EXTRAORDINARY SPEECHES AS ONE OF THE MEANS OF REVEALING THE CHARACTER'S SPIRIT

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Abstract. This article discusses the semantics of non-native quotes and its specific features. As society continues to evolve, it is only natural that the changes that take place in it, along with all levels of language, should be reflected in its syntactic structure, especially in the form of non-native transcripts. Accordingly, non-personal excerpts, which are one of the pictorial means of revealing the psyche of a character, fully express their aesthetic aspects in the artistic text as a means of emotional-expressive, affective. Since the use of non-personal excerpts in literary texts is intended to highlight the character traits of the character, his inner experiences, his attitude to others, it is natural that the words expressing the attitude also play an important role in them.

Keywords: syntactic construction, emotional-expressive, means of impression, artistic text, character traits, words expressing attitude, methodical painting.

Summary

The main features of non-possessive quotations are grammatical features. AA Andrievskaya, who has made observations on Russian and Ukrainian languages, considers non-native transcripts as an important methodological tool, noting that the variability of verb-specific categories, introductory and modal words, and the interchangeability of prepositions are characteristic. The grammatical methods of non-proprietary quotations are based on the contrast that occurs within the author's narrative, that is, the lexical units included in the text in the narrative process and belonging to not only one author but also two subjects at the same time - both the author and the character. In the latter case, the subject conceived by the author is represented by words with impressive stylistic coloring that reflect the subjective views of the character or his speech style. In such cases, the information provided by the author about the subject expresses a different point of view and, of course, emerges in other words. Elements of dexterity and "egocentricity" play an important role in the expression of non-native quotations. Egocentric elements in language are words and devices that refer to the speaker's speech. E.V.Paducheva added to the elements not only deictic words and elements, but also introductory words called subjective modality; sentences in explicit illocutive function; also includes modal words and downloads conceived by the speaker. The egocentric elements of language are closely related to the role of the speaker, who is the subject of dexterity, the subject of speech, the subject of consciousness, the subject of cognition. Let's look at these elements.

The degree of use of word groups in non-native quotations is not the same. This is also related to the pragmatic nature of linguistic units in the communication process. In literary texts, first of all, it is intended not only to inform the reader about a particular event, but also to provide artistic and aesthetic impact by influencing his psyche. In speech, the emphasis requires the use of rhymes, the use of modal verbs in the expression of mood, and the use of modal words in the expression of mood. Therefore, in non-possessive quotations, the peculiarities of these words are exaggerated in relation to other words. As mentioned above, the communication process is extremely complex and how it takes place depends on the correct choice of language units by the communicators.

Therefore, each language unit involved in the communication process, whether it is a phonetic, lexical, phraseological or grammatical unit, performs a specific methodological function. The adaptation of language units to the speech situation and their participation in achieving the intended goal of the speaker ensures the emotional-expressiveness of speech. The introduction of language units, including rhymes, which are actively used in the expression of attitudes, is closely linked with the national-historical way of life and thinking of the population, folk traditions and customs. Such qualities as firmness, a certain degree of rudeness, rudeness, simplicity, sweetness, politeness, sensitivity, which are characteristic of men's speech, are among the norms and criteria of human relations.

In oral or written speech, a speaker or writer avoids repeating a word denoting the name of an object, event, quantity, or sign while writing or speaking about a person, object, sign, quantity that he or she wants to describe when thinking about a particular topic. The need to avoid this repetition makes it possible to replace them with other words that have the same meaning. In such cases, rhymes are often used as the equivalent of noun, adjective, number, and they make it easier for the speaker or writer to

express an opinion. In non-possessive quotations, the active use of this and that pronouns is observed in the description of the character's inner experiences.

In the following text, the author does not choose the narrative path in the characterization of the protagonist Mirzo Ulugbek. He uses the inner speech method of expression to direct the protagonist himself, directing him to think, to analyze his actions, to evaluate the activities of society, in which the author skillfully uses the pronouns of personality and expression:

"Oh stars, magic stars! He lived for forty years with the intention of knowing your secrets, and spent countless nights awake. He hoped that if I knew the secrets of the universe, I would know the secrets of life and humanity. No, all his dreams were shattered by the storms of life, and in his old age he was a helpless man, a helpless prisoner. Who knows how many Muslims were persecuted during his reign? Just as he wept bitterly for his child now, did those poor people who had suffered enough begged the truth and sought revenge on him? Who knows how many injustices he committed while sitting on the throne for forty years, how many innocent slaves shed tears? Wow, why is that? Why does a rebellious slave think of others only when he is overwhelmed? Will you be sympathetic to their pain? Otherwise, he does not think of fairness and justice? The most ugly feelings - the intention to rule over the new slaves, to subjugate everyone to his will, to gain glory, blinds the eyes and steals the mind? Does this villain forget the infinity of the world and do unprecedented abominations?" ("Treasure of Ulugbek" O.Yokubov.)

It is clear from the above considerations that the pragmatic possibilities of rhymes, the peculiarities of their use as a methodological tool, depend on the purpose for which they are used in the language of the work of art. When the writer circulates the rhymes in the language of the work of art, he assigns them a certain methodological task, turning them into a means of providing artistic and aesthetic impression in non-his own quotations. Properly used in the literary text, non-personal excerpts, according to such qualities as sensitivity, charm, melody, put a person in different mental states, bring him into the world of imagination, make observations through the mirror of the mind and further expand his aesthetic thinking. The reader or listener is influenced by them and reacts and evaluates the facts of reality from a figurative point of view, feeling the power of the literary text.

Predicents denoting the internal state are also among the means of ensuring the uniqueness of non-possessive pronouns. Predictors of the inner state include words that express the character's emotional, mental state, or his perception of reality in the process of thinking. This also includes, as E.V. Paducheva points out, not only the narrator, but also the input devices and phrases that express the inner state or perception of the character, who is the thinking subject. A number of modal meaningful words attract attention. The modality category relates only to introductory words that fall into two groups: a) a word or phrase expresses the speaker's complete confidence in the correctness of his or her words in the process of thinking or speaking (such as doubt, doubtlessness, doubtlessness); b.) a word or phrase expresses the speaker's distrust of his own opinions, the presumed meaning (perhaps, probably, etc.). G.A. Zolotova notes that the words belonging to the first group have the meaning of complete trust, and the words belonging to the second group do not have the full meaning of trust.

Although other phrases are classified and interpreted differently in linguistics, it is acknowledged that in all of them non-native transcripts are an important methodological tool, not specific to all aspects of speech, and are actively used mainly in oral creation and literary texts.

Examples of folklore are a valuable source of knowledge about the language and its types, as well as the current state of the modern Uzbek literary language, the correct understanding of the essence of linguistic phenomena in it, the changes that have taken place during the historical development of our language. The study of the linguistic features of the examples of oral creativity created by the Uzbek people over the centuries, the identification of specific features of the linguistic and stylistic means in it, will undoubtedly clarify the insufficiently studied aspects of the history of our language. Therefore, any research on the study of the language of oral art is important for Uzbek linguistics. There is no doubt that the lexical richness of the Uzbek language, its subtleties of expression, its hidden possibilities are reflected in the language of folk epics. The level of development of a language is determined by its vocabulary, its use of words and phrases in oral and written speech. As society continues to evolve, so does the vocabulary of the language. Examples of Uzbek folklore are rich in valuable information for such areas of linguistics as lexicology, dialectology, methodology, grammar. Other utterances, in particular non-native quotations, are also actively involved in the language of poetic works, including lyro-epic works. In the language of epics, which is an example of folklore, each language unit will be focused on fulfilling these tasks. Non-proprietary quotations from such units are used in epics as an important component in the description of the characters of the work, their mental state, their inner experiences. Researchers note that non-native quotations in the language of epics, including the epic "Alpomish", perform different compositional and methodological functions in the description of mental experiences, and classify them as types of mental experiences and situational experiences that cause significant changes in plot development.

It is known that in a work of art, the character's mental experiences are manifested in the form of inner speech. Sometimes these mental experiences are manifested through the analysis of the character's own or others' activities, attitudes, assessments of the facts of reality, as a generalized conclusion, which is not his own. In the epic Alpomish, the conversation between Boybori and Hakimbek about generosity and greed is based on the topic of giving zakat, and opens the way for a new verbal intuition - Boybori's idea of demanding zakat from his brother. Because any mental state, which is inherent in man, is influenced and influenced by the facts of reality, the positive or negative attitude that arises on this basis is realized only with the help of existing linguistic means in language. This dialogue, given in the form of an excerpt and a non-excerpt from the poem, provided an opportunity to describe Boybori's inner experiences in the course of events:

Hearing this from Boyburi Hakimbek, he thought, "Who will I give zakat to if I am both rich and wealthy for the people of Kungrad, sixteen tribes? Let my brother Boysari not be stingy in my country, " he thought to himself. Thoughtfully, he ordered the fourteen mahrams to go to Boysari, so that Boysari, with his consent, would give me a young goat as zakat.

The inner spiritual experience is also reflected in the description of various objects of speech in epics, in the assessment of them, through non-own excerpts. In the above passage, Boybori draws conclusions as a representative of a particular society, relying on his own life experiences, kinship ties, on the one hand, and the rules and criteria set by the society to which he belongs, on the other. His conclusion was based on the fact that Boysari was his brother and that giving zakat was common to all. In this case, the expression of the protagonist's inner experiences in the form of a quotation or a parable limits the artistic and aesthetic potential of the work. The narrator therefore resorted to excerpts that were not his own, and succeeded in enhancing the effectiveness of the ideas expressed. The mental state of the protagonist and his attitude to the subject is firm and unchanging, which is directly related to his national-spiritual worldview.

The epos also contains images of situational experiences that reflect short-lived, instantaneous moments through non-personal excerpts. The situation of Alpomish while looking for a place to spend the night on the way to Kalmykia is described as follows:

Borsa is an old cemetery. It was a place of rest for the children. Hakimbek did not know that the chiltan was a place of refuge. "It was as if the person who was late was lying in the grave," he said. Should I lie in that graveyard, or should I leave here ?! What will it be like for me to lie in a graveyard where there is no man, if I lie in vain, if these dead have nothing to do with me, if a visitor does not inform me that a visitor has come. Let me ask you a question where this light is coming from. I will express myself to them "(p. 90).

Non-proprietary quotations also served to express and evaluate the attitude towards the person to whom the speech was addressed in the epic. This can be seen in the inner speech of Alpomish, who made his way to bring Barchinoy:

Although Grandpa asked the word, he did not answer. "This stupid old man who ate his brain, how many nationalists we used to have, didn't answer. Now he doesn't know where we left in the evening. Thinking of this word, he did not listen to Boybori, did not stay out of the way, did not listen to Boybori's advice (p. 210).

Alpomish's purpose, his speech situation, his attitude to the person to whom the speech is directed, his assessment of it are reflected in the quoted passages from the quoted passage.

The following conclusions can be drawn from the use of non-native quotations in the language of epics. A non-native excerpt serves several functions in the language of epics. First, it serves as an informant. Second, an image of the protagonist's inner experiences is given. Third, the character's modal attitude is represented. Fourth, it reflects the speaker's assessment of the object of speech. These cases indicate that non-proprietary quotations are an important linguistic-stylistic tool in the language of epics.

As society continues to evolve, it is only natural that the changes that take place in it, along with all levels of language, should be reflected in its syntactic structure, especially in the form of non-native transcripts. Accordingly, non-personal excerpts, which are one of the pictorial means of revealing the psyche of a character, fully express their aesthetic aspects in the artistic text as a means of emotional-expressive, affective. Since the use of non-personal excerpts in literary texts is intended to highlight the character traits of the character, his inner experiences, his attitude to others, it is natural that the words expressing the attitude also play an important role in them. This is due to the fact that the character is dissatisfied with his own activities, as well as the behavior of other people. In some cases, this attitude is related not only to the speaker, but also to the social system, the activities of society. In such cases, the units representing the relationship are politically significant in content.

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