

PAPER

DISCURSIVE AND COMPENSATORY MEANS

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Abstract

This article examines discursive and compensatory means in political discourse, focusing on their functions, classifications, and communicative impact. The study explores how various linguistic and rhetorical strategies shape political messages, influence public perception, and contribute to the construction of ideological narratives. By analyzing contemporary political texts, the research identifies key mechanisms used to manage political communication effectively. The findings highlight the role of discursive and compensatory techniques in shaping political debates, enhancing persuasion, and mitigating communicative failures.

Key words: political discourse, discursive means, compensatory strategies, rhetorical devices, political communication, persuasion, ideological narratives.

Introduction

The development of the conceptual structure can be observed through the process of discourse analysis. Based on the principles of cognition, perception, and comprehension occur in accordance with the cyclical nature of information flow, which is ensured by coreference. Coreferential expressions, forming a chain and naming an object, define both its relative and characteristic features. As a result of repeated names of the object, a concept is formed in consciousness. The formation of the concept is carried out as a result of performing operations reflecting the following psycholinguistic processes:

Abstraction – the formation of a concept (correlation with reality).

Naming – the formation of a coreferential chain: a) identification; b) characterization; c) nomination.

Formation of the concept.

Re-nomination – implementation of the representation process.

Coreferential expressions carry the dominant code of perception, which, coinciding with the code of the corresponding cognitive structure in long-term memory, provides representation of the concept. Studies of coreference in the cognitive aspect confirm that in most cases the role of the activator word is performed by a metaphor.

Discourse is a product of human cognition, yet the author rarely considers which principles should be applied to convey the depth of

their emotional experiences. Nevertheless, the study of discourse by linguists indicates that the structure of discourse is not a spontaneous phenomenon, but a system that develops and exists according to its own laws.

How will the psycholinguistic mechanism of discourse function if the sequence of perception is broken? If discourse is a strictly structured system striving for harmony, then the lack of information about the object should be compensated. The answer to this question was obtained as a result of an appeal to the discourse of N.S. Leskov's novel "On Knives" in six parts, or rather, to its last parts. The IV part of the novel begins with a denouement:

The wound inflicted on Suspicion by Gordonov's treacherous shot was one of serious, dangerous wounds, but not certainly fatal, and Suspicion did not die. The healing of such through wounds through the chest under the fifth rib on the left is classified as miraculous... It all depends on the moment of the bullet's passage through the area occupied by the heart.

The perception of discourse presupposes the establishment of semantic links between coreferential chains. In the structure of discourse, one can note the formation of semantic domains (regions) that ensure the coherence of discourse, which is possible only if there are common zones represented by metaphors. The connection between concepts is carried out through metaphors. We do not form a new cognitive structure, but find a similar one with a similar set of features. It is included in the structure of the "subject – action – object" frame, and, accordingly, is a carrier of code – information.

When reading a discourse from the middle or from the end, the reader's sequence of stages of perception is disrupted. There is no information about previous events and situations. As a rule, it is difficult to understand. There is a state of temporary information isolation. To maximize the saturation of the discourse with information about the concept of the preceding event, i.e., to establish a conceptual connection, the author uses metaphors for the titles of chapters and parts of each chapter, for example, part IV is called "Dead Knot." This allows the reader, who perceives the discourse not from the beginning, turning to his cognitive structures and background knowledge, to assume what could have preceded the denouement.

Coreferential expressions: a wound, a treacherous shot (identification), from serious dangerous wounds, but not, of course, fatal (characterization); such through wounds through the chest under the fifth rib on the left are classified as miraculous (nomination), they report that an event took place, the result of which was a gunshot, but not fatal wound, etc. The coreferential chain ending with the stage of repeated nomination: "The heart's departures, as is known, are produced by its constant contraction and expansion alternately one after another, the following components, called systole and diastole in medicine, give two sounds: tick and so" – causes a representation of the whole duel situation. The title of chapter 1 is metaphorical. The semantic code contained in the metaphorical title of Part IV, "dead," coincides with the semantic code in the words "wound," "shot," "fatal," "on departure." They can be attributed to the same semantic domain "duel." The coreference chain not only defines the concept but also the whole situation: About a month has passed since the massacre organized by Gordonov.

Our conceptual system is metaphorical in nature. The main thing in a metaphor is understanding and experiencing one thing in relation to another. To at least partially compensate for the lack of information, the concept of interest can be considered in relation to other concepts. We do not create new metaphors, but use those that we have received in the process of cognitive activity. This allows the language to implement its main function of communication. The most interesting problem is that a lot of what we consider metaphorical is not. For example, the words "city," "garden" are not metaphors, but, used in the coreference chain, acquire a metaphorical meaning.

Paris! the city! The Evangelist exclaimed with a gentle warning. – No, no, the water will not be sanctified by them; they will not unleash swords into plowshares! The first city on earth was fenced by Cain; he was the first to kill his brother. Notice, – the creator of the city is the creator of death; but Abel shepherds the flock, and the meek will inherit the earth. No, sisters and brothers, multiply, inhabit the earth and plant seeds in it, and do not build a tower, for there is confusion from the tower. "And in the garden the devil persuaded a man not to obey God," the major interrupted.

"Yes, it was in the Garden of Eden; but something else happened in the Garden of Gethsemane": there God gave himself up to suffering. However, you are at the stage of development at which it is said "there is no God," and you are deprived of this sacrifice. We'd better ask the ladies. Who is with the major and who is for me?

"Everyone is with you," the priest's wife, the general's wife and the major's wife responded.

Larisa twirled a dandelion in her hand and was silent.

Well, and you, young lady? – the Evangelist treated her. "I don't know," she answered, shaking her head and blowing the fluff off the stem, threw it into the grass and said:

Isn't it time for us to go to the city? This reminder was not particularly pleasant for the guests, but everyone began to say goodbye with regret that it was too late, and that it was necessary to say goodbye to the poetic priest.

The metaphor "city" activates the concept of "death," and the metaphor "garden" – "life." The heroes of the work, despite the desire for life (they all take the position of the father of the Gospel), in real life are forced to return to the city. Another example:

Gordonov, inciting Vislennov, compared the general's wife Sintyanina with Gibraltar. This went to Alexandra Ivanovna, if you compare her with Gibraltar in her present position, in the hands of the English nation, whose sons, to their credit, are so little characterized by treason, Glafira could also be compared with Gibraltar, but only with the traitor commandant in the citadel.

The author controls the perception of readers, the volume of representations, attracting background knowledge that almost everyone has:

I guessed that the Lord left the lost sheep there to wander his evil path, and the evil beast lurked in the sheepfold, waiting in the wings to pounce and tear the sheep to pieces.

You can also find an appeal to concepts from other works of art:

He got up, locked the door behind her, and thought. ...About what? About that gray-haired Caucasian captain, who in the famous story of Count Leo Tolstoy, preparing for a mortal combat, puzzled over the solution of the question, is jealousy possible without love?

The ideas of metaphor today are based on the idea of identity. At the same time, it can be called in different ways: equivalence, proportional correspondence, similarity, etc. of two objects, images that add up a metaphor. Aristotelian in origin, the idea of identity presupposes a kind of equalization of two different objects according to some common parameters.

The mechanism for creating a metaphor looks like this. Two different subjects are taken from different logical classes, which are identified on the basis of common features, properties or qualities. A metaphor is formed with the help of a categorical error (or otherwise, a taxonomic error). It does not isolate abstract features and qualities, but reveals the semantic image of the very essence of the subject.

Consequently, metaphor as an integral event does not deal with the identification of different objects, but with the distinction within one object, the distinction of the object from itself. More precisely, the point of likening two different objects is the point of likening an object to itself. The difference should be understood not as a logical opposition to the concept of identity, but as a semantic unity. Some kind of distinction, about which Hegel wrote that he is a whole and at the same time his own moment of this whole. Metaphor is, first of all, what is visible (the Aristotelian idea). Secondly, this is what is seen in the object as the distinction of the object from itself.

If we distinguish one object from another, we are dealing with space – if we distinguish an object from itself, we are dealing with time. Metaphor, distinguishing the object from itself in a special way, incarnating reveals its temporal character. Metaphors are such temporal extensions in the events of perception, understanding, vision. The subject begins to last, to be burdened, does the splits in time. It is difficult to grasp a metaphor as a temporal structure because in our perception metaphors are as if with their legs tied, they do not move. They are completely spread out.

Metaphor is considered as manipulation of objects in space, rather than stretching one object in time of subjective experience. It is also difficult to fix temporality because it is not expressed in a linguistic, grammatical way. The length and nature of this temporal gap between the components of the metaphor in the limit will depend on the discourse in which this metaphor is embedded.

The study of the discourse of N.S. Leskov's work "On Knives" (Chapter VI) made it possible to fix the manifestation of metaphor as a temporal structure. The work "On Knives" is the final fragment of a three-dimensional work. The main events of the novel took place much earlier, in the first chapters. The discourse will fill information gaps by establishing temporal-local and causal relationships

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