

The Pragmatic Realization of Auxiliary Word Classes (Based on Uzbek Film Scripts and Screenplays)

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ABSTRACT

Psycholinguistics and the sociology of speech alternately approach the phenomenon of interpersonal communication, and based on the analysis of the pragmatic features of certain linguistic units in film novellas, this article reflects a classification of language by the context of speech. Speech communication is multifaceted. In this context, the article analyzes the means of speech that serve to direct a specific goal, express negative subjective attitudes, and manifest these in harmony with human emotions, perceptions, abilities, and mental actions.

Keywords: Pragmatics, sociopragmatics, auxiliary words, communication, speech situation, speech act, lexical unit, speech activity, associative method

INTRODUCTION

During the years of independence, significant efforts have been made in the fields of linguistics and pragmatics, particularly in achieving automatic translation and enabling artificial intelligence to understand and process the Uzbek language. Alongside all scientific directions, the task of "supporting scientific research aimed at developing the state language and fostering international cooperation in this field" (Decree of the President of the Republic of Uzbekistan") highlights the

importance of conducting research that facilitates the Uzbek language's firm establishment within internet systems.

In modern global linguistics, studying the language proficiency of text creators is considered one of the contemporary trends. Such analyses contribute to the advancement of linguistics. Indeed, the language of each nation develops through its literary works, growing richer from one work to another. To understand this process, literary works that are important for language development are studied from linguistic aspects. A prominent figure in Uzbek prose, ErkinA'zam, has a unique style of expression that differs from other poets and writers. The imagery and impact in his stories are unconventional. This highlights the relevance of studying the sociopragmatic aspects of his screenplays.

The introduction of new tasks for the field of linguistics in our country is related to the fact that linguistic capabilities have already given rise to practical avenues of research. These avenues examine the interrelationship between language and speech, society, culture, national thinking, and even artificial intelligence.

Interpersonal communication refers to the verbal and non-verbal signs of social interaction between two or more individuals, through which psychological connection and socio-psychological relationships are established. In a narrower sense, interpersonal communication involves the exchange of subjective experiences between individuals engaged in such communication. The core form of this phenomenon should be seen as communication that occurs within a unified chronotope, i.e., when the time and space of the participants align. This primarily includes spoken communication. However, on the periphery of the phenomenon, we can also highlight significant forms of interpersonal interaction, such as phone conversations, written correspondence (mail, text messages), online communication, and others. We do not limit interpersonal interaction to spoken forms of communication alone but also include certain forms of written communication along with its extensive non-verbal possibilities.

LITERATURE REVIEW

In recent years, the linguistic analysis of literary texts, particularly pragmatic approaches, has significantly developed in global linguistics. Similarly, in Uzbek linguistics, several modern fields have emerged, such as pragmalinguistics, sociolinguistics, and cognitive linguistics. Concepts like linguistic phenomena, the text and its impact, speech acts, addresser and addressee, and the speech situation, as well as their influence on communication culture, have been studied in various contexts by both global and Uzbek linguists, mainly through the lens of literary works (Safarov; Hakimov; Zherebilo). Linguistic phenomena have been thoroughly examined from the perspective of linguostylistics (Mamadov), sociolinguistics (Mirzayev; Mahmudov; Muhammadjonova; Khamidov; Yuldoshev) and other fields.

As (Kunitsyna; Kazarinova; Pogolsha & Martinova) noted, the theory of interpersonal communication must form in an interdisciplinary space that unites efforts from various fields. It encompasses the human being, considered in one of their most essential hypostases speaking and thinking ability. However, the primary difficulty arises here: representatives of various fields and scientific directions are often reluctant to cross the boundaries of their own domains into neighboring areas, and frequently refuse to agree. A paradox emerges: specialists in communication theory make every effort not to communicate with their colleagues in adjacent fields. At one time, representatives of the exact sciences also paid attention to the communication process.

In various fields of speech communication, the explanatory moment carries different meanings and varying degrees of intensity, but it is present everywhere: an absolutely neutral statement is impossible [Bakhtin]. On the other hand, a speech act without content can still serve as a means of positioning oneself in relation to the listener. A fundamental principle of speech is its directedness toward someone it is always addressed to someone. To whom the speech is directed, how the speaker (or writer) perceives and envisions their audience, and the strength of the audience's influence on the speech are all factors that determine the structure of the statement, particularly its style.

To overcome the atomism of concepts, pragmalinguistics transitioned from micro-level units to holistic speech messages i.e., discourse. Pragmatics has moved from studying individual speech acts to approaching the broader continuity of real communication. This shift was facilitated, firstly, by the emergence and rapid development of anthropolinguistics, which aimed to take scholars out of confined classrooms and direct them toward the reality of speech, and secondly, by returning linguistics to the heart of the humanities. This movement, both here and abroad, focuses on the common element for all humanists the subject, particularly in their capacity to communicate. Shifting towards real communication has led to the integration of various humanitarian fields, combining efforts from psychology, sociology, and neolinguistics.

Studying speech as a process can only be effectively researched through interaction an exchange of ideas between a speaker and a listener, where responses are given to questions. Consequently, in the late 20th century, a new branch of linguistics called discourse analysis emerged, focusing on the study of speech communication. Researchers question the notion of considering a paragraph as the maximum unit of speech because its formation is often subjective, influenced by the author's style and graphic rules. In our view, only discourse can be elevated to such a level of unity [Safarov]. Discourse, in terms of its communicative function, is a structured and contextually adapted speech construct. The alignment of form and function distinguishes discourse from other units [Safarov]. However, discourse theory is still developing, which necessitates exploring the application of general linguistic methods in this analytical direction [Schiffrin]. Indeed, the linguist's observations are pertinent. The initial acknowledgments related to the term "discourse" in science emerged in the 1950s. Initially, sources considered the problem as consisting of more than one sentence and viewed it as a "complex syntactic unit" [Figurovsky]. This phenomenon has been evaluated in linguistics as the relationship between logical grammar and spoken language. Additionally, in the 1920s, it was suggested that the phenomenon of discourse in linguistics is related to oral speech, with instances of its

expression through interjections, introductory words, and phrases during the speech process, which could justify its evaluation as a “complex syntactic structure” [Sherba]. In foreign linguistics, the issue of syntactic discourse was raised by Z. Harris in the 1950s [Harris]. By the 1970s, the volume of work related to this issue had significantly increased. The studies interpreted discourse as a monopredicative unit of spoken language [Gindin]. By this time, scientific sources began to use terms such as text linguistics, the relationship of text research with speech theory, applied stylistics, communication theory, language teaching, and automatic translation. One of the greatest achievements in syntax in the 1970s was the establishment of the position of grammatical discourse in spoken language as a separate branch of linguistics and a distinct research source [Kolshanskiy]. In some sources, objections were also raised regarding the position and use of the term discourse in linguistics. For instance, in 1966, linguist R. Godel’s acknowledgment that the use of the term discourse in linguistic research might cast doubt on drawing clear conclusions about language and speech phenomena was noted by N.A. Slyusarev in his research, who provided a well-founded scientific response to R. Godel’s objection [Benveniste E.]. It is also noted in scientific sources that special scientific conferences dedicated to solving this problem were held [Gorky].

Such scientific research and the various perspectives on the issue indicate that the matter of dialogic discourse in linguistics has aspects that need to be resolved and require further investigation. Typically, when discussing dialogic discourse, it is defined as a “conversation between two or more individuals.” This is correct, but it is a one-sided view. The point is that while dialogic discourse is considered one of the most challenging aspects of creative technique for a literary artist, for a linguist, its syntactic peculiarities, pragmatic and discursive content, and structure are of significant importance. Some sources have studied the dialogues and their characteristics as manifested in the texts of prose and dramas of literary works. In such works, it is acknowledged that the recording of dialogues through writing, i.e., their written form, is the living form of spoken language [Amirov].

In literary works, especially those with a satirical tone, the main linguistic units that express the speaker's internal attitude are auxiliary words. While independent parts of speech play the primary role in sentence formation for speech, the prevailing scientific view is that auxiliary words only serve to connect words or sentences. In reality, auxiliary words, particularly particles, are crucial in communication, revealing the speaker's intent and mood. In sociopragmatics, the functions of particles can sometimes surpass those of certain independent parts of speech. By studying the pragmatic potential of auxiliary words in ErkinA'zam's screenplays, one can also assess the writer's skill in using language.

METHODS

Loaders allow the speaker and listener to fully understand each other and know the impartial attitude towards the expressed thoughts. The following examples involve interrogative and emphatic, intensifying loaders.

Father suddenly started complaining about me:

Oh, you were smarter when you were studying, you didn't stop your friend from straying, did you! What misfortune has struck...

Explanation: The particles "-a", "-ku", and "-da" in this context convey various nuances, such as regret, emphasis, reproach, or reminding the listener of their responsibility:

- **-a:** adds a tone of regret or disappointment.
- **-ku:** emphasizes the listener's qualities or past actions.
- **-da:** can express a sense of reproach or reminder, highlighting that the listener did not take action when they should have.

The interrogative particle in speech, in addition to asking questions, also conveys meanings such as doubt, suspicion, uncertainty, and hesitation. For example:

– He ran away from the wedding. Does he not like his uncle’s daughter? When you mentioned the wedding, he used to study as an excuse and went to Tashkent. He has been like this since he returned from the army. His mother is seriously ill over there, constantly lamenting, “I won’t get to see my son’s wedding.” Look at what this boy, who can’t even swallow his food properly, is doing now! [ErkinA’zam]

The emphatic particle -da also conveys meanings such as affirming one’s opinion, accepting fate, and admitting.

If you remove the particle from any sentence and read it again, the meaning remains, but the attitude is lost. For example:

Shamshodbek hears Dadil’s enthusiastic voice in his ear: They really annoyed me! Nargiza, Feruza, Muhayyo, Guli, Dili... Oh, in short, there are five just like Ra’no!

In this context, what happened is being described, but it also conveys how the event affected him.

The particle -da does not convey the same meaning in all contexts. For example, consider the following sentence:

Damn you, Ramazon! Are you trying to drag me into the pit you’ve fallen into? You scoundrel, swindler!

Here, the particle expresses affirmation, certainty, and conviction.

The preposition -yuacts as a conjunction in many cases. In this sentence, he connects the syntactic units:

- Was your brother engaged in speculation before?
Then I will never forgive myself for what I said:
- If he is busy, how do I know? He is not my brother, just a fellow illager, a fellow citizen.

Although the preposition -mi mainly expresses the meaning of questioning, it serves as a tool for studying the listener’s psyche.

The interrogative case -mi comes together with the emphasis case -ku in one sentence and expresses a pragmatic meaning:

- Is that so? He called you my brother, my close brother?! If I bring him now, can you tell him to his face that you are not my brother?
[Erkin A'zam 2006: 308]

It was used by the addressee to ask the addressee questions in order to test and check him.

Variants of exclamations used in literary language are known to many people, but dialect variants are also used in some works of art to indicate which region the hero belongs to:

//- Accused Heydarov! Collect your memory. Or you don't have a tob-pob? Tell me where it hurts, let's stop the court session.
"Abby, why?" I am healthy.
- Are you taking so many things to your brothers?
- No, I bought them only four apples, that's all. So that I don't go dry.[Erkin A'zam 2006: 308]

Interjections and prepositions are often used side by side in speech to express important relationships.

The content of speech acts related to investigative processes is characterized by the frequent use of interrogative pronouns, emphatic emphasis, and interrogative and suspect loadings:

- What about pomegranates with grapes? Are you going to sell them?
- Why am I selling? After all, he... You know, I went to Barnaul...
- Hey, Barnaul, Barnaul!.. Where did you get the apple? [Erkin Azam]

Due to the fact that the investigation process was reflected, the downloads were also used quantitatively. In the speech of the speaker, mainly grammatical means of questioning and suspicion are used, and in the listener, emphasis loads are used relatively more. Even in this speech situation, the addressee is using the interrogative load in the sense of confirmation.

Additional meanings are being added to the information provided by the addressee to the addressee through uploads. In order to emphasize and confirm one's opinion, the preposition "da" is used. The occurrence of this preposition in the function of

a connector is also found in the speech situation. This download has different meanings in different places:

What do you mean, where from? It's from Chorbog! Come in autumn, our orchard is overflowing, apples are falling to the ground." – "Was it necessary to bring apples from there? If it was meant as a gift, you could've just taken some from Tashkent, right?"

In this context, the particle "-ku" carries a pragmatic meaning, emphasizing a more straightforward or obvious option (buying apples in Tashkent).

As for the particle "-da", in the example, it intensifies the negation, while also hinting at the preference for locally grown apples, implying an attempt to highlight the superiority of apples from their own region: "The apples from this place just aren't good, they taste bitter, like medicine." The interrogative particle does not always convey an actual question: "In the evening, I waited long for Ramazon's father and brother at home. Did they avoid me, or were they so shaken by the ordeal that they rushed off to Boysun – they didn't come." In this case, rather than asking a question, the particle conveys doubt or suspicion, and also reflects reliance on the speaker's inner feelings.

In linguistics, the boundary between particles and conjunctions can sometimes blur. This is often due to the context of speech and pragmatics. It seems to us that the particles "-da", "-u", or "-yu" are used in language with a certain grammatical meaning but, in speech contexts, they can carry both grammatical and stylistic meanings. For example: "I get so frustrated, I scold Ramazon, I scold him, but (u) surprisingly, I still want to see him, I miss him!" Here, "-u" functions as a conjunction, which is why it doesn't carry any additional shades of meaning. It serves as a contrasting conjunction, equivalent to "but" or "however".

The example illustrates how particles may be used in a conjunction role, showing contrast without adding extra meaning.

In film scripts and screenplays, using simple sentences is considered the most effective method. In cinematic works, thoughts and images are usually expressed through concise and simple sentences. Especially when these sentences are combined

with particles, the impact becomes even stronger: "(The girl, teasing again.) Me? For you? Look at that!" Even though interrogative particles are used in sequence here, it's clear that the primary meaning is one of surprise.

For some reason, in literary texts, the interrogative particle "mi" often performs secondary functions beyond its original role, and only in certain cases does it convey a question: "The defendant, Haydarov Ramazon, have you done this before?" the judge asks.

Linguistic tools can be interchanged in such combinations in speech that, in these cases, particles can express unique relational meanings: "Wow, you're quite a proper artist, aren't you?" Even without the particle "-a" at the end of the sentence in such conversational contexts, logically, a response would be expected from the listener. However, when the "-a" particle is added, a response becomes mandatory.

Apart from emphasizing and intensifying, the particle "ku" also conveys objection or disagreement in speech situations. It does so lightly, without causing discomfort to the listener:

- How? There's still time, right?
- I ran over, my friend, I wanted to see you.

In this example, the highlighted particle doesn't add confirmation, emphasis, or intensity to the sentence's meaning; instead, it softens the tone and eases the situation.

In the process of an innocent friend questioning a guilty one, the particles seem to express a stricter meaning:

- Really? During the initial investigation, you said you weren't involved in speculation, didn't you?

Ramazon, who is being questioned again by his friend, appears as if he is pleading according to his response: "I wasn't involved, really."

The "**-da**" particle in Ramazon's following sentence serves the same purpose, expressing the same tone:

- They cleared me, my friend, they cleared me," he giggled non-stop. "I wasn't guilty after all.

The judge's formal speech also shifts slightly, as if showing support for the defendant, which is influenced by the "-chi" particle:

- Brother, do you understand? We are trying to help you. Think carefully and tell the truth. Your fate is being decided, after all!" [ErkinA'zam]

The word "axir" at the end of the sentence can serve two functions depending on the conversation context. In this case, it acts as a discourse marker, revealing the speaker's personal attitude towards the opinion being expressed.

Ramazon didn't feel particularly guilty in front of his friend, so the "-ku" particle didn't carry much firmness in that speech situation. He didn't feel guilty before the symbol of justice either, since his conscience was clear, as he was taking responsibility for someone else's fault. Because of this, his responses sounded more confident:

- Sister, forgive me just this once!
- I am not your 'sister'!
- But you called me 'brother,' so what should I call you? I don't know your name, I don't know your last name..." [ErkinA'zam]

The grammatical tools that softened the sentences when answering his friend's questions began to express different meanings once the speech situation changed:

- "Look at me, for instance, I wasn't guilty, but it turned out I was. That's just how it is," Ramazon said, taking a large pinch of snuff. He seemed to have changed – he had become more serious, looking like a half-philosopher; he never used to talk like this.

Now the particle conveys affirmation, emphasis, and mental calmness. The person asking the questions didn't really care about the desires or preferences of the one answering. Since his

friend's behavior was starting to seem annoying, he began to speak more harshly and bitterly:

Then suddenly he remembered his old routine:

- Come on, my friend, let's go take a portrait together!
- With this face, this shabby outfit? I laughed. Some other time, some other time.
- Call all your friends!
- Do you have any tricks left?
- Let's sit in a baritone! For a farewell torment!

In these two instances, the interrogative particles express not only a questioning meaning but also disgust, displeasure, and indifference.

The context of the conversation and the speech situation changed again. Now it became clear from Ramazon's words that his mood was better and his spirit higher than his friend's:

Is that all your friends? Oh, poor you! Looks like you've gone cheap on them. Don't worry, the wallet's big, he gave what he had set aside! [ErkinA'zam 2006: 308]

The internal relationship between the speaker and the listener, i.e., the nature of the connection that binds them, has a significant impact on verbal communication:

The train hadn't arrived yet, so we went into the restaurant under the pretext of getting some water. Ramazon, now quite tipsy, began to share his troubles.

- You still don't believe me, do you, my friend, – he started. – But please, this time, believe me! [ErkinA'zam]

The additional meanings that particles can convey in a text are largely dependent on the speech situation.

Among auxiliary words, particles play a particularly important role in communication because they not only provide the syntactic connection that conjunctions and prepositions do but also carry significant meaning in the sentence:

"At that time, Ramazon had actually gone to Barnaul. While waiting for the train, right here, in the restaurant, he met someone. – See, I told you, but you didn't believe me. You still don't believe me," Ramazon said, sounding somewhat disheartened and sad. "No one believes me."

In this speech situation, the auxiliary word performs the same function in both instances, expressing means and accompaniment. Particles, on the other hand, can convey a wide range of meanings. One key difference is that you cannot remove conjunctions from a sentence, but particles can be omitted. However, it should be remembered that when particles are omitted, the impact they add to the meaning and effectiveness of the communication may also be lost.

In the following example, some particles can be omitted, while others cannot. For instance, if the "-mi" particle is removed, the purpose of the sentence changes. If the "-ku" and "-da" particles are removed, the conversation can still continue, but while the information will still be conveyed, the impact will be lessened:

"What should he do – after being caught with so much, should he just pat you on the back and let you go? Someone has to be locked up, right? They probably have quotas too. The investigation and even the cell were getting tiresome, my friend, oh, will we be stuck here forever? It's God's will, I said!" [ErkinA'zam]

Accordingly, particles can be classified in this way.

In the next speech situation, the "-mi" interrogative particle serves to express a pragmatic meaning, depending on the speaker's mood and the listener's reaction to the situation:

Fool, idiot! You fell for a trick from some scammer... Can a person really be that gullible? I wouldn't have believed it, not for the life of me.

The "-mi" particle is the main expressive tool of this rhetorical question.

Emphasizing and intensifying particles also participate in syntactic relations but, in this case, they serve only to add extra meaning:

I believed him, my friend, what could I do? 'I have seven children,' he said, 'and all seven are girls,' he said. 'Three of them are of marriageable age, I need to marry them off, I'm just a simple guard at a factory, my liver is sick,' he said. Anyone who saw his condition, if they were human, would have believed him. I believed him, my friend! [ErkinA'zam]

From the text's content, it is clear that the particles are used to express completion of thought, acknowledgment, simplicity, gullibility, and emotional sensitivity.

For some reason, in Ramazon's speech, the **"-da"** particle has been used many times, yet it has expressed different shades of meaning in various speech situations: here are two more instances:

If I did that, would they have caught him? I had given my word; it would have been dishonorable... I caught a glimpse of the world from behind the bars, and it wouldn't do any harm... [ErkinA'zam]

Certainly, the highlighted particle embellishes the speaker's discourse, enhancing the emotional impact of meanings such as compassion, sympathy, and satisfaction with one's actions.

The separating and distinguishing particles did not come up in the analysis, but the diminutive and affectionate suffix found in nouns of similar forms was noticeable in some instances. The reason for drawing attention to this is that this device can express various subtle meanings when added to nouns and most independent words in general: Ramazon was sitting by the window, pressing his temple with his palm, gazing intently outside. Thoughtful, harmless, somewhat innocent... "You can dislike him, not like him, but you can't hate him," I thought to myself. In this context, **"-gina"** expresses not only affectionate and diminutive meanings but also a stylistic meaning inherent to the particle.

The "-chi" particle usually serves to demand a response from the interlocutor to a given question. In this situation, however, it was used to express an internal decision or desire: "At one point, squinting his eyes, he said: 'The Novosibirsk train is coming now; should I rush to Barnaul?'" In the thoughts expressed by Ramazon, the "-da" particle indicates noble ideas and positive events. In the interlocutor's speech, however, it seems to lean more towards a negative meaning:

Doubts stirred in my heart: 'It seems that what happened then was no coincidence; it's in their blood.' But what could you say – survival; no one shakes someone else's household.

When the speech situation, the time, and the place of the conversation change, grammatical means of expression also convey unexpected nuances of meaning:

"Oh, he will be my father's relative; that's uncomfortable."
 "What about this?"
 "Oh, he's a relative from our community..."
 "Don't take too many; won't you hand them over to the state instead of sitting like this?"

As emphasized, the "-chi" particle not only indicates a question but also performs the function of intensifying meanings such as advice, counsel, and admonishment when used alongside the "-mi" particle.

Based on the character of the work, many meanings can be derived from the following sentences, particularly as the particles themselves reveal several of his worldviews. When the interlocutor advises handing them over to the state, he responds as follows:

"Do I owe anyone? They'll buy it cheaply!"
 "But you're giving it away for free to everyone, aren't you?"
 "Oh, one is for one, and the other is for another."
 "Doesn't your neighbor have any?"

It is important to note that the interrogative particles perform their function more effectively than the negation words.

In the narrative, whatever profession the character engages in, terms related to that field actively participate, ensuring that nouns of that word class dominate in such texts. Generally, it is observed that various morphological units are actively used in different contexts depending on the speech situation in the story. This situation serves to provide more substantiated conclusions regarding research on the frequency of word classes, meaning it presents specific conclusions about which word classes are more organized and active in which speech situations.

Considering that the communication space is Ramazon's village, it is clear that the way of thinking and expression is also characteristic of his fellow villagers:

"We disturbed you at an inconvenient time, didn't we? Forgive us, dear one, you'll be busy," they repeatedly apologized, saying, "May you have ten sons, may you be blessed."

The writer also effectively used auxiliary words, particularly particles, in his short film "Pakananingoshiqko'ngli." One example is sufficient:

"Herbologist. How many times have I returned this for a long time! Look at me, didn't what I found for you that day benefit you?"

In fact, a question mark should follow the interrogative particle "-a," but the dominant meaning it conveys will be taken into account, in our opinion.

ANALYSIS

Auxiliary Film - Words Short Stories	Supportive	Connector	Particle	Modal words	Isolated Words
Nights of the Whinnying Horse	Yes, it's Jo'ra Bobo's horse! It's meant for meat, right? Such a	I didn't tell my mother either. Yeah, just keep writing. I	She looked up at the sky and said, "It looked like it flew over,	"Oh my dear, oh my dear! - Eh—ye-ye! My little darling, oh my	Oh my brother, be like Gagarin! Oh my father, oh my mother!

	creature? Such a beautiful creature? Right next to the slaughterhouse, yes! Such a creature?	was on that plane!	what was that?" "Don't die! Should I tell you something? Even if it's a thousand, ha-ha-ha, even if it's a thousand, it's the reporter's sheep.	darling!	I soared high into the sky and then came back down. I've flown more than four pilafs!"
Stars burn forever	Our collective farm was advanced. Whether the moon sets or the day ends, may it end in our collective farm.	"As for my Tamaraxon, she didn't care about the scarves! Bakir the muezzin spread out his belt in front.	"No, he fell off the horse in the wrestling match and lost one eye. 'Hey, what are you saying, Chairman?' my wife said. 'I was just coming to my senses!'"	"Oh, mercy!" she whispered. "He looks just like Nasim! And both of his eyes... Just take a look..."	"Oh my God, oh, may you never see this day! If Tilovberdi's mother is still alive, then I'm looking down on this gathering from beneath the earth."
The Joy of being a Mother	Oh, my dear niece, you've read, haven't you? You haven't managed to steer your friend off course! Not only does he not go to the market, but he can't even swallow what's in his mouth!	You're trying to pull me into the pit you've fallen into, aren't you? He's off to Tashkent...	The investigator gave him a good look and then handed me back	"I'm going to be the one who never sees the moment of death," he screeched.	Chantrimore! Kalamakator! Oh, oh, my friend Shalvirama, hey!.. Yes, well done! Good job!"
Pakana's Lover's Heart	"I've returned it several times already! Look at me, didn't it help when I found it for you the other day?"	"They kept apologizing, saying, 'Sorry for bothering you, dear, you must be busy,' and then they	"Me? To you? Look at this!"	"Under Shamshodbek's ear, Dadil's resonant voice rings out: 'They drove me crazy! Nargiza, Feruza,	"Look! Fine, fine! Tokyo-mokiyo!" he exclaims. 'I'll be right there, just a minute... at this moment! Alright,

		genuinely praised, 'May you have ten sons, may you be blessed.'		Muhayyo, Guli, Dili... In total, even Ra'no has five of them!	alright, let's go!"
Iron Wife	"Have you gotten used to herding cattle, huh? You don't read, do you? Who?... Me? Just let me catch my breath for a moment, then we'll pick it up and head out. It's good to think about it."	"If you catch me, I'll throw it away now!... The sun is shining— what would happen.. There is that kind of thing, you know."	I told you, we must have been mistaken. You say that, and even if she were a thousand times a good woman, she's still a stepmother... The Day of Judgment is upon you. Okay then," the nurse said, irritated by his vagueness. "You heard me... Six people, you said!"	"Oh dear, she's grown up! I told you, it's fine, right? We can't just die over one word..."	Your wife... ugh! What a thing! I'll break her down and turn her into spare parts. Universal electronic scheme. Experiment. UES. I only communicate with the outside world using the monosonic method. You are the inquisitors!"

Nights of the Whinnying Horse	Stars burn forever	The Joy of being a Mother	Pakana's Lover's Heart	Iron wife
"Yeah, look, it's Jo'ra's grandfather's name! Oh, my dear! Oh, my dear! Are they going to deliver the meat? Such a being, huh? Such a lovely being, huh? He took a glance at the sky and said, 'It seemed like it flew by, what was	"'Oh my goodness,' she whispered. 'He looks just like Nasim! I heard that he fell off a horse during a kokpar match and ended up with one eye blind. Both of his eyes... Let me take another look...' 'Oh, may you be cursed!'	"Oh, my dear cousin, you've read it, you were more aware, haven't you turned your friend back from the wrong path? What misfortune has struck...? Doesn't he have feelings for his uncle's daughter? You	"Me? To you? Look at this! Under Shamshodbek's ear, Dadil's cheerful voice resounds: 'They've made a mess of things! Nargiza, Feruza, Muhayyo, Guli, Dili... Oh, in total,	"Oh my, it seems like she's grown up big! I told you, we must be mistaken. You say that, yet she seems like a thousand good women, all cousins... - You have a daughter of destiny. Well then, the nurse said, irritated by

that? 'Don't die! Should I tell you something? I was inside that plane! Right next to the wing, yeah! 'Wow, it's Gagarin! I didn't even tell my mom. Yeah, keep writing. Even if it's a thousand times, ha-ha-ha, even if it's a thousand times, it's just the reporter's sheep. Oh my father, oh my mother! Such a being, huh? I was inside that plane! It soared up and then came back down. I flew more than four servings of pilaf! 'Eh—yeah-yeah! Break, little one, break!'"	Our collective farm used to be advanced. If the moon ends, if the sun ends, it should end for our collective farm too. Bakir the muezzin laid his belt out in front of him. As for my Tamarakhon, she didn't even look at the shawls! If Tilovberdi's mother was astonished, I thought to myself, and from underground, I threw some dirt on the gathering. Even so, 'Hey, what are you talking about, Chairman?' my husband the wrestler said. 'It crossed my mind that, God forbid, Bori the wrestler shouldn't get hurt!'"	started talking about weddings— using education as an excuse, he's heading to Tashkent... 'I ended up not seeing the time of death,' he screamed. Just look at this child who can't even manage to swallow what's in his mouth, let alone go to the market! You want to pull me into the pit you've fallen into? The investigator gave him a good look and then handed him back to me."	five from Ra'no alone! A scholar of the soul. How many times have I turned back since a while ago! Look at me, didn't what I found for you the other day do any good? 'We troubled you without reason, dear, you must be busy,' they repeatedly apologized, 'May you have ten sons, may you find blessings,' they really praised."	his vague response. You heard it yourself... You said six people! Have you become so accustomed to tying up cattle? You don't even read for yourself? Who?... Me? Right now, let me take a breath, then we'll lift it up saying 'Oh my' and leave. It's good to think, Olimtoy. I told you, still okay, right? The one who talks, do we die from just one word... If you catch me, I'll throw it away right now!... What would happen on that day... There is that kind of thing."
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Analysis shows that auxiliary word classes, specifically in short stories and screenplays, along with isolated words, play a significant role. Modal words stand out with their own position and importance.

CONCLUSION

Auxiliary words, particularly predicates, hold crucial significance in communication between the sender and receiver, playing a decisive role in various speech acts. This is primarily because interrogative predicates participate in various pragmatic relationships beyond their grammatical meanings. Each of the

predicates -mi, -da, -ku, -chi, -a, and -ya has its own linguistic potential and serves as a tool to facilitate pragmatic relationships. While independent word classes express the main idea, auxiliary words and isolated words establish an invisible yet important connection between the speaker and listener.

Especially, the expressions and modal words used in the texts of short stories reflect the characteristics, social status, culture, level of knowledge, worldview, and attitudes toward reality of the characters, resulting in various unexpected sociopragmatic meanings. Independent word classes play a significant role in sentence construction and expression of ideas, but the importance of auxiliary words in making communication effective is even higher. Predicates are often not used independently; rather, they are combined with other words to convey diverse meanings, thus ensuring the specialization of speech related to the communicants.

Effective and creative use of predicates to enhance the aesthetic impact of the speech of both the speaker and the listener is a distinctive feature of ErkinA'zam's works, characterized by its unique humorous narrative style, ironic language, and unexpected artistic solutions. The results of the analysis indicate that the multifaceted nature of speech communication is related to its sociopragmatic characteristics.

Some auxiliary words, particularly predicates, play a decisive role in communication between the sender and receiver in various speech acts. It has been shown that interrogative predicates participate in various pragmatic relationships beyond their grammatical meanings, and each of the predicates -mi, -da, -ku, -chi, -a, and -ya serves as a tool that provides specific linguistic opportunities and facilitates pragmatic relationships.

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