

THE OCCURRENCE OF THE MIRATIVITY WITHIN VARIOUS SENTENCE TYPES IN UZBEK AND ENGLISH LANGUAGE

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Abstract. *This research investigates the expression of mirativity in various sentence structures in Uzbek and English, with particular emphasis on the structural and pragmatic encoding of unexpected events, speaker astonishment, and the disclosure of new information in both languages. The study further examines how the category of mirativity manifests across different sentence structures in English and Uzbek, including declarative statements, rhetorical questions, exclamatory phrases, and cases of inversion.*

Key words: *Declaratives, mirative expressions, exclamatory sentences, rhetorical sentences, inversion.*

Introduction

Mirativity represents a significant category in linguistic typology, encompassing the encoding of information that is unexpected, surprising, or newly integrated into the speaker's knowledge structure. First conceptualized by DeLancey (1997), mirativity is distinct from evidentiality, though the two often intersect, particularly in languages where grammatical markers convey both the source of information and the speaker's reaction to it. In languages lacking dedicated mirative morphology, such as English and Uzbek, mirativity manifests through a variety of

syntactic, lexical, and pragmatic strategies, including sentence structure variations and intonational cues. Uzbek, a Turkic language, frequently blends mirativity with evidential markers like indirective forms (e.g., -ibdi or -mish), reflecting cultural and grammatical tendencies toward expressing inferred or surprising knowledge. In contrast, English, an Indo-European language, relies more on lexical items, prosody, and contextual implications to signal astonishment or unpreparedness.

This article examines the lingo-pragmatic realization of mirativity across key sentence types in both languages: declaratives, rhetorical interrogatives, imperatives, exclamatories, and inversions. Drawing on examples from Uzbek literature (e.g., works by Said Ahmad, Asqad Muxtor, and others) and English classics (e.g., Jules Verne, Shakespeare, and O. Henry), the study highlights how these structures not only convey surprise but also fulfill discourse functions such as emotional intensification, persuasion, and audience engagement. The analysis underscores cross-linguistic parallels and divergences, contributing to broader understandings of how mirativity operates in typologically distinct languages. By exploring these patterns, the research aims to illuminate the interplay between grammar, pragmatics, and emotion in human communication.

Main part. It is well known in linguistics that Uzbek sentences are divided into four groups according to the meaning they express: declarative, interrogative, imperative, and exclamatory sentences. We can observe that mirative expressions may be activated within all four of these sentence types. In particular, let us examine the following excerpt composed of declarative sentences:

"Qo'shni peshonasiga shatillatib bir tushirdi. — Meni xudo urib qoldi! Birovga ayt mang-u paypoqqa ikki yuz ellik yashirgan edim, bolalar axlatga tashlab yuborishibdi! Orifjonning ichidan bir narsa uzilib ketgandek bo'ldi. Xayriyat, buniki atigi o'ttiz ikki so'm edi, qo'shnisinikiga urvoq ham bo'lmaydi."

(Said Ahmad, from the story "Paypoq")

In these declarative sentences, the expression "*Xudo urib qoldi*" not only conveys the speaker's immediate emotional state but also carries mirative meaning. At the same time, this sentence fulfills a pragmatic function by preparing the ground for the subsequent information. The phrase "*bolalar axlatga tashlab yuborishibdi*"

further reveals the mirative nuance and simultaneously indicates indirect evidentiality.

- *Nima bo'ldi!?- deb Ortiq bilan Eshmurot aka baravar qichqirib so'rashdi.*

- *Ayiq!-dedi Turdi qaltirab .- Bitta to'qlini ko'tarib ketdi.....*

- *Sen qayerda eding, ahmoq! Qayoqqa ketdi?!- baqirdi Ortiq. 270-bet*

(“Sehrli qalpoqcha” Xudoyberdi To'xtaboyev 270-bet)

In declarative sentences, mirativity may be expressed through units belonging to various grammatical classes. In written discourse, such expressions are often marked with an exclamation point. In the example above, the lexical item “Ayiq!” (“A bear!”) expresses the speaker’s fear and astonishment; therefore, the common noun “bear” conveys mirative meaning within a declarative structure. In declarative sentences, mirativity is more widely expressed through verbs than through nouns or other word classes. This is because verbs function as catalysts for various semantic categories in discourse. This property allows verbs to generate a range of meanings. For example:

"Cho'loq boshi bilan u ham hasharga kelibdi-ya. Odamni bir ko'rishda ham shunchalik xotirada qoldirish mumkin ekan!" (Asqad Muxtor)

The expressions “*kelibdi-ya*” and “*xotirada qoldirish mumkin ekan!*” serve to reveal the subject’s internal state and assumptions through verbal categories.

In these examples, mirative expressions within declarative structures generate a sense of astonishment.

Rhetorical questions generally imply affirmation or express emotional content. According to their semantic functions, rhetorical questions may express:

1. astonishment,
- 2) anxiety or concern
- 3) anger
- 4) doubt
- 5) strong emotion

(G'. Abdurahmonov, O'zbek tili grammatikasi. 2008).

Compared to declarative and exclamatory sentences, interrogative sentences display mirative meaning through a wider range of functions. Rhetorical meaning may arise from the subject's use of irony or insinuation. For example:

"Viloyat boshlig'i bilan ham shunaqa gaplashadimi odam?! O'zing kimsan?"
(*Asqad Muxtor, "Chinor", p.33*)

"Oyiginang o'rgilsin, ko'nglimda nimalar bo'layotganini bilsang edi? Nahotki o'sha o'zimning Akbarginamni yangitdan topgan bo'lsam?!" (*Asqad Muxtor, "Chinor", p.244*)

"Bu Vatanni sevmay bo'lurmi?!" (*Azim Suyun, "Men—yerlikman", p.7*) In the cited examples, the use of rhetorical interrogatives functions as a discourse-strategic device that intensifies the emotional tonality of the utterance and enhances its communicative impact on the audience. By introducing evaluative nuance and heightened expressivity, such structures contribute to a more persuasive and affectively charged delivery.

Similarly, in English, rhetorical questions often convey strong emotional expression and may also express mirativity: *"The sea was distinctly visible for a full mile all round the Nautilus. What a spectacle! What pen could describe it?"*

(Jules Verne, *Twenty Thousand Leagues Under the Sea*, p.108)

"There was a mystery here. How could electricity set the propeller in motion with such power? Where did this almost unlimited force originate?" (Jules Verne, *Twenty Thousand Leagues Under the Sea*, p.94)

In Uzbek, imperative sentences may express desire, request, advice, command, as well as emotion or anger.

"Bosh uraman dor o'g'ochiga;

meni o'ldir, ozod bo'lsin u!

Shunda jallod kelar qoshimga:

'Axir zarra gunohing yo'q-ku!'"

(Usmon Azim, *"Tush", p.13*)

"O'g'lim yo'q deb kuyinganlar—johillar, hatto Payg'ambarning o'g'li bo'lmagan..." (Muhammad Yusuf, *Saylanma*, p.111)

These imperative structures express strong emotion and anger, serving as examples of mirativity.

Mirativity can also occur in English imperatives:

Iago: "Awake! What, ho, Brabantio! Thieves! Look to your house, your daughter, and your bags!" (Shakespeare, Othello, p.9)

"Watch!" exclaimed the harpooner. "We can see nothing in this iron prison!" (Jules Verne, Twenty Thousand Leagues Under the Sea, p.107)

Exclamatory sentences express various emotions and the speaker's attitude toward reality, thus closely aligning with mirativity.

"Daxshat! Daxshat! Bu qanday sharmandalik! Ey zamin, nega yorilib meni yutib ketmaysan?" (Erkin Vohidov, Saylanma, p.182)

"Voy-dod! Uyim kuydi! Alang-jalang bo'lib Shodivoy qidiraman, qani ko'rinsa!" (O'tkip Hoshimov, Ajdarning tavbasi, p.32)

English also contains mirative expressions within exclamatory structures:

"Oh! What could I do with a dollar and eighty-seven cents?" (O. Henry, Selected Stories, p.3)

"Why, what a question! Can't you see that I'm riding a bicycle in the park?" (O. Henry, Selected Stories, p.143)

Additionally, Uzbek often employs inversion to emphasize a particular sentence element and to create an emotional–expressive tone. Because inversion carries strong emotive–expressive meaning, it may also generate mirative expression.

"Kuyi shunday bo'lsa, g'amning o'ziga qanday chiday olgan ekan odamzod!" (Abdulla Oripov, Saylanma, p.15)

Here, the rearranged sentence structure enhances the emotional force of the statement, thereby intensifying the reader's response. In English, inversion likewise highlights specific elements and adds emotional intensity:

"Never did pholades or salpae produce such a powerful light... See, see! It moves!" (Jules Verne, Twenty Thousand Leagues Under the Sea, p.39)

Iago:

“How poor are they that have not patience! What wound ever healed but by degrees!” (Shakespeare, Othello, p.58)

Conclusion. In summary, this analysis demonstrates that mirativity in Uzbek and English is dynamically expressed through diverse sentence structures, each contributing uniquely to the conveyance of surprise, unexpected information, and emotional depth. Declarative sentences in both languages leverage verbal forms and lexical markers to integrate mirative nuances, often intertwined with evidentiality in Uzbek. Rhetorical questions amplify persuasive and affective elements, while imperatives and exclamatories directly channel strong emotions like anger or astonishment. Inversions, meanwhile, serve as a syntactic tool to heighten emphasis and expressivity, enhancing the pragmatic impact of utterances. Although Uzbek exhibits a closer grammatical linkage between mirativity and evidentiality due to its Turkic roots, English achieves similar effects through prosodic, lexical, and contextual means, reflecting typological differences in how surprise is encoded.

The findings underscore the universality of mirativity as a pragmatic category while highlighting language-specific realizations, which can inform cross-linguistic studies and language teaching. Future research might delve into prosodic patterns in spoken discourse, diachronic shifts in mirative expressions, or comparisons with other Turkic or Indo-European languages to further elucidate its role in human cognition and communication.

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