

VERB WORD CATEGORIES IN SENTENCE SENTENCES

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Annotation:In this article, verb phrases in quotations thought about. In quotations, the evaluation of a particular action or situation by the speaker, their non-compliance with the norms established by society, combines the acts of attitude, such as disapproval, warning, reprimand, into a series of modal meanings. In general, verbs play an important role in quotations.

Key words:quotations, relational acts, modal meanings, verb phrases, emotional state, pronunciation features.

The speaker is not limited in the process of expressing a thought to one's own speech, that is, to storytelling. It also uses what others have to do with its role, depending on its communicative purpose, the process of speech, the topic of conversation, the possibility of existing artistic or non-material expression. Understood under the term other sentence are new, semantically-structurally formed, colloquial passages of stylistic or linguopoetic value embedded in the speech of the speaker or writer of others. The specificity of devices with the participation of another sentence in our language depends on their composition, structure, what function is inherent in the communication process, linguistic value, even prosody on the form of speech. In oral and written speech, the possibilities of the speaker and the writer to express thoughts are endless. Depending on the communicative purpose of the speaker or writer, the speech situation, the nonlinear factors, the ways in which to give other speech will also be different.

The problem of the opposite sentence has been studied in different linguistics since different times [1]. In particular, an extract computed from the other sentence types is a component of the computed author sentence referring to the owner of the extract sentence. Depending on the extent to which the content is preserved, an extract sentence can also be from a single word or sentence, and sometimes in the form of a large text. For the most part, the author's sentence retains the grammatical nucleus of the sentence, that is, the possessor and the cross-section. The cross-section of an extract sentence is represented by verbs, nouns, and other derivatives, while the cross-section of an author's sentence is represented by all-time verbs [2]. Verbs play an important role in colloquial sentences. "The speaker's diverse mood, feeling, movement and state, to report his facial expressions exactly to give, interrogate in the place of expressive verbs, the avtor often laugh, cheer, smile, smile, hook up, open up, applaud, confront, interrupt, refuse, forbid, repel, it uses verb or verb phrases with strong modality meaning, such as approving, affirming, nodding, feeling, thinking, imagining, referring, persuading, reasoning, proving, being surprised, commanding, explaining, reminding, jerking, irritating, hovering, choking, quitting, humming, putting in the face, raising noise, limping, shouting." [3] the characteristics of the Speaker's emotional

state and his pronunciation vary. In graft sentences, they are variously described using graphic symbols, exclamation points, interrogative marks, italics, bold font, multiple dots, dashes, etc. The ascending emotionality and the one-stop rhythm in narrative sentences are described by means of various lexical units sufficient to describe the true expression of events.

The proof of the above points can be observed in the following texts: - I'm twenty-four years old, dad? "Beck said. — I do not know for myself how old I really got into. (A.Kadiri "Days Gone"). Aunt kurbanoy went close and bent over the torso, throwing herself back in horror. - Wow! Woe is immortal! "mador walked away from his feet. - Rustamjan-go! Groom-go! He played and laughed yesterday-ya. (Acute Hoshimov "lives in a dream")" In these passages, the quotations retain characters that reflect their essence in contrast to the author's speech: 1) represent the present in contrast to the author's earlier plan for the time in which the speech was delivered; 2) other speech is given in its original form without any change, and also only the content is not expressed, and its entire lexical composition is kept unchanged (e.g. (1) and (2) – reference father; e.g. (2) – exclamation voy 3) maintenance of modality – the emotional state of speech subjecting is expressed through exclamation. 4) the issuance of grammatical forms in terms of whose speech is given. In the first example, the author's speech and character speech are connected using the verb to say. In the second example, it is inflected using the verb madori roll, which corresponds to an expression referring to a specific action. Speech verbs not only record the act of speech, but also indicate the subject of this speech act. In the second example, the author's speech represents an act committed earlier. The content of speech verbs was complemented by other speech, revealing the content of the author's speech.

The author of the work, with the use of non-self-extract sentences, leads the reader into a whirlwind of events, starting him to the side that serves his communicative purpose. If in an extract sentence there is an exaggeration of colloquial figurativeness in relation to the author's text, then in an assimilative sentence the author's goal of telling a story about the course of events is leading. Since it is the main goal of communicating a certain information to the reader in such statements, it does not apply units that express emotion, attitude. In non-self transcriptions, the narrator-author's speech and the character's speech are blurred and the expression is complete. As the characters characteristic of an extract and an assimilative sentence are used in an extract sentence that is not its own, it is absorbed into the composition of that sentence and characterizes it. Author's speech is also relevant in the formation of various subtleties of meaning in our language. "The author's speech is an important part of the language of fiction.

In it, the attitude of the writer towards the heroes, reality will be expressed. In this, the person who tells the events of the work will be the writer himself. The image of the landscape and the appearance of the heroes, their character, their mental state, spiritual evolution and the changes that have occurred in their minds are brought in the form of an unbiased statement in the author-narrator's speech. The interesting, impressive nature of the language of a work of art depends on the correct choice of language units, the correspondence of the content of the text to the speech of the author-narrator. In the speech of the author-narrator, a way of observing reality from the outside, revealing or implicit notification of one's own attitude to the events being described is noticeable. If the author has a positive attitude

towards the hero, we will notice the author - narrator's benevolence towards him in the image" [4].

Let's pay attention to the following passage:

Is your husband that guy like a basket of hair, after all? - said the man on his shoulder touched unknowingly.- What was the horse, the horse extinguish ? He said, " Olobergan." Bashirjan continued, " Yes, Olobergan ! True, it's ollourgan. Would God not have appreciated such a wife as you, a beautiful woman? So not Olobergan, ablah u ! (N.Aminov "laughter" 163 b.) In the passage, through the author's sentence, the character's behavior is reflected in the fact that a person unknowingly touches his shoulder, the speaker's behavior- the chirping of a redhead, the state of the speech process – continues in Bashirjan's speech. Each state and action expressed in the author's speech will be directed towards a certain pragmatic goal. "Indeed, various factors such as different gestures, facial expressions, nod, gait movements, spatial closeness, sound nature, clothing, the social or other status of the speaker and listener are of particular value in the communication process." [5] We continue our thoughts by analyzing the following passage: – When the child does not speak, tell the truth: I myself have heard what you swear. "Now that I drink, I'm not a man, it's like... I am a tiny step". Did you say?

- Yes, now... - Sotidali was chewed, admitted tersunali's angry point of view:

- I said to calm the wife

. - You said yes! Well, are you a man now, either?..

- Be, he does not pass the oath into account.

- Why not pass?

- I did not swear by kissing the Quran.

- Look at your excuse-ya! Will you not come to your mind... What foolish Qur'an do you give to the hands of alcash? Find out: yesterday your oath was taken, that's it! Now you have come out of masculinity. His wife stood up and said so. " As long as my husband is not a man, I will now find and touch one man, " she said. His wife naq said the boy, thanks to his father!

- You made a shepherd, uncle chairman. My wife does not say so.

- Deceive, say, go, boraver. Do you believe it if it is not in your father-in-law? After this sentence, the so-called perforated bubble fell into the state.

- Uncle chairman, where to go? "he said," weeping... Realizing that his concern was thence, Tursunali continued his assault on polwon:

– Who is more around, there is a lot of a male breed like a bull with blood in his eyes. If the covenant is agreed with one and a half, shartta will go to his marriage-although he will.



- Touch it!- Sabitali did not even notice himself that he shouted angrily. (T.Malik "Gold rat") P.A.Lecant, while reflecting on the discourse act of disapproval, describes it as "one of the most productive modal meanings, interwoven with evaluation" [6]. In place of the conclusion, it can be said that in the extract sentences given above, a negative assessment of a particular case-action or situation by the speaker, their non-compliance with the normative rules set by society, combines such acts of attitude as indecency, warning, reprimand into a series of modal meanings.

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