

EMOTIONAL-EXPRESSIVENESS IN NON-SELF-EXTRACTIVE STATEMENTS

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Abstract: This article considers the expression of an emotional-expressive attitude in non-specific sketch sentences. As society develops steadily, it is natural that the changes taking place in it are reflected both at all levels of language and in its syntactic structure, especially in the form of non-specific fragmentary sentences. Accordingly, uncharacteristic fragmentary statements, which are one of the visual means of opening the character's psyche, fully manifest their aesthetic facets in artistic text as emotional-expressive, expressive means.

Keywords: non-self extract sentences, emotional-expressive attitude, artistic text, methodological paintwork.

The main signs of non-self-extract sentences are grammatical signs. Conducted observations on Russian and Ukrainian languages A.A.Andriyevskaya, looking at non-self-extract sentences as an important methodological tool, notes that the variability of verb-specific categories, the alternation of positions of introductory and modal words, loadings are characteristic¹. Grammatical methods of non – self-extractive statements are based on the opposition that arises within the author's narrative, that is, lexical units that are included in the text in the process of storytelling and, according to their methodological coloring, apply not only to one author, but at the same time to the speech field of two subjects-both the author and the character. In the latter case, the subject thought by the author is expressed in the medium of words with an impressive stylistic coloring, indicating the subjective views of the character or his oratory mannerisms. In such cases, the information provided by the author about the subject expresses an opposite point of view and, naturally, comes to the surface with the help of other words. The elements of Deixis and “egocentricity” are important in the expression of non-self-extractive statements. When egocentric elements in a language are said, Words and devices are understood that refer to the speaker's speech. Y.V.Paducheva also includes not only deictic words and elements in the elements, but also introductory words that are referred to as subjective modality; sentences in the explicit illocutive task; modal words and loadings thought by the speaker² egocentric elements of the language are closely related to the role of the speaker, the subject of speech, the subject of consciousness, the subject of perception. Let's look at these elements.

As society is tirelessly progressing, it is natural that the changes taking place in it are reflected in all levels of language, as well as in its syntactic construction, in particular, in the form of non-self-extractive statements, of course. Accordingly, non-self-extract sentences, which are one of the pictorial tools in revealing the spirit of the character, fully manifest their aesthetic facets as an emotional-expressive, expressive means of influence in the artistic text. It is natural that in the use of non-self-explanatory statements in artistic texts, it is intended to illuminate character-traits of the character, reveal his inner experiences, attitude towards those around him, and even words that express attitudes occupy a significant place in them. This is caused by the character's dissatisfaction with his activities, as well as the behavior of other individuals. In some cases, this attitude will be associated not only with the speaker, but also with the social system, the activities of society.

In such cases, the units that represent attitudes gain political significance in content. One of the participants in the acute Hoshimov work "lives in a dream" is the image of a Commissar. He is a man who grew up influenced by the punch ideas of the former Salt Lake system and does not return from completing any dirty task of this system either. The author in the work commissar character-an excessive definition in the coverage of his characteristics-he avoids descriptions. The commissioner's thoughts about himself are manifested through his internal monologue. The commissioner tries to define his place in society by reacting to society: Sotag-yey! Jojahuroz-yey! He wants to interrogate me if he lets go! Mei-ya! Combat Red Flag, Knight of the order of the Red Star, kimsan Komissarni-ya! Wipe your nose first, mishiqi! Is the day of the Soviet body left for these now? Where Are we going? Although it's past a colt times? Leather coat on egning. Hat on your head. Nagan by your side.

Which will see if you knock on the door-it will be the board-will remain. "Is Grajdanin a fortune teller?"- desang, tili does not come to Kalima, unurning!.. The times are the same, The Times! Everyone shouts "democracy". "Perestroika", he says! Transparency says! (O'.Hoshimov "lives in a dream"" It is known that since speech is an extremely complex process, the speaker cannot always express his attitude towards the listener as he wants. In such situations, words that are actively used by the speaker in everyday speech in his eyes become incapable of expressing his emotional-expressive attitude, what speech is aimed at, and objects or persons at the level of his desire. On the basis of metaphors, where attitude served to express, and emotional-expressiveness was the most convenient means of expression, figurativeness lies. Figurativeness, on the other hand, as a phenomenon inherent in any metaphorical application, is given in various manifestations of speech, in particular, in the way of an extract sentence that is not his own in artistic texts. "Artistic speech is figurative speech. The image of artistic speech is enhanced by the appropriate use of words, grammatical forms in their and portable meanings, the appropriate use of figurative means in speech, stylistic methods. Accordingly, in artistic speech, there are both linguistic and stylistic factors that provide figurativeness.

The linguistic factor that provides a speech image is directly related to the use of a word. The stylistic factor arises directly as a result of the use of figurative means, stylistic methods"³. In addition to ensuring that the writer has a quick and correct understanding of the reader by the individual, the writer's burden of methodological tasks on the words of an extract that is not his own in the artistic text also generates figurativeness. The text in which the non-self extract used in works of art is involved in the use of sentences in the composition of these statements and is studied lexical-phraseological means based on the image of the spirit of the character, his inner experiences. In addition to ensuring the originality of the language of the work of art, they are also one of the main factors in the description of character speech. In the artistic text, it is important to unravel the content of the work, to express the character-characteristics of the characters in a figurative way, non-self-extractive statements.

By being able to make appropriate use of these statements, each creator achieves the expressiveness and expressiveness of the language of the work, which is the product of his work. In addition to ensuring the fulfillment of the communicative goal of the speaker of the non-self extract sentences used in artistic texts, the described speech situation, in which the mental state of the participants is clearly embodied in the eyes of the reader, becomes the basis for the awakening of a certain subjective attitude towards them in the reader. There are a number of words in our language that refer to the activity of a person, the social position he holds in society, various signs, characteristics inherent in his character. It was the object of speech in the lexical meanings of words.

In our language, such words differ in the nature of expressing a positive or negative meaning. In our language, even a certain part of non-standard words is made up of words that have such an evaluative property. Such units are involved as an important tool in character description in non-self-extractive statements. Inhumane words used in the composition of an extract sentence that is not his own are used to individualize the speech of negative characters, to further exaggerate the negative aspects inherent in them. In some cases, such words can also be used in the speech of positive heroes. In doing so, they are used to truthfully reflect the consequence of this character's extreme excitement or anger, his inability to control himself. The image of the Commissioner, presented in the above text, is his own, given in the manner of an internal monologue by analyzing the activities of the Commissioner and his attitude to the changes, laws and people of society.

Non-self-extract sentences and their place in the artistic text, linguistic tasks, methodological features are considered not only in sources related to linguistics, but also in research on literary studies. In particular, Volume II of The "Theory of literature", published in 1978, describes: "the use of forms of non-self-relational propositions in artistic discourse "in part as" the art of contemplation through the acquired relational sentence". Therefore, if the scribes actively use non-self-extract sentences in the same way as other types of Fine Arts, means of artistic representation, try to convey the inner feelings of the characters to the reader through this tool, they will further increase the aesthetic impact force of artistic speech. After all, the main essence of the art of artistic vocabulary is to convey to the reader the mood of some feeling felt by the artist.

One of the truths recognized in the science of philology is the fact that non-self-extract is one of the means of artistic representation that brings to the surface the aesthetic function of an artistic text, ensuring its expressiveness⁴. This aesthetic function is represented by non-self-extractive statements. The character's comparison of his position with that of an investigator is based on the fact that he considers himself superior to others, ignores the investigator: wipe your nose first, mishiqi! Is the day of the Soviet body left for these now? Where Are we going? In the work, The Commissar manifests itself as a negative image with his speech, behavior.

In the process of interaction, boasting about his self-assessment and dissatisfaction with the facts of reality in the same situation, the fat of regret is exaggerated. Therefore, the assessment in his internal speech often goes in harmony with the colloquial act of complaint: okay although the times have passed? Leather coat on egning. Hat on your head. Nagan by your side. Which will see if you knock on the door-it will be the board-will remain. "Is Grajdanin a fortune teller?"- desang, tili does not come to Kalima, unurning!.. From the analysis of the image of the commissioner, it is again realized that in the assessment process, his perception of himself as superior to the members of society is manifested in a mixture of his mental state, internal experiences, feelings.

In the assessment, he goes as far as insulting, humiliating and saying "kallavaram" to the nation he belongs to: Ambarsumyan – malades! Kallavaram snatched tightly from the delicate place of Uzbek! Manaman took the obkomlar and raikomlar and the chairmen and bugaltirs from the neck of the gippa! "Bless and stretch out the millions he has collected! Frankly! From whom did you get-to whom did he stretch? When? How much?"Here's a real Stalinist method to say this! Thanks to your father-e, a shovel! In the process of thinking, the Commissioner's scope of assessment expands, becomes globalized, and the conclusions of the generalization about society are "the times are miserable, The Times! Everyone shouts "democracy". "Perestroika", he says! Transparency says!"in style.

It seems that the author of the work has an important methodological task in achieving the desired goal, that is, to arouse a certain attitude in the reader through the artistic description of the positive

or negative characteristics of the character. In general, in non-self-extractive statements, the emotional-expressivdshl is expressed in its own way in the analysis of works of art.

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