

## Formal-Syntactic Aspects Of Non-Native Excerpts

Siddikova Shoxida Isokovna <sup>1</sup>

<sup>1</sup> Doctor of Philosophy in Philology (PhD) Jizzakh State Pedagogical Institute

### Abstract

*This article discusses the formal-syntactic aspects of non-native transcripts, which are considered to be types of other sentence expressions.*

**Keywords:** *other sentence, non-possessive adjectives, syntactic forms, lexical unit, ordinary non-adjective adjectives, intransitive non-adjectives.*

Unlike other types of expression of another sentence, there are no special syntactic forms of non-native clauses [1.173]. As M.M. Bakhtin points out in a separate and well-founded way, in non-his own quotations it is as if the author speaks from the grammatical point of view, from the point of view of the protagonist from the point of view of meaning and content [2.471]. The context is important because separate formal-syntactic characters are not sufficient in non-possessive quotations [3.27]. Therefore, it is impossible to study almost all aspects of the expression of another sentence at the level of the text [4.134]. However, some researchers correctly analyze non-proprietary quotations, often noting that they should be studied in two aspects - both linguistic-grammatical and stylistic. For example, one textbook states: "A non-personal copy: *What's going on? What is this foolish Father doing? Why was he so upset? This is a real dishonesty!* (O. Yakubov. "Religion") "[5.11] As can be seen, these examples are ordinary quotations in this case, they can be in the status of non-personal quotations only in accordance with the author's interpretation in the relevant text, and in the text: *There was no sound from the teacher, he was busy with his own thoughts. It seemed to him that there was no difference between what he had heard recently and the grievances of this troubled woman, and that all these events were closely connected with him. "What's going on?" What is this foolish Father doing? Why was he so upset? This is a real dishonesty!* "The author's busy expression in the same text makes it clear that these statements (*What is happening? What is this stupid Father doing? Why is he so upset? After all, this is a real dishonesty!* ") Are not his own excerpts.

The formal-syntactic non-standardity of non-native transcripts, as noted above, is widely acknowledged. Nevertheless, there is also some research, a number of views and interpretations in linguistics on the definition of structural-semantic types of non-native clauses.

For example, Uzbek linguists B. Yuldashev and O. Israilov, analyzing the structural and grammatical features of non-native translations in more detail and objectively, note the need to distinguish some of their types in the form of words, sentences and sentence systems (paragraphs) [6.11]. Of course, it is possible to agree with this opinion that in the Uzbek language there are the same formal-syntactic forms of these sentences. Examples: Every year when I went on vacation, I would bring carpet socks to my mother. He prays for a long time, as if he has something unique, and in a moment he looks at all the neighbors and brags that he has a "loving" son (O. Hoshimov. "The affairs of the world"). Akobirov waved his outstretched hand as if amused: go, do your job! (Erkin Azam. "Noise") As the "Sister" settled down with the gentleness and calmness of a great man, someone in the front row, clapping with all his might, looked warm in his eyes. He stared for a moment, then turned his eyes away from the stranger.

*That, Tepakal, my dear stay! What are you doing here? Where did it come from? Huv came out of nowhere. They had not met since. Are you a fan of poetry? No, this is a fan of something else! Maybe he came to see what is happening today in the grave dug by his compatriots? (Erkin Azam. "Poet's wedding")*

In Russian linguistics, some researchers consider it expedient to distinguish between the following forms, noting that non-native excerpts are structurally different, from one lexical unit to a sentence: 1) consists of one lexical unit; 2) a simple phrase consisting of two lexical units; 3) an extended phrase consisting of more than two lexical units; 4) gap [7]. In our opinion, there is no need to classify non-native excerpts in

this way, because such a classification does not help to reveal the communicative-syntactic essence of these sentences.

Some Russian language researchers say that it would be correct to distinguish the following four structural types of non-native excerpts, namely: 1) in the form of words and phrases; 2) in the form of a short independent sentence or part of a compound sentence initiated by the author; 3) in extended form; 4) in a complicated form. While analyzing each type of non-native excerpt in a comprehensive way, special attention is paid to the last two types. Because these types are much richer in terms of expressive-emotional than the previous two types. The authors convincingly justify the manifestation of a chain of exclamation and interrogative sentences in the extended form of non-self-excerpts, and in complex non-self-excerpts, the dialogic structures determine their specificity [8.87-91]. In this case, the structural types of non-native quotations and their essence are well explained.

AV Borovina and NV Pestova, who have made a comparative study of non-native quotations in German and Russian, say that such sentences can also be in the form of sentences, which usually "break" the syntactic integrity of the sentence and add additional expressive color to the sentence. note that it serves to express the emotional and modal attitudes of the speaker to information [9.5].

It should be noted that such a situation exists in the Uzbek language. In this regard, the following remarks of D. Jamoliddinova, who studied the semantic-grammatical and linguopoetic features of parentheses (insert constructions) in Uzbek literary speech on a monographic scale, are noteworthy: "In the literary text there is a peculiar combination of author's speech and foreign speech. In this case, the foreign speech can be expressed through excerpts, assimilations and non-excerpts. But the factual material we have collected shows that foreign speech can also be expressed through parenthesis constructions. In this case, a foreign speech is inserted interrupting the author's story. In fictional texts, in many cases, input constructions are also characterized as a means of enabling the protagonist's speech (his external speech) and his thoughts (his inner speech) into the text. "[10.93] The researcher distinguishes between the introduction of another's speech and his own. interprets it as an event. In fact, in essence, this situation is itself or a form of the excerpt that is not its own. In her general conclusion, D. Jamoliddinova rightly states that "two communicative parentheses are a unique, most convenient tool in describing a particular event or character in the literary text from different points of view, as well as in creating a polyphonic-polyphonic image" [11.103]. At the same time, he, of course, rightly considered the sentences with parentheses, which included the words of others in the text, as two communicative-oriented units.

Based on these considerations, it is expedient to distinguish two communicative-syntactic types of non-own excerpts, namely: 1) the usual non-self-excerpt; 2) an excerpt that is not its own.

In the usual non-possessive quotations, the author's sentence often contains verbs such as to think (... not in the way of thinking!), To be amazed, to be heartbroken, to be disgusted, to be frightened, and they may be referring to a non-possessive quotation. This situation is observed in the following passages: *Two weeks have passed ... I wake up at night, I think. I think: you idiot, you idiot, why, why did you laugh then? Didn't have time to take a picture? You'll find it if you need it! For a book, for a magazine, at work, in the garden, on the street ... What, are you a movie star? Are you a global person? Here's a bunch of pictures. Different. Everywhere ... Just ... No pictures with your mom!*(O'.Hoshimov. "The affairs of the world") *Tahir remembered Robiya and his heart was longing. Did he hear that a truce had been made? (P. Kadyrov. "Starry Nights") After Ravshan Akobirov's letter, he flipped through his old papers, found and read The Rebellion of Love. He read and confessed from afar, and wondered: was it really mine or my pen ?! Where is that pen? Anyway, where's the jar? He wrote this film in the midst of suffering, but when he was free, like a bird (Erkin Azam. "Noise"). Is the owner of the rice safe? A thousand cursed guests and yourself! The Commissar entered the kitchen in disgust. Osh's rice was waiting for water (O. Hoshimov. "Lives in the dream"). When he opened his eyes in the morning, he saw a crowd of men and women, children of all ages, and he was frightened: who are these? If only it had been torn off! (Ghulam Karimi. The Anchor Tragedy).*

In ordinary non-possessive quotations, the author's sentence contains various other lexical and syntactic units that indicate that the quotation is not its own. For example, *The author, who was standing on the sidelines, was even more embarrassed: "What would I do if I left so many people in trouble?" (Erkin*

Azamov. "Noise")the part underlined in the passage is a non-own excerpt, the word form in the embarrassment of the author's speech itself indicates this, the excerpt that is not his own reveals the content of this same embarrassment. It should also be noted that an excerpt that is not his own can be given with or without quotation marks, depending on whether the author intends to further emphasize or not. In the following passage, an excerpt that is not his own is given without quotation marks:

– *Oh, sunny Uzbekistan again! He said cheerfully. "Many of you are here."*

*Farhod did not ask who he was. (Erkin Azamov. "Noise")*The reason for the "do not ask" action in the author's speech is vividly expressed in a non-his own quote.

It can be said that the specific action described in the author's speech, the situation itself or its causes are described through the language of the protagonist - his words. In the following passage, the author describes the situation of "Anwar's heart is pounding" and brings it to life through a non-personal excerpt.: *He knows when the last drop fell ... Anwar's heart pounded. Indeed! What if the sun goes down and life becomes dark for him! What would happen when his father shone and shone brightly on the path of life from beginning to end, and what would happen when life turned dark? Who will reach out to him in this darkness? No one came to Anwar's mind except his aunt (Abdullah Qahhar. "Love").*

In the following passage, the phrase "the author has changed his mind" refers to an excerpt that is not his own, which clearly describes the reason for this action:*He thought so and immediately changed his mind. "Jalal, are you such a lowly person? One of your feet is in the grave, and you think of glory! Shame, shame! "* (Said Ahmad, "On the Roads of Azrael")

In some cases, a non-personal excerpt may also be used to describe another action or event that interferes with or contradicts a particular situation or event. For example, *Sometimes, frustrated by the insignificant demands of higher organizations, he wants to give up the bar, to sit at home and write down his heartaches, he dreams of. But will he succeed now? No, will he find the courage to do it himself? God knows, the Garden knows. And here are the worries ... (Erkin Azam. "Noise")*In the passage of the style, the author expresses one action, and in the non-his own, other actions impede this action, and the contradiction between these actions clarifies the general artistic image. At the same time, the difference in the communicative direction of the author's speech and the non-his own is also clearly visible.

Sometimes a non-personal excerpt may be used to express a particular subjective attitude of the author or another person to a particular action or event. In this case, the author's speech may not be directly involved in a specific lexical or syntactic expression, in which, of course, the broader context, the content understood from the text in general, the main events in the overall essence of the statement play a decisive role. This situation can be seen in the following passages:*The victim promised not to disturb the neighbors. It was time to start sweeping. What's up: Imagination sweeps away. The broom squeaks. After sweeping a path from beginning to end, he piles up trash. That's the decent thing to do, and it should end there. Whether it blooms in the spring, what a pity, the cabbage is overwhelmed by poplar. It will snow from the sky, and destruction will come! If you sprinkle water, it will stick to the ground. If you don't sow, the broom will break and hit you on the face ... It's worse in autumn. If you burn the hazon in bulk, you will be in trouble. He says you are poisoning the air. Garbage can't get a car ... Who would have thought that this ugly creature! .. (O. Hoshimov. "Life in a dream") Grisha's head was dark all day. Lunch didn't taste good either. When he comes home tired in the evening, the same noise again! Hey man! In the morning, you made your sleep unclean! You woke up the whole quarter by blowing your tambourine with your copper trumpet! Eat your pilaf! That's it! Was it still painful? (O. Hoshimov. "Lives in the dream")*In general, it should be noted that in most cases, the formal-syntactic characters are not clear in the usual non-possessive quotations. At the same time, the communicative-semantic status and boundaries of these sentences are known from the main context and general content.

It is much easier to distinguish non-adjective quotations in the text, its formal-syntactic features are clear. In addition, the other person's statement in the text is separated by parentheses (sometimes hyphens). At the same time, entries are known to be typically the author's sentence or the communicative-syntactic direction of the text and are introduced as a separate communicative stream. For example, *Saqijon Obidov opened his mouth and stared in surprise, as if something unusual had happened, while Latofat faded a little and frowned.*

– A -a ... s-are you? .. - said Obidov. - C-come.

*Latofat was holding a bunch of basil on his lips (Where did you get this basil?) And he was still scratching the ground with his shoes where did you get this basil?* it is an excerpt of his own, which tore up the first sentence of the author, and it is the inner speech of the protagonist, Sakijon Obidov. The two communicative lines belonging to the author and the protagonist, i.e., the two voices, are felt.

In the following example, a non-possessive excerpt is a hyphen in the main text: *After that, even though this cute boy really wants to be his brother - how good it is to have a brother! - The girl also began to distance herself from him (Ghulam Karimi. "The tragedy of Langar").*

In some cases, as in the case of ordinary non-possessive transcripts, inserted non-possessive transcripts may include two or more sentences - a system of sentences, as this example proves.: *Saodat didn't even notice Nodira, who was staring at her with both love and pity (Our teacher is sick again! Today she has a headache! If I went to her house sooner, I wouldn't let them get sick. Even if they didn't bring a doll!) (Ghulam Karimi.)* ”).

Of course, excerpts that do not belong to the author can be not only inside the author's statement, but also outside it: *We set out at night and got lost. Now we do not know what to do, - said Malla reluctantly (Why everyone clung to us!) (Ghulam Karimi. "The anchor tragedy").*

Sometimes intransitive and common types of non-native excerpts can also come in a mixed form in a particular piece of text. The following passage proves our point: *Later, Jabbor (unfortunately) really died, and Buribaev, who went to the front to "wash away his sins", returned safe and sound ... Fazilat was forced to marry him (O. Yakubov. "Religion").* Regret in the passage should be included, and the "wash away of sin" is not the usual (in the form of a word; stagnant as a phrase, imagined as a common saying of someone else) non-possessive phrase, in which case the polyphony of three subjects instead of two.

In short, in ordinary non-native quotations, some lexical or other units in the author's sentence refer to the speech of another in the text. But in most cases the formal-syntactic characters are not clear. Naturally, the communicative-semantic status and boundaries of these sentences are known from the text itself, the main context and the general content. In the case of non-possessive translations, these sentences are separated by appropriate intonation and punctuation in parentheses - brackets or hyphens, so their communicative-syntactic features are always clear. It should be noted that in both types of non-native excerpts, at least two different communicative lines are manifested.

## REFERENCES

1. Kryuchkov S.E., Maksimov L.Yu. Modern Russian language. Complex sentence syntax. –M.: Education, 1977. –P.173.
2. Voloshinov V.N. (Bakhtin M.M.) Freudism. The formal method in literary criticism. Articles. –M.: Labyrinth, 2000. –P.471.
3. Baidikova N.L. Formal and stylistic characteristics of the methods of transmitting someone else's speech (based on the material of English-language literary works) // Scientific dialogue. - Yekaterinburg, 2018. -Number 3. –S.27.
4. Zorina E.S. "Alien speech" and the author's speech in a modern literary text / Bulletin of St. Petersburg State University. Ser. 9. 2011. Issue 4. –C.134.
5. Yuldashev B., Isroilov S. The grammatical and stylistic features of the non-native excerpt and its place in the literary text. –Samarkand: SamSU, 1991. –B.11.
6. Yuldashev B., Isroilov O. The work shown. –B.11
7. Gitinova I.K. An indirectly direct speech: structural-syntactic aspect / Bulletin of the Adygea State University. Series 2: Philology and Art History. –Mikop, 2013.
8. Liu Juan. Forms of improperly direct speech in a literary text / Vesnik Mozyrskogo dayarzhaynaga teacher iniversiteta I. I.P. Shamyakina. –Mozyr, 2010. –P.87 –91.
9. Borovina A.V., Pestova N.V. Some ways of linguistic realization of improperly direct speech in German and Russian / Bulletin of the South Ural State University. –2008. –№1. Series: "Linguistics", issue 6. –C.5.
10. Jamoliddinova D.M. Semantic-grammatical and lingvopoetic features of parentheses units in artistic

speech. –Tashkent: Fan, 2011. –P.93.

11. Jamoliddinova D.M. The work shown. B.103.