

## Modal-Temporal Characteristics of Author's Speech in Artistic Texts

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**Abstract:** A communicative plan is a structure capable of taking the form of a verbal message which has the form of a hidden logical predicate. According to A.I.Novikov, who dealt in detail with the problem of text semantics, the speaker must first have an idea of the subject to be informed.(1). It is likely that the very idea will form the semantic center of the text as a conceptual structure.

**Key words:** communicative plan, conceptual structure, speech activity.

### Introduction

In a communicative atmosphere, "one participant is responsible for understanding the reality expressed by the speech of others and the other is for communicating the knowledge of existence to the listener"(2).

It is known that verbal communication occurs in two forms. In the first of them the speech activity is directed directly to the addressee-listener and takes place in their presence, in the second the addressee is not directly involved in the communication process. Addressee-oriented speech activity requires a specific speech situation requiring two-way communicative collaboration take place in a specific time and space environment. The process of speech activity, which is not aimed at a specific addressee, takes place in a situation where it seeks to convey pre-prepared information and in this case the real participant of communication is a single person, that's to say the transmitter, who can be called the speaker of monologue speech.

### Main part

In this case, the speech movement has a different status, which is aimed at space-time and we clearly see this in the analysis of the text of works of art. Both types of speaking activities can be used in a speaker's speech in a text of works of art. Especially when the speech of the characters takes place in the context of direct oral communication, it is natural that it contains the characteristic of oral speech. The author's speech is to some extent natural and direct from the environment of direct verbal communication, as it is a pre-prepared statement of certain information and is properly edited. Therefore, it is expected phenomena that the modal-temporal parameters of this type of speech activity tissue will be completely different.

In this type of text, past tense forms of the verb are widely used. Indeed, there are several forms of the past tense, "when each of these forms enters into a syntactic relationship with other words in context, in addition to its basic meaning, it signifies many more subtle concepts, additional meanings. It represents different stylistic features as well as showing different attitudes of action or situation to time, subject and object »(3). "The author's speech, which is not addressed to the addressee, is mainly a description of events that took place in the previous period, so the most commonly used tense indicator in his text is the past tense form. The presence of other grammatical tense forms in the author's speech can be assessed as a result of the influence of the conceptual meaning of the time-space type existing in the author's imagination on the events of the past.

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Therefore, we see this in the connection between the communicative purpose of the author's statement and the purpose of the reader (listener) to comprehend the information content. The intersection of this connection and the resulting communicative agreement is the phenomenon of 'author withdrawal', which reflects the author's direct appeal to the reader.

In this case, the indicators of time retain the feature of the target, which is less specific to the author's speech, that is to say, the targeting (determination) in relation to the moment of speech. The author's digressions serve as specific appendices in the general narrative text, and in the written text are usually separated by punctuation marks (commas, hyphens, parentheses). For example,

Compare: 1. There is only one disabled person in it and that was me. On top of that, loneliness, heartbreaking loneliness, unhappy loneliness (O. Umarbekov); 2. In the morning he hung his wet pillow in front of the house of the ancient ancestors like a forgotten flame - years later, when he was forced to dig it up when the destroyers could not bubble it up - hung it on a high wire and dried it in the sun (N. Eshonkul); 3. Later, when he was in a bad mood (and often in a bad mood at home), he would remember that day, and in front of his eyes would appear the image of a girl who put one foot on a rock on a high mountain and stared at him sadly and thoughtfully (O. Umarbekov).

The present and future tense forms are also widely used in literary texts in the context of the author's speech, but the combination of different tense forms does not sharply affect the chain of general temporal structure of the author's speech text in the past tense. Because a semantic chain is formed only when different forms of expression are connected. Thus, the appearance of present and future tense forms in the literary text (author's speech) is a reflection of their functional capabilities in reserve.(4). In general, in the process of linguistic communication, its participants, including the listener, become not mere passive receivers of information, but its active participant, an interpreter who analyzes the transmitted information.

It is known that the author's monologue's approach to dialogic speech is different from that of dramatic and poetic works in the texts in which the statement of reality is intended. V.V Vinogradov noted that in the narrative style of the text, the dialogue tends to "monologue" and thus creates a text with a peculiar "structure of a monologue with dialogue."(5). In this form, speech structures are generally perceived as the character's intrasubjective, i.e., self-conversation or communication with an (imaginary) interlocutor who is not present at the time.

As mentioned above, the author of an artistic work arbitrarily determines the time-space boundaries of the described reality and enriches the description of this reality with various interpretations and applications, involuntarily imagining themselves "face to face" with the reader in a single time-space.

Our observation is that in such a situation the author pretends to be aware of the future fate of the protagonists and how the story unfolds. In the author's speech, this is achieved on the basis of a choice of special grammatical means and the selected tense forms make it possible to move the action expressed by the future into the future tense.

In our view, this form of time allows the author in artistic work "to chase reality," mainly to predict events which are expected to happen in the future. In this case, the reported fact-information may belong to a certain historical period or it may have been reported in the previous parts of the work. For example: Dear reader! You may remember the story of Luqman's driver, Lieutenant Mardon Ruziev, who skillfully told about the "trade" between Mirvali and Lukmanov. He had given irrefutable evidence that he had sold the document to Sherwali for a very large sum of money.(Саид Ахмад).

The departure from the description of the general events in the work is often manifested in the form of the author's commentaries and appendices and such a method of expression is peculiar to all literary genres. Time devices in the input or to give extra information are formed by punctuation marks, as mentioned above: I don't blush anywhere else. I thought to myself, "Leave us alone, the man who was ashamed in front of others for me, because you were ashamed last night!" Really? You are ashamed to sit with me! "How can someone who is ashamed of me make me dream? (H.Эшонкул) The temporal structure in this view enhances the pragmatic effect of the text and makes it much easier to achieve the intended communicative goal or a strong connection with the reader and to influence him. In this case, the author violates a rule that ensures a uniformity of the narrative process, and such a rule is violated not intentionally, but consciously. Also, in order to bring his statement closer to the oral speech, the author makes extensive use of questioning and exhortations, comments in the text of his statement.

In general, the deviations encountered in the author's speech have different modal meanings in content, but among them the role of the meaning of "suspicion", "guess" is different.

The form of the adjective with the affix - (a) r, -mas, which exists in the morphological system of the Uzbek language, creates speech devices with modal content, such as predicting the execution of the intended action, suspicion of it.

For the very reason, A. Khodzhiev prefers to call this means of expression "the form of suspicion of the present and the future" (b). The author's speech is widely used in the literary text in the meaning of the future tense. Interestingly, these meanings are expressed more through questioning.

The scope of application of rhetorical questions is wider than that of a question addressed directly to a specific addressee in an author's speech, as there is no possibility of direct communication with the reader in a literary dialogue text and the author's question remains unanswered.

The answer is given by the author himself or it is known from the context (speech situation) itself. The rhetorical interrogative author's retreats, in our view, serve to highlight the points of view that are important to be made public. The author aims to convey this idea to the reader more clearly and in more detail.

Most of the rhetorical questions encountered in the author's speech are of a generalized nature and on the basis of this content they can sometimes be included in the list of aphorisms.

In our view, it is preferable to interpret these types of rhetorical questions as "informative" statements rather than semantically "questions" in fact. Such a message took the form of confirmation and denial: For Unsin - for the poor girl, what a tragedy, what a tragedy, what a mourning? Can plucking his hair, flapping his face, lighten the heavy grief that has fallen on his head in the slightest? Can tears dry up the sorrow of the heart with a boiling spring? (Oybek)

The rhetorical interrogation expressed by the verb in the participle form in the passage above served to express the meaning of negation. "The temporal meaning of rhetorical generalization is related to the content of the text, because the message expressed in these structures is linked through the text to a specific period, the time interval at which the event occurs.

This time interval is usually expressed in the present or future tense, but there are also cases of reference to the past tense. For example: A person often goes unnoticed that he is unhappy, In order to understand unhappiness, one must have education and knowledge, one must be able to distinguish it from happiness. After all, isn't it horrible if a person doesn't fight for their dream or live without a dream?

Happiness is not a resurrection to see children and bring them up, as we have been taught from time immemorial, but happiness is to serve humanity as best we can at all times? (N.Eshonqul)

Thus, the cases which bring the author's speech closer to the speech of the characters (dialogic speech) are important phenomena in the text of the artistic work, on the basis of which the modal and temporal features of the content of the literary text are formed.

### **Conclusion**

The investigating of these features shows, on the one hand, the inequality of expression and meaning of speech system units and the complexity of the relationship between them, on the other hand, the difficulty of finding the linguistic basis for ensuring the integrity of the speech process without determining the cause and effect.

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