



TINISH BELGILARINING MUALLIF SHAXSI AKS ETISHIDAGI AHAMIYATI

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Annotatsiya: Mazkur maqolada zamonaviy tilshunoslikning yangi yo‘nalishlaridan biri kognitiv tilshunoslikka xos bo‘lgan antroposentrik paradigma vositasida tinish belgilari va ularga xos xususiyatlar tahlil qilingan. Xususan, tinish belgilarining kognitiv xususiyatlari, shuningdek muallifning ruhiy holati, ichki kechinmalari va motivlarini ifodalashdagi ahamiyati misollar asosida atroflicha yoritib berilgan.

Kalit so‘zlar: tinish belgilari, badiiy bo‘yoqdorlik, tire, undov, chiziqcha, kognitiv xususiyatlar.

Abstract: This article analyzes punctuation marks and their characteristics using the anthropocentric paradigm inherent in one of the new directions of modern linguistics, cognitive linguistics. In particular, the cognitive characteristics of punctuation marks, as well as their importance in expressing the author's mental state, inner feelings and motives, are comprehensively illustrated on the basis of examples.

Keywords: punctuation marks, artistic coloring, dash, exclamation, dash, cognitive characteristics.

Tasviriy vositalarni aks ettirishda, tinish belgilari, ayniqsa muhim rol o'ynaydi. Badiiy adabiyotda tinish belgilari muallifga xos bo‘lgan modallik (modality), maqsadlilik (intentionality), yashirinlik (implicitness), hissiylik kabi xususiyatlarni aks ettirish vazifasini ham bajaradi, deb aytish mumkin. Tinish belgilari, ya'ni punktuatsiya, shuningdek, nutqning ritmik-musiqiyiligini ham taminlash xususiyatiga egadir [Arnold,1981]. Biroq shuni unutmaslik lozimki, tasviriy vositalarning hissiy funksiyasi haqida alohida ta'kidlanadi, chunki ushbu funksiya boshqalariga qaraganda ustunlik qiladi. Badiiy asarda muallif qahramonning hissiy holatini o‘quvchiga yetkazib berish maqsadida so‘roq va undov belgilaridan foydalanishini kuzatish mumkin.

"Where's the wolf? " he asked.

Then he discovered him, standing where he had been lying, near to the stove. He had not rushed forward after the manner of other dogs. He stood, watching and waiting.

"Holy smoke! "Matt exclaimed. "Look at ' m wag his tail!"

"Weedon Scott strode half across the room toward him, at the same time calling him. White Fang came to him, not with a great bound, yet quickly. He was awakened from self -

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consciousness, but as he drew near, his eyes took on a strange expression. Something, an incommunicable vastness of feeling, rose up into his eyes as a light and shone forth.

"He never looked at me that way all the time you was gone!" Matt commented. ("White Fang")
O'zbek adabiyotida ham yozuvchi tomonidan badiiy bo'yoqdorlikni oshirish, hissiy emotsionallikni ta'kidlash maqsadida tinish belgilaridan samarali foydalanish holatini kuzatish mumkin.

- Bo'lmasam - chi! Shunday oyog'im ostidan oqib o'tdi! Suzishni bilmas ekan - da, bo'lmasa, suv sekin edi, bemalol suzib chiqsa bo'lardi. A? Yo'q, pastroqda bir operator yigitimiz ovozini eshitib qolib, o'zini suvga tashladi. Sudrab olib chiqib, oyog'ini osmonga ko'tardi. Baribir kech bo'ldi, bola o'lib qoldi... Ishonasizmi, shu operator yigitimiz bir oydan ortiq organga qatnab, so'roq berdi! Ona suti og'ziga keldi! Ko'r bo'l, dedim, o'zini bilmaganning kuni - shunday bo'ladi, dedim. Dunyo shunday, o'rtoq Qurbonov, o'zingizni biling, o'zgalarni qo'ying!

- Ha - ye, taqdir peshona ekan - da. Olamda nima gap?

- Olamda gap ko'p, o'rtoq Qurbonov. Xalqaro vaziyat tobora keskinlashib borayapti. Tinchlik xavf ostida...

b) - Aha, yaxshi, yaxshi! A - a - auf, chyort, uyqu bosayapti. Nima desak ekan... otlar... otlar patriarxal hayvon, o'rtoq Qurbonov. ,, Otni boqsang , qashib boq, suvini tashib boq! " Xo'sh, nima bo'пти? Ma'lum gap - ku! Albatta, otga suv beradi - da, bo'lmasa benzin berarmidi? Qup - quruq didaktika! Xalq og'zaki ijodi , ha, xalq og'zaki ijodi! Primitiv, primitiv! Intellektuallik yo'q, intellektuallik! Intellektual problemalar ko'tarilib, ijobiy hal qilinmagan! Ijodingizga muvaffaqiyat, o'rtoq Qurbonov . Izlaning, ko'proq klassiklarni o'qing. Aytaylik, Betxoven, Chaykovskiy, Ashrafiy ...

Rixsiyev qo'zg'oldi. Ketar bo'ldi.

Undov belgisi har doim hissiyot belgisi hisoblanib, hayrat, zavq, g'azab kabi kuchli his-tuyg'ularni ifodalaydi.

a) With his rifle, in the broad daylight, it might be possible for him to awe the wolves and save the dog.

"Say, Bill!" Henry called after him. "Be careful! Don't take no chances! "

Henry sat down on the sled and watched. There was nothing else for him to do. Bill had already gone from sight; but now and again, appearing and disappearing amongst the underbrush and the scattered clumps of spruce, could be seen One Ear. Henry judged his case to be hopeless. The dog was thoroughly alive to its danger, but it was running on the outer circle while the wolf - pack was

running on the inner and shorter circle.

b) "Looks for all the world like a big husky sled - dog," Bill said. "I wouldn't be s'prised to see it wag its tail."



"Hello , you husky!" he called. "Come here, you whatever your name is."

"Ain't a bit scairt of you, "Henry laughed.

Bill waved his hand at it threateningly and shouted loudly; but the animal betrayed no fear. The only change in it that they could notice was an accession of alertness. It still regarded them with the merciless wistfulness of hunger. They were meat, and it was hungry; and it would like to go in and eat them if it dared.

d) It was an awkward mix - up. The sled was upside down and jammed between a tree - trunk and a huge rock, and they were forced to unhar ness the dogs in order to straighten out the tangle. The two men were bent over the sled and trying to right it, when Henry observed One Ear sidling away.

"Here, you, One Ear!" he cried, straightening up and turning around on the dog.

e) Beauty Smith's remaining leg left the ground, and his whole body seemed to lift into the air as he turned over backward and struck the snow. The newcomer turned upon the crowd.

"You cowards!" he cried. "You beasts!"

He was in a rage himself- a sane rage. His grey eyes seemed metallic and steel - like as they flashed upon the crowd. Beauty Smith regained his feet and came toward him, sniffing and cowardly. The new - comer did not understand. He did not know how abject a coward the other was, and thought he was coming back intent on fighting. So, with a "You beast!" he smashed Beauty Smith over backward with a second blow in the face. Beauty Smith decided that the snow was the safest place for him, and lay where he had fallen, making no effort to get up.

Yuqoridagi kabi tinish belgilarining hissiy bo‘yoqdorlikni oshirishga xizmat qilishini o‘zbek badiiy matnlarida ham kuzatish mumkin:

f) Ko'nglimda umid uchqun berdi . Qo'limni ko'ksimga qo'yib, bosh irg'adim. Shukur, muxbir aka , shukur. Yaxshi yuribdi! - dedim . O'zlariyam... qo'ymisan qo'y - da! - Aha, qo'y!.. - O'lmang! - Qo'y, qo' - o' - o'y! Qo'y yaxshi!

- O'lmang!

O-o-o, qo' - o' - o'y! Qo'y yaxshi narsa!

- O'lmang! Ayniqsa, sizning qo'ylaringiz! Ming qilsa - da, hi - hi - hi , ming qilsa - da , muxbirning qo'ylari - da.

- Aha, rahma - a - at, rahma - a - at!

Anavi to'ng'ich akangizning qo'ylari bo'lmaydi! Bari o'ziday kaltafahm ! Sizning qo'ylaringiz shunday dono, shunday o'qimishli... Hay - hay - hay, sadag'asi ketsang, muxbirning qo'ylarining!..

- Aha, rahma - a - at , rahma - a - at!



Darvoqe, shuni ta'kidlash kerakki, nasrga qaraganda dramada undov belgisi ko'proq uchrashini ko'rish mumkin.

Shunday qilib, tinish belgilari badiiy matnda muallif shaxsiga xos bo'lgan motivlar, ichki kechinmalar, hissiyotlarni aks ettirishga xizmat qilishi mumkin. Xususan, tinish belgilari orqali muallifning xohish-istaklari, maqsadi, his-tuyg'ulari yashirin yoki ochiqcha ifodalanishi mumkin.

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