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THE GRAPHIC REPRESENTATION OF NONVERBAL MEANS IN AGATHA CHRISTIE'S THE MYSTERIOUS AFFAIR AT STYLES

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Annotation: Graphics are a system of conventional signs that have been developing since ancient times. It can be said that the graphic image dates back to the great scientists Aristotle and Heraclitus, who lived and created in the centuries BC. There is also information that at the beginning of the 1st century BC, the Greeks used dots located at the bottom, middle or top of the line. Graphic tools have evolved over the years, from simple lines, dots or cave paintings in ancient times, to various alphabets, hieroglyphs, emoji, emoticons, gifs, memes, graphons, ideograms, diagrams, logograms, grammatograms, etc. The article presents definitions of graphics and classifications of its types. Also, in Agatha Christie's work "The Mysterious Affair at Styles", the state of the heroine is reflected using graphic tools.

Keywords: Agatha Christie, "The Mysterious Affair at Styles", graphics, grapheme, signs, letters, line, pictogram.

AGATA KRISTINING "STAYLSDAGI SIRLI VOQEA" ASARIDA NOVERBAL VOSITALARNING GRAFIK TASVIRI

Annotatsiya: Grafika qadim zamonlardan buyon rivojlanib kelayotgan shartli belgilar tizimi hisoblanadi. Grafik tasvirni milloddan avvalgi asrlarda yashab, ijod qilgan buyuk allomalar Aristotel va Geraklitga borib taqaladi deyish mumkin. Shuningdek, miloddan avvalgi I asrning boshlarida yunonlar chiziqning pastki qismida, o'rtasida yoki tepasida joylashgan nuqtalar foydalanganliklari haqida ham ma'lumotlar mavjud. Grafik vositalar yillar davomida evolyutsiyaga uchrab kelmoqda, ular oddiy chiziq, nuqtalar yoki qadimgi davrlarda g'orlardagi rasmlar ko'rinishidan, hozirda turli alifbolar, ierogliflar, emoji, emotikon, gif, mem, grafon, ideogramma, diagramma, logogramma, grammatogramma kabi turlari rivojlanib kelmoqda. Maqolada grafikaga berilgan ta'riflar hamda uning turlariga oid tasniflar keltirilgan. Shuningdek, Agata Kristining "The Mysterious Affair at Styles" ("Staylsdagi sirli voqea") asarida grafik vositalar yordamida qahramon holati aks ettirilgan.

Kalit so'zlar: Agata Kristi, "Staylsdagi sirli voqea", grafika, grafema, belgilar, harflar, chiziq, piktogramma.

ГРАФИЧЕСКОЕ ПРЕДСТАВЛЕНИЕ НЕВЕРБАЛЬНЫХ СРЕДСТВ В РОМАНЕ АГАТЫ КРИСТИ "ЗАГАДОЧНОЕ ПРОИСШЕСТВИЕ В СТАЙЛЗЕ"

Аннотация: Графика – это система условных знаков, развивавшаяся с древних времен. Можно сказать, что графическое изображение восходит к великим ученым

Аристотелю и Гераклиту, жившим и творившим в веках до нашей эры. Также известно, что в начале I века до нашей эры греки использовали точки, расположенные внизу, посередине или вверху линии. Графические средства эволюционировали с течением времени, от простых линий, точек или наскальных рисунков в древности до различных алфавитов, иероглифов, эмодзи, смайликов, GIF-файлов, мемов, графонов, идеограмм, диаграмм, логограмм, грамматогамм и так далее. В статье представлены определения графики и классификация её типов. Также в произведении Агаты Кристи “Загадочное происшествие в Стайлзе” состояние героини отражено с помощью графических средств.

Ключевые слова: Агаты Кристи, “Загадочное происшествие” в Стайлзе графика, графема, знаки, буквы, система, линия, пиктограмма.

INTRODUCTION

The concept of graphics has long served as an object of study for linguists. Numerous scholars have offered various definitions of the concept of graphics. In particular, the following classifications of graphics can be identified. Graphic communication, as the term suggests, is communication that employs graphic elements. These elements include symbols, pictograms, drawings, and photographs, as well as passive contributions of substrate, color, and environment. Graphic communication involves the creation, development, and dissemination of materials combining words and images to convey information, ideas, and emotions.[11] Pictograms are graphic signs used to convey information through images. They are widely applied in interface design, road signs, instructions, and many other fields [12]. Unlike alphabetic writing systems, pictographic writing does not reflect the grammatical or phonetic rules of a natural language and therefore cannot produce full linguistic texts, having a limited range of functions [13]. Although pictographic writing is related to nonverbal communication systems, it is not identical to them. Certain historical facts from ideographic writing systems, particularly Chinese writing, suggest that pictograms used by primitive peoples for intertribal communication gradually evolved into ideograms, sometimes referred to as a “gesture language.” As gestures acquired abstract meanings and became signals of abstract concepts, graphic symbols emerged to express such meanings visually. The graphic representation of a symbolic gesture thus became the graphic representation of an abstract concept [8]. Pictograms are encountered frequently in everyday life, and their meanings are often understood without additional explanation. They are especially important tools in preschool and primary education.

LITERATURE REVIEW AND METHODOLOGY

Graphics (from Greek *γράφω* — “to write, to draw”) in linguistics refers to: 1) a set of graphic means of a particular writing system, including graphemes, punctuation marks, stress marks, and other elements; as well as the system of relationships between graphemes and phonemes in phonemic writing; 2) a branch of linguistics that studies the interrelationship between letters and sounds (graphemes and phonemes) [9]; a system of symbols (letters) used to represent speech sounds in writing; a branch of linguistics that studies writing systems and alphabets, as well as the relationship between sounds and letters. The reform introduced into the old Uzbek writing system based on Arabic script represented a major historical shift in Uzbek culture at that time [10]; graphics is a system of optical-graphic signs formed to represent the phonetic-phonological, lexical-semantic, and morphological units of a particular language in writing. Each sign within this system is regarded as a grapheme in graphic linguistics [2]; writing, in general, is a specific system of conventional signs represented by letters or lines. In linguistics, such types of writing as pictographic, ideographic, and phonographic have been studied. Before reaching its present form, Uzbek writing underwent

a long historical development and numerous changes[4]; Graphics is a system of optical-graphic signs formed to represent the phonetic-phonological, lexical-semantic, and morphological units of a language in writing. Each sign within this system is referred to as a *grapheme* in graphic linguistics. The term *grapheme* was introduced into linguistics by I.A.Baudouin de Courtenay. The relationship between sound and writing is generally realized through graphemes; therefore, the grapheme is regarded as the most fundamental structural and functional unit of a particular language's writing system[5]. According to their linguistic equivalents and functions in writing, graphemes are divided into phonographemes, prosodographemes, logographemes, and morphographemes [1]. Phonographemes represent phonemes of spoken language; prosodographemes convey rhythm (intonation, melody, pause) in writing; logographemes are used to represent words denoting concepts (such signs belong to ideographic writing systems, though they may also be used within phonographic writing); morphographemes represent meaningful parts of words.

RESULT AND DISCUSSION

Graphic signs used in written discourse include punctuation marks (periods, commas, exclamation points, question marks), repetition of vowels and consonants, emoticons, emojis, and stickers, which are among the most frequently used meaning-bearing symbols in modern written communication influenced by technological development.

All graphic means used in writing enable spoken thoughts to be transferred onto paper. For instance, the period (.) indicates the completion of a thought or sentence; the comma (,) indicates incompleteness or continuation; the question mark (?) denotes interrogative sentences; the exclamation mark (!) expresses strong emotions, commands, wishes, or desires; the ellipsis (...) indicates unfinished thoughts or omitted words; the colon (:) follows generalizing words or introduces explanations; the semicolon (;) separates extended coordinated clauses; the dash (–) separates appositive or explanatory parts; parentheses () provide additional clarification; quotation marks (“”) indicate direct speech or figurative meaning.

In the 4th century BC, Aristotle wrote: “To arrange the signs in the works of Heraclitus is a great task, since it is not clear what belongs to what.” Based on this statement, some scholars associate the emergence of punctuation with the era of Aristotle and Heraclitus. Other views attribute its invention to the Byzantine philologist Aristophanes (3rd–2nd centuries BC). Regardless, by the early 1st century BC, Greeks used only three punctuation marks: dots placed at the bottom, middle, or top of a line, corresponding to the modern period, comma, and colon [14].

Writers and scholars of the 16th–17th centuries, such as William Tyndale, Ben Jonson, and Francis Bacon, contributed to the standardization of English punctuation by recommending systematic usage and applying it consistently in their works [15].

In Uzbek writing, the active use of punctuation marks dates back to the second half of the 19th century [7]. A particularly significant role in the development of Uzbek punctuation was played by the newspaper *Turkiston Viloyatining Gazeti*, published regularly from April 28, 1871, to early 1917 [3].

Living in an era of globalization, we actively use the internet, SMS, and chat services, frequently resorting to symbols and emoticons. Examples include: № – number; € £ ¥ – currency units; ± – more or less; ∞ – infinity; → ← ↑ ↓ – directions; ’ – apostrophe; < > = – mathematical symbols; ÷ × – + – arithmetic operations; ♪ ♫ – music and notes; @ – internet symbol; ♀ ♂ – gender symbols, and others [6].

In Agatha Christie's *The Mysterious Affair at Styles*, graphic signs convey various meanings:

Expressiveness through exclamation marks:

"It must be a difficult situation for you all."

"Difficult! It's damnable!" (A.Christie, *The Mysterious Affair at Styles*, p.5)

"That is exactly what I thought. Well, I will tell you this. Use your warrant: Arrest Mr. Inglethorp. But it will bring you no kudos--the case against him will be dismissed at once! Comme ca!" And he snapped his fingers expressively. Japp's face grew grave, though Summerhaye gave an incredulous snort. And he snapped his fingers expressively. (A.Christie, *The Mysterious Affair at Styles*, p.99)

Use of pauses and dashes to express hesitation, doubt, and fear::

"What have you, my friend," he cried, "that you remain there like--how do you say it?--ah, yes, the stuck pig?" (A.Christie, *The Mysterious Affair at Styles*, p.37)

I wondered how I could have been so unobservant as to overlook this. Here was a clue worth having. Poirot delicately dipped his finger into liquid, and tasted it gingerly. He made a grimace.

"Coco--with--I think--rum in it." (A.Christie, *The Mysterious Affair at Styles*, p.38)

"Both of them, my friend? One, I grant you, but both----!" (A.Christie, *The Mysterious Affair at Styles*, p.105)

"What?" She shrank against the wall, the pupils of her eyes dilating wildly. Then, with a sudden cry that startled me, she cried out: "No, no--not that-- not that!" (A.Christie, *The Mysterious Affair at Styles*, p. 29)

Irony conveyed through quotation marks:

I looked with some curiosity at "Alfred darling". He certainly struck a rather alien note. I did not wonder at John objecting to his beard. It was one of the longest and blackest I have ever seen. (A.Christie, *The Mysterious Affair at Styles*, p.8)

CONCLUSION

Transferring nonverbal means into written discourse requires great skill from the writer. Emotions can be expressed through phonation changes, body movements, facial expressions, and skin color, whereas in writing they can only be conveyed through graphic signs and repetition of letters. Agatha Christie masterfully achieves this, which explains why her works have been translated into many languages worldwide and have remained bestsellers for over a century.

The rational use of graphic means is important not only for writers but also in everyday life. In today's global information society, influence is largely exerted through written communication, which necessitates a deep understanding and effective use of graphic nonverbal means.

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