

Lingupoetics Of Free Indirect Speech: Brief Analysis

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Abstract: *In world linguistics, the interest in the syntactic nature of direct, and reported speech has never faded. Recently, there has been an increase in research on indirect speech and the issue of its placement in the text has long been in the spotlight of researchers.*

In world linguistics, it has been recognized that the linguistic nature of linguistic units is not immanent, but that the speech situation in which these units are used has the potential to draw new conclusions by studying within a particular text. In this sense, one of the most important issues in linguistics is the study of indirect speech and its types within a particular text, to determine the communicative, pragmatic and linguopoetic features, to reveal the linguopoetic possibilities of indirect sentences and to determine their place in the system of compound sentences.

Special attention was paid to the education system in order to inculcate in the minds of the younger generation the achievements of the independence period, science and science, literature and art, culture and spirituality, changes in production, the scale of achievements. Although a number of achievements have been made in the study of various levels of the Uzbek language, there are still many tasks to be performed. One of them is the study of the syntax and linguopoetics of the Uzbek language, and some work on this issue in has been made in linguistics. made. However, they do not sufficiently define the methods of introducing indirect speech into the literary text and the communicative-syntactic and linguopoetic possibilities of indirect speech forms. Clearly, it is difficult to imagine the development of education without a more in-depth study of the inherent laws of language and without an objective interpretation of aspects inherent in its immediate nature. Therefore, all manifestations of the expression of the indirect speech and its peculiarities as a separate object of study and, of course, require special study within the text.

Keywords: *Free indirect speech, indirect speech.*

I. INTRODUCTION

Unlike other texts, the literary text not only carries out the task of conveying certain information to the listener, but also the task of influencing his psyche, and therefore differs from other types of text. This feature is manifested through various poetic means in the literary text such as syntactic expressions and figures. It is one of the truths recognized in the science of philology that free indirect speech is one of the means of artistic representation that reveals the aesthetic function of a literary text, ensuring its effectiveness.

II. MATERIALS AND METHODS

LITERATURE REVIEW.

Scholars such as A. Tobler, S. Balli, E. Benfield, M. Fludernik, T. Kalepki, E. Lorch examined the phenomenon of indirect speech in the world, especially in Western linguistics, and its presentation in the text.

In Russian philology, the scientific views of linguists such as I.V. Arnold, N.D. Arutyunova, V.V. Babaytseva,

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M.M. Bakhtin, N.S. Valgina, I.R. Galperin, A.N. Gvozdev, I.B. Golub, N.V. Maksimova and A.M. Peshkovsky are of great value in this regard.

Of particular note are the interpretations of Turkic scholars such as A.N. Kononov, H.R. Kurbatov, M. Murataliev and A. Nurmakhanova on this issue. These interpretations contain remarkable ideas about the peculiarities and roots of indirect speech in the Turkic languages.

In Uzbek linguistics, scholars such as M. Askarova, G. Abdurahmonov, A. Saidniyozov, A. B. Abdullaev, H. Nazarova, M. Sharipov, M. Iminov, M. Saidkhonov, B. Urinbaev, O. Isroilov, B. Yuldashev and N. Mahmudov

have conducted research on the grammar and stylistics of indirect speech. However, the textual and pragmatic essence of indirect statements, their communicative and syntactic features, and linguopoetic possibilities have not been sufficiently studied monographically yet.

Theoretical Part

In the history of linguistics, especially that of 20th century, the essence of the complex and multifaceted phenomenon of free indirect speech can be observed from linguistic and aesthetic perspectives. As a result of such approaches, different interpretations of this phenomenon have emerged [1].

In most of these interpretations, it is noted that free indirect statements create duality and polyphony in the text, which gives the artistic image expressiveness and stylistic diversity [2]. W. Schmid interprets the dual nature of free indirect statements as textual interference, in which some characters in a particular passage refer to the author's (narrator's) speech, while others refer to the character's speech, resulting in interference [3]. This duality is an extremely productive resource for the writer in providing image art and clarity.

In the words of the Russian linguist I.B. Golub, "non-proprietary quotations allow the writer to cover a particular event both objectively (from the author's point of view) and subjectively (through the perception of the character) from different points of view at the same time" [4]. O.V. Arzyamova states that with the participation of free indirect discourse "the system of points of views expands in the text, which allows exchange of attitudes and views on a single situation" [5]. At the same time, almost all researchers agree that free indirect speech is a unique way of expressing the inner world of the character (thoughts, feelings, anxieties, emotions, etc.) in the literary text [6]. In this respect, free indirect discourse is essentially "included in the stylistic figures of expressive syntax" in linguistics [7].

Of course, the interpretation of free indirect sentences as a stylistic device and a figure of expressive syntax indicates their enormous linguopoetic potential.

Therefore, among all other ways of expressing indirect speech, there is no doubt that free indirect speech has a special place and is the phenomenon that attracts the most attention of researchers [8].

However, for some reason, the book "Stylistics of the Uzbek language" does not even mention the free indirect, direct and reported speech forms, which have a huge stylistic and, consequently, linguopoetic possibilities. In other linguistics, it was stated sixty years ago that "only indirect sentences fall within the scope of stylistic competence."

The linguopoetic possibilities of free indirect speech and their contribution to the art of the work are enormous and wide. This is why skilled prose masters [10] make the most of this opportunity. For example, the following passage gives an auditory description of the amazement described by the author in the character's speech through a typical free indirect speech, and even emphasizes the reasons for this amazement with a special artistic-logical emphasis: Bashirjon was surprised. I wonder how he knew right away that he was looking for a poet? Really, does Bashirjon like a poet? Strange... What a smart man... (N. Aminov. "The cockroach") Words in the free indirect speech such as really, I wonder, and strance highlight this surprise. The distinctive communicative direction in the author's speech and in the free indirect sentences in the passage gave rise to the sound belonging to the two

subjects, creating polyphony, which gives the text a linguopoetic value.

The writer sometimes uses words such as really to express the surprise, excitement and transgression in the heard of the character in a strengthened way. For example: Ali Kushchi loved these stores, and most of the time when he was free or tired of reading, he would come to observe the work of the masters and talk to them. Really, will this life, which flowed like a calm river, was hit by a storm? Are all of these endless stores, interconnected shops and stalls, delicate workshops really going to be destroyed? ... (O. Yakubov. "Treasure of Ulugbek") After a while, Mrs. Muhsina came into the room. Wrinkles on her forehead, her eyelids swollen and red... Did she really cry? ... (Murad Muhammad Dost. "Lolazor") Tahir examines each person carefully. Is there really no one among them who has seen Rabia? (P. Kadyrov. "Starry Nights")

Sometimes the author's statement and free indirect sentence are not separate, but a mixture, making the polyphony more clearly "heard". In such cases, the literary beauty of the text is significantly increased. This can be seen in the following passage: He looked and, not believing his eyes, fluttered his lashes and stared more attentively: below his wife's neck, in two or three places, had appeared blue spots. Apparently, they weren't there before? Really? Not believing his eyes, he got up and turned on the lamp not believing the light coming from the window. "There are bruises indeed. Wait! That part seems to have bled a little... the marks of teeth. Oh, your nasty woman! So that's true!" Ollobergan's pride as a young man got hurt and his teeth chattered. (N.Aminov. "The cockroach")

Often the writer describes the "inner" speech of the character through a free indirect speech. For example: The poet put the poem inside book.... He gazed at the beautiful Chinese dishes on the shelves and gorgeous, tiny boxes made of ivory. He loved beautiful things, things with fine art. He thought, «There are wonderful artists in different parts of Khorasan. There are a lot of incredibly talented, hard-working, enthusiastic people among the artisans. Why should it not be possible to create, for example, Chinese porcelain, Chinese silks and Kashmir shawls in Herat! They need to be encouraged to the highest ideas of art and craft and to be provided the necessary tools for them.» Again, poetic thought and contemplation were given. «One hour of thinking is better than one year of prayer!» (Oybek.»Navoi») In this passage, the author's profound observations of the character Alisher Navoi are skillfully described through free indirect sentences.

As the researchers rightly point out, "another feature of a free indirect sentence should be highlighted. This method of narration serves to further expand and strengthen the complex connection between the reader-author-character, especially to give the reader a glimpse into the psychological world of the character. After all, the main essence of art, including the art of rhetoric, is to convey to the reader the feeling that the artist feels" [11]. Another example: This lonely beautiful night, that bloody dream, revived a long, old memory in the poet's mind. It was as if a grief was burning in the depths of his heart, burning his whole mind, his whole being... Where is that alluring girl? Where is she, the inexhaustible source of poetry and inspiration? Hey, where can he find it! Let him run in the deserts like the storm, groan like the clouds and bring floods of his tears- but he can't find her. If the poet could rub his eyes once more in her footsteps, his life would be full of pleasure forever. But no, that flower was cut off by merciless hands. If only the poet's life had been cut short instead! Her traces flew out of this world. Goodbye forever, love! A great secret, love that has become a legend, goodbye! (Oybek. "Navoi") In the passage, the poet's inner feelings take a sharp turn, he interrogates himself, as if searching for the answer to each question from the heart. In this way, the spiritual world of the character, his sufferings, are masterfully individualized by the writer through a free indirect speech.

In a free indirect speech, the thoughts, worries, different attitudes and opinions of the character are viewed by the author, and the thoughts of the character are mixed with the author's speech. For example: Grisha stood up

hesitantly. Kicked badly, jackass! As he limped to the door, a thought of revenge came to his mind. Is my neck bruised too? Good! In the morning, of course, we will go to the police (O. Hoshimov. "Lives in the dream"). The first sentence is the author's statement, and the second sentence is a free indirect speech, in which the reason for the action in the statement is expressed by the expression of the character's completely negative subjective attitude (jackass). The next sentence is again the author's statement, and the next is a free indirect speech, in which the "revenge thought" itself is expressed in a different speech. At the same time, it is impossible not to notice the writer's negative attitude towards the character. The mixed presentation of the author's and free indirect speech has gained linguopoetic value by providing the tension and dynamism of the artistic image.

This can be observed in the following examples too: He ran into the bathroom and filled the bucket with water. He went to the window, leaned down and sprinkled. Good! Five or ten people sitting near the wall screamed and jumped to their feet. Hahaha!!! So, how's that! You're not making any noise anymore! (O. Hoshimov. "Lives in a dream") All eyes were fixed on the open door. Yakubbek's color faded. Was Ahmad Tanbal arrested? If so, the secret will be revealed. Yakubbek with confused eyes searched for the window. The window is far from where he is sitting. Away from the window is a ten-foot-high wall of the arch. No, there is no escaping it! Yakubbek trembled... (P. Kadyrov. "Starry nights")

Most researchers note that free indirect speech is often used in the form of interrogative and exclamatory sentences, that their intonation and, of course, content give emotional expressiveness to the sentence. This intonation is a specific indicator of the character's speech [12]. These features provide very convenient linguopoetic possibilities for the writer.

Let's look at the following excerpt: The Commissar stood at the door in confusion, not knowing what to say to those who asked for sympathy, so he would just nod his head and look around again and again. Who are these? How do they know him? Why is everyone being so kind?! (O. Hoshimov. "Lives in a dream") It can be seen from the examples that free indirect sentences are only in the form of interrogative sentences and have a strong emotional expressiveness in the text. It is also clear that free indirect sentences belong to the character - the "confused" Commissioner.

The following example also justifies the point made: Kutlug Nigor hanim realized from these words that there was some mysterious meaning in her husband's sudden death. Is it a coincidence that a warrior like Prince Umarshaikh, who has been wielding swords and survived bloody battles, has died just falling off the cliff? Doesn't the state built by Mirza's ancestors resemble buildings built on the lips of such high cliffs? Kutlug Nigor hanim imagined that the huge state, which had been torn apart and collapsed in the civil wars, looked like those buildings collapsing into a ravine, and her body shook. After all, his only son, his beloved son Bobur, also lives in one of these buildings, doesn't he? Wouldn't the blows that took his father fall on Bobur's head too?! (P. Kadyrov. "Starry Nights") One day, at dawn, while driving the herd into the desert, he saw Nazar Makhsum, who was scurrying like a hawk on the left side of Tashgaza. He was surprised: Why would a man like Makhsum who does not show up before the noon be sitting here at this time? He shouted and greeted. (Murad Muhammad Dost. "In the fields ") Bashirjon was as shocked as if he had suddenly heard of the death of his father or another close person, and his legs were weakened. "What do I do now?" (N.Aminov. "Elvizak")

It should be noted that interrogative sentences in free indirect speech often have the status of non-responsive, that is, rhetorical interrogative sentences. This, of course, allows one to show in detail the depth and tension of the mood in the image. For example: Master's sad voice trembled, and Ali Kushchi bit his lips. Is it fair to stir up this delicate speech and hurt his heart at a time when the black clouds are thickening over the Master's head? (O. Yakubov. "Treasure of Ulugbek") The excerpt in the passage, which is a free indirect speech, is, as it turns out,

rhetorical. It does not require an answer, but an affirmation - the meaning of "not a good idea."

The same can be observed in these passages: Tahir carefully examines each of the people. Is there really no one among them who has seen Rabia? (P. Kadyrov. "Starry Nights") As Shahnoza came down the stairs, she felt some indifference and numbness in her body. May the whole world be on fire if brother Rustam is not there?! (O. Hoshimov. "Lives in the dream")

In the following passage, the free indirect speech contains a preposition and several interrogative pronouns, almost all of the interrogative pronouns (highlighted) were rhetorical interrogative pronouns, which served for the artistic value of the text: Polvon laughed louder. He wondered what he was going through: his shoulders shrugged, his waist bent, as if waiting for a fist to hit his neck. Shame, shame, what days did you put in, Hacha? Did I expect that from you, Hacha? What does anyone who sees it think, you nasty Hacha?! You let me down!... (Murad Muhammad Dost. "In the fields")

Often the writer avoids a figurative statement in order to express the anguish in the heart of the character, the boundless riots, the conflicting experiences that have come to the fore. In order to perfectly realize his artistic intention, he refers to free indirect discourse form in a series of interrogative sentences. In this way the linguopoetic value of free indirect speech is fully manifested. This can be seen in the following passage: Mirzo Ulugbek involuntarily burst into tears as he stared at his beloved city, which was barely visible behind the gardens. Could it be that this beloved city, where I was raised, and my happy childhood years passed, and for the sake of prosperity of which he gave his life, will be given up? What about an observatory whose fame is spread all over the world? Could it be that his forty years of scientific pursuits have been blown away? What about the rare treasure he has accumulated for forty years? What about the students? What will happen to them? What will happen to this nation, Movarounnahr, which has not seen a war for forty years? (O. Yakubov. "The Treasure of Ulugbek")

When interrogative and exclamatory sentences are used interchangeably in free indirect speech, the artistic value of the text increases, the intensity of emotions increases, and emotional expressiveness thickens. This can be seen in the following passages: Only the beating of hearts is felt, as if all the steppes and fields were filled with their drums...

Did I miss you so much, Hacha? Where is the anger in my heart? Why are you crying, Hacha? Did you miss it too? Do you really miss it too, Hacha? Say something, dispel your doubts, Hacha, Do not swell my heart, do not bend my back, do not hit the pearl with a stone, Hacha!.. (Murad Muhammad Dost. "In the fields")

The wrestler wondered: did I care so much about you, Hacha? Come, let me lift you up in my arms, and fill my arms like the fifteen-day moon. Hacha, pinch me hard, so I know I hadn't dreamed of you!... (Murad Muhammad Dost. "In the fields")

In the following passage, the non-possessive quotation consists of three pronouns and gives the text a strong emotional expressiveness: The wrestler's imagination fled: This faithless man could even kill others! So what, let him take you, or what, do you have anybody with you to cry about it! Let him be a betray until the end, let him go to Nizamboy or do whatever he wants, let this betrayer too do his job!... (Murad Muhammad Dost. "In the steppe fields")

Let us now turn our attention from the linguopoetic point of view to the input type of free indirect sentences.

First of all, it should be noted that in the written literary text, it is not difficult for the reader to determine their boundaries, as the free indirect sentences are separated by parentheses or hyphens. Moreover, in texts involving this type of free indirect speech, the communicative aspects of the author's speech and the speech of the character or characters are clearly understood. Thus the voices of the author and the characters are heard differently, and as a result of the interaction of these voices in the literary text, an artistic-communicative polyphony is formed. The

collaborative relationship between different communicative orientations and perspectives naturally acquires linguopoetic value.

For example, His grandfather, May Allah grant him a place in the Heaven! – sat on an embroidered chair made of ivory and covered with tiger skin, lost in thought. (O. Yakubov. "Treasure of Ulugbek"). It is clear that the free indirect speech included in the author's statement belongs to Ulugbek, and that this sentence was Ulugbek's inner wish when he remembered his late grandfather Amir Temur. It is even possible to note that such cases have become a kind of tradition in the Uzbek language, and linguistically and poetically they have become special patterns. In this passage, it is impossible not to notice that the modal attitude (regular respect and belief in Ulugbek's grandfather) formed on the basis of the author's and the character's communicative orientations and their cooperation has acquired a linguopoetic value.

Non-proprietary quotations serve to complement the situation reflected in the literary text by the author from another communicative point of view, the accuracy of the artistic image. For example, in It wasn't easy to seat for ten hours in the noisy railway station building where all the seats were occupied, (the snow in the open platform even cleared) (Ghulam Karimi "The tragedy of the anchor") fills the description of a difficult situation in a different way with the help of free indirect speech.

In some cases, free indirect sentences may be more than one in the same micro text, resulting in linguopoetic diversity. For example: The Master Akil did not bother to tell the truth: having seen the unexpected change in Shavkat, the disappointed parents who had intended to force him out of the house with some fake reason (who would want to have a big man who does nothing but eat and sleep) a while ago, heard about someone's "expired" daughter (perhaps because she's ugly, but people say she's nice) and were now going to search for her. (Ghulam Karimi. The Anchor Tragedy)

Sometimes skilled a writer uses free indirect speech to reinforce their satirical response to the event being portrayed in their own satirical style, but this is actually their own speech, though now it is seen from a different perspective. This results in a satirical and humorous artistic density in the text. For example: According to the exciting story of the teacher, Otashkalb is in distant lands in exile and has never stopped to stopped his art. That he writes day and night. (It should be a creative vacation, not an exile!) (Erkin Azam. "The Poet's Wedding") The free indirect speech in the example is what the author said from a different point of view, from a different communicative position. The writer does not deviate from the general flow of the image, as if he were carrying the image objectively. At the same time, in order to ensure objectivity, the author inserts his own free indirect sentence It should be a creative holiday, not an exile! as if his another "I" entered into the text. As can be seen, the satirical-poetic content has intensified.

The same can be seen in the following examples: Another father of Uzbek cotton growers (Why do we have so many fathers?) Nikita Khrushchev said that we would build communism in fifteen years. (Said Ahmad, "On the Harm of Meat") What would happen if a poem fell into the hands of a person who did not have such a taste (God forbid!)? (Said Ahmad. "The painful inability to enjoy ") Qalandar... Ali Kushchi and Mawlana Muhiddin studied under him. He was also very clever in the field of science and won the love of the master. In particular, many elegant poems have been written in Turkish. But in the meantime (look at the game of the destiny!) Khurshida, the daughter of her teacher Mawlana Muhiddin, fell in love with Bonu. (O. Yakubov. "The Treasure of Ulugbek")

Sometimes an excerpt that does not belong to the author belongs to the author's second "I", but the purpose is not to express sarcasm, but to express the writer's emotional-modal attitude to the character or image object, which also has a serious linguistic and poetic value. The following example proves our point: Karnaki, who was still trembling with disbelief at Bonu's arrival, lost consciousness and staggered. Bonu was anxious and asked to

immediately flee from Samarkand. As for the Qalandar... (Oh, this sheep-like naïve man, a fool whom the Almighty has granted a giant body but not brain!) The Qalandar thought of his master. (O.Yakubov. "The Treasure of Ulugbek") Suddenly two big men came to the stage with scrap in their hands (yes, yes, a real scrap!). (Erkin Azamov. "Noise")

Sometimes there are more than one free indirect speech in a literary text, one of which may belong to the author's second "I" and the other to the character. Such diversity certainly ensures the linguopoetic richness of the text. For example: There he reached her aim: she took the name of Otashkalb's beloved mistress, got a job as a librarian or something in a creative organization (why would the poet director refuse to hire her, does he want to die?) and slowly turned into one of the prominent mothers, babysitters and women of literature. Now no event is made without her presence and exciting memories ("Oh, he loved me so much, he would always call me Mashukabegim!") (Erkin Azam. "The Poet's Wedding") As you can see, the first free indirect sentence goes to the author's second "I" and the next one belongs to the character - the lover, and respectively, they created linguopoetic diversity.

In some cases, one of the free indirect sentences belongs to one character and the other to another character, which also leads to linguopoetic diversity. For example: Soon Mardon aka took another blow: he asked permission from his superiors - who were full-blooded members of those circles day and night - to bring his daughter (now in Moscow!) And received a refusal. On the instructions of the above, he was now strictly forbidden to leave Samarkand, especially to go to Moscow (perhaps there, too, trying to enter someone's reception and talk to us?). (Ghulam Karimi. The Anchor Tragedy)

The quotations that do not belong to the author can sometimes serve as a description of the content of a particular concept in the author's speech, or rather, as a "sound" description. For example, in the sentence Finally, a call came from Samarkand, and after a long inquiry (Is he really feeling well?! Is he taking his medication on time?) they approved my offer and said that they wanted to tell Kamola about it by phone (Ghulam Karimi. "The tragedy of anchor") the inquiries of someone else is explained in the author's own sentences.

Sometimes the use of both separated and ordinary quotations are observed in the literary text. Linguopoetic diversity, which is also evident in this, further strengthens the artistic color of the text. This can be seen in the following example: Everything is beautiful, all is alluring. Involuntarily, he remembers that, his late friend (was he a friend?) had attacked at a nurse, who had entered the room to vaccinate him a week before his death: is it fair that it is always you who vaccinates, my baby? (Murad Muhammad dost. "Lolazor")

In general, both types of indirect speech are of serious linguopoetic value in the literary text. It should also be noted here that it has been acknowledged that free indirect sentences, which are one of the manifestations of the expression of someone else's words, are more of a phenomenon peculiar to the literary text. If we take into account the free indirect sentences used in Oybek's novel "Navoi" (1940), it can be said that such expressions in the Uzbek language began in the second half of the last century. Later, free indirect discourses began to be actively used in the works of such skilled prose writers as Abdulla Qahhor, Odil Yakubov, Pirmqul Kadyrov, Said Ahmad, Utkir Hoshimov, Nemat Aminov, Erkin Azam, Murod Muhammad Dost, Gulam Karimi, and demonstrated their linguopoetic potential. Especially in the works of Erkin Azam, Murod Muhammad Dost and Utkir Hoshimov, such statements have acquired a linguo-poetic value as an element of extraordinary artistic style. In modern Uzbek literature, the linguistic and poetic possibilities of free indirect speech, which are one of the means of artistic expression, are used in the fuller and deeper expression of the inner world and feelings of the characters, their emotional states, conflicting feelings, thoughts, dreams and sufferings.

III. EXPERIMENTAL RESULTS

The scientific significance of the research results is theoretical in the field of text syntax, stylistics and linguopoetics of the Uzbek language and has scientific significance as it serves to a certain extent the development and enrichment of views. It is also determined by the scientific conclusions and research methods of this work that motivate the creation of other such works.

The importance of the free indirect speech is marked clearly from the communicative and poetic perspectives in the Uzbek language and the results of this research may serve researchers greatly in the creation of textbooks and manuals, delivering lectures and special courses in higher education institutions and leading practical trainings on the syntax, stylistics, punctuation and linguopoetics of Uzbek language.

IV. DISCUSSION

In general, both types of free indirect speech have linguopoetic value in the literary text. It should also be noted here that it has been acknowledged that free indirect sentences, which are one of the manifestations of the indirect speech, are more of a phenomenon peculiar to the literary text. If we take into account the free indirect sentences used in Oybek's novel "Navoi" (1940), it can be said that such expressions in the Uzbek language began in the second half of the last century. Later, free indirect discourse began to be actively used in the works of such skilled prose writers as Abdulla Qahhor, O. Yakubov, P. Kadyrov, Said Ahmad, O. Hoshimov, N. Aminov, Erkin Azam, Murod Muhammad Dost, Gulam Karimi, and demonstrated their linguistic and poetic potential. Especially in the centuries of Erkin Azam, Murod Muhammad Dust and O. Hoshimov, such expressions gained linguopoetic value as an element of extraordinary artistic style. In modern Uzbek literature, the linguistic and poetic possibilities of free indirect speech, which is one of the means of artistic expression, are skillfully used to fully and deeply express the spiritual world and emotional experiences, emotional states, conflicting feelings, thoughts, dreams and sufferings of the prose heroes.

V. RECOMMENDATIONS

This research has a scientific importance as it contributes to the development and enrichment of theoretical views in the field of text syntax, stylistics and linguopoetics of the Uzbek language. It is also determined by the scientific conclusions and research methods of this work may motivate the creation of similar works of research by other scholars.

The special place of indirect speech types in the literary text is clearly defined from the communicative and poetic points of view, with practical value in the creation of textbooks and manuals on the syntax, stylistics, punctuation, linguopoetics of the Uzbek language, lectures, special courses and practical training.

VI. CONCLUSION

In the science of philology, free indirect speech is interpreted as a specific form of expression of indirect speech, along with indirect and reported types of speech. However, free indirect speech is not a phenomenon that occurs as a result of the mechanical addition and mixing of direct and reported speech, but a completely independent principle of active perception and expression of the speech of another person. Therefore, free indirect speech is an independent and multifaceted phenomenon with both grammatical, stylistic, poetic, pragmatic and other aspects. That is why it has a number of unique communicative, syntactic and linguopoetic features.

Although different terms have been suggested for the expression of this phenomenon, the term "free indirect speech" in the Uzbek language objectively reflects the essence of the event. Therefore, the term has become almost stagnant in the practice of Uzbek linguistics.

Free indirect discourses are mainly used in the literary text, and in the text in which they participate, both the author and the character "talk" at once; their voices frequently change into one another, so that their communicative-syntactic structure is considerably more complex, and are syntactically non-standard and

structurally dynamic phenomena, in contrast to even indirect and reported speech.

It is expedient to distinguish two communicative-syntactic types of indirect speech, namely:

1) an ordinary free indirect speech;

2) a separate indirect speech by the author. Ordinary free indirect sentences enter the author's speech without disrupting the sentence structure. Separate free indirect sentences are included in the author's text "breaking" the sentence structure (this method is called "insertion" or "parentheses" in linguistics), so the boundaries of free indirect speech in the text are clear, written fiction in the text they are highlighted with parentheses or hyphens.

In ordinary free indirect sentences, the author's sentence may also contain various lexical and syntactic units that indicate that the quotation is not his or her own. However, in most cases, formal-syntactic characters are not clear in ordinary indirect sentences. At the same time, the communicative-semantic status and boundaries of these sentences are known from the main context and general content.

The separate free indirect speech interrupts the author's statement or the communicative-syntactic direction of the text and is introduced into the text as a separate communicative stream. It should be noted that in both types of free indirect speech, at least two different communicative directions are manifested. Skilled masters of prose often turn to this opportunity, as the linguopoetic possibilities of free indirect speech and their contribution to the artwork are enormous and wide.

In a free indirect sentence, the thoughts, worries, different attitudes and opinions of the character are viewed by the author, and the thoughts of the character are mixed with the author's speech. Free indirect speech is often in the form of interrogative and exclamatory sentences, and its intonation and content give the sentence an emotional expressiveness. Interrogative sentences in free indirect speech are often in the status of rhetorical interrogative sentences, which allow the author to show in detail the depth and tension of the mental state in the image. The literary text is further enhanced when the interrogative and exclamatory sentences are used interchangeably in the free indirect speech.

Sometimes skilled writers use free indirect speech that belong to themselves, to reinforce their satirical attitude to the event being described, and it is thought of as a statement from another communicative point of view. As a result, there is a satirical and artistic color in the text and a humorous density.

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