s. XX century. As noted by A.Yu. Bolshakov, this crisis was generally overcome by the end of the 20th century. Among the main reasons that determined the “return of the author,” in her opinion, one should name the loss of precise criteria for determining the meaning of a work.

In linguistic works, researchers consider the “image of the author” as a category of text that permeates the structure of a work of art and organizes it as a whole. According to E.A. Goncharova, “...the author is the primary and absolute, text-forming category of any text, including artistic text, determining the definiteness of its sign structure and directing the perception of its sign system, where there are both directly verbally expressed images and images of more complex semantics generated by from the

interaction of linguistic meanings of specific text units with their figuratively associative reinterpretations. Both of them are included in the hierarchical system of other levels of the structure of a literary text (expressive-stylistic, subjective-speech, compositional-plot, compositional-speech, etc.)". As Z.Ya. Turaeva believes, the category of the author's image "... holds the entire work together and determines the function, place and role of each of its components.

In Russian and German-language linguistics, the problem of the author of an aphoristic text has not been specifically studied. In research works, the main emphasis, as a rule, is placed on studying the phenomenon of the special impact of an aphoristic text on the reader. Summarizing the conclusions made in domestic and German-language research works, we can conclude that the communicative task of an aphoristic text is to initiate reflection on what was read in the recipient. Agreeing in principle with this point of view, we consider it necessary to emphasize that the reflection caused by reading the aphorism presupposes a collision of two worldviews. The result of this can be considered some changes in the recipient's individualized picture of the world by filling gaps in it or modifying concepts. The specificity of the aphoristic text can be considered its double relevance: self-knowledge of the individual through knowledge of the world of reality.

A significant number of research works are devoted to the study of the phenomenon of the individualized picture of the world of the author of the text, its dependence on the general model of the world of the era, the influence of coincidence/mismatch of the world picture of the author and the reader on the interpretation process literary text.

In cognitive linguistics, it is customary to distinguish between the concepts of a picture of the world (a model of the world, a conceptual system) and a mental lexicon. According to E.S. Kubryakova, the conceptual system, in contrast to the mental lexicon, which reflects knowledge about lexical units, is interpreted, rather, as a set of concepts or mental representations of various types, that is, not only representations of lexemes. O.L. Kamenskaya defines a conceptual system as a continuously constituted and modified dynamic system of data (ideas, opinions, knowledge) that an individual has. The concept of "picture of the world" of the author and recipient of the text is correlated with what is being developed by V.Z. Demyankov's concept of "cognitive style". Cognitive style is understood by the scientist as "the preferred approach to solving a problem, characterizing a person's behavior in relation to a number of situations and content areas, not regardless of the intellectual level of the individual, his "competence"". As L.G. Luzina, from the perspective of the producer/author of the text, cognitive style indicates the characteristics of the individual reflective process, the subjective nature of its assessments, the knowledge used and activated in this process, as well as the individual experience of the textual activity itself. In this In a sense, cognitive style is a set of verbally implemented cognitive procedures for processing knowledge, a strategy for processing information and its evaluation. From the point of view of the addressee of the text, cognitive style has to do with awareness of how the text is presented, as well as to a certain predisposition of the recipient to process information in a certain way, to search and remember preferred information. Characteristic of the literary cognitive style is the reader's readiness to reorganize the discourse and switch to the level of increased attention in the processing of literary texts.

It is obvious that the perception of an aphoristic type text presupposes the recipient's readiness to work on inferring information that is missing to interpret the meaning of the text. The deliberate reduction in the amount of explicit meaning-forming information (among other things, ellipsis, aposiopesis; semantic omission), the characterization of the text's referent through opposition (irony, sarcasm) or difficult-to-substantiate similarity ("living" metaphor, modeled subtext) allow us to conclude that in aphoristic texts there is a significant and the Rules of Cooperation are deliberately violated. It seems that this feature underlies the pragmatic impact of the aphoristic text.

Since pragmatics is a modern scientific discipline focused on the subject of linguistic communication (the speaker), most studies of the “image of the author” take into account the achievements of this branch of linguistic knowledge. The authors study “the influence of the author’s pragmatic attitude on the modality of the text”, the relationship between the expressive plan of the text and the pragmatic tasks of speech communication, the possibility of providing a pragmatic and aesthetic impact of the author on the reader through the implementation of his speech creative activity, methods modeling a communicative situation in a literary text, etc.

Significant theoretical results within the framework of pragmalinguistics have been achieved in the study of the addressee of a communicative act. A seminal work in the study of the author-reader relationship is the article by N.D. Arutyunova “The Addressee Factor”. According to the author, “every speech act is designed for a certain model of the addressee. Satisfying the addressee’s presupposition is one of the important conditions for its effectiveness”. In this work, we are most interested in the author’s interpretation of the problem of the addressee of literary texts. The researcher notes the presence of parallelism between a speech act and an artistic prose text, since literary communication, just like everyday human communication, is characterized by such pragmatic parameters as the author of the speech, his communicative attitude, the addressee and the associated perlocutionary effect (aesthetic impact). The author’s idea seems valuable, according to which in a literary text as a special model of communication one can state a number of stylistic devices that violate the rights of the addressee. We are talking about the well-known postulates of P. Grice, which are “the communicative duties of the speaker in relation to the addressee”.

We believe that the exploitation of the Rules of Cooperation is a constitutive feature of aphoristic type texts. An aphoristic text uses all types of “thinking errors” nonsense, indirect depiction, depiction using the opposite, compression of information, use in the literal sense of figures of speech that have lost their direct meaning, etc. The degree of deviation from the “norm” “depends on the author’s intentions towards the intended addressee. The studied material gives grounds to assert that there is a direct relationship between the degree of deviation from the Principle of Cooperation and the addressability of the aphoristic text. The highest degree can be assigned to aphoristic texts of an auto-communicative nature (psychoanalysis, self-knowledge, self-determination).

The next step is a violation of the Rules of Cooperation, associated with the address of the aphoristic text to the recipient (philosophical questions - happiness, freedom, morality, beauty, etc.). For example, F. Nietzsche wrote about his potential reader like this: “Ein Aphorismus, rechtschaffen geprägt und ausgegossen, ist damit, dass er abgelesen ist, noch lange nicht “entziffert”; vielmehr hat nun erst dessen Auslegung zu beginnen, zu der es einer Kunst der Auslegung bedarf... Freilich tut, um dergestalt das Lesen als Kunst zu üben, um Eins vor Allem not, was heutzutage gerade am besten verlernt worden ist - und darum hat es noch Zeit bis zur „Lesbarkeit“ meiner Schriften -, zu dem man beinahe Kuh und jedenfalls nicht „moderner Mensch“ sein muss: das Wiederkäuen.” Finally, the least, but still significant, in comparison, for example, with texts of realistic literature or non-literary texts, the degree of deviation from the Rules of Cooperation is found in aphoristic texts intended by the author to the general public (as a rule, the theme of such aphorisms is political, social, educational or frivolous).

It seems that for a text of an aphoristic type, the most typical is the second of the above options for compliance with the Rules of Cooperation. Apparently, this circumstance makes aphoristic texts “long-lived.”

Let us recall that the Principles of Cooperation were developed by P. Grice to describe the situation of verbal communication, the purpose of which is the most effective transmission of information. The author developed four specific postulates, the observance of which corresponds to the implementation of this principle:

- 1) Category of Quantity (transmitted information)
  - a) "Your statement should contain no less information than required."
  - b) "Your statement should not contain more information than required."
- 2) Quality Category:
  - a) "Don't say what you think is false."
  - b) "Don't say anything for which you don't have sufficient grounds."
- 3) Relationship category:
  - a) "Be relevant." (Stay on topic.)
- 4) Method Category:
  - a) "Avoid unclear expressions."
  - b) "Avoid ambiguity."
  - c) "Be brief (avoid unnecessary verbosity)."
  - d) "Be organized."

Since we believe that the purpose of transmitting information from an aphoristic text is to influence the mentality of the addressee, his value picture of the world, a change in which can occur as a result of understanding the content of the aphorism, it is obvious that the initiation of reflection by the addressee is a communicative task of this type of text. Unlike a scientific text, the initiation of reflection in the process of interpreting an aphoristic text is aimed not at understanding the objective picture of the world, but at self-knowledge of the addressee. This feature of the aphoristic text dictates a certain tactics of the addressee: influencing the addressee's individualized picture of the world through emotions: surprise, curiosity, delight, a range of emotions associated with pleasure, as well as some negative emotions.

What gives the recipient grounds to imply the presence of implicit information? First of all, the correct definition of the text type. And, secondly, an intuitive awareness that the text violates any of the Principles of Cooperation. According to P. Grice, violation of the Principle of Cooperation by the exploitation of any (or several) postulates gives rise to communicative implicature. The author notes the following conditions for the recipient to derive a communicative implicature:

- 1) the conventional meaning of the words used and knowledge of their referents;
- 2) The principle of Cooperation and postulates;
- 3) context of the statement;
- 4) other background knowledge.

However, the brevity of an aphoristic text, measured in any units, does not in itself constitute the essence of the aphoristic type of text. Typical for this type of text is a quantitative disproportion between form and content. The relationship between form and thought, characteristic of an aphoristic type of text, can be defined as the relationship between the tip and the bottom of an iceberg: a significant amount of information important for interpreting the meaning of the text is subject to manipulation. The relationship between the brevity of the form and the informative capacity of an aphoristic text, in our opinion, was best expressed by H. Fricke. The scientist believes that writing briefly does not mean writing little, but writing only what is necessary: writing less than would be NECESSARY .

The ratio of explicit and implicit information in texts of various functional styles and genres is not the same. For an aphoristic text, according to many of its researchers (Wehe 1976, Welsler 1986, Lubimova-Bekman 2001, etc.), the priority of implicit information should be recognized as characteristic. The laws of the aphorism genre oblige authors to look for the shortest path to the truth, while avoiding banality and unambiguous expression. Due to the fact that implicit information does not have an explicit verbal constructive expression, effective compression of information becomes possible in an aphoristic text. It was this property of implicit information that F. Nietzsche used when creating his aphorisms: "...mein Ehrgeiz ist, in zehn Sätzen zu sagen, was jeder Andere in einem Buche sagt, was jeder Andere in einem Buche nicht sagt...". Implicitity, being a powerful means of text compression, leads to a significant reduction in its volume, which corresponds to the main feature of the aphorism style - information density.

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