

SIGNIFICANT FEATURES OF THE STRUCTURE OF EMOTIONAL SENTENCES

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Abstract---Emotional speech, linguistic, logical, and spiritual activities are interconnected, reflecting the process of speaking in a specific way, which again proves that language is not only a means of moving the mind but also affecting the spirit. In this sense, linguistic emotion is recognized as one of the distinctive linguistic structures of speech.

Emotional sentences are primarily a linguistic activity and its product. The emotional and psychosocial factors are also influenced by the emotional expression of psychology (which represents different mental emotions of a person), sociological (which can be a form of social communication, a means of interpersonal communication). The main purpose of an emotional sentences are communication, communication-interference, transfer the ideas and it helps to express different emotions. By its structure it is often one-component. They have a number of repetitions of the word that emphasizes empathy to enhance emotionality. Its construction is sometimes based on inversion. The end of the note is marked with an exclamation mark, and its use takes into account the strength or weakness of the tone.

Keywords---universal, differential, exclamatory sentence, nonlinguistic means, emphatic emphasis, subject, predicate, concept, potential, emotional valence, affective discourse

I. INTRODUCTION

In world linguistics, great attention is paid to the cognitive-pragmatic orientation of the means and methods related to language reflection of various mental states, feelings and senses. On this basis, both English and Uzbek languages are the main problem of emotional, expressive, intensive, functional-semantic, stylistic, denotative, and connotative, types and categories, their synergistic situations, and cognitive-pragmatic features. One of the pressing problems is the illumination of semantic-stylistic signs, the universal and differential aspects of moral, intellectual, aesthetic nature, and the principles of reflection in the works of artists.

Along with all areas undergoing wide-ranging reforms in our country, much attention is paid to the development of language and literature, the foundation of the spirituality of society, and the strengthening of its scientific foundations. This will ensure the development of Uzbek linguistics in connection with world linguistics, increase the

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national spirituality and familiarize the young generation with the masterpieces of world culture. It is not wrong to say that language and literature are the most powerful force in the historical development and maturity of humankind, a bridge that connects generations.

II. MAIN PART

Anxiety is also important in distinguishing the characters from the structure of the speech, how and why they express and absorb the emotion. In addition, the purpose and emotion, and the grammatical state of emotion, are different. In this regard, the following three types are distinguished: a) "message + emotion" - is an exclamatory sentence (for example: *Oh, I'm so sleepy*(S.M. Theatre, 232)[1] – *Ох, бирам уйқум келяттики!* (Г.М. Ўткинчи эҳтирос, 155)[2]; b) "interrogation + emotion" –interrogative exclamatory sentence (for example: *What a damned fool I was! Why didn't I keep my temper?* (S.M. Theatre, 124) – *Қанақа ахмоқман-а! Нима учун ўзимни тутолмай қолдим?!* (Г.М. Ўткинчи эҳтирос, 112)); c) "command + emotion" - the command exclamatory sentence (for example: *Damn you, don't hold that girl as if she was a sack of potatoes* (S.M. Theatre, 20) – *Жин урсин сизни, қизни зўё бир қоп картошкани тутгандек ушламанг!* (Г.М. Ўткинчи эҳтирос, 16). But the main point in them is still the statement, not the emotion. From this, the question of "interrogation + emotion" type is a rhetorical question. A. Abdullaev says: "Pure interrogation in relation to judgment and response differs from speech, with expressive emotional response differs from speech or command" [3]. A. Ziyaev explicitly states that "it helps to increase the effectiveness of the message and strengthen the emotional side of the message without requiring full response from the listener" [4].

Congratulations (*This is very sudden* (S.M. Theatre, 26) – *Вой, бу мен учун қутилмаган совга-ку!* (Г.М. Ўткинчи эҳтирос, 18), address (*God, how I like beer* (S.M. Theatre, 96) – *Худойим, пивони бирам яшии кўраманки!* (Г.М. Ўткинчи эҳтирос, 61)), desire (*Ah, I wish I were fifteen again* (S.M. The Moon and Sixpence, 273)[5]– *Эх, ҳозир менинг ёшим ўн бешда бўлгандайди!* (Р.И. Ой ва сариқ чақа, 208)[6], the call (*But it's not only because he's a genius that I ask you to let me bring him here; it's because he's a human being, and he is ill and poor* (S.M. The Moon and Sixpence, 130) – *Гапимни тушуун, у фақат даҳо рассом бўлгани учунгина эмас, касал ва қашшоқ одам бўлгани учун ҳам уйимизга қабул қилишингни илтижо қиляпман!* (Р.И. Ой ва сариқ чақа, 99)) expressions like these are also included in encouragement, that is, emotion. They are distinctive in their loud voice [7].

Emotions appear to be an additional phenomenon in speech, because, as with other language phenomena, the main function of emotional speech in speech is communication, communication-interference, information, and means of communication, thus helping them to express emotions and affections. But emotion can also be expressed through non-linguistic means (language change, shouting, yelling, laughing, crying, gestures) [8]. However, often emotional ones are emotional (emotional motives) *Oh my dear, life is so short and love is so transitory*(S.M. Theatre, 267) – *Ох, азизам, умр бирам қисқа, муҳаббат шунчалар ўткинчи* (Г.М. Ўткинчи эҳтирос, 178), highlight *Mon Dieu, this is genius* (S.M. The Moon and Sixpence, 294) – *Худо ҳаққи, бу даҳо-ку!*(Р.И. Ой ва сариқ чақа, 224), interrogations *Oh my dear, – cried Julia gaily. How marvellous!* (S.M. Theatre, 193) – *Ё, худойим!* – *шодланиб хитоб қилди Жулия. – Қандай ажойиб!* (Г.М. Ўткинчи эҳтирос, 127), from words that

amplify the tone *It's dreadful. I can't bear the thought* (S.M. *The Moon and Sixpence*, 123) – *Даҳшам!* Бунни ўйлашинг ўзи қўрқинчли! (P.И. *Ой ва сариқ чақа*, 93) used.

Another characteristic of the structure of emotion is that they are often composed of one element (for example: *What nonsense!* (S.M. *Theatre*, 202) – *Қандай ажойиб сафсата!* (Г.М. *Ўткинчи эҳтирос*, 133). They have a number of repetitions of the word that emphasizes the emotion to boost emotion: *Oh, thoroughly. Bloody fool, bloody fool* (S.M. *Theatre*, 164) – *Ҳа-ҳа, тунна-тузук. Вой, тентак! Вой, тентак!* (Г.М. *Ўткинчи эҳтирос*, 108). In its construction, it is sometimes based on inversion, and the usual arrangement of sentence sections is changed (for example: *Damn it all, there are your children to think of* (S.M. *The Moon and Sixpence*, 60) – *Жин урсин сизни, ахир болалар тўғрисида ўйлашга мажбурсиз-ку* (P.И. *Ой ва сариқ чақа*, 46).

As Abdullaev said: "Inversion is one of the most active and effective ways of expressing emotional expression". Often the cross section is in the beginning of the sentence and the other parts are followed by it. Also, the use of exclamation mark at the end of emotional sentence is one of the main features of the letter. Even with the strongest emotion in the Uzbek language, three exclamation marks can be put at the end (Wedding has started!!!). This was not the case in the studied English-language works. It is noteworthy that the expression of excitement at the end of the discourse creates a similar pattern in all nations. In this sense, it is an important indication of how emotionally shapes the discourse at first glance. However, it has become clear that the use of the exclamation mark in English-language sentiment is not a regular occurrence (масалан: *Oh, Julia, you are a brick. I never knew what a wonderful woman you were* (S.M. *Theatre*, 231) – *О, Жулия, сен – мард аёлсан-да! Шунақа олийжаноблигингни тасаввур ҳам қилмагандим!* (Г.М. *Ўткинчи эҳтирос*, 154)).

Emotional sentence is in fact a simple sentence that results from the combination of logical subject and predicate. It also shows the interconnectedness and interconnectedness of the subject's images. The only difference is that emotion is expressed in emotion in the emotional connection of the subject matter: "Янги Ой чиқибди" – it is an ordinary sentence. "Янги Ой чиқибди!" – it is an emotional one. It consists of the exciting expression of the first simple statement.

Conceptualization is a conceptualization of image and linguistic meaning. "The concept is also a unit of thought, with which the generalization of notion, image and linguistic meaning". Concepts have a nuclear basis and a peripheral meaning. For example, when you say, "Wow!", A person is more likely to have a mental picture of a burn than a word. Through this word, it makes sense and receives the basic information. And the word of mouth causes pain in his mind to feel pain.

Emotional sentence is divided into emotional states [11].

1. Expressions that express emotionally. Then the tone of emotion plays an important role: *Нақадар аянчли манзара!* (М.О. *Макинтош*, 192)[12].

2. Expressions that express the emotion of the speaker: *Оҳ... шунча таҳқирлардан сўнг озодлик нима эканлигини билсангиз эди! - Озодлик!* (М.О. *Ажал таъқиби*, 54)[13].

There are also endless types of emotive that express the same infinite number of emotional gradations at the level of intensity driven by the individuality of the speaker or the context of the situation. Thus, the motivating factor for the emergence of unexpected language units is the speaker emotion. The creative power of language is manifested in

the emergence of a new meaning with clear experience and pragmatic conditions of communication [14]. It follows from the individual knowledge of semantic possibilities of speech and the linguistic ability of their realization.

Among the different types of language units' valence, it is necessary to highlight the emotional valence, which is the primary emotional valence in the internal communication system. In many English language units, this valence is a potential.

1. Emotional valence activity is accomplished by knowing “unexpected”, ie, combinations that are not acceptable for the standard code, as well as situations in which one of the valiant partners is emotional or all of them are emotional. There are three stages of adaptation of emosemes:

A) Morpheme.

B) The tone.

S) Sentence

It is well known that emotional and expressive adaptation at the level of discourse and text allows it to be seen within the framework of emotional pragmatism.

2. Potentially emotional valence can be interpreted as a factor that generates meaning, in turn, as a region of expansion of language units.

3. There are several types of emotional valence variation: a) as an assessment of emotionality (positive and negative); b) by the character of the emotion semantics within each character: Positive (empathy, affection, tenderness, etc.); negative (discrimination, hate, anger, etc.); c) by the intensity of emotional assessment (weak, moderate, high, extreme).

4. Emotional valence is a potentially important component of the linguistic semantics system and generates the total area of the nominal potential of words and phrases with other potential characteristics. Here, the conclusion about the involvement of emotional valence in the emotion-price-express nomination is logical.

5. The presence of the components of emotional meaning in the semantic system of language units, the emotional valence that forms these components, and the presence of the emotional functions that carry them out underlines the existence of a specific emotional layer within the language semantics. At the same time, emotional valence makes it possible to determine the linguistic mechanism of the phenomenon of “expected norm - unexpected attachment” [15].

As a conceptual explanation of the infinite nature of the proposed language units, any natural language is a dynamic system consisting of vague objects and their compounds that evolve in speech activity. This ambiguity in this context reflects not only certain semantics and valence, but also the metaphorical changes that occur outside the dictionary meaning [16].

Thus, the metaphorical and dynamic nature of language provides a potential infinity of meaning related to human thinking and is the basis for the formation of emotional valence.

III. CONCLUSION

In summary, the emphasis is on the question, the directive, the approval, the satisfaction, the repressive, the persuasive, the threatening, the warning, affective discourse plays a role in pragmatic types of advisory discourse.

They are unique in their emotional tone, in the presence of emotionally charged words, in changing the order of parts of a sentence, in repetition of emphatic accents, often in the form of a single sentence.

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