

PRAGMALINGUISTIC FEATURES OF INTERROGATIVE SENTENCES

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Abstract: Today, attempts are being made to identify the various discourse functions of interrogative sentences in English. In order to identify the pragmatic functions of this type of sentence, a corpus of authentic literary texts from three plays is studied. It is found that interrogative sentences perform more than thirty-five pragmatic functions. The analysis shows that in determining the pragmatic function of an interrogative sentence, contextual factors related to the interlocutors, their status and relationships, in addition to the time, place and world of speech, play an important role.

Keywords: Pragmatics, interrogative sentences, pragmatic content, communication, paragrammalinguistics.

Introduction

This article is about the pragmatic functions of interrogative sentences in English literary speech. These sentences are determined not by syntactic factors, but by pragmatic factors. Therefore, it is necessary to clearly teach foreign language learners how to determine these functions in order to develop their pragmalinguistic competences in a foreign language. Sentences in English can be divided into different types according to a number of criteria. Structurally, for example, four main types can be distinguished: simple, compound, complex and compound-complex. In terms of grammatical form or mood, English sentences can be declarative, imperative, interrogative or exclamatory.

“It is known that a person’s speech determines his ideology. Through his speech, a person expresses his attitude to the objective world, and at the same time demonstrates his national identity. The analysis and pragmatic interpretation of a person's speech, which embodies his worldview, consciousness, consciousness, emotions, perception, knowledge, life experience, faith, and in general, political-

ideological, philosophical, moral, religious, and aesthetic views manifested in human social activity, is important in determining the place of people in the hot aspects of life in the current era of national independence. In this sense, the study of the political and linguistic coherence of "live" speech in "action", which fully reflects human social activity, with human ideology, is considered one of the most important problems facing linguists today. For this reason, the problem of expressing a person and his worldview in the content of any work of art arises. In this sense, interrogative sentences do not always express the content of the question. Sometimes the inner feelings, doubts, and suspicions of individuals are also expressed in the form of interrogative sentences.

Those days are now a dream in Talibjon's heart. "Shouldn't I hold her in my arms and caress her, stroke her hair?! After all, her soul was inside me, her soul was inside me, and my soul was inside her. What if this love didn't exist?!" Talibjon now confesses that he loved her very much.

(“Jimjitlik”, 216-page)

From the above passage, another characteristic of the pragmatics of interrogative sentences can be identified: interrogative sentences are not mainly used in dialogical speech, but sometimes in monological speech. In this case, the speaker's inner voice is used. The above text also reflects the speaker's imaginary conversation with himself, the expression of his dreams, in which one person is shown in two worlds, that is, divided into an inner (internal) and an outer (external) part. The cases of the use of interrogative sentences in speech are extremely interesting and meaningful. For example, in some cases, both the question part and the answer part of interrogative sentences belong to the speech of one person. In such cases, interrogative sentences are usually used not to express the content of the question, but to express the mood and firm thoughts of the speaker. The speaker, being so confident in his own opinion, does not even wait for the answer of the interlocutor - the listener, but gives the answer himself. For example,

*Every time Haji aka put food in his mouth, he would sing praises to Rasulbek. -
Wow, how did you learn this craft, palakat?! You're so good!*

*-Don't rush yet, Haji aka. Have you ever eaten a moonfish caught in a mountain
stream?*

*You haven't! You'll eat it now. Have you ever eaten liver wrapped in a stew? You
haven't! There's still hasip, there's head meat. Haji burst out laughing.*

(“Jimjitlik”, 42-page)

In the example text, the speaker's speech contains interrogative sentences and sentence forms that answer the same question. So, in this case, the purpose of the interrogative sentence is not, as usual, to obtain any information, but the speaker is speaking with firm confidence in himself. Interrogative sentence forms serve to reveal his - the speaker's - high mood, his pleasure from his work, and his psyche in general.

Interrogative sentences as a means of expressing personal characteristics in the text
In this matter, first of all, it is necessary to clarify the issue of what means a person uses to express his thoughts or communicate. It can be said that until the real solution of the issues is found, the views of scientists who have different opinions, and even opposing opinions on some points, are summarized here: people communicate with each other through contexts, that is, any method of expressing content or thought is a different context, and the meaning of context is also understood under the concept of a method of expressing thought through verbal or non-verbal means. The concept of content is a multifaceted phenomenon, which encompasses communicative, pragmatic, social and psychological directions. These, in turn, are inextricably linked with context. The speech act plays an important role in the understanding of a content through speech. Along with expressing a content through verbal and non-verbal means of speech, it also serves as the basis for determining the relationship between the speaker and the listener. It is clear from this that the concepts of speech situation and context are inextricably linked to each other. Their mutual integration is considered the basis of expression

and understanding. In speech situations, it is important to understand and convey the expression and meaning of a situation or situation through expression, so it is more effective to study this on the example of the language of a work of art. The reason for this is that in the description of a work of art, there is a person who expresses, in other words, tries to make the reader understand the full content - the writer (narrator or speaker), who creates conditions for the full understanding of a certain reality by the perceiver (reader or listener) in the speech description, and for all its aspects to be clear to him. Because the image he wants to create, the situation he wants to tell the story about, requires this. Sometimes the same goal exists in other speech forms, but various reasons prevent this from being fully expressed. An example of this is the use of the interrogative form of the sentence in the work "Shum Bola" to reveal the specific aspects of the character of Sariboy.

Whenever you went to him with something, he had a habit of asking, "Where is the mother?" If you couldn't find an answer to that "where is the mother?" you would see your mother in Uchkurgan. He would whip you with a whip. For example, if you went and told him, "The apples are ripe," he would ask you, "Where is the mother?" You would definitely say, "We need to pick these ripe apples." Again, the cursed "Where is the mother?" You would say, "We need to sell them." Again, he would ask, "Where is the mother?" But that's all there is to it. There's no need to ask, "Where is the mother?" In a place like that, you wouldn't be able to find an answer, and you would get a beating from the rich.

(“Shum bola”, 64-pege)

The fact that the rich man keeps asking questions with the phrase "innaykaiyin" when it is impossible shows that he does not consider the listener, that he has built a foundation for himself, and that he considers himself very wise and intelligent. In other words, not giving sufficient value to the answer to the question, not listening, also shows that a person has a negative character, such as being arrogant and not considering others.

She was about to give her daughter-in-law some advice, but Bodomgul cut her speech short: "Should I spend my life looking for your son, who disappears into the mountains and rocks for weeks? I won't come to this world twice, will I?" After that, the old woman stopped eating from her daughter-in-law's hand.

(“Jimjitlik”, 98-page)

From this excerpt from the text of the work of fiction, it is clear that the old woman is dissatisfied with the current situation and tries to resist these actions, while the bride, on the contrary, agrees with the current situation and even considers it to be in line with her goals. In the grammatical structure of the text, linguistic means do not correspond to this content. The speaker (Bodomgul) addressed the subject in the form of an interrogative sentence, but the sentence is equivalent in content to a declarative sentence, that is, (I will not spend my life looking at your son's path). Therefore, interrogative sentence forms can perform a more important function than their content in expressing the speaker's firm opinion. Sometimes a statement made in the form of a declarative sentence is repeated by the listener in the form of an interrogative sentence without changing it. In such cases, interrogative sentences express the listener's extreme surprise and inability to believe what he has heard. For example:

I didn't have a habit of selling. Let me tell you something. He comes at night and hunts deer, that scoundrel.

- No! - Mirvali shouted. - Hunts deer? Oh, you scoundrel!

(“Jimjitlik”, 98-page)

The example serves to express extreme surprise at the news (his deer hunting).

O‘zbek oyim bu savol bilan o‘zining kashfidan bir oz shubhalandi-da, ishonchsizroq qilib: - O‘zim bildim, - dedi... -Sihir-jodu qilishdan ularning maqsadi nima deb bilasiz? -Kalvak o‘g‘limning aqlini o‘g‘irlab, pulini yemakchilar. -Pulini yemakchilar? – deb kuldi Hasanali.

(“O‘tkan kunlar”, 163-page)

In this example, the conversation between the Uzbek mother and Hasanali shows the worldview of Uzbek women, the relationship between mother, son, and daughter-in-law in the family, as well as the relationship with servants. In addition, the text shows Hasanali's goodwill towards the "Margilan people" and Uzbekmoyim's discontent with them. The importance of interrogative sentences in understanding these contents by the reader is of great importance. Sometimes the present form is repeated in the listener's speech, changing its grammatical form. For example:

-So, Otabek is healthy until now, - Ziyoy aka said again. -But from now on, his health is in your hands... -In my hands? -At your discretion.

(O'tkan kunlar, 45-bet)

In this case, when a sentence uttered by one person is repeated in the form of a question by another person, certain grammatical changes can be observed, the process of transition of forms from the second person singular to the first person singular. However, with this change, the content of surprise and astonishment in it does not change, it remains.

Conclusion

Interrogative sentences are an important component of speech, and their pragmalinguistic properties serve to obtain information, exert influence, and control the interlocutor's reaction in the process of communication. Interrogative sentences perform various functions depending on the purpose of communication: obtaining information, requesting confirmation or denial, expressing surprise and emotional state. Their use depends on the speech situation, context, and sociocultural factors of the interlocutor. Therefore, studying the pragmalinguistic aspects of interrogative sentences is important in forming effective communication. In conclusion, interrogative sentences are one of the most important components of the communication process and have a great impact on the speech process. In addition, interrogative sentences can also reveal the relationships and personality traits of the participants in the speech process.

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