

BRIEF LINGUISTIC ANALYSIS OF WORDLESS EXPRESSIVE SENTENCES

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Abstract. This paper deals with a brief linguistic analysis of non-self-authored quotations. In non-self-authored quotations lexical devices are introduced into the author's speech in the process of narration about a certain event or various things and by their content belong not to one author, but to the same one. It has the possibility to belong both to the author and to the character acting within the speech activity. The subject of speech, intended to be portrayed by the author, is expressed through words expressing the subjective views and perceptions of the character. Such words are impressive, stylistically colorful, convey the character's speech behavior and unique style of expressing thoughts. In such cases, the thoughts that the author intended to express are reflected not from his language, but from another point of view, naturally through other words.

Keywords: other people's quotations, linguistic analysis, subject of speech, subjective views of the character, speech behavior of the character, art of artistic speech.

Its educational significance and influence will be fully manifested only if the reader understands the pictorial means and features of the artwork, which embodies the power of ideological, moral and refined character in the formation of a new man. For this purpose, it is difficult to achieve the intended goal without linguistic analysis of the language of the artwork.

It is recognized in world linguistics that there is a possibility to come to new conclusions by studying the linguistic nature of linguistic units not in their immanent state, but in the speech situation in which these units are used, within a particular text. In this sense, the study of foreign sentences and their types within a particular text, the definition of communicative-pragmatic and linguopoetic features, the identification of linguopoetic possibilities of foreign sentences, the meaning of sentences with quotation marks in the system of conjunctions. Determination of the place of national words. languages is one of the most actual problems of linguistics.

In particular, the writer Oybek in his novel "Navoi" describes the "inner" speech of Alisher Navoi through someone else's quotation: "The poet put the ghazal in the middle of the book. With relief he stood up and put the pencil and the dovtov on the shelf. He admired the fine china on the shelves, the exquisite ivory boxes. He loved beautiful things, beautiful works of art. He thought:

"Khorasan has great skillful artists in various fields of art. Among the masters there are many amazingly talented, intelligent, beautiful people. Why, for example, in Herat we cannot make Chinese porcelain, Chinese shahs, Kashmiri shawls! Their art and it is necessary to propagate the highest ideas of art, to find the necessary tools for them "... Again, the imagination and contemplation of the poet was given to him. "An hour of contemplation is better than a year of obedience! " In the above excerpt , through other people's quotations , Ramon's artistic work was deeply examined from the author's point of view , and he skillfully showed the image of an impartial man of his time . " Another feature of another's quotation can be singled out separately . This reader-author narrative method - It fulfills the function of further expanding and reducing the complexity of the relationship between the characters , in other words , shows the reader the spiritual world of the novel . Already the basic essence of art , including the art of fiction , is felt by the artist . It is to convey to the reader a certain mood . "This confession revived in the poet's mind a long, old memory. In the depths of his heart as if a longing was burning, burning his whole mind and his whole heart ... Is he really charming? What is he, the inexhaustible light of poetry, the fountain of inspiration? Hey, let him find where he is! Let him run through the deserts like a cloud, let him pass like the clouds of the cypress moon, and let his tears flow - there will be no trace of him left. If the poet had followed in his footsteps once more, his eyes would have burned for the rest of his life. No, that flower was plucked by the merciless trees. If only the poet's verse had been a zilsa! His footsteps are gone from this world. Farewell forever, my love! Farewell, love, which has become a great mystery, a legend ! In the above excerpt from Oybek's novel "Navoi", the poet's inner feelings become acute, he asks himself questions, and it is as if he is struggling with the reader, looking for an answer to each question of his heart. Thus, the spiritual world and sufferings of the hero of the work are masterfully individualized by the writer by means of another's quotation. Analyzing the passages from the novel, it is necessary to recall the thoughts of the famous writer and scientist P. Kadyrov: " Some linguists say that the language of a work of fiction should be evaluated from the point of view of the laws of aesthetics . . they have forgotten . Instead of analyzing how the writer creates images and characters as an instrument of artistic language, they limit themselves to telling how the author observed the rules of lexicon, semantics and syntax . Of course, a writer must be literate and know the rules of grammar. But to demand from a writer only this is a very primitive behavior. In general, the specific features of the language of a work of fiction are linguistic terminology and cannot be discovered using the rules of q . Linguistic analysis reveals only those aspects of the language of a work of fiction that are necessary for the science of linguistics. However, the language of a work of fiction lives in harmony with all other components of a literary work. Therefore, it is necessary to study the ideological and aesthetic features of the artistic language by methods specific to the science of literature " . In linguistic studies, lek sik units are noted as the main features of non-explanatory sentences. Every language has a number of types of pronouns used as a stylistic device and specific features of these types. The formal-grammatical

signs of non-explanatory quotation sentences are irregularity of units related to temporal and personal categories in the composition of such sentences, as well as the use of introductions, modal words, prepositions in them.

In non-subject quotations lexical devices are introduced into the author's speech in the process of narration about a certain event or various things and by their content belong not to one author, but to the same one. time it has the possibility to belong both to the author and to the character acting within the speech activity. The subject of speech, intended to be portrayed by the author, is expressed through words expressing the subjective views and perceptions of the character. Such words are impressive, stylistically colorful, convey the character's speech behavior and unique style of expressing thoughts. In such cases, the thoughts that the author intended to express are reflected not from his language, but from another point of view, naturally through other words .

If they did, they'd do it! It's easy to say. In fact, everyone's soul is a trust of God. Sooner or later he would get his deposit. Boring got safely out of the blade.... Will he be half-dead for another year? Who sweeps the street? Who washes the staircases of not one but two four-story "tails" ? What does Tagine say? - You can't bend over, Auntie. Change your job," he said. Although everyone knows that he passed. (O'. Khoshimov. Life spent in a dream. P. 6)

Although foreign-language sentences are classified and treated differently in linguistics, all of them indicate that non-sentences are an important stylistic tool, they are not characteristic of all forms of speech, they are active mainly in oral creativity and artistic texts. . applicability is confirmed.

People will be able to correctly understand foreign language and its types, as well as the current state of the modern Uzbek literary language, the essence of linguistic phenomena in it and the fact that it reflects the changes that have occurred in the course of historical development. our language. Samples of works of art are also a valuable resource. It is obvious that the study of the linguistic features of the examples of oral creativity of the Uzbek people, created throughout the centuries, and the determination of the peculiarities of linguistic and stylistic tools in them will help to clarify the little-studied aspects of the history of our language. Therefore, every research devoted to the study of the language of oral creativity is of great importance for Uzbek linguistics. There is no doubt that the vocabulary of the Uzbek language, its subtle aspects of expressiveness, and its hidden possibilities are reflected in the language of folk epic. The level of language development is determined by the composition of its vocabulary, the use of words and word combinations in oral and written speech. Since the society is constantly developing, the vocabulary of the language is correspondingly enriched. The language of Uzbek folk art samples is rich in valuable information for such fields of linguistics as lexicology, dialectology, methodology and grammar. Foreign speech, in particular, foreign quotations, take an active part in the language of poetic works, including lyrical and epic ones. In the language of bylinas, which is considered an example of folklore, every linguistic unit is directed to fulfill these tasks. Non-separate sentences of such units participate in bylinas as an important

component in describing the character traits of the heroes of the work, their state of mind, inner feelings. Researchers note that other people's quotations fulfill different compositional and stylistic tasks in depicting mental experiences in the language of bylinas, including in the epic "Alpomish", and divide them into such types as descriptions of mental experiences and situational experiences that cause important turns in the development of the plot.

It is known that in a work of fiction, a character's mental experiences are expressed in the form of inner speech. Sometimes these mental experiences are manifested through the character's analysis of his own or other people's activities, worldview, evaluation of the facts of reality, as a generalizing conclusion by means of other people's quotations. In the epic "Alpomish" the conversation between Boyboribi and Hakimbek about generosity and stinginess comes to the topic of zakat distribution and opens the way for a new speech concept - Boyboribi's thoughts about zakat demands from his brother. Because any mental state, feelings peculiar to a person exposed to the facts of reality and influenced by them, positive or negative attitude arising on this basis is realized only with the help of linguistic means existing in the language. The story sounds like this:

One day Hakimbek was reading a book and started talking about stinginess and generosity. Boiboribi asked his son Alpomish: -What makes a man stingy and what makes him generous? he asked. Then his son stood up and said, -If a guest comes to someone from time to time, he takes his horse, if he has room, and sends it away with pleasure, that is also generous; if he sends without entreaty when he has room, and says there is no room, that person is a miser. If a person occasionally walks across the floor of the mausoleum, puts his left foot out of the stirrup and prays for the people in the mausoleum, this is also generous; if he passes, this is also miserliness. If a person's wealth is sufficient to pay zakat, then the distribution of zakat is generous. If he does not pay zakat, he is also avaricious.

This dialog, given in the epic as a quote and another's quote, allowed us to describe Boibori's inner feelings as the events unfolded:

When he heard this word from Boyboribi Hakimbek, he thought: "If I am a sixteen-born clan of Kungiro, if I am rich and if I find silk, to whom I will give zakat. My only son in my country, Boisari, should not be stingy," he thought in his heart, "If my brother Boisaribi gives me zakat, I must do so." Thinking: - Go to Boisari, let Boisari give me, with his consent, a small goat as zakat, instead of zakat, so that Boisari should not be stingy and stingy, fourteen ordered mahrams. (17 pp.)

The inner psychic experience is reflected in the description of various subjects of speech in the bylinas, in their evaluation by means of other people's quotations. In the above passage, Boiboribi, as a representative of a certain society, relies, on the one hand, on his own life experience and kinship ties, and, on the other hand, on the rules and criteria established by the society to which he belongs. He came to this conclusion on the basis of the fact that Boisari is his brother and that the distribution of zakat is a common matter for all. In this case, expressing the inner feelings of the protagonist in

the form of a quotation or possessive sentence limits the artistic and aesthetic possibilities of the work. That is why the speaker turned to other people's quotations and managed to increase the effectiveness of the expressed thoughts. The hero's state of mind and his attitude are firm and unchanging, which is directly related to his national-spiritual worldview.

In the epic there are also images of situational experiences, reflecting short-term, momentary moments by means of other people's quotations. The situation of Alpomish, when he was looking for a place to sleep on his way to the land of the Kalmyks, is expressed as follows:

Borsa is an old monastery. It was the meeting place of the Chiltans. Hakimbek did not know that Chiltan was a meeting place. It was said that a man who stayed late would sleep in the cemetery. Should I sleep in this cemetery or leave?! How will it be if I lie down in the cemetery without a man, if I lie down in vain, if these dead people have nothing to do with me, if they don't hear from me that a guest has come. This place where the light shines let me ask a question. " Allow me to express my gratitude to those who are here," he asked : 90 p.

Non-subject quotations also performed the function of expressing the attitude to the person addressed in the epic, evaluating him. This is observed in the inner speech of Alpomish heading after Barcina:

Even though Boibori asked for the word, he did not return his word. "This is a silly old man who ate his brains. He didn't answer what kind of nationalists we were. Now how does he know we left in the evening. He's like a troublemaker and out on the road. If you respond to what he says, he takes your reins, it will be a disaster." Remembering this word, he did not heed the words of the Boibori, he did not depart from the path he was on, he did not heed the advice of the Boibori. (page 210)

Alpomish's purpose, the speech situation, his attitude towards the person addressed, Boibori, and his evaluation are reflected in other people's excerpts from the quoted passage.

The following conclusions can be drawn:

1. In the language of Bylin the non-explanatory sentence fulfills several functions. First of all, it serves to provide information.

2. Second, the character's inner feelings are described.

3. Third, the modal attitude of the character is expressed.

reflects the speaker's evaluation of the speech object.

The mentioned cases testify to the fact that unquoted sentences are an important linguistic means in the language of bylinas.