

Non-Owned Speeches as a Language Event

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ANNOTATION

This article discusses the interpretation of non-native quotations as a linguistic phenomenon. After all, speech activity is a unique manifestation of national-spiritual culture. Because in every nation, expressing opinions based on the norms of centuries-old speech culture is a delicate art. Language fully expresses its social functions in the process of communication. It is not only a means of communication, expression and transmission, influence, but also a means of collecting and storing spiritual knowledge of the conceptual worldview, the perception of objective reality. Man is the possessor not only of the language to which he belongs, but also of an individual way of perceiving a certain national-cultural mentality and reality. Language also reflects the mental, inner world, mental level, linguistic personality of a person. The human factor plays an important role in speech activity. It is a key figure in controlling mechanisms such as planning, realizing, and implementing the strategy of a speech movement. In the system-structural paradigm, the concept of the "human factor" is recognized in relation to the "ideal speaker in the same speech context" and is interpreted by the definition of the concept of "linguistic ability". In the pragmatic linguistic paradigm, however, the concept of the "human factor" takes on a completely different meaning. In particular, the literary text, unlike other texts, assumes the task not only of conveying simple information to the listener, but also of influencing his psyche. This feature is manifested through various poetic means, syntactic figures in the literary text. One of the means of artistic representation that reveals the aesthetic function of a literary text, that enhances its effectiveness, is its own non-fiction.

Keywords: non-possessive adjectives, adjectives and adjectives, linguistic phenomena, speech activity, literary text, human factor, syntactic construction, syntactic figures, stylistic method, communicative task.

Research in Uzbek linguistics notes that there are three types of other sentences: excerpts, assimilations, and non-excerpts. In some cases, superficial opinions have been expressed about the excerpt, which is not his own, with sufficient information about the excerpt and the assimilation. Although in some cases the non-possessive excerpt is considered to be one of the types of the excerpt, such as the excerpt and the assimilation, the ideas expressed in them give the impression that the excerpt is not a mixture of the excerpt and the assimilation. Indeed, in a non-possessive adverbial sentence, there are features peculiar to the quotation and assimilation sentence, which are only formally similar. On the other hand, talking about the "mixing" of excerpts and assimilations is a consequence of understanding this "mixing" as a mechanical process. The linguistic level, which is superior to the non-own excerpt sentence structure, is not based on grammatical rules, but on the laws of the text governed by the system of consciousness in the literary text. The literary text, which emerged as the main idea of the author, demonstrates this on both a grammatical and semantic level. One of the most convenient means of influencing the addressee is a non-personal copy. A non-native excerpt is a linguistic phenomenon that has caused much controversy in linguistics. Its study is part of the traditional tasks of syntax, functional stylistics, and poetics. Research has been conducted to study non-native transcripts from different perspectives [1]. Nevertheless, many theoretical issues, in particular the notion of a non-proprietary quote, its typology, what it refers to - whether it is a syntactic device or a stylistic method, have not yet been resolved.

In modern linguistics, types of speech expression are noted, such as excerpts, non-excerpts, and non-excerpts. Linguistic research has provided some more complete ideas, mainly on quotations and assimilations.

In linguistics, the term non-personal quotations is interpreted as statements made by the protagonist in his or her own words, even if the thoughts, impressions, and inner experiences of the protagonist are remembered or spoken in full or in part. [2]

Linguists B.Yuldashev, S.Isroilov the role of non-native quotations in the literary text, Israilov notes: "The peculiarities of a certain writer or poet's understanding and interpretation of life are the composition, details and imagery of the work. The incorporation of non-proprietary forms of speech into the narrative structure of the work reflects the artist's worldview, aesthetic views, spiritual image and personality"[3].

The Explanatory Dictionary of Linguistic Terms defines an excerpt that does not belong to it as follows: "An excerpt in which the author participates as a speaker in an excerpt. In this case, the author speaks in the language of the character or adds his own opinion to the story. "[4] In addition to the syntactic units that are actively used in the

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expression of ideas in a literary text, non-possessive adverbs also serve the function of image, character, and image creation. A non-original excerpt allows an artistic-aesthetic depiction of a character's state, feelings, thoughts in accordance with the author's wishes, regardless of whether the speech is expressed in the internal or external appearance of the speech. "The aesthetic task facilitates the main communicative function of language, enriches its possibilities. Language and speech, with the same aesthetic function, express expressiveness, the power of influence" [5].

Speech activity is a unique manifestation of national-spiritual culture. Because in every nation, expressing opinions based on the norms of centuries-old speech culture is a delicate art. Language fully expresses its social functions in the process of communication. It is not only a means of communication, expression and transmission, influence, but also a means of collecting and storing spiritual knowledge of the conceptual worldview, the perception of objective reality. Man is the possessor not only of the language to which he belongs, but also of an individual way of perceiving a certain national-cultural mentality and reality. Language also reflects the mental, inner world, mental level, linguistic personality of a person. Therefore, in recent years, the focus on the study of the role of language units in the anthropocentric direction in the expression of human-world relations, the psyche of the linguistic person, thoughts, dreams and hopes has increased significantly. Indeed, for modern linguistics, the human factor and, in particular, the issue of a particular "linguistic personality" are important as objects of scientific analysis [6].

The human factor plays an important role in speech activity. It is a key figure in controlling mechanisms such as planning, realizing, and implementing the strategy of a speech movement. In the system-structural paradigm, the concept of the "human factor" is recognized in relation to the "ideal speaker in the same speech context" and is interpreted by the definition of the concept of "linguistic ability". In the pragmatic linguistic paradigm, however, the concept of the "human factor" takes on a completely different meaning. Safarov divides these types of social characteristics into stable and variable groups, and concludes that for pragma linguistic analysis of these features, the personal and social characteristics of the speaker are more important than the concept of "ideal speaker - speaker" [7].

An analysis of the traditional and Western literature on linguistics shows that there are three approaches to the study of text, the grammatical, semantic, and pragmatic, which are mutually compatible with the research criteria. The basic unit of text structure is a piece of speech that is spiritually, communicatively, and structurally complete.

The issue of non-proprietary speech, which arose in the 19th century, has become a controversial issue from a terminological point of view. Each researcher tried to name and interpret it on their own. At the beginning of the last century, the term "non-own excerpt" was coined in traditional science. However, its use as a term in traditional linguistics is associated with the name of V.N. Voroshilov. It was he who reviewed and analyzed all the theories proposed in 1929, distinguished the main descriptions of the phenomenon, collected views on the linguistic features of the non-native quote, and determined its artistic specificity.

The formation of the structure of non-own excerpts according to the laws of the text, not according to the grammar, takes place in the artistic text through the thinking, the consciousness of the creator. As a generalization of the author's thoughts, the text demonstrates this both at the semantic level and at the grammatical level.

Non-native excerpts have also been studied in Russian linguistics. While G.G. Infantova mentions that the author speaks in non-personal excerpts [8], linguist N.S. Pospelov notes that the author speaks the language of the protagonists and thus acquires a subjective-modal character of the story [9] and V.I. Kodukhov notes that he speaks from the point of view of the protagonist, or in other words, that the protagonist of the work of art speaks in the language of the author [10]. We all know that the main task of poetic syntax is to reveal the function of syntactic units in the artistic text, the essence hidden under these units.

Literary text, unlike other texts, assumes not only the task of conveying simple information to the listener, but also the task of influencing his psyche. This feature is manifested through various poetic means, syntactic figures in the literary text. One of the means of artistic representation that reveals the aesthetic function of a literary text, that enhances its effectiveness, is its own non-fiction.

The study of the syntactic structure of the modern Uzbek language, the study of syntactic figures involved in the syntactic construction has always been in the focus of linguists. Syntax research initially covered speech and its parts, joint sentence syntax issues. In particular, the issues of speech and its essence in linguistics were first discussed by This was described in detail in A. Gulyamov's «Sodda gap» (1955). After that, in linguistics, phenomena such as word formation, types of sentences according to the purpose of expression, parts of speech, types of sentences according to the presence of parts of speech, complex parts, word order in simple sentences, inversion were studied. The research work in this area includes A. Safaev's "Secondary parts of speech in modern Uzbek" (1969), I. Toshaliyev's "Introductory constructions in modern Uzbek literary language" (1976), F. Abdullaev's "How words are connected" (1974), Yu. Jumanazarov's "Uzbek language in South Khorezm Syntactic structure of the Oghuz dialect" (1976), M.K. Sharipov

“Problems of syntax of word combinations in modern Uzbek language”(1978), M.Turopova “Syntax of Uzbek dialects”(1984), K.Hayitmetov “Actual division of speech in Uzbek language and position” (1984), which brought the syntax of the Uzbek language to a whole new level.

In our linguistics, remarkable work has been done and is being done not only on the syntax of simple sentences, but also on the syntax of compound sentences. A number of researches have been carried out in the Uzbek literary language on compound sentences and their structure, types of compound sentences, compound sentences with several adverbs, methods of making compound sentences and their synonymy. Among such works, the doctoral dissertations of linguists G.Abdurahmanov on "Fundamentals of syntax of modern Uzbek literary language" (1960), M.Askarova on "Methods of following and types of following sentences in modern Uzbek" can be considered as the first serious works. After that, a number of monographs, textbooks, manuals on joint sentences were published.

Special researches on the syntactic structure of the Uzbek language in the 70-80s of the last century. “Independent problem of language syntax”(1979), N.Mahmudov's doctoral dissertation “Semantic-syntactic asymmetry in simple speech in Uzbek language”(1984).

Although the work on the study of the syntactic structure of the Uzbek language in the stylistic direction began relatively late in our linguistics, parts of the work "Stylistics of the Uzbek language" (1983) syntactic stylistics (I. Rasulov), compound stylistics (H. Rustamov), as well as B. Toychiev's "Syntactic synonymy in modern Uzbek literary language" (1988), A. Abdullayev's "Syntactic method of expressiveness in the Uzbek language" (1987) and other studies are included in the research on syntactic and stylistics.

As mentioned above, the study of the syntax of the Uzbek language in various aspects is developing rapidly. However, there are also some contentious issues. One such controversial topic is non-personal excerpts.

Among these works, the textbook of linguists B.Yuldashev, S.Isroilov "Grammatical and stylistic features of non-native excerpts and their place in the literary text" stands out. This manual provides a general description of non-native quotations, its grammatical and international features, as well as syntactic variants, their role in the structure of artistic speech, folklore, and their use in poetry and prose (11).

While the above-mentioned works pay more attention to the syntactic structure of non-native excerpts, its stylistic function in the literary text is often overlooked. In our opinion, non-native excerpts are one of the means of poetic syntax that shape the literary text and have an aesthetic effect on the reader. After all, excerpts that are not their own in a literary text are among the best ways to express another sentence. For this reason, this form is widely used in the best works of modern Uzbek literature to express the inner experiences of the hero.

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The problem of nonverbal cues is of great importance, and defining its essence and defining its boundaries requires thinking not only about syntax but also about the cognitive sciences related to the human factor. To determine the role of non-native excerpts in the communication process, it is necessary to know that the grammatical structure of the text depends on its content, methodological features, as well as its linguopragmatic capabilities. Based on the research on the linguopoetic and lingvopragmatic features of language units in linguistics, it can be said that the method of individual creators hinders the analysis of the specific features of a work of art from a single linguistic point of view and thus draws certain conclusions about the work. Therefore, in determining the position of language units in the text, it is necessary to study them in a holistic way with their methodological features.

The structure of the text appears in different forms. This diversity, the use of different linguistic means is one of the main features of the compositional structure and structure of the artistic text. The introduction of new linguistic units in the literary text, as well as the introduction of a new "speaker" in addition to the author, the emergence of a dialogical relationship between the author and the reader or the protagonist of the work creates a special pattern. Such diversity is manifested in the application of non-proprietary quotations to the literary text, which is one of the manifestations of other speech.

The fact that in modern Uzbek literature the feelings of the protagonists of the work are more fully expressed, many psychological works are created is the result of the skillful use of non-native quotes, which is one of the means of artistic expression. As mentioned above, Uzbek writers use the language of the protagonists themselves, expressing their attitude to the events in the work, effectively using non-their own excerpts in order to better acquaint the reader with the inner world, mental experiences, character traits of the characters. At the same time, in an excerpt that is not

his own, the thoughts, worries, and thoughts of the protagonist of the work of art are viewed by the author, and the thoughts of the protagonist are mixed with the author's speech. With the occurrence of such statements in fiction, human character and psychology are more perfectly expressed than other linguistic-stylistic means. For example: *"One day, when Turgun was alone at home, he thought to himself: "Why doesn't Muhayyo disappear from my sight? Why do I remember him? Why? There are so many things that connect me to Muhayyo, so closely connected? Why, when I remember him, do I feel as if my soul is being snatched away? When did he manage to become my life-and-death? Why is it that the smile of my sweetheart Sabirjon once is sweeter than the thousand kisses of the ten girls I marry? Forgive me, Muhayyo, forgive me! I am ready to forgive you!"*(Muhammad Ismail, "The Night the Stars Burned").

At this point, another case should be noted. It is well known that today in Uzbek linguistics the attention paid to the linguopoetics of the text is growing. Analyzing the language of a work of art and identifying units of text evaluates the writer's method.

It is well known that a speaker or writer sets a specific goal in conveying his or her thoughts to the person to whom the speech is directed. Accordingly, the language units chosen by him will be methodologically adapted to perform various linguostylistic tasks in a particular speech communication process. The speaker selects the units available in the language and uses them based on his / her communicative purpose, taking into account the social status, gender, age, level of closeness, profession, situation, place of speech communication, etc. of the speaker and the person to whom the speech is addressed. As well as syntactic units that are actively used in the expression of ideas in a literary text, non-personal excerpts also serve to create an image, character and image and generalize within a linguistic person. Non-personal excerpts, regardless of whether the speech is expressed internally or externally allows artistic and aesthetic depiction of his thoughts in accordance with the wishes of the author.

Traditionally, the use and significance of an internal monologue is determined by the subject. In this case, the subject of non-own excerpts serves to acquaint the reader with the linguistic person: *Asror, as in fairy tales, is faced with three paths. At the beginning of a path stands a white devil. "There are a lot of people who make money and don't make sense, so get on this path. Money, you are in life. People throw money at your head, but put it in whatever direction they want. When they say vovulla as a dog, you say vovulla, when they say meow as a cat, you meow, you laugh when you say ash, you laugh even if you can't stand humiliation, you laugh and bow and say "thank you, akahon". But don't deal with that. If you take the money, stop! " This white devil is also included in Asror's dreams. Surprisingly, often this white devil resembles his father. Asror did not look his father in the eye as a child. This is why the white devil is more frightened than the eyes.* (T. Malik "Goodbye, childhood".)

In the passage quoted, Asror's inner experiences, his assessment of his life and work, are described in the form of a speech that is not his own. The quotation marks in the text under analysis, which do not belong to him, provided a strong sense of command and a strong tone of voice that reflected Asror's state of mind. The author's communicative goal is to reveal Asror's character, his attitude to others, by describing the inner experiences of a linguistic person who has risen to the level of the main image. Asror has its own speech as a linguistic person, its own words expressing attitude.

The author prepares the reader in advance to describe Asror's attitude to his classmates and their way of life. At this point, the author avoids the use of a simple image, the message of the message, in expressing the inner experiences of Asror, who appears in the text as a linguistic person, and leaves the introduction to Asror himself. The title of the essay, "Happy, Childhood" allows Asror to introduce himself in the text through internal speech, especially non-personal excerpts: *Asror tore two pages from the notebook and wrote "Happy, Childhood" and thought, "Zoir was right. Why force everyone once the essay is free? Does everyone consider themselves happy? Here, Turob, brought his brother's body from Afghanistan. His mother couldn't stand it and went crazy. Now in the insane asylum. Seven children were left to their father. "I'm happy ..." he begins his essay. What about Manzura? His father is gone. His mother stands both. What does he write? It is also difficult for Otaulla. He can't say, "I'm happy because my father has a lot of money." In fact, they see a lot of money as happiness. But they can't say it openly. Money is flowing like a sea in their house. However, they cannot use it as they wish. Is it happiness or unhappiness? Anyway, what do you write, he's rich? Zoir is a master of such words. In general, he is a happy child. Her parents are engineers and she and her sister are at home. Writes a message to the newspaper. They get what they want. Do you want to follow? His father is a chariot driver. At the end of the lesson he runs to the hay market. Does he write that? If Dilfuza is given the same subject, what will he write? Does the whims of a father whose two legs have been amputated explain how unhappy it is to be without a mother? What about me? What do I write myself, yesterday's event or my wedding to my father? Is it my father's love for his wife? A thousand curses!"* Asror shuddered at the thought that came to his mind and lost his temper.

It should be noted that the use of linguistic units in literary texts depends primarily on the author's attitude to the cultural and spiritual worldview, thinking, the facts of the surrounding reality. Non-personal excerpts, which are important in describing mood and expressing attitudes, can be said to be one of the most important internal linguistic

factors in verbal communication. While the system of events in the above text is revealed on the basis of the interaction of Asror, one of the characters in the work, with others, non-personal excerpts further complement the information about the character being portrayed and enhance the language of the work of art.

Asror's attitude towards the people to whom he is speaking is expressed through lexical units such as "rich" and "happy", which are used in non-personal excerpts. In non-specific excerpts used to describe the image of mystery, the approach to the facts of reality with interrogative sentences and interrogative loads manifests itself as a negative attitude, an irony, a poisonous expression: *What do you write anyway, is it rich? What about me? What do I write myself, yesterday's event or my wedding to my father? Is it my father's love for his wife? A thousand curses!*

It is clear from the text that the main character of the work, Asror's activity as a criminal, his role in the family and society are revealed through the OBKGs. The appearance of non-native transcripts in literary texts depends on the communicative purpose of the author of the work, the situation in which the speech communication takes place, to whom the speech is addressed. Therefore, in the way in which the speech of the characters is expressed, that is, orally or in writing, non-personal transcripts play an important role.

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