The Open and Hidden Expression of Social Deixis in Literary Text

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Abstract

In recent years, in world linguistics, serious attention has been paid to studying language units in connection with the human factor in speech. The rise of speech activity to the level of the virtual object for linguistic research determines the development perspective of linguistics science and causes new scientific problems. In particular, research of language units, in particular deictic units, in a pragmatic direction allows us to identify invisible aspects specific to the language system and its units in linguistics. The article analyzes the scientific views on the open and hidden expression of social deixis and its expression in the artistic text.

Keywords: Language Units; Deictic Units; Social Deixis; Text; Artistic Text

Introduction

One of the essential principles of speech activity is the joint manifestation and interaction of knowledge in open and hidden forms. It is information in a hidden form that allows a person to store and use the knowledge that has a practical, heuristic, and informational capacity.

The study of the implicit aspect of speech is one of the topical issues of interest to many researchers in modern linguistics. Because, in most cases, the speaker's main idea is hidden. Also, despite the language's richness, the limited vocabulary used by the speech participants creates the problem of implicitness. V.V. Martinov evaluates this as "the speakers of a certain language are used to not expressing their thoughts in full because the level of mutual understanding of the dialogue participants is very high" is counted.

In recent years, serious attention has been paid to the issue of implicitness in the text in linguistics. Implicitness is a necessary concept for understanding and understanding the text. Including, one of the main categories of the text, the formation of deixis in an open and hidden way, also requires serious research.

We can talk about the explicit expression of deixis when referring to an object directly through deictic units in speech. The deictic unit does not directly refer to a specific object in speech (text). However, it is understood indirectly, and it is possible to talk about its implicit expression method in places with signs of deictic category. Accordingly, explicit and implicit expression methods of deixis are distinguished in linguistics.

There are both overt and hidden methods of social deixis in the Uzbek language. Above, the issue of the open expression of social deixis has been discussed, and we will focus on the issue of its hidden expression in this paragraph.

A.K. Ustin also distinguishes two types of deictic units involved in text structure: with a pronoun (open) and cultural (hidden) deixis. While the deixis expressed openly through pronouns requires a traditional pragmatic interpretation, the latter emerges covertly as a reference to some existential concepts existing in a specific cultural and social environment. Outside the text, they lose their deictic character.

Sh. Safarov notes that the attitude expressed towards the interlocutor in communication can be positive or negative, direct or indirect, and hidden or open.

R. Davlatova, paying attention to the emergence of explicit and implicit deixis in the text, says: "Every text has its author. However, not all texts reveal the author. Implicit deixis occurs in a speech situation where the author of the text is not disclosed, that is, hidden. Therefore, implicit deixis is mainly observed when the speech participants, in most cases, the speaker, do not have their material representative in the text's syntactic structure but appear hidden behind it".

Main Part

The analysis of literary texts shows that the implicit expression of deixis is prominent in the writer's authorial style. In all the works, the author stands in the center of the objective situation described in the text, supposedly controlling the realities. Realities are sometimes described in the I–person language, that is, in the language of the hero of the work. In such a text, the spatial points of reality are clearly defined concerning where this character is located. Furthermore, of course, the object of reference of deictics referring to the person speaking is also clearly revealed. For example:

__Қисмимиз__ Фарах шаҳрига яқин жойда экан. Манзара деярли ўша–ўша. Бир томон қизғиш қояли тоғлар, бир томон қумли саҳро. Пастда лойқаланиб оқаётган илонизи сой кўринади. Кечаси __ўқ товушидан__ уйғониб кетдим. Пастда, чамаси сой томонда вақти-вақти билан __автомат тариллаб қўяр эди__. Совуқ... Ухлашга қўрқдим. (Ўткир Ҳошимов, "Тушда кечган умрлар").

__Our part__ is near the city of Farakh. The landscape is almost the same. Red rocky mountains on one side, sandy desert on the other. Below you can see a murky stream. I woke up at night __to the sound of gunshots__. From time to time, __a machine gun went off__ below, apparently on the side of the stream. Cold... I was afraid to sleep. (Utkir Hashimov, "Lives passed in a dream").

Suppose the possessive suffixes used in this micro text form the deixis of the person. In that case, it is understood that the speaker represents the military sector by indicating the words related to the field. The object being described is the product of the speaker's observation. He defined the spatial coordinates relative to the space in which he was located, that is, the *part*.

Also, some texts will not have units that refer to the author. Because the author does not identify himself as "I" or "we". However, the reader feels the author is behind the text. In this, he narrates the

events in the position of the implicit author. Wayne Booth introduced the term *implicit author* to science in the 60s of the XX century. D. Shen comments on this term as "the unique term referring to the creator of the text". Of course, the implicit author is not the actual image of the creator of the text, that is, the author. The implicit author appears in the text field as his "second self" created by a real writer during creative activity. Wayne Booth shows, in the example of Fielding's works, that the implicit author appears in various positions in the literary text and that it is possible to find many of his images in one work. In these cases, units that refer to the author and his positions help the reader.

Linguists G.Ya.Solganik, O.S.Muranova, and S.I.Smetanina also put forward the view that spatial deixis units express the author's situation in artistic and journalistic texts. In this context, the term "author's situation" includes the location of the observing subject and the point of view on which he is focused. Accordingly, the deictic units in the text are the author's:

a) point of view of the object;
b) shows an emotional, subjective attitude to it.

The author–observer lens places existing objects in the text field he supposedly created.

> *Yo–yo–yotishibdi…* **O'ng tomonda** *Alijon.* **Chap tomonda** *Muyassar…* **Yonboshida** *to'rt yashar Doniyor…* **Uy ichi salqin**. *Cho'yan pechkaning g'ira ochiq qopqog'idan tushayotgan nur devorga qizg'ish chiziq tortgan.* **Tashqari** *oydin, shekilli, deraza yorug'.* (O'.Hoshimov, "Dehqonning bir tuni").

> *Lyyying down... Alijon is* **on the right**. **On the left is** *Muyassar... Four–year–old Daniyor is next to him... The house is cool. The light from the open stove made a red line on the wall**. It seems like the moon is shining* **outside**; *the window is bright*. (O'.Hoshimov, "One night of a Peasant").

This micro text does not contain units referring to the author's identity. However, the units representing space and situation in the text make the reader imagine that the author is among these characters. If these units open the way to the hidden expression of the author, *"shekilli"* (*it seems like*) the introductory word shows the social ***deixis*** by forming a hint that the author of the image is in the observer's position.

In the same way, the author can recreate the depicted object in his imagination, influence it, and reveal its unexpected aspects. In this case, he shifts from the role of author–observer to the role of author–interpreter.

For example:

> *Bozor darvozasi oldida to'planib turgan olomon mirshablarning ovozini eshitishi bilan* **xuddi o'rgimchak to'ri kabi** *bir zumda* **yoyildi**. *O'rtada faqat zarbalardan o'zini himoya qilishga chog'langan yigit bukchayib yotardi* ("Darakchi" gazetasi).

> *As soon as the crowd gathered in front of the market gate heard the voice of the mirshabs, it* **spread like a spider's web.** *In the middle, a young man was crouching, trying only to protect himself from the blows* ("Darakchi" newspaper).

In this micro text, the author observes the situation from above. This can be understood by comparing the spreading of the crowd in the text *to the spreading of a spider's web*. Also, this simile demonstrates social deixis by indicating that the author is in the position of author–interpreter. Because in this place, the author is not only an observer but also comments on the situation in the image *(the spread of the crowd–the spread of the spider's web)*.

It is known that every author has their or their Style. In the literary text, the author often appears himself to present the actual image of reality to the reader. In such cases, the hidden expression of the author is revealed through the deictic nature of demonstrative pronouns. For example:

> *"Alimardonning shuncha yillardan beri tosh bo'lib ketgan diydasi birdan erib oqdi. Ha, u ko'pdan beri – Muqaddas ketib qolganidan beri bitta dard bilan yashar edi. Bu dard kunduzlari xayolini, kechalari uyqusini olib qochar edi! Endi bilsa – bu otalik dardi ekan. Insonlikning qo'l yetmas baland cho'qqisi ekan!* **Mana** *o'sha dardning malhami!* **Mana, o'g'li! Mana***! Shundoqqina oldida* *turibdi!"* (O'.Hoshimov, "Bahor qaytmaydi").

> *"Alimardan's heart, which has been turned into stone for so many years, suddenly melted. Yes, he had been living with one pain for a long time – since Muqaddas left. This pain took away his thoughts during the day and his sleep at night! Now he knows that this is a pain of fatherhood. It is an unattainable high peak of humanity!* **Here is** *the ointment for that pain!* **Here is the son! Here***! It is right in* **front of** *you!"* (O'.Hoshimov, "Spring will not return").

In this micro text, the pronoun *mana*, as a deictic unit, formed a sign instead of the object's location and revealed the deixis of space. The object of the pronoun *here* (the child) is *"right in front" of the* author–observer, so he uses the pronoun *here* to indicate this object.

It is known that specific rules are followed when defining the space points in the text. In most cases, the author determines the destination of the points of space in the text concerning himself. Here, too, the author used the pronoun *here* because he took the child's place concerning his place. The pronoun's reference to the near–far distance between the object and the author forms an open expression of deixis, while the definition of near–far to the speaker means a hidden reference to the author's personality behind the text. Also, the hidden information that the author is in the position of a writer–observer makes the content of deixis even more complicated by revealing social deixis.

Also, some emotional words express social deixis by forming a hidden hint that an author is behind the text. Such words give the reader the impression that the author has seen or experienced the situation described in the text. For example:

> "*Atrofda tirik jon ko'rinmaydi. Xuddi rangsiz suratga o'xshaydigan bu manzara* **kishiga ikki olam orasidagi bo'shliqni eslatadi***. O'raning shundoqqina yon bag'rida Germaniyaning cheksiz o'rmonlari qad ko'targan o'rmon shu qadar qalinki, hali* **kirmasdan kishi qalbiga qo'rquv soladi***. Baland–baland do'ngliklar xuddi* **qum barxanlarini eslatsa***, unga yaqin borilsa undan anqiyotgan qo'lansa hiddan* **ko'ngil behuzur bo'ladi***. Chunki bu barxanlar qazilgan sonsiz o'ralardan chiqqan tuproqlar bo'lib, yomg'ir, qor tufayli* **suvalgan qabrlarni eslatardi**". (Zulfiyabegim Adhamzoda, "Nefrit ortidagi jumboq").

> *"There is no living soul around. Like a colorless picture, this* **scene reminds the space between two worlds***. Just on the slopes of the cavity, the endless forests of Germany are so thick that it fills* **one's heart with fear even before entering***. The tall dunes remind you of* **dunes, and if you get close to them, you will feel** *sick from the smell. Because these barkhans are the soil that came out of the uncountable excavations, and they* **resembled graves watered by rain and snow***.* (Zulfiyabegim Adhamzoda, "The puzzle behind the jade").

This micro text does not contain a deictic unit that refers to the writer's identity. However, the units used in the text, such as *reminding, fearing, and feeling* uneasy, signifying emotional perception, express the writer's attitude towards this image and hint at its existence.

The author's task in the literary text is so diverse that the reader needs to be very intelligent to analyze it. For example:

− *Ayting, − dedi u* **goh Berdiyevga, goh xotinga qarab**. *− Erining tezroq chiqishi va umuman, chiqish – chiqmasligi ko'p jihatdan unga bog'liq!*
Tarjima tugar–tugamas, **ayolning ko'zlarida umid yarq etdi**.
− *Nima xizmat bo'lsa, tayyorman deyapti.*
− *Mana bu boshqa gap!* − **Koryagin xotinning ko'ziga sinovchan tikilgan ko'yi** *ta'kidladi.* (O'tkir Hoshimov, "O'zbek ishi").
− *Tell me, − he said,* **sometimes looking at Berdiev and sometimes at his wife**. *− It largely depends on whether her husband comes out sooner or not!*
Before the translation was finished, **hope shone in the woman's eyes**.
− *He says he is ready for any service.*
− *This is another matter!* − **Koryagin looked testily into the woman's eyes**, *he* emphasized. (O'tkir Hashimov, "Uzbek's issue").

In this micro text, the author appears as a witness. "*Looking sometimes at Berdiev, sometimes at his wife*", "*hope shone in the eyes of the woman*", and "*Koryagin looked testily into the eyes of his wife*" syntactic devices give the reader the impression that the author–witness is sitting among the characters of the work. It is as if this author–witness testifies as if watching the speech participants' eyes.

The hidden expression of social deixis in the artistic text is revealed based on the reference to the position of author–observer, author–interpreter, author–witness, and author–narrator. The reader feels that the author is among the novel's characters. In the literary text, the author's hidden expression is paved by the indirect indication of specific deictic units, "conceptual signs" ("понятыйние знаки").

Conclusion

In the literary text, the implicit expression of deixis is evident in the writer's authorial style. In the text narrated from the author's language, the spatial points of the events are conveyed concerning the author's location. However, in the texts where the author does not openly reveal his existence, he narrates the events from different positions. In the text, the hidden expression of social deixis is manifested in the position of author–observer, author–explainer, and author–narrator.

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