



THE USE OF VERB FORMS IN SPEECH STYLES

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Annotation: The article describes giving and receiving information about events, expressing human feelings and relationships to existence through verb forms through examples. It is shown that by appropriate use of them in speech styles, the speaker can also express different attitudes.

Key words: Verb, style, speech, simple style, expressive style, speaking style, verb tenses, past tense verb forms, present tense verb forms, future tense verb forms, verb tenses, executive tense, command-request tense, conditional tense, personal number forms, participle-infinitive forms.

In the work of a certain field, it is distinguished by the same repetition, regularity, and this uniqueness is called style. For example, Oriental-style building, Oriental-style music, European-style clothing, etc.

The concept of "speech style" is also related to the specificity associated with the more or less use of a certain form in the process of exchange of ideas.

People selectively use the phonetic, lexical, phraseological and grammatical tools of the language in the process of communication. "... As the main means of charm, the writer puts style in the first place" [1]. Such selective use of the tools of the common language leads to the emergence of different forms of speech, which are called "speech styles".

Speech styles are lexically and grammatically different. For example, in the colloquial style, the usual order changes differently, terms, complex sentences are rarely used, while in the scientific style, the opposite is observed.

Each of the speech styles works within the framework of a single integrated system of the language and is characterized by the combination and repetition of language tools according to the purpose of expression. For example, the use, association and repetition of the terms noun, agreement, possessive, adjective, original, relative, possessive, participle, secondary part, etc. in scientific works related to linguistics is one of the unique features of scientific method.

The stylistic color of the word, grammatical form and grammatical construction are taken into account when defining speech styles. For example, words such as grammatical categories that give the gloss of diminutive-caressing, wind, laughed, said, spoke are characteristic of the style of conversation; smiled, spoke, sabo, boda, etc. are characteristic of artistic speech. Also, words like smile are positive; grinning, working, etc. show a negative attitude, so these characteristics are taken into account in the speech process.

Of course, the fact that a word expresses a positive or negative attitude cannot always be the basis for determining the style of speech. However, most of such words forming a

synonymous series are characterized by the fact that they are used in colloquial and artistic style, and in official work and scientific style they can be chosen only in a few cases.

Dialectism, slang, slang, barbaric and vulgar words are used to create an image in artistic style. They are not characteristic of any other speech style. although from the point of view of sociolinguistics, words and forms specific to certain groups and dialects are one of the living forms of the language, they are outside the scope of the national language.

Therefore, speech styles are distinguished on the basis of the materials of the common language and interpreted from this point of view. In this respect, the terms are unique: they are mainly used in the speech of scholars. However, since science is the spiritual property of a specific nation, a specific people, and an important sign indicating the level of development of this nation, the terms are considered as a means of the national language.

Speech styles are perfected over time, have their stable means, and appear anew. For example, official work, artistic style enriched and developed after the 50s of the last century, and journalistic and scientific style appeared anew.

Speech styles are strictly related to the forms of written and spoken speech. Written speech differs from oral speech in that it is carefully thought out, every word, grammatical form and construction is used in its place, logical consistency, and lack of repetitions.

Speech styles, regardless of their form and field, follow the rules of the national literary language.

Speech styles are mainly divided into five major types:

1. Conversation style.
2. Formal work style.
3. Scientific method.
4. Journalistic style.
5. Artistic style.

These verb forms have their own characteristics when used in speech styles.

Giving and receiving information about the events of the objective world, human feelings and relationships to existence are expressed through verb forms. That is why peculiarities in the use of verb forms are extremely important from a methodological point of view. The grammatically correct use of verb forms in speech is characteristic of simple methodology and is the main tool and criterion for expressing thoughts correctly and clearly. The fact that they serve to express subtle shades of thought is the basis of expressive methodology and allows the speaker to express various relationships. Therefore, we will think about these below.

The word "Time" expresses philosophical and grammatical concepts. Philosophical tense reflects the form of existence of matter, and grammatical tense reflects the relationship of reality at the time of speech.

The action takes place in a certain space and time. When the speaker wants to give information to the listener about a certain action, and when he wants to receive information from the listener, he uses time indicators that clearly express this action.

Verb tenses are defined according to the relationship between the action and the time of speech and are realized through special forms. For example: past tense verbs give information about the action that happened / did not happen / before the moment of speech. Interrogative, exclamatory and other modal meanings are formed by adding a special form /auxiliary word/ to the past tense form or interrogative words in the sentence.

Tense indicators are not specific to any time. For example, the past tense indicative, -di, -gan, -gan edi, etc. can express the meaning of present or future tense in live speech. Such use is also found in artistic style as an expression of live speech.

The forms that serve to indicate the past tense differ among themselves according to the accuracy and the expression of different modal relations. Therefore, they are divided into types such as recent past, long past, past tense narrative, continuous verbs. Each type performs a specific methodological task. A speaker can use different tenses according to his purpose in expressing a certain reality. For example, if the speaker in the form "he came" expresses that he knows the action that happened recently, using the same action in the form "he came" does not mean the long past tense, but "I know", "I saw" expresses by adding *ottenka* like Hence, the time relation between the forms -di and -gan may sometimes not change.

-b /ib/ form of the past tense is actually related to the verb "when expected" or "happen unexpectedly"... I read such a big book in one day.

... even if the road is going, it is going well. In the case of "he came yesterday" there is a sense of hearing, and in the form -b /-ib/ -edi there is a sense of remembering. -b /-ib/ -edi form is more used in literary style.

Present tense verb forms are actually used for stylistic purposes of one tense form for another tense meaning.

Modern forms have subtle shades of content and are characteristic of different speech styles.

1 - the yap form is characteristic of all speech styles and shows the continuation of the action;

2 - the lying form differs from the above form due to its characteristic literary style;

3 - the form of the grid represents the tone of employment with the action characteristic of the literary/poetic/style and understood from the root [2].

- the form of - yap and - yatir has a formality and continuity tone compared to the form of - yap and - yatir: ... /Song/. It is not possible to use the forms - yap, -yatir in this place.

When some verbs in the past tense form /yot, tur, yur, otir/ form an analytical form with an adverb that comes before it, they move away from their denotative meaning and form present continuous verbs: "o" The verb "to drag" means that the action that started is continuing: He is writing a letter /sitting *ottenka* is in the next place/. As if he is drinking tea.

This form is also used for the meaning of denying, not doing something, and expressing regret. To strengthen this meaning, the preposition – a is sometimes used. No one has come, but you are coming and sitting /Live talk/ ... I said don't write, you are writing and so on.

It seems that the tenses can be used for the expression of different tones in the speech process. The speaker selects and uses the appropriate ones to convey the content he wants to express to the listener as clearly as possible.

The morpheme -ajak, which serves to express the future tense, is characteristic of the dialect, sometimes it is found in poetic works with the requirement of weight, rhyme, syllable, but it is not typical for the Uzbek literary language [3]. Perhaps the literary form-morpheme expressing the future tense is -mayo and -digan. Although these forms /-ajak/ share the same core meaning, they have different shades:

a) The form formed by -wani strictly expresses the intention: he wants to deliver a car for the farm. (Gas.) The louder young man hit his shoulder while trying to pass. (Gas.).

Each of the verb moods can express different modal relations according to the speech situation. For example, in the sentence "everyone is working, you are resting", the verb "resting" does not give information, but gives the tone of displeasure, displeasure, regret. The verb "go" in the sentence "get out of here right now" adds to the meaning of a simple command, such as "pity", strict command, hit, etc.

Due to the fact that the use of one verb mood instead of another expresses different modal relations, they acquire a stylistic character.

Some verbs in the mood of execution are used not during the speech, but for the meaning of an invitation to perform an action to be performed after a certain time: we try to eat: you light the fire, you look after the tea, you wait for the guests. If the verb in this sentence was in the imperative form, it would have been ordered to start right now: Salih, look at the tea, as if you were lighting a pot.

In relation to the second person, a verb in the plural of the first person can be used for the meaning of invitation-order: Let's go, let's go /Live speech/ In this case, the meaning of emotionality will increase. Let's start, comrades. Come on, friends, we've started picking cotton /Live talk/.

When the imperative form is used for the meaning of execution, the tones of scolding, scolding, objection are added and the speech effectiveness increases. Instead of teaching the child, do your service, hit again! After all, do you have integrity! /Yo.Sh./

When the speaker wants to express the meaning of the moment by adding a conditional clause, the imperative form can be used: Let spring come, let's start the work. Let the cotton be fully opened, we will start the machine picking. Let's all get together, let's go together

It is known that subjunctive forms can serve meanings such as desire, desire, advice, invitation, and invitation. These shades of meaning appear in the speech process as a means of softening the situation, expressing politeness and respect.

The form - sa+boladimi, -sa+bormi is synonymous with the subjunctive form and serves to express events that happened unexpectedly and are also related to a desire-condition: ... I was going, in front of me Is it possible for the tiger to come out? /Live speech./ If you go now, it's like you took out the money.

Person-number affixes in verbs are strictly connected with personal pronouns. In the process of speaking, the speaker replaces the singular or plural personal pronoun with a pronoun indicating another person in order to express such emotions as humility, arrogance, seriousness, determination, and pride.

The exchange for a tone of modesty or pride occurs within the first person, and such a situation is characteristic of ordinary conversational style. However, it is also used in artistic style in order to clearly show speech activity.

For example: Congratulations on the previous achievement (O.) What other sin did we commit. /U./ We are among those who love his mother-in-law. /Live speech./ We chose ourselves, we will hear the rest later. /Word of mouth/

Other shades of meaning can be expressed through exchanges within all three persons.

The speaker, having nothing to do with the action, pretends to be a participant in it, uses the first person form instead of the second person, and thereby expresses expressions such as

discrimination, sarcasm, advice, appeal, appeal: Terim sur When we weaken the horse, we put the blame in the air /kesatiq./, if we take the mistakes on our shoulders, it will not be bad /da'vat/, Latifjon, let's strengthen the car picking /da'vat, call/ [5].

In the course of speech, the speaker uses the verb that should be used in the 1st person singular form in the 2nd person singular form in order to express the general relevance of the actions related to him. It's good to stay there, if you want to be a bigot, you can go into a store... you won't hear anything bad from anyone's mouth. Look at his mastery. You don't even know what he will earn from /G/.

In such usage, the meaning is weakened, except for generality: in the form of "I enter" and "I don't hear", the generality disappears, and the connection to one person becomes stronger. Such exchanges create artistic imagery or partly emotionality.

As a way to further strengthen the generality, sometimes the words "man", "person" are added at the end of the sentence: Even if you ride a horse from here for three years, you will not get to any country, man. In this case, it is understood that both I /we/, you /you/, and he /they/ can be participants in the action understood from the verb.

In a certain mental state (sadness or happiness) the speaker can use the form of internal speech - talking to himself. In such a case, he calls his name /nickname, nickname, position, etc./ and addresses him in the imperative form /III person/. In this way, he increases the impact of his speech, in a certain way, he evokes some kind of feeling in a person / reader / in relation to the situation. For example: In that case, Mulla Tolan, go to that world. Mulla Kholmat, who are you siding with? /H.H./ Stop, where are you going, Husan lion. /Live talk/

In such use, the participle of the sentence can be in the third person form. For example: Come on, Comrade Brigadier, let's think about it... Come on, Toravoy, let's roll up our sleeves and get to work!

In such statements, the tone of humility and strictness increases, and it is known that the person is talking to himself from the previous sentence structure or from the author's remark [6].

In order to express expressions such as modesty, caressing, humor, and casualness in oral speech, when addressing the second person, the speaker can use the verb in the first person plural form: Did we have a good rest? /respect, humor, petting shades/. Did we sleep enough? /kasatiq, peching ottenkasi./

The 2nd person singular form does not earn an additional otenka in the treatment of equals. But in official relations, the appeal of younger people to adults shows disrespect, arrogance, contempt: You did this disrespect. You made me infamous / Mouth. say./ like.

For the meaning of respect or kesatiq, pitying, its plural form is used instead of the second person singular: You have come /respect/. Come on, call your daughter (Ya.) -cut, sharp, strict order.

For the meaning of disrespect, threat, the 2nd person is used by adding - to the singular personal pronoun: the verb is in the singular form, but in content it means the plural: You answer. When do you do something on time?

The meaning of disrespect, threat is also found in the second person plural form. It can be understood from the text: You are all one, you always hate me.../Example./

The third person form of the verb:

a/ When the speech belongs to a person who is lower according to action, title, position, profession, it is used in the plural form and serves for the meaning of respect: Servant. They

wanted to go to complain to the governor. /G/. Nurmat ... there is no letter, my daughter ... who is this aunt? /SHE IS/. They went to the master grandmother's house. /SHE IS/;

b/ It is used instead of the plural form of the second person to express respect, carelessness, irony, pity, disrespect: If they listen to me. I have no sin. If they don't make me angry. /Example./

In such usage, the pronoun "themselves" is often added: Let them think of their own poverty. /G./. They know /A.Q./ That's what they say. Neighbor, what profession did they devote themselves to? /Word of mouth/.

v/ is used in place of the second person singular when expressing emotions such as surprise, anger, joy: it came, what I expected came. /speech is related to the third person, which is accidental in the present/ They came to my soul in peace /Song/. My child has come, learn from my child /Live speech/ like.

In rhetorical interrogative sentences, the participle form can serve for the meaning of indivisibility, and vice versa, the non-participle form can serve for participle. In this case, an interrogative pronoun /load/ is often added to the sentence, and the tone takes on a special color.

A typical form expressing indivisibility – ma can be added to one or both of the complex verbs:

a/ When the speaker wants to confirm the negation of the action-state expressed in the first component, -ma is added to it: as if he didn't say. In both components, simple reality is expressed without additional shading [7].

When -ma is added to the next component, expressions such as lamentation, regret, randomness are expressed: he didn't say it /unfortunately//for some reason//it was necessary to say it, but he didn't say it/;

b/ -ma, when added to both components of the verb, expresses not a simple negation, but an affirmation mixed with the shades of strictness, seriousness, and necessity: I can't stop going to the places you went /Song/ Don't finish this job I ate (Oral word);

v/ when "not" is used in the structure of a complex verb, it negates the meaning-affirmation of the preceding simple /complex verb forms. /didn't read/, Negates-negates, /didn't read/ Although the words "No" and "na" express negation, they do not give the verb the impression of indivisibility. Verb forms have their own characteristics when used in speech styles.

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