

## SOME LINGPOOPETIC FEATURES OF RHETORICAL INTERROGATIVE SENTENCES

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### ABSTRACT

This article explains the use of interrogative pronouns in speech, the semantics of interrogative pronouns in the semantics of purely interrogative pronouns generates various stylistic and emotionally expressive meanings in the speech process, analyzes the possibility of widespread use of interrogative pronouns in fiction.

**Keywords:** rhetorical question, emotionally expressive form, linguopoetics, loading -mi, stylistics.

### INTRODUCTION

In the scientific literature, there are opinions that units called rhetorical interrogative sentences do not answer the question, and the answer is inside the question. "Rhetorical interrogation does not mean a desire to learn about something unknown. Even if the sentence itself is in the form of a grammatical question, the listener is not obliged to give an appropriate answer, but instead expresses a verdict in the form of an affirmation or denial of an event, a sign, as in the case of a sentence, that is, its communicative function is equivalent to a sentence or command. Affirmative and exclamatory sentences are different from emotionally expressive words. Like other types of interrogative sentences, rhetorical interrogative sentences are formed using interrogative pronouns, interrogative loads, tones, and the meaning of the command is used as an emotionally expressive form of the sentence, the meaning of negation is confirmed by negation.

Rhetorical interrogative pronouns are one of the syntactic units that perform the linguo-poetic function of a convenient form of expression in revealing the artistic intent of the creator. For example, in "Past Days" A. Kadiri: *"Was I worth the consent of your parents for a drop of tears?"* we are faced with the phrase This phrase, uttered by Kumush by the hero Otabek, has no effect on the reader. Because the position of Kumush, who agreed to marry his husband to another wife with the consent of his parents, could not be otherwise described by Otabek, who loved her passionately. But let's imagine how Otabek would have affected us when he expressed his parental consent in the form of a drop of worthless tears, that is, in the form of a visible meaning. An image of a person who does not respect his parents will appear, and the ideal hero of our imagination will destroy the personality of Otabek with this phrase. This means that interrogative sentences formed with the load -mi differ from the usual forms of commands and commands in their specific features. Although in many cases such interrogative sentences can be replaced by prepositions and imperative sentences, they cannot be used as synonyms in examples such as above, in such sentences the rhetorical interrogative sentence itself is used for linguistic and poetic purposes.

In rhetorical interrogative sentences formed with the load -mi, there is only a message, a command, the meaning of not an understood question, but the meaning of a reinforcement. In

it, basically, the meaning of reinforcement in relation to the cut, the action perceived from the cut. *May I have a fresh morning. Will the day go beyond the horizon? O Muhammad, can I go to the moon by giving my life to my beloved? (M. Yusuf)*. In addition, interrogative sentences formed with the *preposition -mi* are used in prose and dramatic works in character speech, are actively used, reflecting such meanings as thought softening, hesitation, stress, objection in the content of the command: *What a memory, Sultan Khan! You need it? - said the girl*. If this particular rhetorical question, taken from Chulpan's Day and Night, refers to the meaning of protest,

*"I don't know if the avrod got longer." When you put tea in a genie, it sweeps away the land you left unfinished and comes," he said, meaning hesitation.*

Cholpon effectively used the linguistic and poetic "power" of a rhetorical interrogative sentence, as well as an improper passage, to reveal the events of the work in a complete, detailed, interesting, and most importantly, exciting and touching form. In the play, the thoughts and opinions of all the characters are approximately revealed in this way. The author's reflections, even author's experiences, were added to the inner feelings of the hero, creating a special emotion: *these were the words that Khadijahan expected. After all, weren't those words the same as the words in his own heart? When he was alone, he always thought about it and wished the same; The Sultan left for his mother's house a few days before the wedding. When he left, he did not know who to turn to for help. Who does he ask when he asks? Now Hadichakhon is in the role of the captain's mother. Or will he bow to Pasha and ask him?* (Cholpon). In this play, in the author's speech, there are also rhetorical interrogative pronouns formed with the *preposition -mi*: *Because the girls were so excited and playful that everyone forgot? Haven't the spots left from the dark winter days disappeared, the crumbs from life in four walls, the oppression of fathers, the cares of suitors?*

Rhetorical interrogative sentences formed with the load *-mi*. For example, in twenty-five out of one hundred and sixty-three poems in the collection of poems by M. Yusuf "We will be happy" Sh. In twenty-five out of two hundred and thirty-nine poems of Rakhmon's "Election" U. » rhetorical interrogative pronouns formed with the *preposition -mi*, in our opinion, testify to their use for artistic purposes, mainly for emotional expressiveness.

*-mi* are not only active, but also important in the formation of individuality. For example, this form gives simplicity to the work of M. Yusuf, gives high artistic value to the poetry of A. Kutbiddin, Sh. Rahmon, U. Azim. This form of this load is also observed in poetry:

*We're all tanned when we're on our knees, our knees still hurt, can we get up for a while? ... tormented hands tremble, do we really want to walk on the Uzbek land?* (Sh. Rahmon). *Silence is full of coins? Will I die on the beach? Hijran will also last forever - Which ship went to sea?* (W. Azim).

In both poems, in addition to creating an interrogative sentence, this load created an artistic height, uplifting the spirit, melody of sounds. Sometimes the rhetorical interrogative sentences generated by this load can be overused to reinforce the content. For example, in O. Yakubov's drama "Secrets of the House" the following situation is observed: **Darveshali**. *It was the hour: my two eyes on the door. (How many times have I told you in mockery. I begged you to fall at your feet. I told you not to enter this room that is full of the wrath of God . After all, I am also a doctor, am I a person who alleviates hardships for people? I am not a cruel being.* In Gulnoza's

speech, the preposition *-mi* is overused in the text. Gulnoza rushes to the aid of her aunt, who is in critical condition due to high blood pressure, even though her husband Darveshali has forbidden it. She tries to explain the reason to her husband, who asks for an explanation. Urgent speech, fear and excitement lead to overuse of linguistic means, and this overused load on *-mi* reinforces the meaning of the sentence and performs a linguo-poetic function.

*-mi* is basically added to the cut. Sometimes this download can also be added to another track. For example, in the verses of W. Azim, there is an addition of cargo to other parts: *O thirst for light my people, / Am I blue? // I was young before your pain // I was not an ointment* (W. Azim). Sources say that in some Turkic languages, in particular, in Karchay-Balkar, the interrogative load will be in the same section as the logical stress.

However, according to the norms of the literary language, in our language the *preposition -mi* is basically abbreviated. The fact that this load is included in another section is more common in fiction. For example, in the "Last Days" by A. Kadiri, *the preposition -mi in the Otabek language is added not to a complex participle, but to the word before it, to the word expressing the main idea that the writer is trying to convey. Now answer me, were you right in these atrocities?* and completed the following tasks: he ensured the originality of the novel, because such an application is also found in the play in the language of mother Oftob, Mirzakarim kutidor, master Alim: *Come, Shokirbek, have you traveled to Tashkent?* Secondly, the addition of the *preposition -mi in Otabek's speech* to the desired word, or the addition of a word not sent in the speech of master Alim, shows that he pays attention to this word, and that the logical stress falls on this word. *pass*.

## CONCLUSION

So, from the above analysis it is clear that there is an urgent need for the use of interrogative pronouns in speech. This necessity is explained by the fact that in the semantics of interrogative sentences, the semantics, which is outside the purely interrogative, gives rise to various stylistic and emotionally expressive meanings in the speech process and allows the widespread use of interrogative pronouns in a literary text.

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