



ISSN: 2350-0328

**International Journal of Advanced Research in Science,  
Engineering and Technology**

**Vol. 8, Issue 1 , January 2021**

# **Linguistic and Cognitive Aspects of Communication**

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**ABSTRACT:** This article examines the philosophical, aesthetic and semiotic aspects of verbal and visual communication. In communication theory, is studied for the first time in a semiotic aspect. It all communicative preconditions of the visual and verbal speech reflected and disclosed. As well as issues of symbolic nature of language and extra linguistic reality are investigated in extralinguistically basis.

**KEY WORDS:** semiotics, theory of signs, communication, verbal, and visual communication, principles of thinking, sinchun legitimum.

## **I.INTRODUCTION**

The study of issues of communicative interaction is inevitably associated with a wide range of socio-cultural life. Here, the problems of various ways of broadcasting socially significant information are considered from the point of view of technologies for the most effective provision of such information with the help of modern multi-channel resources. As you know, verbal communication is the most reliable and operational means of establishing, maintaining and measuring various social connections. As for visual communication, its functions are considered as supplementing the main semantic context of oral or written – speech forms of communication with certain figurative information. [1, p. 26-52]. However, the level of development of technical means of mass communication at the present stage fixes the possibility of autonomous use of complexes of visual images for the formation of representations, ideas, symbolic structures, principles of thinking both on an individual and on a general cultural scale.

Based on these realities, it is certainly important to analyze those effective properties that obviously transform visual communication from a subordinate mode of interaction into an independent one, and even, in a certain sense, more significant in connection with the new round of development of audiovisual culture than the traditional communicative processes and phenomena of previous historical and cultural eras. The defining component and at the same time the starting point of the proposed work is the symbolic nature of visual information.[2, c.16-44]. Currently, there are several possible options for analyzing the topic under discussion: The denial of the sign nature of visual phenomena, the recognition of their partial coincidence in a number of parameters with the sign, the study of visual units by analogy with language. These areas of research do not generally deny the main function of visual series related to the communicative sphere, but avoid direct use of full analogies with linguistics, preferring the terms of computer science "code", "message", "channel", etc. This perspective captures the main conclusion that we refer to the topic of the communicative sphere – linguistic categories do not give a complete picture of all the phenomena of communication.

Returning to the nature of the sign itself and its functioning in the cultural space, it should be emphasized that the starting point of research on this topic is the classification proposed by Ch.By the pier. With minor modifications, quite logical in connection with the development and expansion of the technical capabilities of information exchange, it is used in the modern theory of communication.(Peirce, 2000, 23-27) Ch. Peirce identifies three types of sign functioning in culture:

-sign by itself or qualityno, i.e. sign – quality (color palette in non-figurative painting, the colors in the fashion industry, colour therapy as the field of psychology); insignum, i.e. any object in the symbolic functions (picture, portrait, television program, Internet broadcast, advertising, warning, etc. ad); legitimum, i.e. a symbol that refers to a specific contract, the condition of the Convention (a schematic, outline of a recognizable object, such as a coat of arms, the temple, cross, Crescent, etc.);

- a sign in relation to its own object or icon, i.e. an image (drawing, diagram, drawing, diagram, model); an index, i.e. an adjacent sign (signal, data scale for some objects, pointer, road sign); a symbol, i.e. a complex sign (book, monument of art and / or architecture, work in any genre of fine art, military, national, sports symbols).

-sign against the interpreter or Remus, i.e. an indication of the uncertainty of the object, but it is quite certain property, for example, "something that tends to be red"; decision, i.e. adoption in which the subject points to a specific object or



ISSN: 2350-0328

# International Journal of Advanced Research in Science, Engineering and Technology

Vol. 8, Issue 1 , January 2021

event, as well as their properties, for example, "hot day", "grass green", "cold water," etc.; the argument or inference, i.e. chain of several delsignore under the laws inferences and syllogisms, in semiotics is called Syntagma or a set of characters with common content, such as instructions for use of any equipment including pictures and diagrams combined with the text[4,c.29-81].

Hence, in the general perspective proposed by Ch.The author describes both linguistic and autonomously visual phenomena. In the case of the phenomenon of visualization of the communicative environment under consideration, when the image is assimilated and interpreted much more quickly than the traditional written text, the study of the nature of the text is of great importance. The pier of the icon, index, and symbol. The author of this classification himself noted that the iconic sign has a certain natural similarity to the object that it designates. Perhaps the most obvious similarity will be in the drawing, the image of a certain object, but as for diagrams, diagrams, drawings, classification tables, can we say about their iconicity, since they reproduce the form of relations that takes place in reality? Research in this controversial issue continued Ch.Morris, for, from his point of view, such an understanding of iconicity, which, proposed by Ch.Pearce, helps to clarify the definition of the image, i.e. the iconic sign carries some properties of the represented object or "has the properties of its own denotations".

For Ch. Morris, the sign as a phenomenon of intellectual activity of a person in the development of the surrounding space is necessary as a carrier of information about the object that it represents. Therefore, the process of formation of the sign environment – semiosis includes three components: the sign vehicle; the object that it designates or designates; the effect produced on the interpreter, thanks to which a thing acquires the function of a sign for him. In this model, the key is the interpreter's awareness of the object's properties of interest through the presence of a sign. In this context, the question arises about the degree of awareness of the interpreter of the properties of the object under study. If he sees a portrait or a photo of a famous historical and political figure, how much will the image itself convey the properties of interest? It is known that ceremonial portraits embellished the depicted figures of history, and photography is even more designed to hide the shortcomings of public figures, especially with the advent of digital photography and Photoshop. The frozen image is not able to move and dynamically fix facial expressions, leaving only a fragment taken from a certain position. Cinema, computer, virtual reality is more close to the iconic sign, but still keeping a distance between the universe of the mind and reality.

Probably, such difficulties to give a final definition of iconicity led Ch.Morris came to the idea that "an absolute iconic sign can be nothing but its own denotation"[3, p.37-89]. In other words, Ch. Morris spoke about the degree of iconicity of the sign, recognizing the relativity of the possibilities of semiosis in the knowledge of the surrounding world. Trying to find an analogy in the field of linguistics, he likened the iconic sign to onomatopoeia, but the topic already went directly beyond the analysis of the specifics of visual communication, so it is still debatable [5, p. 32-46].

In conclusion, it is necessary to note the most complex phenomenon of visual communication - the symbol. The symbolism of the cultural space is the main condition for its development and improvement. This type of sign is the most indefinable in its functions, since it is associated with a huge array of unfamiliar, non-semiotic, especially non-linguistic phenomena. The versatility of the symbol's functionality requires a separate study, but when formulating the initial postulates, starting points of analysis, we can note the obvious utilitarianization of the symbolic environment of the modern globalized world, because the use of scientific achievements, culture, and the most advanced creative technological processes helps to achieve economic benefits much faster and more efficiently. The phenomenon of brands, that is, the phenomenon of brands. a pure symbol that no longer bears the mark of a particular manufacturer, denoting a lifestyle, worldview, ideology, political, artistic preferences, and becomes important as an understanding of the self-consciousness of an era that prefers the aphorism, efficiency, and imperativism of advertising lies to complex analytical constructions.

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