

EXCLAMATION WORDS: LINGUISTIC ANALYSIS

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Annotation: In this article, the importance of exclamations in conveying the content and pragmatic purpose expressed in the artistic text is analyzed at the linguopoetic level. At the same time, it is considered that exclamations are derivatives of the historical and cultural harmony of the language of a certain nation (uzbek) and a language unit that reveals the psyche of the language owner.

Key words: synchronic and diachronic language, linguistic identity, gestures and facial expressions, communicative process, cognitive-pragmatic feature, emotional evaluation.

A number of sharp opinions have been expressed by scholars throughout history about the functional-semantic and cognitive-pragmatic properties and aspects of exclamations, which shows that this topic has been a very controversial topic since ancient times. In particular, S. Usmanov noted in his study [Usmanov, 3:5], while A. Askakov did not see exclamations as elements requiring semantic and logical requirements [Askakov, 1:7,8] and emphasized that they are of no importance in the development of human thinking and are “only expressions that indicate an ambiguous situation”. Although this view resonated in scientific circles for a certain period and there were scholars who widely promoted this idea [Peshkovsky, 6:203; Ovsyanikov-Kulikovsky, 6:132; R.Avanesov and V.Sidorov, 6:156], later such views began to lose their influence. The Russian scientist V. Vinogradov revealed the contradictory aspects of such radical views and currents of thought [Vinogradov, 2:30-44].

In modern linguistics, as attention to the human factor in language increases, it is shown that interjections are “related to the human mind and its behavior, and this is manifested in all processes of its interaction with other people around it” [Kubryakova, 2:9]. Indeed, since the end of the 20th century and the beginning of the 21st century, there has been an increasing interest and empirical research in the study of individual language in the context of speech. The manifestation of subjective reality in speech, that is, the reflection of linguistic identity in speech acts, is associated with the awareness of the synchronous and diachronic language base of the speaker and his associative-verbal competence. The study of the internal and external “I” as a dual phenomenon, the analysis of the individual's planning of his speech and his state in speech realization are considered urgent issues.

In our opinion, exclamations are considered an active layer of language, and one can say that they are an active stylistic and emotional-tonal figure of language that fully forms the individual characteristics of a person (mental, gender, era, age, etc.) in communication. Also, the meaning of exclamations is understandable only in combination with a certain intonation and sometimes with certain gestures and facial expressions. Depending on the topic, the intonation of the interlocutor and the gestures accompanying his speech can indicate the meaning of the logical conclusion and determine the degree of emotional saturation of the sentences. Exclamations are distinguished from lexical units in a literary text by the characteristic of emphatic stress: *Valijon bu qarashning ma'nosini uqib “Xudo ursin, bilmayman”, deganday*

yelka qisdi (T.Malik, “Shaytanatning jin ko‘chalari”); *Mirzo Ulug‘bek boshini ohista tebratib, dardli jilmayib qo‘ydi.*

– **Tashakkur**, Ali... (O.Yoqubov, “Ulug‘bek xazinasi”)

It is undeniable that the elevation of a literary work to the level of art depends on its linguistic composition and the maturity of the author's artistic expression [Yuldoshev, 4:3]. At the same time, the process of creating a literary text is so complex that it is necessary for the world of mental and conscious imagination of the subject creating it to be reflected in the text in an associative-verbal manner. When an emotional process occurs at the intersection of textual factors, the creator (subject) linguistically models the external world based on the requirements of specific conflicts, that is, linguistic norms in the creation of the text. In such processes, creating a text by subordinating emotional units to artistic units is a rather difficult task. And the transformation of the internal lexicon of the phenomenon of a person, a complex being, in a similar way to its external lexicon is considered a rather difficult task.

Bog‘da izing bor-u o‘zing qanisan,

Ha, otingdan aylanay, Oynisa!.. (M.Yusuf, “Shoir sevgisi”)

The communicative process (creator and reader) is not only an exchange of ideas and informational contact, but also a moment directly related to human emotions, moods, feelings, and total views on existence. The reader creates his own world, devoid of the reality of existence, precisely as a result of the spiritual and emotional aura of the text. In this case, the role of the coordinates of the use of exclamation words in the text and their situation in the motivational integrity of the text are also incomparable. Therefore, exclamations have a diachronic-hierarchical stage of development and are considered integral stylistic means of speech. They not only enrich our speech emotionally, but also determine the semantic, cognitive-pragmatic, mental, temporal, emotional and gender characteristics of speech: – **Voy! Voy o‘lmasam!** – *dedi oyoq-qo‘lidan mador ketib* (O‘.Hoshimov, “Tushda kechgan umrlar”); – **Xex! Jang qilish yoqmay qoldimi? Xotiningni sog‘indingmi!.. Ha-a, gap bu yoqda degin! Nemisning kuchi ko‘p ekanmi? Yaxshi-i-i! Qani, marsh “shtrafnoy”ga!** (O‘.Hoshimov, “Tushda kechgan umrlar”)

In our opinion, it is not difficult to determine the gender characterization of speech from the above examples according to the mental product of thought. Speech fragment 1 (Wow! Wow, I'm not going to die!) is female, and speech unit 2 (Hex! Come on, march) are speech realizations of the male gender. In addition, the sound envelope and total scope of use of exclamations encourage the reader to make such judgments and gender categorization. Since emotional exclamations addressed to the listener have internal differentiation in meaning, they (exclamations) can be divided into the following groups: 1. Vocative exclamations. 2. Imperative exclamations. 3. Customary exclamations. 4. Congratulatory exclamations [Usmonov, 3:68]. This classification, proposed by S. Usmonov, is interpreted at the linguistic level and creates its own formal-grammatical limitations in studying it from a linguopoetic aspect. In particular, exclamations in dialogues in a literary text create conditions for the character's mental state and sympathy for his interlocutor, as well as linguistic laconicism: **“He**, o‘pkangga qurt tushsin, iloyim shu yo‘tal olib ketsin-a...” – *deb qarg‘adi.* (T.Malik. “Shaytanatning jin ko‘chalari”) – **Hay, hay**, girgitton, tegma yong‘oqqa! – *shunday deb ildam keldi-da, qo‘limdagi yong‘oqlarni olib, rastak devor osha naryoqqa uloqtira berdi* (O‘.Hoshimov, “Daftar hoshiyasidagi bitiklar”)

Exclamations are used in literary texts, mainly in the climax of the work, or to show the inner world, spirituality, and level of social awareness of the character. As a result, the time (text)

that the subject would otherwise spend on describing the character traits of the characters and the realization of the speech is saved. In a sense, the level of persuasiveness and pragmatic impact of the literary text is increased: – **E-e!** – *Grisha asabiy qo'l siltadi. – Nasihatingizni nevarangizga qiling!* (O'. Hoshimov, "Tushda kechgan umrlar") – **Hoy,** *Nazirbuvi, shu bo'ladigan ishmi, yo raisning qo'ynini puch yong'oqqa to'ldirib jo'natdikmi?* (A.Qahhor, "O'tmishdan ertaklar")

Exclamatory words, first of all, express the speaker's emotional assessment, and secondly, at the same time, when reporting something, they express their attitude to reality and are distinguished by a special sound composition (emphasis). According to the sound system and intonation, many exclamations are monosyllabic words pronounced with one air stroke: **Oh, voh, eh, dod, voy, uh, e, o, i**, etc. In oral speech, there are no phonetic units that would fully explain (verbalize) their conditional spelling. The ability of any language speaker to phonetically and articulatorily formulate in the text all the moments related to human mental and psychological states and emotions is limited. In linguistics, these sentences are emotional assessments, and exclamatory sentences can have an approximate value. This meaning serves to subjectively assess objects, persons or events and is expressed with strong expression, emotion. Sentences that convey emotional assessments are also special exclamatory sentences: – **Ha, ha, siz Shamayga ham bordingizmi? – deb Ziyo shohichi ajablandi.** (A.Qodiriy, "O'tkan kunlar")

As human language development progresses, the scope of application of exclamations also expands, reflecting the coordinates of real existence in its speech units. Any phenomenon reflected in the reality of existence increasingly manifests the linguistic, semantic, psycholinguistic, cognitive-pragmatic properties of exclamations in the literary text. In addition, the aesthetic function and radius of influence of the word in the literary text are expanding.

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