

LINGUOPOETIC CHARACTERISTICS OF INTERJECTION WORDS



Literature

Keywords: literature, image, translation, influence, tradition, creativity, poetry, ghazal, skill.

**Yadgarov Jalaliddin
Jamaliddinovich**

PhD student at the Institute of Uzbek language, literature and folklore under the Uzbekistan Academy of Sciences. City Tashkent, Uzbekistan

Abstract

Interjection words have a great role in expressing feelings, mental impulses, mental-dynamic states in the artistic text. Interjections are actively used in both poetic and prose types of speech, and can be a linguopoetic tool in both types of text, in expressing the speech in which it is part with strong emotions and in a strong tone. Uzbek writers widely use interjections to create contrasting speech features that give the reader an idea of the character traits of different characters. The generalization of certain specific features of speech, the choice of different types of interjections, as well as the frequency of their repetition in characteristic speech are subject to the author's general creative intention. It also helps him create a true image of the characters depicted in the literary work.

INTRODUCTION

Linguistic poetics is a scientific field that specializes in understanding a rich literary heritage. Fiction literature cannot be imagined without literary language. Words are the main material for expressing thoughts, feelings, and creating literary images, including interjections.

An interjection is not a directly expressed name, feeling, will, or experience. Its formation and verbalization is a unique and at the same time a unit that is distinguished by its internal and external aspects in linguistic categories. Contextual conditions and intonation play an important role in realizing the lexical meaning of interjections and showing them at the linguistic level as much as possible.

Interjection words are an integral part of speech, which include fixed words that serve to express human emotions, mental impulses, psycho-dynamic states, but do not name them. And at the same time, the "indicator" parts that show and determine the level of emotional saturation of the text. Also, interjections do not belong to the main parts of speech and are not divided into morphemes, they are not part of sentences, but they can be used in the formation of meaning in other parts of speech. Interjection words are actively used in both poetic and prose types of speech, and in both text types, they are a linguopoetic tool in expressing the speech in which it is a part with strong emotions and in a strong tone.

The ambiguous nature of interjection units has influenced the evolution of the understanding of this category of linguistic phenomena. Interjection units in the language system require an adequate analysis of their position in the literary text, the main problems associated with determining their content as a part of speech, and their characteristics and functional characteristics. These language units can be solved simultaneously from two levels – from the

level of a person's mental activity and from the position of his communicative activity. The linguopoetic features of the artistic text related to the transfer of emotional information are not separated from how they are used in communication. The discursive description of the interjection unit in the text of a work of art can be considered as a projection and extension of their cognitive properties.

The most important functional feature of interjection units is the transmission of accurate information about the subject's emotional state in compressed text form. Verbal tools, non-verbal communication elements and extra linguistic tools can change, complement, improve the emotional information and sometimes perform the emotive function in the synonymous phase.

In the humanitarian sciences, emotion is understood as "psychic reflection in the form of a direct imaginary experience of the vital meaning of events and situations conditioned by the connection of objective characteristics with the subject's needs" [1, p.36]. Based on this idea, according to V.Shakhovsky, the main form of reflection of the world is the reflection of emotional experiences, excitement, feelings [8]. As E.Myagkova noted, emotion combines various phenomena, that is, emotional reactions in the form of external expression and emotional states associated with internal emotional experience without external emotion [6, p.206].

We believe that the study of emotions in fiction is very important. The artistic text fully reflects the emotional sphere of a person, which makes it possible to study different aspects of emotion. According to V.Shakhovsky, any artistic text must reflect the emotional life of people. In the literary text, emotions are observed not directly, but through specific, language-specific symbols that serve to express emotions [9, p.15]. According to G.Stepanov, the image of a person as the center of the figurative system of an artistic work (characters and their interactions) is the content of the work, in which the author demonstrates objective reality [10, p.113]. Thus, the artistic text reflects the real emotional aspect of a person, which allows studying the characteristics of the expression of emotions in the national language.

In speech communication, interjections as a means of expressing the emotional states of the communicant are far ahead of the speaker's thoughts. As a result, it serves to illuminate the most important segments of the transmitted information from the position of the speaker.

METHODOLOGY

The inclusion of interjections in the structure of speech acts helps to increase the speech power of the latter. Interjections perform different pragmatic functions depending on their position in the speech act. An interjection in a prepositional position reveals the emotional state of the speaker. In particular, it performs an emotive-deictic function (affirmations, suggestions, and expressions) or an emotional amplifier function of the main illocutionary force (receptives, questions) or a pragmatic-corrective function (props). In relation to all classes of speech acts, interjections in interposition serve as the center of the pragmatic logic of rheme.

The presence of interjections in postposition to speech situations contributes to the emotional tension of the main illocutionary force.

According to our views, modality is considered as a compositional concept of the category of the person who creates the text. Modality is a conceptual category with the meaning of the speaker's attitude to the content of the speech and the speaker's attitude to reality (the speaker's attitude to its real realization). We consider subjective modality as an element that ensures that the speaker's attitude to what he expresses (event, action, and effect) is significant for the reader. This, in itself, constitutes a textual category, while modality is a textual phenomenon. Also, the author's modality is the basis for reading the literary text, and we consider the text to be the embodiment of the author's intention. The author's modality category realizes the author's communicative intentions in the text modality category. In other words, the modality of the author defines a system of relations between the general plans that implement the modality of the text. Interjection words, in our opinion, are the main element of the ways of expressing the author's modality.

Analysis of the artistic levels of the language with a linguopoetic approach as a unique method determines the elements of thematic classification of the text. In our opinion, the method of linguopoetic analysis creates an important epistemological explanatory space. This type of analysis is based on the categories of linguistic and stylistic analysis and defines the coordinates of the artistic text on this basis. It is especially effective in analyzing texts that reveal complex patterns of interaction between form and content. Linguopoetic analysis takes into account the level structure – semantically metasemiotic and metametaseiotic levels, which ensure the absolute reliability of the results of literary text research.

As a system of language activity, communication activities are carried out in various spheres of social and cultural life. The main and dominant language function is considered to be communicative. Since the language uses a whole arsenal of tools for its implementation, it is of particular importance to study the units of different levels of the language system from the point of view of performing this function.

The integrating unit of communicative communication is the text, which is "considered as a certain complete segment, as a maximum discrete unit forming a fragment of a certain communication" [3, pp. 26-37]. Finding the place and specific weight of the subjective factor, in turn, involves solving many problems. In particular, it is important to create working patterns of emotionally significant units in speech. One of the linguistic units of special interest in this regard is interjections.

RESULTS

Uzbek writers widely use interjections to create contrasting speech features that give the reader an idea of the character traits of different characters. The generalization of certain specific features of speech, the choice of different types of interjections, as well as the frequency of their

repetition in characteristic speech are subject to the author's general creative intention. It also helps him create a true image of the characters depicted in the literary work.

The study of poetic language, first of all, begins with "focusing on units used for linguistic purposes, which are involved in transmitting the ideological-artistic content of the text and creating an aesthetic effect [4, p.23]. In the poetic text, interjections serve as one of the important linguopoetic tools. In the following texts, interjections serve an artistic purpose and increase the effectiveness of the text. For example: *Hamal ayvonida kuylaydi havo, Qizg'aldoq qo'shini qirlarga tushdi. Meni yetaklab o't, ey Qari Navo, Yuragim yurtida yulduzlar pishdi. (E.Shukur); Kapalakning gul emganin ko'rdim, Eslab ketdim seni, malagim... Sen berdingmi, shuncha shirin she'rni, Ey, barglari ko'm-ko'k palagim? Sen ey, sen – o'ynoqi dilbar, Zafardan izla yoringni. To'lib qayna, toshib o'yna, Tirikman, kuyla boringni. (U.Nosir) Hamal ayvonida kuylaydi havo, Qizg'aldoq qo'shini qirlarga tushdi. Meni yetaklab o't, ey Qari Navo, Yuragim yurtida yulduzlar pishdi hamda Kapalakning gul emganin ko'rdim, Eslab ketdim seni, malagim... Sen berdingmi, shuncha shirin she'rni, Ey, barglari ko'm-ko'k palagim.* In these sentences, the command-interjection "**Ey**" came before the urge and strengthened the appeal. *Sen ey, sen – o'ynoqi dilbar, Zafardan izla yoringni. To'lib qayna, toshib o'yna, Tirikman, kuyla boringni.* In this sentence, after the interjection "**sen**", it was a linguopoetic tool to further strengthen the appeal of the charmer, who is invited to overflow and play.

As a result of the relevance of the text content to reality and the communicator's attitude to the speaker's message, a linguistic category - modality is created [13, p. 310]. In the process of this communicative act, the emotional plasticity of the text is created. In a sense, it can be said that it determines the uniqueness of the artistic text. For example, *Dodxo g'ashi kelib, Unsinni masxara qildi: – Obbo, tegirmonchining qizi. Bitta qo'yni nazarlari ilmaydi! Nechta qo'y bo'lsa arzir edi? (A.Qahhor, Muhabbat)* The emergence of modality is carried out through different parts of the language. Modality is determined by reflecting the most important psycholinguistic mechanisms of human life [11, p.355], it is manifested in communication verbally or non-verbally. In linguistics, the sentence is interpreted by dividing it into dictum and mode. In the case of dictum (donate), objective modality arises as a result of the subject-predicate relationship, and in the case of modus, subjective modality arises [2, p.611]. This sentence is a clear proof of this: "*Ayol qavmini ipidan ignasigacha bilaman*", *deysizmi? O-o-o, siz dahol ekansiz!* (O'.Hoshimov, Daftar hoshiyasidagi bitiklar)

Interjections are also deeply studied in Uzbek linguistics. Linguist scientist S.Usmanov, along with explaining the nominative properties of emotional interjections, brings them closer to pronouns (– *Hov, men qarab turaymi?*; – *Hay...ishingiz bitdimi*) [12, p.40]. However, we would like to say that interjections differ from other word groups in terms of their nominative character, and the emotional-affectiveness has preserved the shade of meaning and is developing on the basis of these associative signs. For example, we teach a child (2-3 years old) who has not yet understood existence to one degree or other onomastic units according to his own lexicon, or he himself forms a lexical layer based on the coordinates of the surroundings.

In some cases, he names things independently, mainly with deictic signs (*qu-qu-qu* – rooster; *mo-o-o* – cow; *vov-vov* – dog, etc.). Therefore, in this process, diachronic experience and coordinates of real existence serve as the basis for the language elements that are verbalized and transformed in the child's language (human speech in the broadest sense). Most of the words in this lexical layer do not have an emotional character; they are not words that arise as a result of an affective state in a person. The process of emergence of interjections (emotional interjections) in human speech is completely different, that is, a language unit that verbalizes without human will and "...these are not imagination, but signs of intuition" [7, p.365]. It can be said that interjections are derivatives of the historical and cultural harmony of the language of a certain nation and language units that reveal the psyche of the language owner.

A character that is equipped with language units corresponding to his character will have a high level of "believability". In such cases, the subject makes good use of his native language wealth, that is, he tries to use language units suitable for mental thinking instead of words expressing traditional character (emotion-emotion interjections), to expand the poetic-associative field. For example, *Hay, hay, girgitton, tegma yong'oqqa!* – *shunday deb ildam keldi-da, qo'limdagi yong'oqlarni olib, rastak devor osha naryoqqa uloqtira boshladi* (O'.Hoshimov, *Daftar hoshiyasidagi bitiklar*); *Bog'da izing bor-u o'zing qanisan, Ha, otingdan aylanay, Oynisa!* (M.Yusuf, *Shoir sevgisi*) In our opinion, it is necessary to pay attention to another point, that along with associative thinking about the emergence of interjections as a result of diachronic experience and mental pressure, it is possible to observe the emergence of some exceptional cases. For example, the subject, based on the character traits of the character he is creating, should provide him with his own language units in accordance with his mission in the work. The selection of these lexical units is the main criterion for the polarization of the characters in the work (positive, negative, mixed characters). At the same time, there are also cases of defining character traits of a character using lexical units that have not yet undergone language synthesis and are not directly known to the communicants related to the subject, i.e. interjections. In such conditions, the ability to find a speech characteristic of the character's character from the subject, so to speak, a jeweler's movement determines the perfection of the character of the work. In these sentences from O'tkir Hashimov's novel "Tushda khechgan umlar" the character traits of the character are more vividly clarified through interjection *xex*: *Xex, bo'lmasa ayting-chi, Shomatov joniga qasd qilib, o'zini yerga tashlagan bo'lsa, uydagi jihozlarni kim sindirdi? Gapingiz yolg'on deb ko'r-chi! Xex! Chekist – chekist bo'lib tug'ilishi kerak! Vot masala qaerda!* Or, in the following sentence, the interjection *xi-xi-xi* served an artistic purpose in showing one side of the character's character: – *Xi-xi-xi, aylanay sizdan. Poshsha qiz! Mirzakarimboyning havlilari shumi? – deb so'radi* (A.Qodiriy, *O'tkan kunlar*)!

It can be concluded from the speech fragments given above that the lexical figures artificially introduced by the subject in the text ("*xex*", "*xi-xi-xi*") were easily accepted by the reader based on the background knowledge of the work. The dual state of life can be seen in the artistic text formed as a result of social-communicative relations in life.

As a carrier of information about various aspects of the communicative situation, interjection units are an effective tool in the formation of an emotional category in a literary text. – *Hamingadar yashab, zindonning bundoq chiqin bebro‘ bo‘lganini ko‘rmaganman. E, aka mullo, bachalar hozir paxtaga, shaharga to‘lka boboylar qoldi. U noskashlar jevachka chaynamaydi, papiro’s tututmaydi...* (S.Ahmad, Qorako‘z Majnun)

From the interjection in the fragmentary example above, we distinguish the ethnomarker lexical unit belonging to a certain nation or ethnic group. This interjection word (*E...*) is constantly rounded with an interjection (...*aka mullo*) and is found in the speech of people who speak the Bukhara dialect of our country. It should be emphasized that this ethnomarker has become an integral part of the communicative process, so it is simply used even in moments when there is no emotional state.

– *Ibi, Ibi*, – *dedi Rahim*, – *burodaring ahvolini gapur-da, axi. Bar padari uyquki peshinga chiqin bo‘lsa; ko‘chaga bo‘lib yotkan to‘palangni go‘shingga ilasanmi?* (A.Qodiriy, Mehrobdan chayon) The uniqueness of such ethnomarked interjection units is that socio-cultural information in it helps to distinguish the emotional state in the artistic text. The use of interjection units as a finished product in speech is of universal importance. Such ritualized forms of language are socially and domestically determined and form traditional patterns of speech behavior within a single national-cultural or social community. *Bobomiz ko‘zlarini yumib-ochib qaraydi. Bobomiz ko‘zlarini pirpiratib qaraydi. – Yo, tavba-a! – deydi* (S.Ahmad, Qorako‘z Majnun). – *Voy! Voy o‘lmasam!* – *dedi oyoq-qo‘lidan mador ketib.* (O‘.Hoshimov, Tushda kechgan umrlar)

Tone is the most important element in interjections, because if an interjection is not uttered with a certain tone, it cannot express any tonal state or emotion, excitement. The different overtones in the pronunciation of the interjection word determine its meaning and purpose, as well as its pragmatic tone: – *O‘v, uka, qanaqa sir, o‘zingiz boshladingizmi, endi gapiring, man sizdan so‘ramagandim, o‘zingiz yondiradigan xotinlar bor, dedingiz. Endi gapiring* (S.Vafo, Devor); – *Eh, aytganday, sizga aytman...* (X.To‘xtaboev, Shirin qovunlar mamlakati)

Within the definition of the national-cultural characteristics of interjection units, there are speech units with a national character that work closely with the interjection unit. They can be symbols, lexemes and lexical units of different levels of emotional saturation. Also, the national and cultural identity of the interjection units is expressed in their specific features related to their images, history, culture, folk traditions, thinking and intellect. Ethnolabeled emotions are concentrated in the national and cultural information itself with the help of interjections. For example, the following texts are proof of our opinion. – *Voy sho‘rim, Xudo bir saqlapti! Qozoq-o‘ris oyog‘ingdan olib yerga ursa, yo otiga bostirib ketsa nima qilardik!* (A.Qahhor, O‘tmishdan ertaklar)

Ali Qushchi o‘rnidan bir tebranib, “Yo Rabbiy!” – deb yubordi. (O.Yoqubov, Ulug‘bek xazinasi)

– *Hay, hay, girgitton, tegma yong‘oqqa! – shunday deb ildam keldi-da, qo‘limdagi yong‘oqlarni olib, pastak devor osha naryoqqa uloqtira boshladi.* (O‘.Hoshimov, Daftar hoshiyasidagi bitiklar)

CONCLUSION

Particles of the lexical-semantic and functional-semantic fields containing the interjection unit do not have a stable static formation. Interjections have the characteristic of attraction and are constantly being filled semantically and emotionally. The transmission of cultural meanings takes place in the metaphorical layer of the lexical-semantic field of feelings. The presence of fragments with the highest density indicates their relevance for Uzbek linguistic culture.

Interjection units are, in a sense, a universal means of communication. These are standardized linguistic forms that represent the usual forms of speech behavior within one national-cultural community. The diversity and variability of speech etiquette clichés shows the cultural significance of interjection units that perform an emotional function. Their roots are nourished by the historical past of the Uzbek people, their way of thinking, their life rich in traditions and rituals, cultural and economic relations with neighboring countries.

A distinctive feature of ethnolabeled interjection units is that the ethnocultural information in them is that these units differ in objective feelings (*eh, oh, uh, alhamdulillah, omin, inshooloh* and etc.)

The use of ethno-etiquette interjection units significantly increases the emotional tone of the artistic context. The range of emotions they show is quite wide, and positive tonal emotions are significantly predominant.

If people have knowledge about their language since its inception, if they can deeply feel the twists and turns of this language, the tense and complex logic of this language, they can also deeply feel their long and complicated history, they can be proud of their history, they can be proud of the sanctity of languages other than their own, and they deserve respect in every way can bring faith. This means that the people realize their identity [5, p. 83]. In fact, describing the "fruits" in the literature of a nation that has realized its identity, analyzing them from a general philological point of view, in particular, studying them at the level of linguopoetics, is considered the main task of today.

In the linguopoetic analysis of the literary text, interjections with an artistic meaning also attract attention. One of the tasks of linguopoetic research is to try to determine the pragmatic properties of interjections that "work" in many emotional speech moments and to determine the level of emotional saturation of the text with the presence of interjections.

References

1. Bolotov V.I. Problemi teorii emosional'nogo vozdeystviya teksta: Avtoref. dis. .d-ra filol. nauk. – Moskva, 1986.
2. Grammatika sovremennogo russkogo yazika. – Moskva: Nauka, 1970.
3. Kolshanskiy G.V. Tekst kak yedinisa kommunikatsii // Problemi obshego i germanskogo yazikoznaniya. – Moskva: Izd-vo MGU, 1978. – S. 26-37.
4. Lipgart AA. Lingvopoeticheskoe issledovanie hudojestvennogo teksta: Diss. ... d-ra filol. nauk. – Moskva, 1996.
5. Mirtojiyev M. Mahmudov N. Til va madaniyat. – Toshkent: O‘zbekiston, 1992.
6. Myagkova Y. Emosional'naya nagruzka slova: opit psiholingvisticheskogo issledovaniya. – Voronej: Voronej. gos. un-t, 1990.
7. Peshkovskiy A. Russkiy sintaksis v nauchnom osveshenie. – Moskva: Nauka, 1934.
8. Shahovskiy V.I. Kategorizatsiya emosiy v leksiko-semanticheskoy sisteme yazika. – Voronej: VGU, 1987.
9. Shaxovskiy V. Lingvisticheskayateoriya emosiy: monografiya. – Moskva: Gnozis, 2008.
10. Stepanov G. V. Yazik. Literatura. Poetika. – Moskva: Nauka, 1988.
11. Stepanov Y. V trehmernom prostranstve yazike: semioticheskie problemi lingvistiki, filosofii i iskusstva. – Moskva: Nauka, 1985.
12. Usmonov S. Hozirgi zamon o‘zbek tilida undovlar: Filol. fan. kan-ti. ...diss. – Toshkent, 1952.
13. Vinogradov V. O kategorii modal'nosti i modal'nih slovah v russkom yazike. – Moskva: Visshaya shkola, 1982.