

## EXPRESSION OF SILENCE IN DIALOGUES IN ARTISTIC TEXTS

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**Abstract.** *This article discusses the use of silence in works of art. The use of silence in dialogues is analyzed on the example of artistic texts. It has been researched that silence has its role in revealing the pragmatic features of the speech of the characters in the works of art, that they are one of the main non-verbal tools that create the relationship between the interlocutors, and that they are a tool that serves to illuminate the inner psychological state of the characters.*

**Keywords:** *silence, stages of communication, dialogic text, communicative failure, situationality, pragmatic system.*

### INTRODUCTION

Speech is not a means of saying or writing down something, but a window showing human culture. In everyday life, we use non-verbal means in harmony with various linguistic means to express a certain reality and to express our thoughts and feelings related to this reality. One of the main non-verbal components of speech is silence. In addition to the communication process, silence can represent one of the types of physiological state of a person: for example, silence during sleep or during rest. Silence in the process of communication is the manifestation of human inner speech, and it can express many meanings, such as hesitation, surprise, excitement, sadness. It is a complex communicative semiotic unit that allows many interpretations determined by the situation and context of communication. The silence may not be understandable to both communicators. The context and situation of the communication, the psychological and social characteristics of the participants of the verbal interaction, the speech traditions and customs accepted in a certain language community are taken into account in the interpretation of silence during the communication process. [1]

### MAIN PART

In works of art, silence takes on a special task, as a compositional tool, it is used as a means of expressing the psychological state of the character in the communication process and making the character's speech "natural". In contrast to natural dialogues, in dialogues in artistic texts, the author can explain the inner feelings of the dialogue participants, reveal the thoughts of the heroes of the work, and show the reasons for silence between them.

In literary texts, silence is expressed in different ways: using verbs expressing the meaning of silence (was silent, remained silent, stood alone), verbs expressed in the form of indivisibility (did not speak, was silent, did not answer), constructions (My in my opinion....I think...., or through gestures) can be expressed using.

Silence can be cited in works of art as follows:

1. Expression of silence in the author's comment. In this case, it is expressed as "he was silent, he was silent, or he swallowed his tongue, he was unable to speak."

- If I were in their place, I would slander Tajimullaev. I would leave Komilov's bloody clothes at home.

- Such songs are outdated. Do you remember what I told you while you were studying? Soliev kept silent in order to remember.

"You told me a lot." (T. Malik. Shaitanat. Book 1.)

2. Showing silence in the speech of one of the characters.

Namozov was relieved. It was as if a mountain had fallen from his shoulders. Zahid noticed a change in him. He thought that Namozov would immediately deny the charge and demand proof.

"Why are you silent?"

"I... frankly, I was afraid that I had killed someone."

"Do you think drug dealing is a lesser crime?" (T. Malik. Shaitanat. Book 1.)

3. Direct indication of silence. There is no silence in this either in the author's comment or in the speech of the heroes of the work. During the dialogue, silence learns the silence of one of the characters by indirect signs: the presence of one character's words and the absence of another's explanation, repetition of the same questions, etc.

- What's the matter, child?

Instead of answering, he shook his head and whispered. The old man waited a long time for an answer.

- In this case, the juice of your marriages will go away. If you don't get rid of quarrels during the times when you are playing and laughing, it will be difficult later. A man is one word. If your wife is light, you should be heavy...(S.Ahmad. Ufq.)

S. Mominov, a linguist, divides the compositional stages of communication into two types: the stages of the addressee's and the addressee's activities. The stages of the addressee's activity include the greeting and address, introduction, income, term and conclusion or farewell stage, and the stages of the addressee's activity include the stage of listening and responding.[2] We can observe silence, which is a component of communication, in all the listed stages.

In the early stages of dialogic communication, silence is rare. Usually, the default at this stage determines the success or failure of the communication.

Silence at the initial stage of dialogic communication can be divided into two types:

1. The default that comes with entering the dialog. This type of silence is divided into addressee silence, addressee silence and mutual silence between both communication participants.

Dildar took the boy from his lap and put him on the ground. The child crawled on the grass. Both of them stood in silence for a long time, unable to look at each other's faces.

- How are you? What happened to your color? (S. Ahmad. Ufq. 431.)

The given dialogic text is an example of mutual silence between the participants of the dialogue at the initial stage of the dialogue. In this case, silence has expressed the meanings of hesitancy, not knowing where to start the conversation.

2. Silence that prevents entering into a conversation [1.] In this group, one interlocutor intends to enter into a dialogue, but the second interlocutor does not want to communicate, remains silent. After that, the dialogue is communicative failure, that is, the dialogue ends without starting: Azamjon used to go from one corner to the other of the unfurnished dry three-room house and smoke a cigarette, he wanted to go back to his home, to his village. He comes to his wife, who is sitting alone with her child on her lap, and says:

- You did it, I wouldn't have come if you hadn't done that. You threw my pride at the feet of these bastards.

Dildar did not say a word.

- I will show them who I am in a hurry.

Dildar didn't care about her words, untied the knot on the porch, took the blankets, and went inside the house with her child. (S. Ahmad. Ufq. 505.)

In this type of silence, the main reasons that prevent the conversation may be the lack of a common topic for the conversation, the lack of results from the conversation, or mutual hatred between the interlocutors. The addressee may respond to the addressee, but his emotional state

prevents him from continuing the conversation. The silence in the above dialogue was caused by the futility of continuing the conversation.

In the middle of the dialogue, mainly the stages of income and scope occur. Expression of silence at this stage can be conditionally divided into three groups.

1. Silence before saying the income and scope of the sentence. According to the results of our observations, the silence that occurs during this stage of the dialogue mainly means hesitancy, thinking about how to start the conversation.

- I wanted to ask you one thing.

Zebikhan's voice seemed to tremble for some reason.

Nizamjon looked at him worriedly.

- Didn't aunt Jannat say anything to you?

Nizamjon was surprised and shook his head.

- What should they have said?

- I do not know. In any case, they didn't say anything about me!

They were silent for a long time. (S. Ahmad. Ufq. 360.)

The silence in the quoted dialogue passage means hesitancy, difficulty in saying something.

2. The default that comes after the income and terms are stated.

After the two entered the tent, he knew that he had something serious to say.

- Peace, Uncle? - he said worriedly.

- Peace, peace, peace. I came to cheer you up. Today I spoke with Father Yoldosh. When he thinks about pardoning Tursunbaying. You will go to Fergana in the morning. Appointed.

Ikramjon's head bowed. He clicked the strap of his wooden leg and remained silent. (S. Ahmad. Ufq. 328.)

In the dialogue above, the silence expressed the sad state of mind of the addressee.

3. Default following communication.

Ikramjon did not enter. He asked what happened.

- Heaven is carrying a heavier load. It was good if he told you to buy a little bit of rice from the storehouse and give it to the bride. He took a little bag of rice on his shoulder and gave it to his bride. She got pregnant in the evening. His wife found this news. I immediately found a cart and carried it to Balnisa myself. In the morning, the child was stillborn. We put three or four people in place. Why did you come so late? I wrote a letter to Tursining to send to Balnisa. I told you to take it to your father.

- I received the letter yesterday evening. This is me riding Aziz Khan's horse in front of me.

They both remained silent. (S. Ahmad. Ufq. 176.)

The silent communication in this dialogue comes after the addressee's reaction to the adreant's words, and it is said that he is angry.

The silence that comes at the end of the dialogue, that is, at the parting stage. The silence that comes at the end of the sentence at the parting stage can mainly mean agreement, embarrassment, thinking or unwillingness to speak.

Dealor shrugged.

"Hey, okay," Kholmatjon said as he stood up. - Don't sleep alone, I'll send Malika Aya now. Sleep together.

Dealor did not answer him. (S. Ahmad. Ufq. 527)

The phrase "he did not answer" in the quoted dialogue is also used in the sense of consent, expressing the meaning of silence.

Silence in the process of communication has many meanings, and it depends on how it is perceived by the addressee, that is, as "the real life of the word is in the context", the real communicative content of the silence is clarified in the process of the communicative act. [3.52.] V.N. Babayan divides silence as a communicative strategy into the following types according to the purpose it represents:

1. Consent Consent.
2. Keeping silent in order to avoid the answer.
3. Silence as an expression of negative emotions (anger, hatred).
4. Silence that occurs when the interlocutor loses interest in the information.
5. Silence as a question (question and surprise).
6. Silence as a defense strategy (desire to make the interlocutor uncomfortable, non-verbal intent of one's opinion, limitation of communicative action).
7. Occurrence of default as a dispute. (indecisive, polite);
8. Silence as (open) protest.
9. Default as non-interference.[4]

Understanding the silence of one of the interlocutors can be helped by knowing the social and psychological roles, values and traditions of the dialogue participants, the dialogue genre and its continuation, the moment of dialogue development, and the structure of communicative intentions. The purpose of silence in literary texts is explained by the authors, but the given silence may have another meaning depending on the level of the reader and how he interprets it.

### **CONCLUSION**

Silence used in literary texts can perform descriptive, psychological, and evaluative tasks. Silence is considered one of the details that increase the authenticity of the events depicted in a work of art, and the meanings expressed by it are determined in the context of the text. The silence used in literary texts has a certain meaning regardless of the stage of the dialogues, it is the main tool that shows the mental state of the characters. "About a hundred meanings of inner speech are realized in silence. Therefore, the unit of silence is a very complex, unique situation (immediacy), a very short one that is integrally connected with certain communicants, time and space, speech conditions, situation, goal, desire, cause and effect. It is the right way to consider it as one of the main components of speech communication, which is considered to be a pragmatic system that occurs in modern times".[3]

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