

CLASSIFICATION AND DESCRIPTION OF MODAL WORDS AND INTERJECTIONS IN THE NOVEL "DAYS GONE BY" BY A. KODIRIY

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ABSTRACT

Interjections and modal words in the novel by the Uzbek writer A. Qodiriy "Days Gone" are classified and descriptively analyzed in the article using various examples.

Key words: emotionally expressive, attitude, speech process, speech culture, modal word, insertions, interjection, traditional interjections, emotional interjections.

КЛАССИФИКАЦИЯ И ХАРАКТЕРИСТИКА МОДАЛЬНЫХ СЛОВ И МЕЖДОМЕТИЙ В РОМАНЕ А. КАДЫРИ «МИНУВШИЕ ДНИ»

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АННОТАЦИЯ

В статье классифицированы и проанализированы на различных примерах междометия и модальные слова в романе писателя А. Кадыри «Минувшие дни».

Ключевые слова: экспрессивность, отношение, процесс речи, культура речи, модальное слово, вставки, междометие, традиционные междометия, эмоциональные междометия.

INTRODUCTION

Linguopoetic analysis aims to establish that the expressiveness of a literary text, the degree of its impact on the psyche and the spiritual world of the reader is formed with the participation of a number of grammatical means. R.O. Jakobson, analyzing the poems of the "Sun" of the Russian poetry of A.S. Pushkin, comes to the conclusion that the tension and emotional expressiveness of a poetic text can be created by skillfully choosing grammatical forms [12:462].

I. I. Kovtunova also notes that grammatical means play no less important than other linguistic units, a role in the formation of the art of poetic texts [11:197]. Many

researchers note that different grammatical categories are extremely effective for achieving the expressiveness of art: V.P. Kovalev examines the categories of number and gender [13:91], IA Ionova investigates the productivity of pronouns [14:164].

Professor V.A. Maslova, based on the observations of such theoretical scientists as L.V. Shcherba, V.V. Vinogradov, A.I. Efimov et al., Argues that grammatical forms are one of the key factors in the expressiveness of the Russian literary text [4:83].

In Uzbek linguistics, a great deal of work has been done to study the skill of word artists in using linguistic means, while the language of the works of Abdullah Qadiri served as a source of linguistic research for a number of studies. Serious attention is paid to the work of the writer in their research, in particular, H. Doniyorov, B. Yuldashev, J. Todjiev, L. Djalolova, Z. Chorieva.

Z. Chorieva in her dissertation analyzes from the lexico-semantic and stylistic points of view the messages found in the writer's novels.

DISCUSSION AND RESULTS

In the article of L. Jalolova, devoted to the linguistic study of the novel by Abdulla Kadiri "Days gone by", examines the artistic skill of the author, his contribution to the formation of the modern Uzbek language, as well as phonetic, lexical, morphological and syntactic features of the language of the novel. U. Lafasov's research analyzes such types of lexical units in the novels of Abdulla Qadiri as "general economic terms", "tax terms", "terms associated with monetary funds."

From the above, it follows that during the period of independence of Uzbekistan, interest in the linguistic analysis of the language of the works of Abdullah Qadiri has noticeably increased. However, according to Kh. Kodirova, the results of the study of the language of Abdulla Qadiri are still not enough to fill the gaps existing in solving this problem [5:9].

As the founder of the sixth school of the novel in the world, Abdullah Qadiri created the first perfect novel in the Uzbek language. The literary heritage of Abdullah Qadiri is the color of the national novelistic creativity, embodying the originality of the Uzbek people. The success of the writer's novels, of course, is determined by the author's ability to model space and time for the reader by means of language and his ability to convey the colors of the imaginary world. Nevertheless, today the specific grammatical features of the language of A. Kadiri's novels have not been specially studied in monographic terms.

In this small study, we considered it expedient to analyze the use of modal words and interjections in A. Kadiri's novel "Days gone by".

The author of the first novel in Uzbek literature, Abdullah Qadiri, in the course of the narration, expresses his attitude to the thoughts expressed in different ways. He also uses interjections and modal words where necessary to express the feelings of the protagonists.

Since the novel "Days gone by" is a historical and artistic work, it seems natural that it was the national language of the Uzbek people that became the key means of accurately conveying the historical flavor of the era depicted in the novel. In particular:

*Sizdan emas, otangizdan bir o'pkalashim bor: soxta taloq xatini manim o'z qo'lim bo'lib, bo'lmag'anini ajrata olmag'an. **Gumonimcha**, bu soxta xat sizga ham ko'rsatilmagan o'xshaydir, chunki, **ayniqsa**, sizning ko'z o'ngingizdan bu haqiqat qutila olmas edi... [1:275].*

The highlighted words allow the protagonist to express his inner attitude to the thought he is expressing. As can be seen from the example, introductory words, among other things, can indicate who owns the expressed thought.

For example, the word *manimcha* is not modal, but serves to express modal meanings: *Chunki, **manimcha**, oradag'i qora tikon supirilgan edi. Mundan so'ng hamisha meniki edingiz. Men Toshkandda yurarman, ammo ko'zim o'ngida sizning haykalingiz! [1:276].*

There are many passages in the novel that are spoken of emotionally. It is known that the author also effectively used interjections in this connection: ***Ajabo**, busiz menga mumkinmi?! [1:276].*

Modal words, like independent words, do not name objects, signs, actions, etc. and cannot be members of the proposal. However, modal words are in reality derived from independent words, namely from nouns and adjectives, which, due to the transposition, have lost their original (proper) meaning and have become a special means of expressing the speaker's attitude to the communicated thought. However, in general there are few such words [10:438]. In the same way, in the process of communication, the introductory word "malumki" is usually used, although its archaic, but with a connotation of politeness, is used in the novel: *"**Ma'lumingiz**, kechalari bo'sh bo'laman, shuning bilan birga otangiz qaysi vaqtni ixtiyor qilsalar ijobat etishdan o'zga choram bo'lmas" [1:37].* This version of the word is used in the work of Qadiri in order to emphasize the delicacy inherent in the Uzbek people. This is one of the illustrative aspects of speech culture.

In this regard, many unresolved, debatable issues still remain in linguistics. For example, the particle *ahir* is in a series of auxiliary words involved in the formation of adjectives and at the same time serves to express modal meanings: *Qizingni ikki oylik kundash azobidan hayf ko'rish juda uyat, axir!* [1:278]. In this example, the speaker uses this word as an amplifying particle in order to convey the inner emotional stress that arises in him about the communicated.

Likewise, the word "balki", which is a union, is used to express modal relations: *Kumushning uch oy muddatni eshitgach, juda ham hurpayib ketkani uchun bo'lsa kerak, — balki o'zi ham birar oylarda kelib qolar, - degan so'zni-da qo'shib qo'ydi* [1:278].

The novel also often uses modal words to express the truth of a judgment. Such modal words are formed from the forms of the Arabic word "haqiqat": *Darhaqiqat, o'z ora bitmas nizo'larning asli mansha'ini ul yaxshi onglab tahlil qilar va durust qiymat berar edi.* [1:43].

Sometimes, when making a judgment, the speaker can use modal words to express doubt about the correctness or appropriateness of the message: *Balki begingizning tama'lari xon qizidadir, — dedi istehzo bilan Homid, —...*[1:44].

Along with this, the Uzbek language also contains several modal words designed to convey confidence. With their help, the speaker expresses his conviction that the statement he made is convincing and reliable:

- *Men uning xon qizini olish maqsadi borlig'ini bilmayman, — dedi kulimsirab, — biroq ul xon qizini olsa arzimaydirgan yigit emas... hatto zarxarid quli bo'lg'an holda menga ham qattig' so'z aytishdan saqlang'an bir yigit o'z nikohida bo'lg'an ozod bir qizg'a albatta zahmat bermas, deb o'ylayman.* [1:44].

Let us note in passing that modal words in the structure of an utterance should be separated by commas, however, in the time of Qadiri, this punctuation rule might not have existed.

It is also very important that the interlocutor knows to whom the opinion belongs, since the speaker can use the opinion of other people when constructing his own statement, and in this case it becomes necessary to indicate the source of the judgment and express his attitude towards it: *Ba'zi xotin uradigan va xotin ustiga xotin olib, xotinlarig'a zulm qiladig'an hayvonsifat kishilardan bo'lib ketishi meningcha ehtimoldan juda uzoqdir, inim Hasanali o'tkan faslda Homidning o'z og'zidan xotinlarig'a qarshi qamchi ishlatkanini eshitkan edi* [1.44]. Interjections can be in the form of verbs or other parts of speech:

Ziyo shohichi qaynisi Homidga «Tuzlatildingmi»? degandek qilib qaradi va Hasanalidan afu soʻradi:

— **Kechirasiz, ota,** — bizning Homidboy shunaqa qoʻlansa gaplar uchun yaratilgʻan odam. [1:44].

The modal word *balki*, intended to express the presumptive nature of the utterance, occurs repeatedly in the novel: *Eshikni itarishka borgʻan qoʻlini qoldirib «balki ogʻriq emasdir» deb toʻxtaldi. Yana kiraymi, yoʻqmi, deb ikkilanib turgʻandan keyin yurib, oʻzining hujrasiga keldi.* [1:46].

In this episode, Hasanali uses a modal word to express his inner confidence when he admits something based on his observations. When he finds out how Otabek imagines him, he also expresses his gratitude to him.

— Ўзлим, Отабек.

— Soʻzlangiz.

— Aytingiz-chi, men sizning kimingiz?

Otabek, Hasanalining maqsadigʻa tushunolmay majhul unga nazar tashladi:

— Sizmi? — deb kulimsiradi. — Otam boʻlmasangiz ham meni otaliq muhabbati bilan suygan sodiq va mehribon bir kishimsiz — yaʼni maʼnaviy otam.

— **Barakalla, oʻgʻlim,** — dedi Hasanali, — javobingiz oʻz oʻylagʻanimchadir. [1:49].

In some cases, the speaker must repeat the modal word over and over again in order to keep the interlocutor's attention: *Хасанали тусини бузмади:*

— Ilgariroq *balki* shundogʻ boʻlgʻandir, ammo endi, **ayniqsa** siz...

— **Ayniqsa, men... ochib soʻzlangiz.**

— **Ayniqsa,** sizning menga saqlagʻan ishonchingiz tugalganga oʻxshab, oʻzimdand qandogʻ kamchilik oʻtkaniga hayratdaman. [1:49].

The speaker skillfully uses the necessary modal word so as not to offend the interlocutor if he does not agree with his opinion:

— Yanglishasiz, ota.

— Yanglishmayman, **bilʻaks** bilib, qanoatlanib soʻzlayman.

— Tilim bilan koʻnglimning boshqaligʻini isbot qilingiz. [1:50].

Sometimes very kind words are used in the speech of the characters. However, at the same time, the word may lose the property of sincerity and begins to sound with irony and or sarcasm:

— Hali shunaqa sizdan yashirin sirrim bormi?

— Bor.

— Boʻlmasa, **marhamat qilib** kashfingizni soʻzlangiz. [1:50].

In the absence of modal words, we perceive only the predicative plane of the text. Provided that modal words and interjections are used, one can understand the attitude of the main characters to the described reality:

Kumushbibi chirt etib yuzini To'ybekadan o'girdi.

— *Tezroq tegib qoling.*

— **Koshki** edi tegalsam, — dedi To'ybeka, — men uning bir tukiga ham arzimayman. Ammo sen bo'lsang uning bilan tenglashar eding. «Teng-tengi bilan, tezak qopi bilan». **Xa-xa-xa!..** [1:55].

Modal words denoting a statement are used in many passages of the novel: *Chunki Otabek shuning o'ziga ham yaxshigina qizarinib, bo'rtingan edi. Poyafzal bozori va uning burchagidagi havli... O'qug'uvchi albatta bu havlining egasi bilan tanish chiqar.* [1:51].

Modal words with the meaning of speculation consist mainly of words related by their origin to nouns, which express the speaker's conjecture regarding the events described:

Pochchamdan dasturxonni olib qoqish uchun gilosning yonidan o'tarmanmi, allakim baloga turtinib ketdim. Qo'rqqanimdan oz qoldiki, dodlab yuborsam... Chamasi mehmonlarga qarab turg'an ekan [1:56].

Interjections also form the basis of the Uzbek speech culture. Etiquette interjections differ among different peoples. In the Uzbek culture of communication, there are many common interjections, in the absence of which, during a conversation, the interlocutors do not develop a relationship. They differ depending on the speech situation. For example, there are those that are associated with the wish of the interlocutor health:

Otabek xufton namozi uchun tahorat olishg'a mehmonxonadan chiqq'an edi, uning keticha:

— *Otaning bolasi-da, — deb Ziyo shohichi mehmonlarga qarab qo'ydi.*

— **Umri uzoq bo'lsin,** — dedi Akram hoji, — yigitlarimiz ichida eng aqllig'i ekan...? [1:43].

In everyday life, the Uzbek people have many different types of interjections. The most common of these types is etiquette interjections. Similar interjections can be found in the novel:

Qutidor uyalish va o'kinish orasida:

— *Jaholat kelsa, aql qochadir, qizim, — deb qo'ydi.*

Oftob oyim bilan qutidor Homidning iblisona ishlariga «tavba-tavba» deb muqobala qilsalar ham, ammo Otabekning favqulodda yuragini soʻz orasida «baraka topkur, umring uzoq boʻlgʻur» bilan qarshi olar edilar. [1:277].

Some of these interjections are sometimes used when the speaker witnesses an unexpected event, while others are used in the sense of gratitude.

Some interjections convey the speaker's inner emotional attitude to the communicated: *Ular toʻxtab soʻzlashqan oʻrinlaridan xayrlashib uzoqlashgʻach, shundagi bir burchakdan choponigʻa burkangan bir kishi chiqib, haligilar kelgan tomongʻa qarab yurdi.. Hasanali oʻrnini yozar ekan «tavba» deb qoʻydi. [1:46].*

Some interjections arise from onomatopoeia, but since they convey emotions, they are also included in emotional interjections:

Tagʻin bir necha daqiqa quloq uzmay turib, soʻngra oʻrnidan qoʻzgʻalmoqchi boʻlgʻan edi, ichkaridan «uff» degan ixrash eshitdi. Hasanalining quloqlari tikkayib oʻrnidan turdi, koʻzi olalangʻan edi. [1:46].

In the Uzbek language, some vowels, pronounced separately with intonation imposed on them, express the feelings and experiences of the speaker, i.e. function as interjections:

Oradan yana bir necha daqiqa fursat oʻtib, Hasanali tamom tinchlandi, ham turib ketmakchi boʻldi va shu holatda ichkaridan uyqusirash eshitdi: — A-a-a, — dedi Hasanali va qaytadan qulogʻini tirqishgʻa olib bordi. Endi uning butun borligʻi quloq boʻlib aylangan, oʻzini unutilib barcha diqqati hujra ichiga oqgʻan edi. [1:47].

In addition, such interjections are like the fire and music of human feelings:

Oʻrtada koʻb fursat oʻtmadi, boyagʻi uyqusirash yana takrorlandi:

— «Oy kabi yuzlar, kulib boqishlar, choʻchib qochishlar... Uff».

Hasanali bekning har bir siriga oʻzini mahkam deb hisoblagʻanliqdan, darhaqiqat, Otabekka mahram boʻlishgʻa loyiq bir mehribonchiliqqa ega boʻlgʻanliqdan xoʻjazodasi bilan ochiq soʻzlashish fikriga keldi. [1:47].

In fact, Otabek suffered from the fire of love. Consequently, the interjections used in the text make the depicted emotional impulses understandable for the reader.

In the Uzbek language, the word xʻyIII is used in different situations and has different meanings. In particular, in this novel it is used in the meaning of "okay", "so be it", i.e. as an incentive interjection:

— *Otabek oʻziga qattigʻ tikilib turgʻan Hasanalidan yuzini chetka burishka majbur boʻldi. Goʻyo bu sehrgar chol hamma sirrni betdan oʻqub olar edi. Hasanalini hamon oʻziga tikilib turgʻanini bilib, manglayini qashigʻan boʻldi:*

— *Xoʻsh, davom etingiz... [1:50].*

Among the etiquette interjections, the word "khair", which is most actively used today, is used in Kadiri's works not in the sense of farewell, but in the sense of consent, a statement:

Bu sirringizni mendan yashirmoqchi bo'lasiz, — dedi tamom qanoat bilan Hasanali, chunki, endi o'z kashfiga juda ishong'an edi. — Xayr, yashirmoqqa ham balki haqqingiz bordir... ammo shu ko'yi sir saqlash bilan birar natijaga yetish mumkinmi? [1:50].

In the novel, interjections are used thematically in a variety of ways. For example, Mirza Karim Kutidor worries about the fate of his daughter: - **Ey-ha, Kumush, hali issig'ing bor, — dedi. — O'zingni teja qizim, o'rningni qalin qilib burkanib yot, terlasang yorisharsan, qizim. To'ybeka, Kumushning choyini oqlab ber-chi.** [1:53].

Interjections can also be complex in structure. For example, in communication, interjections are used in the form "a, demay", ("yes, don't say") and xa, degancha" ("yes, so to speak"): *Qish kunlari bir tutam, «ha, deguncha» kech bo'ladir. Bu kun ham «ha deguncha»ga ham qolmay kech bo'lg'an, mehmonlarning kelishkaniga yarim soatlab vaqt o'tkan edi.* [1:55].

There are also fragments in the novel where incentive interjections are used. But here it is more important to express emotion than the meaning of the motivation:

Ey... singlim, hali sen bilmaysan, — dedi, — u yigitni bir ko'rgin-da, hu, deb ketabergin... sen tugil, shu yoshim bilan menim ham unga tekkim keldi, — dedi va xaholab yubordi. [1:55].

There are also fragments in the novel where incentive interjections are used. But here it is more important to express emotion than the meaning of the motivation:

To'ybeka nari-beri oshini yeb tashqarig'a chiqib ketdi. Oradan daqiqa vaqt o'tkan yo o'tmagan edi, hovliqib ayvonga keldi: — Tuf-e, qurib ketsin jonim chiqib ketdi-ya! [1:56].

Obviously, spitting here has no direct meaning, it expresses an inability to hide emotions.

The analysis shows how large a place is occupied by interjections and modal words for speech. They can also be combined with each other within the same statement:

Qutidor havlisiga qayrilar ekan, bek bilan xayrlashdi:

— **Albatta, birisi kun biznikiga marhamat qilasiz, tuzikmi?**

— **Xo'b, amak.**

— *Bizniki mana shu burchakdagi eshik... Qaytag'a bu kun biznikida qolsangiz bo'lmasmi-a?*

— **Rahmat... Xayr, salomat bo'lingiz.** [1:45].

In the national novel, of course, it is natural that the predominance of speech, the culture of communication, formal words that ensure the attractiveness of speech are studied in the department of morphology of linguistics, but there are times when some pronouns do not dare to fall into a certain category depending on their functions.

The priority of the culture of speech and the culture of communication in the national novel is natural. At the same time, it is well known that the words of courtesy that make speech attractive are studied by such a branch of linguistics as morphology, but there are also cases when some of them cannot be unambiguously attributed to a certain part of speech, depending on their function in a sentence.

So, in the novel there are cases when some interjections express a modal attitude:

Oysha buvi undagi bu o'zgarishdan so'yindi:

— *Yengil tortdingmi, qizim?*

— **Shukur...**

— *Endi ortiq urinma qizim, tinch o'ltur.* [1:55].

In the text of the novel, one more speech means is presented - modal sentences, which are used as an expression of an assumption, suspicion or guesswork, that is, something that is not clearly represented:

— *Kim balo ekan?*

— *Qorong'uda yaxshi ajratolmadim, tusini g'ira-shira anovi qora Homidg'a o'xshatdim. Tag'i umi-boshqami — xudo bilsin, shatir-shutir qildi-da, chiqib ketdi.* [1:56].

CONCLUSION

We can say that A. Kadyri stylistically correctly and appropriately used interjections and modal words. Despite the fact that the novel is national, rich in emotions, emotional exclamations are relatively rare in it. Due to the prevalence of Uzbek speech culture in the novel, there is a relatively frequent use of figures of politeness and etiquette interjections in the novel. The above, implicitly, is only a small part of the morphological characteristics of the text of the novel, and many other morphological aspects, as well as its syntactic features, remain promising for further research.

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