

Stylistics of Inspiration in the Artistic Text

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Abstract: Linguists who have conducted research on syntax, which is part of the grammar of the Uzbek language, the relationship of impulses with parts of speech, types of impulses in terms of expression and structure, the place and intonation of impulses in speech, semantic features and types of impulses, stylistic aspects and places of impulses the number is considerable. G.Abdurahmanov, M.Askarova, A.Khojiev, N.Mahmudov, A.Nurmonov, A.Sayfullaev, R.Sayfullaeva, I.Abdullaev, M.Omilkhonova, A.Abdullaev, M.Muhammadiyeva, I. The services of Toshaliyev and H.Usmanova are significant. In this article, the stylistic aspects of motivation are highlighted using examples from some works of art.

Keywords: motivation, prose, stylistics, compound motivation, diffuses motivation, parts of speech, semantics, and artistic style.

Text is the largest unit of speech and is the object of study of large syntax. Issues such as the communicative function of the text, compositional structure, structural-semantic and stylistic features of its constituent parts have been attracting the attention of linguists since the 80s of the XX century.

In Uzbek linguistics, great achievements have been made in the scientific and practical coverage of textual issues. This does not mean that text problems have been solved in Uzbek linguistics, but rather that linguists have been tasked with studying new problems in textology.

Summarizing and further developing the achievements in text linguistics, the implementation of major monographs, set a number of urgent tasks for young researchers.

Considering the text as a single integral form (formal) and intellectual integrity, interpreting it as a complex speech device, taking into account its formal-semantic features (formal, semantic and communicative aspects), researchers consider it a multi-layered and multi-level semantic-structural integrity. , they think.

According to Galperin (segmentation, limitation of the text) depends on many factors, in particular, the size of the parts that are acceptable for the perception of structural-factual information, the pragmatic attitude of the text. It can be said that when placing supersyntactic integrity, paragraphs, or other units of text, shifting attention from one object to another is just as necessary as changing exercise types, because focusing from one object to another is a change in micro-theme.

This change determines the correct placement of parts of the text, that is, the correct formation of the syntactic composition of the text.

What type of text and what it looks like is based on a whole-piece relationship. To do this, we refer to the concepts of minimum text and maximum text. The minimum text is at least equal to a reference, telegram, short newspaper message, note, letter, SMS, etc. The maximum text is a monograph, a

novel, a short story, a story. They cannot be a part of speech, in this sense they are “like an event that has entered the body” only in terms of grammatical incoherence. (Peshkovskiy). Such words are distinguished by an intonational pause (pause) in speech.

If we look at the prose of Uzbek literature from 1990 to 2011, many works were created during this period. We see that many works of our writers, such as Shukur Kholmiraev, Togay Murod, Murod Muhammaddust, Omon Mukhtor, especially Tahir Malik's "Shaytanat" are widespread and loved and read among the people. The following is an analysis of some of the stylistic aspects of the motivations through some of the works of these authors.

It is known that there are 3 types of stimuli:

- 1) Collected motivations.
 - 2) Spreading stimuli.
 - 3) Complex motivations.
1. Collected Motivations Contains content from a single word. *Келинойи, бир гап бўлдим, эрта саҳардан келиб турибсиз?* (“Шайтанат” II т, 104-б.) Bride, is there a rumor that you come early in the morning? (Satan, Vol. II, p. 104).
 2. Spreading urges expand with their own words. *Севар Ёрим, бўлди бас! Бу дамлар қайтмас. Кўнглим кўпни демас, қовоқ оч бир пас.* (О. Бекмирзаева, "Кулфи дил", 27-б.) My love, that's it! These moments will not return. My heart doesn't say much, pumpkin is a hungry pass. (O. Bekmirzaeva, "Kulfi dil", 27-b).
 3. The motivation will have the following complex form:
 - a) A solitary exhortation may be accompanied by a word determiner, an interpreter. In this case, a strong emotional meaning is expressed: *Эй, меҳмон, замонни қўяреринг, ҳозир дийдор ганимат.* (“Шайтанат” II т, 59-б.) O guest, leave the time, now the spoils of war. (Satan II, p. 59).
 - b) The motivation may be in the form of a definite article or a follow-up sentence: *Пора эмас, болангдан айланай гинрол.* (“Шайтанат” II т, 69-б.) Not a bribe, but a ginrol from the child. (Satan, Vol. II, p. 69).
 - c) The urge may be repeated. This happens when strong emotions are expressed, when special emphasis is placed on motivation. When the urge is repeated, it can be repeated exactly, combined with the determiner, or replaced with another word that replaces the urge with the content: *Манаҳаммаситаййор, ҳозирўзимолибборибтопишираман, дебтурувдим, Ҳосилжон, болам, сенайтгин; топишмоқчийдим-а?* (“Шайтанат” II т, 18-б.) Everything is ready, now I will take it and hand it over myself, Hosiljon, my child, you tell me; Do I want to submit? (Satan, Vol. II, p. 18).

Motivation is a powerful stylistic tool by which a person whose speech is focused focuses on the representation of a living and inanimate object. “The motivational part serves to draw the listener’s attention to the idea expressed in the form of speech,” the speaker has an additional attitude to the listener, and in addition to the motivation, expressiveness is also expressed. In Uzbek linguistics, A. Sayfullaev has studied the linguistic structure and description of motivation. The grammatical structure of the adverb also determines its stylistic character, as it is related to the content of the sentence; there are specific aspects in its grammatical structure, the forms of which are as follows:

- repetition of stimuli as parts of speech;
- use of urges in a separate order, such as parts of speech;
- Composition of urges.

The exhortation serves to draw the listener's attention to the idea expressed in the form of a sentence, represented by a syntactic unit in the main consonant, pronounced with a tone of encouragement: *Холажон, йиртқишқушларўзларининг атрофидагитовуқжўжаларигатегинмайд и, - деди Ўлдош.* (Ш. Холмирзаев "Бандибургут") "Aunt, the birds of prey don't touch the chickens around them," said Yuldosh. (Sh. Kholmirzaev "Bandi burgut")

Encourages are represented by the word horse or horse in the form of a general agreement: - *Ассаломалайқўм, Раисбобо! – Ҳа-ҳа, раиснинг ўглиниям "Раисбобо" дейишарди, эсон-омонгина юрибсизми? Бобо яхишимилар? Энагинангиз?* (Ш. Холмирзаев "Бандибургут" ҳикояси) "Hello, Chairman Grandfather!" -Ha-ha, the chairman's son also said "Chairman grandfather", are you safe? How is Grandpa? Your nurse? (Sh. Kholmirzaev's story "Bandi Burgut")

Incentives can be divided into two main groups according to the value of the evaluation characteristic:

1. Methodological neutral motivations. In such motivations, the speaker's assessment characteristic is neutral. – *Келинлар, отинийлар! Яхишям саккизинчи март бор экан. Шу кундаям дийдор кўришмасанлар, билмадим* (Ш. Холмирзаев "Қушлар қишлоvdан қайтди" ҳикояси). "Come on, let's go!" Anyway, it's the eighth of March. If you haven't seen it yet, I don't know (Sh. Kholmirzaev's story "Birds have returned from winter"). In the Uzbek people, it is customary to call a wife's husband or a husband's wife by the name of the eldest child, through which respect and affection are expressed, and such behavior can be observed in works of art: -*Ҳамид? Ҳабибулло хотинининг ўглининг номи билан чақираётганини эшитиб ва унинг ёнинг келганини билиб, қоматини кўтарди.* (Қушлар қишлоvdан қайтди) -Hamid? Habibullo heard his wife calling him by his son's name and, knowing that he was coming, raised his stature. (Birds return from winter) 2. Motivations that express the characteristic of assessment have an emotional-expressive color and not only express the addressee of speech, but also characterize it, react to it. We use them to express a connotative, i.e. subjective attitude - negative and positive attitude: *Раҳмат, хола, -деди у. кўзи қанотларини ёзганича бизга тикилиб ётган бургут-да. – У нима? Нима қиласиз уни? Қаердан ушладингиз?* (Банди бургут). Thank you, aunt, he said. An eagle staring at us with its wings outstretched. "What is it?" What do you do with it? Where did you catch it? (Bandi eagle). In the conversational mode, there are cases when the second person singular of the imperative mood comes as a motivating function: -*Ҳу, энагарлар, - деб шодланиб кулди Ҳабибулло.* "Huh, nurses," laughed Habibullo happily. The recurrence of incentives also enhances the ottenka of the evaluation characteristic. This is typical for an artistic style. It comes in the form of repeated words: *Домла-домла, қизишманг, - Султон у кишига мутеъ эканини англатиши учун елкасини қийшайтирди.* (Ш. Холмирзаев "Наврўз, Наврўз.."). Teacher, don't be hot, 'said the Sultan, shrugging his shoulders to tell him that he was mute. (Sh. Kholmirzaev "Navruz, Navruz ..."). Even when a repeated urge is made up of repeated urges, the meaning of the call is strengthened: *Хай-хай, у одамни орага қўшманг, - деди Султон.* (Наврўз, Наврўз..). "Hey, don't interfere with that man," said the Sultan. (Navruz, Navruz ..).

In artistic discourse, constructions that are originally in the form of a sentence also serve as a stimulus. Some of this has become phraseological. To reinforce the exclamation, an accusative such as hoy, ey, who is used before the stimulus: -*Ҳу, энагарлар, - дебишодланиб кулди Ҳабибулло* (Ш. Холмирзаев "Ўзбекбобо"). "Well, nurses," laughed Habibullo (Sh. Kholmirzaev "Uzbek bobo").

In artistic speech, motivations can also be focused on animate and inanimate objects. Such motivations serve for the emotional-expressiveness of speech: *Шунқор. Менинг Шунқорим, -деди Ўлдош қуш*

олидида чўнқайиб. – Е,Егин. Нимага емайсан? (Банди бургут). Shunqor. "My Shunkar," said the Comrade, crouching in front of the bird. - E, eat. Why not? (Bandi eagle). Encouragement also serves to characterize the speech of the characters in fiction. For example, in works written on a domestic theme, stimuli that are dialectal words are referred to:- Ўйқ, букамтарибқолган, улим, буэркинликнингҳавосиниолган (Бандибургут). - No, it's grown up, my son, it's breathed the air of freedom (Bandi eagle). The place of stimuli in a sentence (at the beginning, middle, and end of a sentence) is also important in reinforcing the value.

We have discussed the semantics of motivation above, with stylistic functions, with a number of examples. From the examples seen, it was clear that motivation makes the speech of the protagonists in works of art more naturally colored and easier to embody in the eyes of the reader. Thus, it is safe to say that the use of motives in complex forms, repetition, organized arrival has an evaluative character, taking into account the morphological-syntactic expression, lexical-semantic feature, stylistic role of motivation, they serve for expressive syntax.

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