

## LINGUISTIC MEANS OF CHARACTERIZATION OF THE PSYCHO-EMOTIONAL STATE OF A PERSON IN A LITERARY TEXT

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### Abstract

The article is devoted to the analysis of language means in the description of psychological state and emotional mood of personages of literary issues. Theoretical content of the article is proved by the extracts of literary books.

**Keywords:** literary discourse, personage, emotions, feelings, psychological state.

### Introduction

It is known that the study of literature should be based on thoughtful reading and interpretation of a literary text in its ideological and artistic specifics; the object of close analysis should be the art of the word, artistically recreating and exploring the world, combining the image of reality with thoughts about the place and role of man in this world [N. Mirkurbanov, 2017, p. 70].

In a work of fiction, the relationships of the characters are accompanied by various emotions and feelings that “seduce” the reader, “play” with his imagination and “make” him experience the same thing.

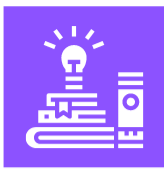
### Results and discussion

In literary texts, the description of the complexion plays an important role in reflecting the internal psychological mood of the characters:

Qip-qizarib ketgan, hali qilichbozlik kiyimini yechib ulgurmagan Jak Rival paydo bo’ldi [«Azizim», b. 307].

In this passage, the red complexion is enhanced by the color intensifier “qip-qizil ” (purple, bright red) and conveys the strong emotional and physical tension of the athlete.

The paleness of the character’s face is often associated with the description of fear and surprise:



Bilmadim, - deb javob berdi Dyu Rua va ovozini pasaytirib dedi: - To'g'risi, kechadan beri sizni o'ylaganim-o'ylagan. Honim birdan rangi o'chib dedi... [«Azizim», b. 315].

U hotinini hech qachon bunchalar rangi oqargan, dili vairon bo'lgan holda ko'rmagandi [«Azizim», b. 369].

The strong surprise of a person can be conveyed in the text not only by describing the paleness of his face, but also by using comparative constructions, as in the following passage:

Valter honim javob bermadi. U toshday qotgandi, - hozir haykaltarosh "Munojot" deb nom berishi mumkin bo'lgan haykalga o'xshab qolgandi. Honim qo'llarini tushirib, unga chidab bo'lmas iztirobdan o'zgarib ketgan, rangida qon qolmagan yuzlarini o'girdi [«Azizim», b. 327].

If we consider the first comparison of "toshday qotgandi" (frozen like a stone) in the linguocognitive perspective, then the associative perception can be based on the component "tosh" (stone). The immobility of the stone – this quality is the basis for such an expressively enriched and successful transfer of a sense of surprise, which is enhanced by the additional comparison "haykalga o'xshab qolgandi" (it has become like a monument). This comparative also implements the immobility and lack of movement of a person on the basis of the compared component "haykal" (monument). The third intensifier of surprise is the usual description of the paleness of the character "rangida qon qolmagan" in connection with any surprise.

Emotions can be conveyed both through the author's description, and in the speech replicas and monologues of the characters. Speech activity undoubtedly has its internal structure (otherwise it would be impossible to allocate an activity), the relationship of the components which ensures the normal functioning of this type of activity, giving it the status of autonomy. However, the internal structure of the structure of speech activity in comparison with other forms has a more complex, in many ways even unique character. This structure acts in two hypostases: it has both an external and an internal characteristic need. The goal, tasks, motive, and other "stimulating" components of speech activity are formed primarily depending on the external conditions of its implementation, since this form is layered on other types of human activity and in this interaction it achieves its effectiveness [H. Hartmann, 2005, p. 114-115].

At the same time, these forming links are no less dependent on the internal factors of the speech activity itself. So, for example, the motive of a speech act arises as a result of the “internal” needs of communication, which are usually endowed with establishing contact, exchanging information and exerting influence. In addition, the motivation of speech activity, its planning, as well as the process of its implementation, are always personally regulated processes [Sh.S. Safarov, 2018, p. 60].

Let us turn to the following context, in which the insincere feelings are revealed, but the inner qualities, in particular, the egoism and self-satisfaction of the main character of the work:

Agar u chindan ham ilakishib qolgan bo'lsa, bir ermakda, ikkinchi bir tomondan, bundan u fahrlanardi. Undan keyin ... nima qilibdi ... g'unajin ko'zini suzmasa, buqa arqonini uzmaydi-ku? [«Azizim», b. 314]

Interjections play an important role in the characterization of human emotions, allowing the reader to adequately feel and understand the emotional mood of the characters of the works:

- Eh, ana, o'zi ham kelib qoldi, juda asqatib turuvdingiz, Azizim! – deya hitob qildi uni ko'rgan zahoti chol, lekin birdan tilini tishlab olgandai jim bo'lib qoldi, keyin hijolat chekib uzr so'ray boshladi [«Azizim», b. 334].

- E, aravangni tortsang-chi, - jahli chiqdi Jorjning. – Nima qilish kerakligini o'zim yaxshi bilaman [«Azizim», b. 344].

Another means of textual reflection of the psycho-emotional state of a person is the use of punctuation marks. It should be emphasized that the most popular among them is the exclamation mark, sometimes in combination with a question mark:

- Ayni muddao! – hitob qildi qariya Valter. – Sarlavhasi-chi, sarlavhasi nima bo'ldi?! [«Azizim», b. 335].

Jonimga tegib ketdi shu ministring! – to'ng'illadi Jorj. – G'irt to'nkaning o'zginasi! [«Azizim», b. 344].

An important place in the expression of human emotions, both in everyday speech and in literature, is occupied by stable word combinations, or phraseological units. So, the Uzbek phraseological unit boshi osmonga yetdi (word-for word: the head reached the sky) is able to convey an extraordinary and boundless joy, which is difficult to convey in ordinary words:

Uni bir kun ko'rib kelsang maqul bo'lardi. O'zing bilasan-ku, u seni juda ham yaxshi ko'radi, borsang, boshi osmonga etadi [«Azizim», b. 344].

Usually cheerful characters of fiction are evaluated positively: as merry as a marriage-bell – a very cheerful person (an expression created by J. G. Byron in the work “Childe Harold’s Pilgrimage”); merry Andrew – a buffoon [A.V. Kunin, 1967, p. 611]; (as) jolly as a sandboy – very cheerful, joyful [A.V. Kunin, 1967, p. 509]:

“I feel as if the house were on the sea”, said Martin, staggering when he rose: “and am utterly wretched”. “I’m as jolly as a sandboy, myself, sir, said Mark (Ch. Dickens, “Martin Chuzzlewit”, p. 82).

He found the master of the puppet-show belabouring the back and ribs of his poor Merry Andrew (H. Fielding, “Tom Jones”, p. 67).

Love is a complex feeling that requires from writers to pay a special attention in choosing lexical and stylistic means of description. Consider the following passage, which reflects the emotions of love:

Shu paytgacha bu ehtiros nimaligini bilmagan, hirsning yutag’on ko’chasiga kirmagan, ragiga g’ara tushmagan yaxshi hotin edi, mana, aqlli, tadbirkor, risoladagi qirq yashar hotinning hayotida sovuqqina yozi o’tib ilimiliq, oftobi kulmagan kuz kirdi va kuzi kutilmaganda nimjongiga bahor bilan almashdi, lekin chechaklari so’lg’in... [«Azizim», b. 348].

The above context demonstrates the passion of a 40-year-old woman who has never experienced the feeling of love. The author skillfully uses the metaphorical description of her age with the help of the seasons: her cool summer was replaced by a sunless autumn, and then suddenly came a spring... In the life of the heroes of the novels, there are cases when someone is tired of somebody or something. In the following example, the main character is tired of his mistress, so he screams:

Jin ursin! Boshingga bitgan balo bu hotinlar! [«Azizim», b. 355].

The feeling of rage and hatred of a person towards someone is accompanied by redness of the face. In literary discourse, it is a necessary linguistic means of describing anger:

Uning yuzi lovillab yonmoqdaydi, yuzini suv bilan ho’lladi. Keyin qandoq o’ch olishini o’ylab ko’chaga chiqdi. Buni endi kechirmaydi. Sira kechirmaydi, tamom! [«Azizim», b. 367]

The reason for the change in complexion can be an unexpected sad news. Consider the author's skill in describing its consequences:

Madlena uyda ekan. U Madlenaning oldiga hansirab, hovliqqancha kirib bordi. Daf’atan turib:

- Eshitganing yo'qmi? Vodrek o'layotibdi, - dedi.

Madlena xat o'qib o'tirgan ekan. Bu so'zlarni eshitib ko'zlarini eriga tiqdi-da, uch qaytalab so'radi:

- A? Nima deding?.. Nima deding?.. Nima deding?

Madlenaning rangida rang qolmadi, yonoqlari tinmay ucha boshladi. U o'rnidan turdi va qo'llari bilan yuzini to'sib, kuyinib yig'lay boshladi [«Azizim», б. 368].

In the given example, the description of the internal state is developed along a logical chain of interrelated emotions, which can be given in the following form:

1) unexpected news - 2) reaction to this news (triple re-asking) - 3) initial perception of this sad news (paling of the face) - 4) result (cry). Here is such a plausible and real description of the emotional state of the characters declares the talent of the writer and easily engages the reader in the essence of the work.

### Conclusion

As the analysis showed, a literary text is a whole “arena” of various stormy feelings, experiences and emotions of the characters, who, intertwining with each other, create and bring new bright colors to everyday life and the world we are familiar with.

### Literature

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