

PRAGMATIC FEATURES OF VERBS IN UZBEK LANGUAGE

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Abstract

In this article, various pragmatic forms of verbs in speech in Uzbek language are covered. It is known that verbs differ from other word groups in their active use in speech, their pragmatic versatility, and their stylistic and social characteristics. Also, the expressive coloring of verbs is clearly demonstrated in the manner of speech. In the article, the above-mentioned characteristics of verbs are analyzed based on Uzbek fiction and sources in social networks.

Keywords. Verb, language units, pragmatics, stylistics, grammatical devices, speech characteristics, social characteristics, stylistic characteristics, dialectic, phraseological unit.

Аннотации

В данной статье рассматриваются различные прагматические формы глаголов в речи в узбекском языке. Известно, что глаголы отличаются от других групп слов своим активным употреблением в речи, прагматической многогранностью, стилистическими и социальными характеристиками. Также выразительная окраска глаголов ярко проявляется в манере речи. В статье анализируются вышеуказанные характеристики глаголов на основе узбекской художественной литературы и источников в социальных сетях.

Ключевые слова. Глагол, языковые единицы, прагматика, стилистика, грамматические приемы, речевая характеристика, социальная характеристика, стилистическая характеристика, диалектика, фразеологизм.

The language system includes various means of language, including the principle of social identification, which has the characteristic of being used in discursive communication at the request of society. This includes the use of dialect-specific words and grammatical tools, individual lexemes, in accordance with functional styles etc.

As language units are materialized in the speech process, the tools of the language system are not used in the same way within different social groups. Language units that are regularly used in any functional style may have stylistic features specific to that style. In this sense, the study of the methodological and social characteristics of the verb, as well as its pragmatic features, is of great importance in the systematization of its pragmatic possibilities.

Language units, of course, arise in connection with one or another aspect of social activity, and communicators use them in the process of communication. One of the important factors in demarcation from the point of view of social identification is the substantive border of the

communication circle. "The character of the speech or text owner, the situation in the process of speech communication, age and similar factors also have an effect on the social character and selection of language tools." [1, 32]

"A single verb expresses a number of semantic-grammatical nuances such as the process of action and its description, fast or slow execution of the action, repetition, execution or non-execution, the number of the person performing the action, the time of execution." [2, 54] That is why the verb has great semantic-grammatical and pragmatic possibilities.

In Suyun Karimov's monograph "O'zbek tilining funksional stilistikasi" (2010), the functional characteristics of the verb were studied within each style. For example, in the formal style, the word forms of the verb group have a special position, the active use of intransitive verbs, nouns of action, imperative, and passive forms is described. In the artistic style, a number of peculiarities of the verb group, in particular, the changes that occurred due to grammatical transformation, were analyzed. [3, 192]

As the style of speech serves for communication in everyday life, the conversation of communicants can be personal, domestic, official, scientific. In this process, various factors such as age, gender, profession, lifestyle, social status, temperament, level of emotionality, mutual sympathy or antipathy of the addressee and the addressee can affect the speech situation. The occurrence of verb forms is directly related to such communicative-pragmatic factors and is formed as a result of communication intention.

M. Sodikova explained well the characteristic features of the verb: "In the negative attitude, the **-gur** form is often used: like **o'lgur, yashamagur**. [4, 86]

– Nima bo'ldi o'zi, ovsinjon?

– Kecha meni shundoq so'kdi, shundoq so'kdi, **yigitgina o'lgur!** Onamni so'kdi-ya, bo'yginang go'rda **chirigur**. (O'. Hoshimov, "Dunyoning ishlari")

Kampir jim qoldi-da, so'ng:

– Ha, yozgan, yozmay nima qilsin, bekordan-bekor yuziga qora surtib o'tirishibdi **yashshamagurlar**. (Qutlibeka, "Yopiq eshik")

Yo'q, undan ham avval bir ayolning chinqirgan ovozi eshitdi:

– Voy **yashshamagur**, og'zingdan qoning kelsin, juvonmarg! Yuzingda ko'zing bormi demay, sumkamga qo'l uzatding-a... Yaxshiyam ko'rib qoldim. Zag'chaga o'xshab poylab turgan ekansan-da... (Qutlibeka, "Lafz")

Depending on the context, the verb in the **-gur** form can communicate with all three personal pronouns: "**men o'lgur, sen o'lgur, u o'lgur**". [4, 86] In this case, instead of the third-person singular pronoun, an arbitrary personal noun or anthroponomys can be used.

Hanifa o'shatta idish yuvayapti, baraka topsin. Boshingda odaming yo'q ekan, enang qari ekan, deb rahm qilib, qizimning qog'ozi yo'q bo'lsa ham ishga oldi. **Yigit o'lgur** ariza berolmasin deb pasportini gum qilgan.. (Qutlibeka, "Yopiq eshik")

" **Bo'yning uzilsin, ko'zing qursin, tiling kesilsin, qizi tushgur** " in the Uzbek language, the negative ottenka expressing anger and hatred in phraseological units like is completely lost with the addition of **-ma**, and it is replaced by caress, pity, take care: bo'yning uzilmagur, ko'zing qurmasin, tiling kesilmagur, qizi tushmagur kabi." [4, 86]

Bolasi tushmagur, hozir qaerda ekan? Ochmikin, to'qmikin? (Said Ahmad, "Ufq")

When expressing a negative attitude towards the II or III person, the verbs in the **-sin** form (used in static expressions) also create expressive coloring. Although this form is mainly used in men's speech to swear and in women's speech to curse and swear, sometimes the element of cursing is also found in men's speech.

– E, tillang **boshingda qolsin!** – hayqirdi Xosiyat. – Boshimga urarmidim sening tillangni?.. Bor, bor, yo'qol! (ijtimoiy tarmoqdan)

– Yusuf do'stim, Said bu yerga kelgunga qadar ham ichganga o'xshardi, ancha shirakayf bo'lib qolgandi, yolg'on gapirsam, mana, non **ursin**, – u patir nonlarning birini stoldan olib naq peshonasiga yaqinlashtirdi-da, yana joyiga tashladi, – men shular haqida o'yladim va qiynalдим. Qiynalganimdan esa sevindim. (Ulug'bek Hamdam, "Muvozanat")

– Ha, xizmatimg **boshingni yesin!** – dedi domla. – Eshakni so'yib qo'yibsanku, padar la'nat! (G'afur G'ulom, "SHum bola")

"In the style of conversation, the norm is not consciously defined, that is, it is not codified. It is also a very difficult task to give clear instructions to each speaker about the standard of speaking. Usually, what is said is how it is received. The lack of prior preparation for the speech also has a negative effect on the standard of language use. [3, 132]. In particular, the complex system of dialect elements of the Uzbek language, on the one hand, is considered a rich source that embodies the colorful variations of the language, and on the other hand, it is evaluated as a negative situation that hinders the norms of the literary language.

Although dialectisms, which are an important part of the national language, are considered to be units specific to the style of speaking, writers widely use dialect elements in their works in order to individualize the character's speech, ensure the realism of the image, and enhance the description of the national color. In particular, it shows that verbs, as the leading language unit expressing the main judgment about the described reality, have an advantage over other word groups as they reflect phonetic, lexical, morphological and syntactic aspects.

– Amaki, eshayni rosa **o'rgatipsiz-ku**. Qarang, yangnog' tepasiya chiqib ro'moliyizga haddor **chaqiropti**.

– Yo'g', unaqamas. Bozochchi amakim ro'mollani sotib bo'gunlaricha eshay **qarovulliy qilopti**. Milisa kesa harab xavar qilaman, deb chiqqan. (Said Ahmad, "Ufq")

Researcher M. Qasimova notes that the writer Togay Murad was able to analyze the specific aspects of the verb word group in his works and turn it into a powerful methodological tool: features are of particular importance. Such dialectics, along with creating a local color, also serve to show the uniqueness of the characters' speech. The distinctive features of verb dialectics are seen in the following:

a) pure dialectics: mazallatlamog (izza qilmoq), ser solmoq (nazar solmoq), chiriq bermog (qichqirmog), quchay olmoq (eplay olmoq, ko'tara olmoq), bo'ysira bo'lmoq (safga turmog), joriya etmog (e'lon qilmoq) and so on.

b) -b(ib) affix is used instead of the adverb formed with the -(y) affix in the auxiliary verb phrase: Go'sht maydalab boshladim. (Tog'ay Murod);

c) some of the verb-specific dialectisms are formed by the phonetic method: jiladi (siljiydi), bo'пти (bo'libdi), deyatib edilar (deyayotib edilar), qaytib (qanday qilib), shuytib (shunday qilib);

d) through the transfer of meaning in words: Guzarda qatiq **ketadi**.; Daho sho'rvani muzdayligicha **yedi**." (Tog'ay Murod) [5, 121-122]

Below we will analyze the active verb "**tashlamoq**" "to throw" in the Uzbek language.

1. In the form of a simple verb: when the verb "**tashlamoq**" (**to throw**) is used in a neutral sense, it is considered a transitive verb, it is directed to an object, something - an object, and it leads to unlimited options have From the above examples, we can see that the verb "throw" is realized in the following forms according to the characteristics of the Uzbek language:

a) **space (where?) + object (what?) + action (thrown):** yelkasiga chorsi tashladi, tandirga g'o'zapoya tashladi, tilining tagiga nos(ni) tashladi, samovar quvuriga tarasha tashladi, aravaga qum tashladi, xotin oldiga qog'oz tashladi, yelkasiga qo'l tashlab,

b) **object (what?) + space (where?) + action (thrown):**pul(ni) stolga tashladi, xurjunni egarga tashladi, ketmonni ariqqa tashlab, handalakni etaging bariga tashlab, beda tashlagan arava (beda aravaga tashlangan), choy(dan bir chimdimginasi)ni choynakka tashladi, krujkani suvga tashlab, nonni u kaftidan bu kaftiga puflab tashlab and others.

Qo'lingdagi pichoqni tashlading is understood from the context of the sentence that he threw it somewhere, that is, the content of the space is expressed here in a hidden way.

Only when the balance of the verb "**tashlamoq**" (throw) is changed, the pragmatic meaning of the action changes and deviation from neutrality occurs.

1) Oqsoqol choyni **tashlab**, o'shaqqa yugurdi. Logically, the elder man did not throw the tea away, throw it away or spill it, but only left it with the teapot.

SHu masalani sizning muhokamangizga **tashlayman**. What is this? the object that is the answer to the question represents an abstract concept or feeling, not a tangible, animate thing that can be thrown. Where now? There is no need for the concept of space, which is the answer to the question, and the action associated with it, like an object, is abstracted: raisligini ham tashlayman, muhabbat uchqunini tashlagan, yurtni tashlab, o'rtaga tashlangan shior, ro'zg'orni tashlab kabi.

Chol **tashlagan** suyakni kemirib yotgan itning quloqlari dikkaydi.

It is also possible to give food to a dog, a lion, put it in its bowl, or throw it next to it. A bone is thrown to a dog, a rabbit to a lion, because these animals can throw, hide, attack a person, as a precautionary measure, the act of "throwing" from a certain distance allows for a realistic depiction of reality.

Akbarali sherdek o'kirib unga tashla(n)di in the sentence "tashlandi" in the sentence "Akbarali roared like a lion" is a relative verb and expresses the action related to the change of place of the subject. In this case, the -n personal relation form turns a transitive verb into an intransitive verb and changes the functional aspect of the word, as a result of which the action is directed directly to the subject itself, not to the object. means movement in space.

2. In the composition of compound verbs: the analytical form of verb formation is relatively common, and this situation was also observed in our analysis: soya tashlamoq, qadam tashlamoq, oyoq tashlamoq. "Soya tashlamoq" (to cast shadow, to step, to cast foot). "To cast a shadow" means to cast a shadow, to create a shadow, and its original and figurative meanings are actively used. There is also a logical basis for the creation of this compound verb through the verb to throw: in the dictionary meaning of the word "throw" the priority is to direct the object down, i.e. to the ground, the subject, in particular, the shadow of the tree falls

to the ground ("cast"). Qalin tollar **soya tashlagan**, chetida tinimsiz jildirab suv oqadigan bu ko'cha, ayniqsa, saraton kezlari juda jimjit bo'ladi. In the novel "Ufq" narrating the reality that took place in the villages of the Fergana Valley, the writer describes such shady and cool places in many places.

3. In the composition of action verbs:

It is known that in the Uzbek language, one verb can be both a leading verb and an auxiliary verb. This is related to its grammatical-semantic, functional-pragmatic features.

a) the verb "throw" is a leading verb: tashlab ketasan, tashlab qo'ygan edim, tashlab ketardi, tashlab ketib qolaman, tashlab ketmoqchimi, tashlab ketadimi, tashlab ketgan, tashlab ketmasin, tashlab qochishga, tashlab o'tdi.

The auxiliary verb "ket" is combined with a verb and means that the action and situation understood from the leading verb is unexpected, sudden, suddenly starts quickly, completion, continuation, request, emphasis, represents." [2, 362] . As it can be seen from the examples, the form " tashlab + ketmoq " is relatively widely used. Because when these two verbs are connected, a logical harmony is formed, the meaning of leaving the object completely, emphasizing the disconnection is understood.

Jindakkina tovuq sho'rva **tashlab qo'ygan edim**.

The auxiliary verb "qo'y" means "the execution of an action and the occurrence of a state as a result of it, a static state". In the combinations made with the auxiliary verb, the subject is the active agent. Compare: ochilib qolmoq – ochib qo'ymoq. [3, 223] In the above sentence, the speaker is the doer. " SHO'rva tashlab qo'ymoq " is a folk phrase in a narrow sense, because "to throw" means "to put in a pot" and is popular. But in this case, the word phrase should not be understood in the sense of a phraseological unit.

Why did the writer choose this phrase? The answer to this question can be found in the next part of the text:

- **Jindakkina tovuq sho'rva tashlab qo'ygan edim**. Hozir tagiga o't qalab yuboraman.

Ikromjon archgan sabzilarini ariqda yuvib qozonga tashladi. O'choq tagiga shox tashlab pufladi. Keyin jambil ketdi.

U hozir nima qilsa ham butun umidlari puchga chiqqan, sal kam to'qqiz oy bag'rida asragan bolasidan judo bo'lgan, iztirob, alamdan rangi za'faron bo'lgan xotinining ko'nglini olish payida edi. (Said Ahmad, "Ufq")

In reality, the discursive state of mind, the responsibility of the communicants to protect each other, and the behavior of the speaker to ease the tension between them. served.

b) the verb "throw" is an auxiliary verb: it determines the pragmatic tone of action verbs:

- firmness of action (to destroy, to throw away quickly);

- intensification and duration of movement (stirring, stirring);

- completed action (should be buried);

- the abundance of the object (to eat, to scatter, to pour out, to pick up);

- a sudden movement with force (to shake, toss, to pull out, to remove, to shoot, to open);

It was observed that such meanings as static movement (crushed by grief) appeared. Among these, the meaning of the abundance of the object is not shown in textbooks and manuals.

4. In the structure of the phrase:

A phrase, that is, "a phraseological unit. According to its structure, it is a lexical unit that is equal to a word combination, a sentence, semantically a whole, has a generalized meaning, is not created in the process of speech, but is included ready for speech. [6, 124] . The verb "to throw" is also actively used in phrases. Nazar tashlamoq, ko'z tashlamoq, luqma tashlamoq, gap tashlamoq, kalla tashlamoq, (azoblarni) orqaga tashlamoq, (g'ururini) oyog'i tagiga tashlamoq, o'zini u yoq-bu yoqqa tashlamoq, ko'zga tashlanmaydigan, og'irligini oyog'iga tashlamoq, po'st tashlamoq, choponini yelkasiga tashlamoq.

In order to avoid homogeneity in his work, the writer used expressions with the same meaning as the verb "**tashlamoq**" (to throw): nazar tashlamoq – ko'z tashlamoq, gap tashlamoq – luqma tashlamoq.

Creators freely use phraseological units according to the requirements of the artistic style and speech situation. Said Ahmed also changed the phrases in order to choose a characteristic form of speech of the characters or a folk version. CHapani, yerga ursa ko'kka sapchiydigan, oq-qorani ajratishni hali to'la anglab yetmagan Azizxonga nisbatan **g'ururini oyog'ing tagiga tashlayotgan** (asl varianti: g'ururni oyoqosti qilmoq) tried to realistically depict the mental state of the character by using the form, but, in our opinion, this option did not justify itself in terms of attractiveness.

The phrase "Ikrom **po'st tashlavorardi** " is an ellipsis form of the phraseological unit " **ilonlar po'st tashlaydi** " and is used to express Ikramjon's situation in a short, concise way.

In conclusion, it is clear that the verb word group is much superior to other word groups with its colorful forms, unlimited pragmatic possibilities, and the ability to change the speech situation, and this situation is created new tasks horizontally toward researchers.

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