

WORD ORDER AND LOGICAL STRESS

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Annotatsiya: Soʻz tartibini mantiqiy urgʻu bilan bogʻliq holda oʻrganish sintaksisdan semantikaga, semantikadan pragmatikaga olib keladi. Shu nuqtai nazardan, soʻz tartibining intonatsiyaga, intonatsiyaning sintaksis, semantika va pragmatikaga munosabatini tahlil qilish zarur.

Kalit soʻzlar: logika, emotsiya, intonatsiya

Abstract: The study of word order in relation to logical stress leads from syntax to semantics, from semantics to pragmatics. In this context, it is necessary to analyze the relationship of word order to intonation, and the relationship of intonation to syntax, semantics, and pragmatics.

Key words: logic, emotion, intonation

Prose (Latin: prosa - straight, not going back) is speech that does not have purely rhythmic emphasis and pauses, but only logical (and emphatic) pauses. However, prose speech can also be a group of words that are harmonious in some sense. The following case shows that prose can also be rhythmic in a certain sense (of course, in very rare cases). But in official, journalistic texts, the possibilities of word order are also great.

Expressive substitution moves the rheme-structure to the beginning of the sentence without changing the accent of the phrase in which it is contained. The theme-structure, on the other hand, changes its accent to the opposite side.¹

According to R. Sayfullaeva, speech is divided into two types from the point of view of emotionality:

- 1) emotional speech;
- 2) emotionless speech.

Speech, depending on the purpose of expression, can be emotional or emotionless. Compare: 1. Men keltiraman – expressive speech according to the purpose of the expression, unemotional speech according to the emotionality. 2. Men keltiraman! – According to the purpose of expression, it is a word of expression, according to emotional analysis, it is a word of emotion.

¹ Падучева Е. В. Коммуникативная расчлененность и пути ее

преодоления: инверсия подлежащего // Фонетика и нефонетика: К 70-летию Сандро В. Коздасова. – М.: Языки славянских культур, 2008. – 417–426

In emotional speech, along with thought, the speaker's strong feelings are also manifested. Thus, as a result of giving a special tone to a statement, question, or command, speech without emotion becomes emotional speech: 1. Futbol boshlandi! 2. Otam keldimi?! 3. Hayda! Narrative speech is often emotionless, while command speech is emotional.

Emotional speech is divided into two types depending on the level of emotion:

1) 1) a sentence that expresses a thought with emotion: Futbol boshlandi! Men keltiraman!

2) 2) a statement expressing the speaker's emotional feelings: Oh! To'y muborak! Ura!

Emotional speech has its own phonetic, lexical and grammatical characteristics:

- 1) 1) the presence of a special intonation;
- 2) 2) the presence of words expressing emotion in the speech: eh, oh, naqadar, qaniydi va hokazo;
- 3) change in the order of parts of speech: Oltin bu vodiylar, jon O'zbekiston!
- 4) repetition of an emphatic word: Sizdan so'radim, sizdan!
- 5) Emotional speech is often monosyllabic: Ura! Dunay! Dunay! \

Mahmudov cites word order and intonation as one of the phenomena that reveal syntactic relations. However, this does not mean that the order of parts of speech does not obey a certain norm. In the Uzbek language, the order of parts of speech performs the following functions: 1) indicating the grammatical norm of the order of parts of word combinations; 2) indicating the importance of one or another part in the communicative context of speech (sentence); 3) reflecting the stylistic features of speech, and others. (For more on these features, see the topic "Order of parts of speech".) Thus, the order of parts of speech performs a certain grammatical-stylistic function.

The participation of intonation means in the grammatical formation of speech is necessary. Because intonation is considered one of the essential features of speech. The melody of speech has the property of expressing various types of information: in distinguishing the interrogative, imperative types of speech; in distinguishing the emotional type. Poezd keldi (emosionalsiz) // Poezd keldi! (emosionalli); in distinguishing between words and sentences (bahor — so'z, Bahor — gap); in the expression of modal meanings such as various pitch, cut, uncertainty, etc. (Pichoqni shu Xolmat uradimi? // Pichoqni shu Xolmat uradimi?!) and others.

Thus, in connected speech, various means are involved in the formation of speech. Including syntactic (the composition of parts of speech, auxiliary words), lexical (independent words), morphological (the morphological form of independent words),

phonetic (tone) means. Most of these (all means except morphological means) are characteristic of all languages and have universal properties.

Syntactic units are interconnected not only in terms of form, but also in terms of content. For two syntactic forms to be correctly connected to each other, the correctness of the formal connection alone is not enough. Word order, in conjunction with stress, intonation, and other syntactic phenomena, serves to express content. In addition, word order also serves to a certain extent in the creation of artistic works in poetry. In addition, advertising texts emphasize the need for the reader and viewer to pay attention to which point.