

The Place and Role of Visual Media in the Creation of Speech

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Abstract This article analyzes the visual and emotional means of language that are formed in the speech of a person with his internal emotions. A person during communication with people releases from himself a different emotional category associated with his inner world and displayed in contexts and transmitted to the rest of the communication members.

The author uses examples related to the category problem and provides variously collected information based on English expressions and examples.

Key words: Emotionality, expressive means, categories, speech, thought, uttering words, speaker, expressive capability, human communication.

INTRODUCTION

It is not enough for a speaker who makes an impactful speech to be understood only. It is necessary to listen to it with passion, so that what is said is imprinted in the memory of people, so that it subdues them. How do you ensure that your audience is captivated by your idea? An important role here is played by the degree of expressiveness of the speaker's speech. A figuratively expressed thought is perceived palpably, visibly, as a result of which the thoughts contained in the speech are made more convincing for the listeners, they are easier to assimilate and more firmly remembered. The image affects not only the mind, but also the heart of the listeners. In other words, thanks to the image "thought enters consciousness through the gates of the senses." (Helvetius) "The impression that persists in the imagination of listeners after a real oratorical speech is a series of images. People don't so much listen to a big speech as see and feel

it. As a result, words that do not evoke images tire them out. A child leafing through a book without pictures is exactly the same as a listener in front of a person who is only capable of uttering words." (R. Harris) [Cit. by: 96.49]

MAIN PART

Of course, the expressiveness of speech is not limited only to imagery. Another speaker for the whole speech will not use a single image, and they listen to him with bated breath. However, this is only possible with very experienced and talented speakers. On the other hand, even a novice speaker can achieve good success if he uses tropes and figures in his speech. In almost every manual on rhetoric (and sometimes on stylistics), you can find a more or less long list of tropes and figures with an indication of their expressive capabilities and with examples from fiction that do not give any idea about the features of using these techniques in oratory practice. The tradition of reducing the stage of Expression to the consideration of only tropes and figures dates back to Roman rhetoric and became especially active in the 19th century, when not only Expression, but sometimes all rhetoric was reduced to the art of decorating speech. This trend is visible in our time. See, for example: "The content of the rhetorical section" Expression", — writes T. M. Zybyna, - as already mentioned, are tropes and figures, which in modern scientific and educational literature are called figurative means (visual and expressive means, means of artistic expression, stylistic techniques, stylistic figures, etc.)." [63, 71]

At the same time, time has divided the once unified series of rhetorical figures and indicated

their place in rhetoric, and not everyone has found it precisely in Expression. As we have already said, many traditional tropes and figures have a much more important rhetorical meaning than a simple decoration of speech. There are indications of this in many old and new rhetorics, especially those written not by theorists, but by practitioners, those who themselves actively made public speeches, were able to influence the audience. The most characteristic in this respect is, perhaps, the book by P. S. Porokhovshchikov "The Art of Speech in Court", already quoted by us, in which the author writes: "Rhetorical ornaments, like other elements of judicial speech, have the right to exist only as a means of success, and not as a source of aesthetic pleasure. The flowers of eloquence are italics in print, red ink in the manuscript." [96, 46] Traditional metaphor, gradation, concession, etc. are considered by the author not so much as methods of decorating a syllable, but as means of argumentation or construction of influencing speech. Therefore, before saying anything about tropes and figures of speech as means of expression, let us recall that metaphor and comparison can be important rhetorical arguments that help to make the speaker's position clear and acceptable, gradation and antithesis can serve as the basis for constructing the entire speech, and serve as a compositional text-forming element. Other techniques have also already been described in the sections where they are most important and can help to correctly invent and arrange the content (recall that these are, for example, such figures as default, warning, hyperbole, meiosis, concession, etc.). It is important to remember this when analyzing the advantages of tropes and figures of speech as elements of expression. Metaphor can be a means of expression, a means of decorating speech (Cf.: "Cordiality sometimes very well crept into the cast-iron casting of the Mayakovsky bell" - A.V. Lunacharsky), or it can be an argument of influencing speech. (Cf.: "A conflict is brewing in the south again, and we need to fight

it now, while it is still in the bud. Our reaction to events is constantly delayed. How much you can only respond to fires by carrying buckets and pouring flames. Isn't it better to step on a burning match?" - TV, "Echo of the Week", 12.03.1994) It is also worth noting that in modern people, decorations in oratory do not, as a rule, cause either emotion or admiration. Much more appreciated is the simplicity of the syllable with the depth and expressiveness of thought.

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