

LINGUOPOETICS OF ANOTHER'S DIRECT SPEECH IN UZBEK LANGUAGE



Linguistics

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Abstract

This article discusses the linguopoetics of another's direct speech's specific features. The linguopoetic possibilities of another's direct speech are analyzed in the light of the views and considerations of the greatness and breadth of the literary provision. Researchers have rightly noted that "another's direct speech can be illuminated, this way of explaining and furthering the complex relationship between the reader-author and the character, especially for the reader to perform the function of visualizing the hero's spirit. It is argued that the very essence of art, including artistic expression, is to convey to the reader and reader a feeling or feeling that the artist feels. In his non-fiction narrative the thoughts, worries, different attitudes and opinions of the hero of the work are described by the author, and the author's speech is accompanied by a combination of the hero's thoughts. At the same time, the mixed presentation of the author and other discourse is based on examples of the linguistic value of the linguistic value, providing the tension and dynamic of the literary image.

The linguopoetic possibilities of another's direct speech and their contribution to the artistic expression of the work are enormous and wide. For this reason, skilled masters of prose [1, p. 124] make the most of this opportunity. For example, the following excerpt provides a vocal description of the wonder expressed by the author in the speech of the hero through his usual another's direct speech, and even the reasons for this astonishment are illuminated: *Bashirjon hayron qoldi. Qiziq, uning shoir izlab yurganini darrov qayoqdan bila qoldi ekan?.. Nahotki, Bashirjon shoirga o'xshasa? Tavba, juda bilimdon odam ekan-a...* (N.Aminov. "Suvarak") It is more noted the surprising with the introductory words *qiziq, nahotki, tavba* and etc. in another speech. Different communicative direction in the passage from the author's and another's direct speech is that the sound of the two subjects created a polyphony, linguopoetic.

Sometimes, the writer uses such intangibles as an intriguing passage in another's direct speech to express the astonishment, excitement and aggression of the hero's heart. Example: *Bir muddat o'tib, Muhsina xonim xonaga chiqdi. Manglayidagi ajinlari ko'paygan, qoboqlari shishgan, qizargan... Nahotki, yig'lagan bo'lsa?..* (Murod Muhammad do'st. "Lolazor") *Tohir odamlarning har birini sinchiklab ko'zdan kechiradi. Nahotki, ularning orasida Robiyani ko'rgan-bilgan birorta odam bo'lmasa?* (P.Qodirov. "Yulduzli tunlar") Often, the writer describes the hero's "inner" speech through another's direct speech. For example: *Shoir g'azalni kitob orasiga soldi.... Tokchalardagi chiroyli xitoy idishlarga, fil tishidan ishlangan ajoyib, mo'jaz qutichalarga razm soldi. U chiroyli narsalarni, ingichka san'at namunalari bo'lgan buyumlarni sevar edi. U o'yladi: "Xurosonda san'atning turli boblarida ajoyib mohir san'atkorlar bor. Hunarmandlar o'rtasida ajoyib iste'dodli, serdiqqat, serzavq odamlar juda ko'p. Nima uchun, masalan, xitoyi chinnilarni, xitoyi shohilarni, Kashmir shollarini Hirotda yaratmoq mumkin bo'lmasin! Ularni san'at va hunarning oliy g'oyalariga tashviq etmoq kerak, ular uchun kerakli asboblarni topmoq kerak..."* Yana shoirona xayolga, tafakkurga berildi. *"Bir soatlik tafakkur bir*

yillik toatdan afzal!”(Oybek.“Navoiy”) In this part, the profound reflections of the hero of the literary work Alisher Navoi are carefully illustrated by another's direct speech.

Researchers have rightly pointed out that “one more sign of another's direct speech can be highlighted. This way of reporting further enhances and strengthens the complex relationship between the reader – the author – the character in particular, the reader is able to visualize the hero's spiritual world. After all, the very essence of art, including artistic expression, is to convey to the reader, the reader the feelings and moods that the artist feels” [2, p.54]. In another's direct speech, the thoughts and concerns of the hero of the fiction, his various attitudes and thoughts are examined by the author’s speech is accompanied by his thoughts. For example: *Grisha ikkilanibroq o’rnidan turdi. Yomon tepibdi, ablah! Cho’loqlanib eshik tomon yurarkan, xayoliga intiqomli o’y keldi. Bo’ynim ham ko’karib ketgandir? Yaxshi! Ertalab, albatta, milisiyaga boraman* (O’.Hoshimov. “Tushda kechgan umrlar”). The first sentence is the author's statement, and the second is an another's direct speech in which the motive of the action is expressed in the expression of a completely negative subjective attitude of the hero. The next one is the author's statement, and the another's direct speech are excerpts that do not belong to them, and the "vengeful mind" is presented in a different speech. At the same time, it is impossible to overlook the writer's negative attitude to the hero. The mixed presentation of the author and other speech is linguistically valuable, providing the tension and dynamic of the artistic image.

Most researchers argue that nonfiction is often in the form of interrogations and speeches, their intonation and, of course, the emotional expression of the sentence, and that intonation is a characteristic of heroic speech [3, p. 4-5]. These features, of course, provide the linguopoietic possibilities for the writer.

Let's see the following passage: *Komissar eshik tagida garangsib turar, ko’ngil so’raganlarga nima deb javob qilishini bilmas, shunchaki, bosh silkib qo’ya qolar, nuqul atrofga alanglar edi. Kim bular? Uni qayoqdan tanishadi? Nega bunchalik mehribonlik qiladi hammasi?!* (O’.Hoshimov. “Tushda kechgan umrlar”) As it turns out, another's direct speech are only in the form of interrogations, with a strong emotional and expressiveness to the text. It is also clear that the rest of the story belongs to the hero, the Commander-in-Chief.

It is worth noting that another's direct speech that are not theirs often contain rhetorical interrogations that do not require answers. This, of course, provides a detailed overview of the depth and tension of the mental state of the image. For example: *Ustodning g’am-anduhga to’la ovozi favqulodda titrab ketdi-yu, Ali Qushchi gustohlik qilganini sezib labini tishladi. Ustodning boshida qora bulutlar quyuglashgan bir paytda bu nozik gapni qo’zg’ab, uning dilini og’ritmoq insofdanmi?* (O.Yoqubov. “Ulug’bek xazinasi”)The another's direct speech in the part is questionable, as it seems, rhetorical. It does not require an answer, but a confirmation - meaning "not fair".

These passages also show that: *Tohir odamlarning har birini sinchiklab ko’zdan kechiradi. Nahotki ularning orasida Robiyani ko’rgan-bilgan birorta odam bo’lmasa?* (P.Qodirov. “Yulduzli

tunlar”) *Shahnoza zinalardan tushib borarkan, vujudida allaqanday loqaydlik, karaxtlik sezdi. Dunyolaringga o‘t tushib ketmaydimi Rustam aka bo‘lmaganidan keyin?! (O‘.Hoshimov. “Tushda kechgan umrlar”)*

In the following part, another's direct speech contain one excitation and several interrogations, almost all of the interrogations (highlighted) are rhetorical interrogations that serve as fiction: *Polvon bo‘g‘ilibroq kuldi. O‘zining ne alfozda ketayotganini o‘yladi: yelkalari qisiq, qaddi bukik, bo‘yniga musht tusharini kutgandek. Uyat, uyat, ne kunlarga qo‘yding, Xatcha? Sendan shuni kutgan edimmi, Xatcha? Ko‘rgan birov nima deb o‘ylaydi, enag‘ar Xatcha?! Yer bilan bitta qilding-ku!.. (Murod Muhammad Do‘st. “Dashtu dalalarda”)*

Often the writer avoids descriptive descriptions to the full extent of the heroic rebellion, endless riots, and conflicting experiences. He addresses some of his own another's direct speech in the form of a series of interrogation systems to perfectly fulfill his artistic purpose. In this way, the linguistic value of the another's direct speech is shown in full. You can see this in the following part: *Mirzo Ulug‘bek bog‘lar ortidan elas-elas ko‘ringan suyukli shahriga suqlanib tikilar ekan, beixtiyor ko‘ziga yosh oldi. Nahot, kindik qoni to‘kilgan, mas‘ud bolalik yillari o‘tgan, obod qilaman deb, umrini baxsh etgan bu suyukli shahri azim qo‘lidan ketsa? Dong‘i butkul rub‘i maskunga taralgan rasadxona-chi? Nahot, uning ilm-fan yo‘lidagi qirq yillik urinishlari shamolga sovrilsa? Qirq yil yiqqan nodir xazinas-chi? Shogirdlari-chi? Ularning taqdiri ne bo‘ladi? Qirq yil urush ko‘rmagan bu el-ulus, butkul Movarounnahrning ahvoli ne kechadi? (O.Yoqubov. “Ulug‘bek xazinas”)*

When interrogative and another's direct speech are used interchangeably in another's direct speech, the text becomes more literary, the intensity of the emotions is increased, and the emotional-expression is darkened. This can be seen in the following part: *Faqat yuraklarning urgani ola-tasir urgani seziladi, go‘yo butun dashtu dalalar ularning dupuriga to‘lgan... Seni shunchalar sog‘inib edimmi, Xatcha? Ko‘ngildagi kinu g‘azabim qani? Nega yig‘laysan, Xatcha? Sen ham sog‘indingmi? Sog‘inganing rostmi, Xatcha? Biror narsa de, shubhalarining bekor de, Xatcha, ko‘nglimni qabartma, belinni bukma, gavharni toshga urmaylik, Xatcha!.. (Murod Muhammad Do‘st. “Dashtu dalalarda”) Polvon hayratlandi: senga shunchalik ko‘ngil qo‘yib edimmi, Xatcha? Kel, qo‘llarimda azod ko‘taray seni, o‘n besh kunlik oyday quchog‘imni to‘ldir. Xatcha, meni qattiq-qattiq chimchila, zora seni tush ko‘rmagan bo‘lsam!.. (Murod Muhammad Do‘st. “Dashtu dalalarda”)*

In the following passage, the another's direct speech consists of three exclamations and adds a strong emotional and expressive text to the text: *Polvonning xayoli qochdi: Bu nomard boshini yorishdan ham toymaydi! E, opketsa, opketar, nima, ortingda yig‘lab qoladiganing bormi! Mayli, oxirigacha nomardlik qilaversin, Nizomboyga chaqadimi, boshqa qiladimi, mayli, shu nomardning ham xusuri qonsin!.. (Murod Muhammad Do‘st. “Dashtu dalalarda”)*

Now, let's focus on the another's direct speech from a linguistic point of view. First and foremost, since the another's direct speech in the written fiction are separated by brackets or

dashes, the reader will find it difficult to identify their boundaries. In addition, texts involving this type of another's direct speech the communicative dimensions of the author's discourse and the heroic or heroic discourse. In this way, the voices of the author and the heroes are differentiated and the artistic and communicative polyphony is created as a result of the interaction of these voices in the artistic text. Collaborative relationships between different communicative orientations and attitudes are, of course, linguistic. For example: *Bobosi – Unga Ollo Ravzai rizvondan joy ato qilgay! – fil suyagidan yasalib, ustiga yo'lbars terisi yopilgan, baland naqshinkor kursida o'yga tolib o'tirardi* (O.Yoqubov. "Ulug'bek xazinası"). It is understood that the original quotation included in the another's direct speech belongs to Ulugbek, and that his heartfelt wishes came to mind when he recalled his late grandfather Amir Temur. It may even be noted that such cases have become a tradition in the Uzbek language, and linguistic and poetic in particular. In this part, it is possible to notice that the modal relationship (the regular respect and belief in Ulugbek's grandfather), based on the communicative directions of the author and the hero, is of linguistic value.

Another's direct speech serve to supplement the author's reflection in the literary text from another communicative point of view, as well as the accuracy of the artistic image. For example: *Barcha o'rindiqlari band, shovqin-suronga to'la vokzal binosida (ochiq platformada hatto qor kuralmagandi, sovuqni-ku aytmang) naq o'n soat o'tirishning o'zi bo'lmasdi* (G'ulom Karimiy. "Langar fojiasi").

Occasionally, skilled writers use their own another's direct speech to further reinforce their cynical attitude to the story, which is described according to their particular cynical style, but this is in fact his own, only in the form of what he has said from another communicative point of view. As a result, the text creates a saturation, satire. For example: *Ajoyib domlaning zavq-shavqqa to'lib hikoya qilishicha, Otashqalb olis o'lkalarda surgunda yurarkan, bir daqiqa bo'lsin ijodini to'xtatmagan. Kechayu kunduz o'tirib yozgani yozgan ekan. (Surgun emas, ijodiy ta'til bo'l-a!)* (Erkin A'zam. "Shoirning to'yi").

You can see the following examples: *O'zbek paxtakorlarining yana bir otasi (otimiz buncha ko'p ekan?) Nikita Xrushchev o'n besh yilda kommunizm quramiz, deb aytgan edi. (Said Ahmad."Go'shtning zarari haqida") Mana shunaqa ta'm bilmaydigan odamning qo'lga she'r tushib qolsa (xudo bu kunlardan asrasin!) nima bo'lardi? (Said Ahmad. "Maza bilmaslik dardi") Qalandar... Ali Qushchi bilan mavlono Muhiddin qo'lida tahsil oldi. Ilm sohasida ham ko'p zukko chiqib, ustodning mehriга muyassar bo'ldi. Xususan, turkiyda ko'p nafis she'rlar bitdi. Ammo bu orada (falakning o'yinini qarang!) o'z ustozı mavlono Muhiddinning qizi Xurshida bonuga ishqi tushib qoldi. (O.Yoqubov. "Ulug'bek xazinası")*

Sometimes an another's direct speech refers to the author's second "I", but the purpose is not to express a mockery, but to express the writer's emotional and modal attitude to the hero or object, though these words are seriously linguistic. The following example illustrates our point: *Bonuning kelishiga hanz inonmay titrab-qaqshab turgan Qarnoqiy es-hushini yo'qotib, dovdırab qoldi. Bonu esa entika-entika darhol qochishni, Samarqanddan bosh olib chiqib ketishni iltimos*

qildi. *Qalandar bo'lsa... (O, sahroyi sodda, haq-taolo devday qaddu qomat berib, aql bermagan anqov!)* *Qalandar bo'lsa ustodini o'yladi.* (O.Yoqubov. "Ulug'bek xazinasi") *Tuyqus yon tomondan qo'llarida cho'qmor (ha, ha, rostakam cho'qmor!), korjoma kiygan ikki barzangi sahnaga kirib keldi.* (Erkin A'zam. "Shovqin")

Sometimes another's direct speech can contain more than another's direct speech, one may refer to the author's second "I" and the other to the hero. Such diversity certainly provides the linguistic value of the text. For example: *Mana, maqsadiga yetdi: mashhur Otashqalbnning sevikli Ma'shuqasi nomini oldi, ijodiy tashkilotda kutubxonachimi bo'lib ishga joylashdi (rahbar shoirning o'lgisi kelibdimi, olmay ko'rsin-chi!), sekin-asta adabiyotning mo'tabar onaxonu enagalaridan, muhtaram yangamullolaridan biriga aylandi. Endi bu kabi adabiy yig'inlar u kishisiz, u kishining maroqli xotiralarisiz o'tmaydi. («Oh, u meni qandoq sevardi, Ma'shuqabegim deya yeru ko'kka ishonmasdi!»)* (Erkin A'zam. "Shoirning to'yi").

Occasionally, both fiction and customary phrases are used in fiction. Again, the linguopoetic diversity, which is more clearly manifested, enhances the art of the text. You can see it in the following example: *Bari durkun, bari chiroyli. Beixtiyor eslaydiki, marhum do'sti (do'st edimi?) Sharif o'limi oldidan, chamasi, o'limidan bir hafta burun emlagani kirgan hamshiraga tashlanib qolgan ekan: faqat siz emlayverasizmi, jonidan?* (Murod Muhammad do'st. "Lolazor")

In general, both types of another's direct speech have serious linguistic value in literary text. It is also worth noting that one of the forms of another's sentence is that another's direct speech are more typical of the literary text. Taking into account the another's direct speech used by Aybek in his novel "Navoi" (1940), it can be said that these words started in the second half of the last century in Uzbek. Later, another's direct speech began to be actively used in the works of talented publishers Abdullah Kahhar, Odil Yakubov, Pirimkul Kadyrov, Said Ahmad, Utkir Hashimov, Nemat Aminov, Erkin Agzam, Murod Muhammad Dost, Gulam Karimi and demonstrated their linguistic potential. Especially in the works of Erkin Agzam, Murod Muhammad Dost and Utkir Hashimov, these words have become linguistically expensive as an element of extraordinary literary style. In modern Uzbek literature, linguopoetic capabilities of another's direct speech, which are one of the literary representations of the heroes of the prose, are one of the most complete and deepest expressions of the spiritual world and feelings, emotional states, conflicting feelings, concerns and dreams.

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