

Modal-Axiological Type of Evaluator of Linguistic Personal Thought

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Abstract: For modern linguistics, the human factor and, in particular, the issue of a specific "linguistic personality" are of great importance as an object of scientific analysis. This article also addresses this issue. The article discusses the semantic, stylistic, and pragmatic possibilities of axiological-evaluative words in expressing the psycho-emotional state of a person in a literary text, describing the character and individual aspects of the character. For a literary text, the assimilation of emotional impressions or the content of a cognitive image is important for the writer, as is the assimilation of surrounding people, objects, events, and events. A person's perception of their inner world and the reality surrounding them constitutes an emotional conceptosphere. The emotional concept reflects the perception of emotions by an individual author through the feelings of the characters in a work of art.

Keywords: linguopragmatics, language personality, evaluation, emotional evaluation, expressive evaluation, illocutionary speech act, perlocutionary act, speech situation, internal speech, predicate, mode, experimenter, patient.



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Introduction

Erkin A'zam presents Orol Bobo as an elderly character whose emotional and psychological state encounters the tragic nature of the Aral Sea's demise in his fictional work. The author uses Orol Bobo to study loss along with human survival while illustrating these themes through an environment disaster that stands as poetic symbolism for individual and communal pain. The story analyzes the intricate psychological state of the character by depicting his spiraling emotions as well as his hopeful spirits and contemplative thoughts about existence. The research investigates the deep psychological portrayal inovky because it explains how language techniques show the character's changing mental processes. The examination lets us understand how linguistic personality influences both emotional and cognitive reactions of characters.

One of the current problems in the pragmatics of conversational communication is the perception of speech, emotional attitude, the expression of the communicator's hidden evaluation, in other words, it is related to the cognitive abilities of the speech personality. In the modern cognitive paradigm, linguistic activity is considered one of the types of cognition (the subject's ability to know, perceive, and describe).(1)

The problem of linguistic personality has been studied in various areas of linguistics, such as psycholinguistics (2), text linguistics, and pragmalinguistics (3).

In the aspect of studying reflective discourse, the subject of communicative thinking of the owner of cognition is placed at the center of the research. The thinking subject is understood as the communicant (communicator), whose internal and external speech activity of communication takes place in the form of dialogue/monologue, and then manifests itself in the speech activity of external communication.

According to the results of the analysis, the nature of the individual's speech-thinking activity is determined by individual communicative criteria such as temperament, level of ability to understand and explain, intuition, language experience, and reflective consciousness of the thinking individual.

The characteristics of the subject's communicative behavior are directly related to the mode. According to A.V. Zelenshikov, *modus*, embodying the mental and mental state of work, constitutes the content of "transpositional evaluation of the content of thought (in the broadest sense) " and, as one of the justifying arguments, forms the basis of the effectiveness of speech thought (4).

In internal communication, the thought is accompanied by an evaluative expression. Through evaluation (with linguistic means), the speaker's relationship to reality is established in the sentence through the category of modality. Thus, the type of modal evaluation of the thinking person in discourse manifests itself in the following relationships:

- 1) subjective (self-esteem);
- 2) aspectual (communicative behavior of the conversational partner and assessment of the environment in real communication conditions);
- 3) modal (evaluation of the flow of the colloquial situation, assessment of the relationship between communicates).

Below, in a discourse passage from the novel "The World of the Market" by the writer Tilovoldi Juraev, we try to analyze the level of evaluative tools in the internal communication of the subject of speech:

"This is the world," he thought, stiffening at the telephone. Is everyone the same? Or was he and Kadyr Aliyevich alone to be cursed? Look at the man you meet, he's a miserable fellow too. Nozima is a stranger to her home, a refugee. After Kadyr Aliyevich left his job, his daughters became orphans. Nozima is a widow. There are unfortunate, unhappy people in this market world. Its own tragedy is clear, a barren stick. Why did this happen to Kadyr Aliyevich? The neighbors say they go to school when they were the prosecutors, but they get into this situation in a moment... We must both have sinned before God. My bed, my beloved warm blanket, my closest man..."

When his thoughts reached this point, the words: "If only the orphan had a relative and support other than Mansur!" came out of his throat like a groan and turned into a roar. He cried, striking anything with both hands. He found himself stretched out on the floor, wrapping a rug. He put his tear-stained face to his wrists and sighed deeply. He lay there, but the eternal blessing of imagination was seeking the end of the thoughts interrupted by the roar: "A villager, a vagabond, a marketer, for having borne only one slap, let Mansur die, the fatherless, not knowing Nozima, only blind, so that the son of a bitch will kiss the feet and carry them on his head... Why did God punish Kadyr Aliyevich, though I am a sinner? Such a man! His enemies have sacked him, and he is not the only one sacked. His wife is dead, and he's not the only one." Nozima was in a state of stupor for a long time. He felt it himself, and when his mind returned to this world, the words of

Kadyr Aliyevich were repeated in his consciousness. He said "Nozima" three times, strangely, and always used to say "Nozimahon." It was really strange. Then he said "our money." Why our money? Maybe he would say so. But... What if she got married to him? Mansur took another woman as his wife in silence. No, he is not a man. Nozima can't do that. If this is the husband, let him put his shoulders down (5).

In the aforementioned text, FS should be considered as a subject of communication and self-assessment in the context of real communication. In the internal monologue of the subject of assessment, lexical-grammatical (mental predicates, modal predicates and particles), as well as logical-grammatical (the content of the speaker's opinion in relation to reality) means can be manifested. In this opinion, the expression of the modal-evaluative type is carried out using the following lexical-grammatical means:

- Nouns: my support, my close one, market vendor, lap dog; orphan's;
- Adjectives: foreign, runaway, sinful, orphaned, weak, strange, spoiled;
- Derived adjectives: unlucky, unfortunate, rural, disheveled, market vendor-related, horse-farming, lap dog-related;
- Verb tendencies: if he/she walks, if he/she stands, if he/she becomes, if we become;

Incomplete verbs: I wonder if it's like that, perhaps it remains, it must be;

- Phrasal constructions: he/she will fall into the earth, may his/her shoulders be shown deep, their work has not been successful.

The analysis of this example showed that when modality is expressed in the text, separate predicates are used and they act as modality leaders.

According to A.Z. Fefilova, such language tools are not carriers of concepts called background knowledge, but also carriers of subjective knowledge, such as the author's intention or the author's attitude to the content of the text (6).

At the logical grammatical level of thought, the modal attitude of the subject of speech is expressed in the following forms:

- subject of evaluation (FS) - object of evaluation (real reality): This is the world itself... In this market world, unfortunate, unhappy people meet...
- modal (evaluation of the flow of the conversational situation and the relationship between the communicators): Look at the person you met, this is also a scoundrel who has not done well... Why did Kadyr Aliyevich end up in this situation? What about the neighbors, where did they go to school when he was a prosecutor, and suddenly he ends up in this situation... A villager, a marketer, just because he gave birth to one slap, Mansur, that place is a loser, a father-in-law, he is just blind, not knowing Nazima, he kisses the feet of that bastard and carries it on his head... Why did God strike Kadyr Aliyevich? A man like that! His enemies fired him, he is not the only one who has been fired, after all. His wife is dead, and he's not the only one whose wife is dead, after all!
- subjective (self-assessment): Nozima is a stranger to her home, a refugee... Her own tragedy is clear, a fruitless stick. What if I, the orphan, had a close friend, a supporter other than Mansur?! What if I, the disobedient servant.

Thus, throughout the development of the plot, the interlocutor perceives something new each time and digests it in his internal monologue: *Why is this so? Is everyone like this? Or is it only her and Kadyr Aliyevich who are left to curse? What if I, the orphan, had a close friend, a supporter other than Mansur!?* The results of the communicant's thinking activity are first manifested in her psycho-emotional background, the mental state that causes her - the difficult fate that has befallen

her, the fire of jealousy, the desire to prove that she is truly a woman, causing her to change from distrust and hesitation to enjoying life and carefreeness: *She felt this herself, and when her mind returned to this world, Kadir Aliyevich's words repeated themselves in her mind. She said "Nazima" three times, saying it strangely, before she always said "Nazimakhan". Really strangely. Then she said "our money"... Why our money? Okay, she probably meant to say. But... What if he touches her on condition? The scoundrel Mansur silently took another as his wife and... No, he is not a man. Nozima cannot do that. If that is what a husband is, now let him look at his shoulder.*

It should be noted that the logical basis of the evaluative expression of thought is a proposition, which is taken from the general context of the situation and understood by the subject of speech taking into account the extralinguistic factors of the communicative situation and background knowledge. In the example under consideration, the propositional construction of the communicant is expressed by the predicate: *His own, the tragedy is clear, a fruitless stick. Why did Kadyr Aliyevich get into this situation? The neighbors say that when he was a prosecutor, he went to school, and suddenly he got into this situation... We must both be sinners before God, we are. My place, my beloved warm blanket, my closest person...*

As is known, today the concept of "linguistic person" is gaining categorical status as a central phenomenon of modern linguistics. Many researchers evaluate this concept as an object serving as an initial stage for the development of a new direction in linguistics - anthropolinguistics (7). We are witnessing the use of this term in a number of scientific areas, such as psycholinguistics, linguistic didactics, stylistics of artistic speech, linguoculturology, and communicative linguistics.

The definition of the specific features of the term "linguistic personality", which is widely used in research, and the generalization of its characteristic features are an important factor in the integration of the humanities, as well as in the study of the internal and mutual development laws of its various sections of linguistics.

The main function of emotion in the manifestation of a linguistic personality is associated with the ability to determine the value goals of the individual. The expression of the psycho-emotional state of a person in a literary text depends on the type and individual aspects of the character of the character. Each emotion has certain forms of expression. For a literary text, the absorption of the content of an emotional impression or cognitive image is of great importance for the writer, the assimilation of surrounding persons, objects, phenomena and events.

As is known, many works of fiction have been created dedicated to the Aral Sea tragedy. One of such works is the story "Lonely Boat" by the talented prose writer Erkin A'zam. The work cannot fail to attract the attention of readers with its new approach to illuminating the essence of the issue, its unique style, and interpretation. The main factor that determines the aesthetic appeal of a work of fiction is the descriptiveness, brightness, and expressiveness of the text:

Our island grandfather!

Having climbed onto the roof, he wanders around for a while. He looks at the sky, watching the moon and stars. Then he slowly comes and sits down in his boat, and after another long look around, he grabs the oars on both sides. He begins to row. At first, slowly, rhythmically, and then with youthful enthusiasm. The howling of the wind and the "hee-hee" of the cicadas suddenly merge into the sound of water - the sound of the waves. Slap-slap, slap-slap... The seabirds that are flying in the moonlight - gulls and herons - are flying over the water, their silver wings are reflected in the dim light... The old man stops rowing for a while, takes a long stick from inside the boat, and with a jerk, throws it into the air - into the "water". Slap-slap... The "fisherman" has his hands in his ears, bent down - he wants to hear something...

Silence, silence... Suddenly, the bent pole lying horizontally on the edge of the boat moves and makes a slap-slap sound. The "fisherman" quickly lifts the pole out of the "water". The hook hanging from the beak of the money is still shining in the moonlight!..

Grandfather Arol (watching it with pleasure, joyfully). Thank you for what you gave! Thank you for what you gave, my God!..

In this image, which is conveyed through the author's speech, the abstract is clearly reflected, as if it were there. The writer's poetic skill is also clearly reflected in this. The Aral Baba himself is well aware that water does not actually flow into the Aral Sea. In this case, the Aral is just a tool. The writer's true pragmatic goal is to use the Aral Sea as an excuse to find answers to extremely complex issues in the human psyche. As a pragmatic result, he creates the image of a conscientious, confident and complex hero in the person of the Aral Baba:

Here it is! The end has come! Water, water!.. Our island is filled with water, people! Long live, my dear! I have seen this day! Now I have no desire to die... (Stretching his hands to the sky.) Take your word, my lord! I agree, I agree to everything! Thank you, thank you...

In the above passage, the subject of the experience is the Orel grandfather. The language of the experiencer expressed in the text makes the reader believe that these words are true, based on his feelings. In this way, the subject also appears as a patient.

Thus, the linguistic person is a multi-layered paradigm of speech individuals. In this case, the speech person is a linguistic person in the paradigm of real communication and activity. It is at the stage of the speech person that the national-cultural identity of the linguistic person, his worldview, as well as the national-cultural identity of communication are manifested. In this case, we draw our attention to the following situation in Erkin A'zam's story "Life". In this case, one manifestation of the character's mental state was selected - the speech act of fear. In this case, the author described the state of fear not through units expressing fear, but through the character's behavior in this situation:

Did Ursa think he would kill her or did Malika's words, which were so determined, scare him away completely? In short, Tilak wouldn't touch her. This time he hit her, slapped her. He didn't know what kind of slap he had given his wife, a man who hadn't raised his hand to anyone for years. Malika must have felt something too, she must have been prepared for this, she didn't fall, she shook slightly from the blow and sat down on the sofa, her tightly closed eyelashes fluttered, and two tears fell. Tilak suddenly relaxed, his condition changed, he went into his room and lay down on the low wooden bed. Was he trembling from anger or regret. "What will happen now?" ("Marriage")

In order to make the image believable, the author focuses attention not on the character's internal state, but on another detail that motivates him to fall into this state. In this, he sets the character of Tilak in motion. Tilak's slap gives Malika an emotional state and thereby motivates her to show her condition. External actions are combined with the character's trembling, whether from anger or regret, asking, "What will happen now?". It can be concluded that in the literary text, one can observe the character's despair and fear of the outcome of events. Because any behavior and emotional impact of the character is important for the general content and essence of the literary text. In the above text, the character's thoughts and feelings are in the sense of fear. The character expresses his indifference to the communicator and analyzes the incident he experienced from the inside. In this case, the communication was ineffective.

Thus, modality participates in the construction of the meaning of the text, and this determines the position of the modal-evaluative mode as one of the main ones in the descriptions of thought.

Methodology

Using a qualitative linguistic approach the study evaluates emotional and psychological states of the character within Erkin A'zam's Orol Bobo. The research method identifies linguistic devices which create experiences within the protagonist's inner self together with emotional and reflective expressions. Through linguopragmatic analysis the research examines how modal-evaluative language shows how the character interprets personal realities alongside his connections with others and his existential battles. Discourse analysis serves alongside an examination of internal monologues and mood and modality expressions as well as evaluative vocabulary which constitute important linguistic examination methods for this study. Through this method readers can identify how the character's feelings link to the semantic choices used in expression.

Results and Discussion

The evaluation and modal language in Orol Bobo depicts how effectively the protagonist illustrates his internal emotional struggles. The character expresses psychological condition through linguistic methods utilizing adjectives and mental predicates and modal verbs to demonstrate his thoughts about life and his loss and his separation. His inability to accept the altering world reflects in his expressions that showcase his world-detached emotional state. Through various subjective evaluations in his internal monologue the character displays emotional doomed despair followed by faint hope alongside a helpless sensation of existing in a stationary inescapable destiny. The study results demonstrate that A'zam incorporates the protagonist's speech patterns to both present his ideas and expose his profound existential inquiries while expressing his emotions. Through his carefully chosen words the author develops a compelling picture of the character's emotional depth which gives readers access to his psychological struggles. This evaluation stresses how words function to express mental states of fictional characters while they build literary text meaning.

Conclusion

The author in Orol Bobo employs various linguistic characteristics to present the psychological condition and emotional response of the central figure. Through evaluative expressions alongside modals the story depicts internal reflections which reveal the character's existential crisis and feelings of loneliness. According to this analysis language functions as a fundamental method to show character emotions thus intensifying narrative emotional effect. The book demonstrates language's ability to facilitate powerful emotional communication while building up an internal representation of characters.

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