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SCALAR IMPLICATURE IN NON-FICTION TRAVEL WRITINGS ABOUT CENTRAL ASIA

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Annotatsiya. Sayohat yozish kabi badiiy bo'lmagan janrlarda implikatura o'quvchining matnni talqin qilishini shakllantirishda muhim rol o'ynaydi. Mualliflar ko'pincha nozik nuanslarni, asosiy taxminlarni yoki jiddiy dalillarni aniq ko'rsatmasdan etkazish uchun implikaturadan foydalanadilar. Bunga quyidagi maqolada tasvirlangan turli lingvistik usullar yordamida erishish mumkin.

Kalit so'zlar: Sayohatnoma, implikatura, skalar, an'anaviy, so'zlashuv, maksimlar, badiiy adabiyot, janr

Аннотация. В жанрах нон-фикшн, таких как путевые заметки, импликатура играет значительную роль в формировании читательской интерпретации текста. Авторы часто используют импликатуру, чтобы передать тонкие нюансы, основополагающие предположения или убедительные аргументы, не указывая их явно. Это может быть достигнуто с помощью различных лингвистических приемов, которые описаны в следующей статье.

Ключевые слова: Травелог, импликатура, скалярный, конвенциональный, разговорный, максимы, нон-фикшн, жанр.

Abstract. In non-fiction genres, such as travel writings, implicature plays a significant role in shaping the reader's interpretation of the text. Authors often use implicature to convey subtle nuances, underlying assumptions, or persuasive arguments without explicitly stating them. This can be achieved through various linguistic devices, that are described in the following article.

Key words: Travelogue, implicature, scalar, conventional, conversational, maxims, non-fiction, genre

Introduction. Implicature in non-fiction genres is an interesting area of study that explores how meaning is conveyed beyond the literal interpretation of words. In the context of linguistic communication, implicature refers to the additional information that is conveyed implicitly through a speaker's choice of words, tone, or context. It often involves the listener inferring the speaker's intended meaning based on shared knowledge or conversational norms (Levinson, 1983). In non-fiction genres, such as travel writings, implicature plays a significant role in shaping the reader's interpretation of the text. Authors often use implicature to convey subtle nuances, underlying assumptions, or persuasive arguments without explicitly stating them (Rakhmatova, 2023). This can be achieved through various linguistic devices, such as:

1. Presuppositions: Authors may rely on presuppositions, which are underlying assumptions that the reader is expected to accept as true (Sperber & Wilson, 1986). By framing their arguments within these presuppositions, authors can subtly influence the reader's interpretation of the text.

2. Scalar implicature: Scalar implicatures involve conveying meaning by choosing a weaker term over a stronger one. For example, saying "some students passed the exam" instead of "all students passed the exam" implies that not all students passed without explicitly stating it (Levinson, 1983).

3. Conversational implicature: Based on Grice's Cooperative Principle, conversational implicature occurs when speakers adhere to the principles of cooperation, relevance, and informativeness in communication (Grice, 1975). Listeners infer the speaker's intended meaning by assuming that the speaker is being cooperative and truthful.

4. Contextual implications: Authors can rely on the context in which the text is presented to convey additional meaning. This can include cultural references, shared knowledge, or the overall theme of the text.

Methods. To analyze implicature in non-fiction genres, researchers often employ methods such as discourse analysis, pragmatic analysis, and critical reading strategies. By closely examining the linguistic cues, rhetorical devices, and contextual clues within a text, readers can uncover the implicit meanings and implications conveyed by the author. Implicature in non-fiction genres adds depth and complexity to the way meaning is communicated and interpreted in written texts. By understanding the linguistic ways of inferring meaning through implicature, readers can engage more critically with non-fiction texts and appreciate the nuances embedded within them. The implicatures in the text "A New Ride to Khiva" by Robert Jefferson, "Exploration in Turkestan" (1905) by Raphael Pumpelli and "The Transcaspian Railway" by Curzon G. (1889) suggest a complex interplay of curiosity, ambition, intellectual stimulation, and a deep appreciation for the region's historical and archaeological heritage. The author's internal

conflict between past achievements and future aspirations underscores a continuous quest for knowledge and discovery in the fascinating landscapes of Central Asia.

Analysis. Scalar implicature and conventional implicature can be analyzed in the provided text using Gricean maxims to understand the implied meanings behind the explicit statements. Let's break down the text for each type of implicature:

1. Scalar Implicature: Gricean Maxim: Maxim of Quantity Pumpelli (1905) explicit stating Scalar implicature: "Another very significant feature..." implies the use of the "very significant" that the mentioned feature is not just important but holds exceptional importance compared to other features mentioned in the text or possibly even beyond what has been explicitly stated. The author is emphasizing the exceptional nature of this particular feature, suggesting that it stands out significantly.

2. Conventional Implicature: Gricean Maxim: Maxim of Quality Explicit Statement expressed through Conventional implicature: "retaining decorative motifs... directly derived from Graeco-Buddhist art..." (Curzon, 1889) The mention of decorative motifs derived from Graeco-Buddhist art implies that the wood-carvings found in the region are not merely aesthetically pleasing but also hold historical and cultural significance. By invoking the source of these motifs, the author is indicating a deeper connection to a specific artistic tradition and heritage that enriches the understanding and appreciation of the findings.

3. Gricean Maxims Relevance to Scalar and Conventional Implicature: Quantity: The text adheres to this maxim by providing specific details about the abundance of fine wood-carving motifs derived from Graeco-Buddhist art. The use of terms like "abundance" supports the idea of a significant presence of these motifs, enhancing the understanding of the cultural influence in the region. Quality: The author's detailed descriptions and references to specific artistic influences from Gandhara and Chinese Turkestan align with this maxim by ensuring the accuracy and reliability of the information presented.

Relation to Scalar and Conventional Implicature: The elaboration on the racial type of the Darelis and the subtle differences in their features suggest a nuanced understanding of the population in the region. This attention to detail enhances the conventional implicature related to the cultural and anthropological aspects of the findings. The nuanced descriptions also contribute to the scalar implicature by highlighting the author's keen observation skills and ability to discern subtle distinctions that may not be immediately apparent, implying a depth of knowledge and expertise in the subject matter.

Conclusion. The texts utilize scalar implicature by emphasizing the exceptional significance of certain features and conventional implicature by delving into the cultural and historical implications of the findings. The adherence to Gricean maxims, particularly Quantity and Quality, ensures that the information presented is relevant, accurate, and enriched with implied meanings that deepen the reader's understanding of the subject matter. The text provided by Curzon (1889) contains several elements of implicature which can be analyzed for a comprehensive understanding:

1. Explicit Meaning: The texts explicitly mention the results of a past journey through Eastern Turkestan, western China, and Tibet, while highlighting the allure of a potential future Central-Asian expedition due to the geographical and archaeological attractions of the region.

2. Implicature through Contrast: The author's statement that despite the abundant results from the previous journey, the eyes are still drawn to plans of a new expedition implies the insatiable curiosity and thirst for exploration. This suggests that the author is not content with past achievements and seeks further challenges and discoveries.

3. Implicature through Negation: The phrase "could not keep my eyes long from turning towards plans of another Central-Asian expedition" suggests that the desire for a new expedition is so strong that even remarkable past achievements are unable to divert the attention from future prospects. This implies a deep-seated passion for exploration and discovery.

4. Implicature through Hypothetical Reasoning: The mention of the "mere 'call of the desert'" hints at a deeper motivation beyond just the natural appeal of the environment. The author seems to suggest that there is a deeper, more profound reason driving the desire for another expedition, possibly related to the allure of geographical puzzles and archaeological mysteries waiting to be uncovered.

5. Implicature through Enumeration: By listing the joint influences of Buddhist India, China, and the Hellenized Near East on the ancient civilization in the region, the text implies a rich historical and cultural context that adds to the fascination of exploring the area. This enumeration suggests a multi-layered tapestry of influences that the author finds intriguing.

6. Implicature through Recollection: The author's recollection of missed opportunities for exploration in the vast region during previous travels emphasizes a sense of unfinished business and unexplored potential. This suggests a desire to revisit and delve deeper into areas that were previously left unexamined due to time constraints.

7. Implicature through Nostalgia: The mention of ruined sites abandoned to the desert preserving relics of an ancient civilization evokes a sense of nostalgia and reverence for the past. This hints at a sentimental attachment to the region's history and archaeological significance, driving the author's longing to return and uncover more hidden treasures.

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CREATIVE WAY OF THE GREAT ADIB ALP JAMAL

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Annotatsiya. *Ushbu maqola atoqli o'zbek yozuvchisi Alp Jamolning ijodi va hayot yo'li, uning sehrli ijodi, o'zbek adabiyoti, dramaturgiyasi va telejurnalistikasiga qo'shgan ulkan hissasiga bag'ishlangan. Mohir adibning mashaqqatli hayoti, o'ziga xos ijodiy yo'li tahlil qilinadi.*

Kalit so'zlar: "Mushtum", "Qabrison", "O'talar so'zi – oqilning ko'zi", "Toshteshar", "Saylanma", "Arosat", "Quvg'in", "Bevafo yaqin", "To'ydagi tutin", "Mexribonlar", "G'izg'izon", *televizion miniatyura teatri, telenovella, intermediya.*

Аннотация. *Данная статья посвящена творчеству и жизненному пути известного узбекского писателя Алпа Джамала, его магическому творчеству и большому вкладу в узбекскую литературу, драматургию и тележурналистику. Анализируется нелегкая жизнь опытного писателя и его уникальный творческий путь.*

Ключевые слова: «Муштум», «Кабристон», «Оталар соъзи – ақилнинг коъзи», «Тоштешар», «Сайланма», «Аросат», «Кувгин», «Бевафо яқан», «Тойдаги тутин», «Мексрибонлар», «Гизгизон», *театр телевизионных миниатюр, теленовелла, интерлюдия.*

Abstract. *This article is devoted to the work and life paths of the famous Uzbek writer Alp Jamal, to his magical work and his great contribution to Uzbek literature, dramaturgy, and television journalism. The difficult life of a skilled writer and his unique creative path are analyzed.*

Key words: "Mushtum", "Qabrison", "O'talar so'zi – aqilning ko'zi", "Toshteshar", "Saylanma", "Arosat", "Quvg'in", "Bevafo yakan", "To'ydagi tutin", "Mexribonlar", "G'izg'izon", *television miniature theater, telenovella, interlude.*

Our famous writer Alp Jamal - Jamoliddin Asomiddinov (Alp Jamal), whom we are talking about today, was born on August 20, 1915 in the Chuvalachi quarter of Tashkent city. He was native from Tashkent. The writer's father, Assomiddin Mirazimboy, is very attentive to his son and children. Being a demanding person, he educated his children at home and gave them knowledge. The father, who was dear to poets and creative people such as Miskin, Khislat, Tavallo, was perfectly engaged in educating his children at home [1].

This process of education can be recognized as a correct idea if the writer's further creative path is clearly defined, because the writer is very intelligent, loves folk oral works, knows the Persian language well, and has reached the level of interpreting and analyzing Arabic writings and texts very correctly. That is why Fozil Yo'ldosh works together with his son in the folklore branch of the Institute of Language and Literature. On this basis, he was hired at the institute. This situation did not last long. According to the requirements of the time, at the big conference dedicated to Navoi, scientists objected to the statements that "Navoi was against religion, he was even irreligious", citing examples from the works of the famous historian scientist Khondamir, and told information that Navoi built many mosques and that he himself prayed in those mosques. With the style of the times and the rules of the times, the writer was dismissed from his job on the same day, and again severely persecuted for not being able to do it. In this way, the writer wandered without work for two years, and finally he simply got a job as a check collector (Check collector - a ticket collector is a person who collects the fee paid by the sellers of products in the market for placing and selling their products somewhere) (in the Chorsu market) (because at that time, those who were under political persecution were not accepted for government jobs at all). Despite working in the market, the writer did not stop his work, on the contrary, he wrote many comic works and published them