

## EXPRESSION OF A PERSON'S MENTAL STATE IN ARTISTIC TEXTS IN ENGLISH AND UZBEK

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**Abstract:** This article provides information about the expression of the mental state of a person in English and Uzbek literary texts.

**Key words:** text, character, state of mind, tone, associative words, personal state of mind.

M. Yoldoshev, who studied the literary text from a linguopoetic point of view, in his scientific work, prof. N. Mahmudov draws attention to the following points: "The interpretation of language as a means of communication between people is equivalent to animating the natural language of a person, this complex and magnificent phenomenon, at least, from a specific national image or national spiritual ground. it is nothing more than equating it with an artificial language (such as Esperanto), equating it with a conditional "language" created for the purpose of regulating traffic... However, people express feelings and experiences, joy and sorrow through language they also express different feelings, such as surprise and surprise, presence in the heart, which do not always have pure communicative goals in mind. In fact, language is one of the most effective ways of expressing human emotions. Due to the fact that he has such a feature, he can "manage" the student's feelings - he creates different experiences and emotions in his heart. In particular, the artistic text "provides many possibilities, such as to excite a person spiritually, to make him cry, to laugh, to lead him to the world of imagination, to immerse him in thought, to form his aesthetic thinking, to teach him to look at events deeply and from a different perspective. will be incarnated in him. The Russian linguist V. P. Belyanin, who studied this very feature of the literary text, wrote in one of his books that Vygotsky's "Everywhere - in phonetics, morphology, lexis and semantics, even in rhythm, weight and music - psychological factors are hidden behind grammatical and formal categories!" - he cites his opinion.

One of the tasks of psycholinguistics is to study the psychological factors hidden behind language units in harmony with the linguistic features of the text. In the literature on psychology, human emotions are studied by such types as affect (strong but short-term emotional reactions), emotion (long and stable emotional reaction), mood and stress (strong mental shock). Naturally, fiction has the ability to express all these types of emotions. V.P. Belyanin, who created a unique direction in psycholinguistics, in his book "Osnovy psikhologicheskoy diagnostiki (modeli mira v

literary))" performs a psycholinguistic analysis of the text and divides them into types according to the types of emotions expressed in the text: 1) bright texts; 2) dark texts; 3) sad texts; 4) cheerful texts; 5) beautiful texts; 6) complex texts.

In his book "Psikhologicheskoe literaturovedenie" (Moscow, 2006), these ideas are further deepened and literary texts are analyzed from the perspective of a new direction called psychiatric literary studies. V.P. Belyanin, in the analysis of the above types of texts, while determining as a psychologist what kind of human emotions were dominant, also pays attention to what linguistic units are used in them. As we mentioned above, V. P. Belyanin in his work on the psycholinguistic analysis of the artistic work put forward the opinion that the emotional-content dominant plays the main organizing function in the creation of the artistic text. According to him, the emotional-content dominant "determines the content, structure, syntax, style and lexical selection of the artistic text as the core of text creation. V.P. Belyanin explains the term emotional-content dominant as follows: "Emotional-content dominant is a system of cognitive and emotional standards that is characteristic for a certain type of person and serves as a mental basis for metaphorizing and verbalizing the world view and text." At this point, we consider it permissible to mention the psychological interpretation of the word dominant.

Dominant - (lat. dominance - dominant) is a reflex system that temporarily dominates the central nervous system, and it is a process that creates a hidden preparation that directs the body to a certain activity as a result of inhibition of other reflex systems. V. P. Belyanin, in his view of the emotional-content dominant, connects the specific situation expressed in the text with personal accentuation. There are many microtexts expressing human emotions in Uzbek artistic prose. In this article, following Belyanin's footsteps, we try to analyze what language units are actualized in the expression of different emotions. First of all, it should be said that emotional microtexts are created in works of art through various situations. The main ones, in our opinion, are:

1. The experiences of the character of the work can be understood from his speech: What if the crazy love that was born in my heart towards you was created only and only to laugh at myself?! I can't say anything to anyone, I just laugh bitterly. In the moments when I am crushed and weak from the force of longing - waking nights, unable to find a companion except for the pain of my heart, I first pour stones of blame on myself, and then I blame You. I blame... I honor... I miss... Even though I force myself, I try not to remember you, not to restore your name and picture in my memory, and no matter how hard I try... I love you more than before I miss you, I miss you more and faster than before, the need to express my hot passions for you more than before...

2. The mental state of the character is given through the speech of the author of the work. In this, the author uses the following methods:

a) directly describes the mental state of the character:

Salahiddin the goldsmith stumbled through the door and fell down when he bumped into the doctor who was coming out of the house. The doctor was trying to get him up, but the old man shook his hand and threw himself on the corpse crying:

- The flower of my garden! My bud withered without opening! Can I die before you die? Who did you care for like an old sheep and leave your old grandmother to, my lamb?.. You were my faithful child! Now who will this country, this lady, my dear? To whom?... The childish cry of the jeweler, who was reduced to the size of a fist, made Ali Kushchi tremble. With tears in his eyes, he was leaning against the wall in a daze (O. Yakubov. The novel "Treasure of Ulugbek");

b) refers to the character's mental state by describing the character's physical behavior: in the light of dozens of candles lit on the golden chandelier on the ceiling, the prince's pale face seems cold as a mask made of ganch, his deep-set eyes are light, His thin dark fingers, wearing a double gold ring, trembled nervously (O. Yakubov. The novel "Treasure of Ulugbek");

c) refers to the mental state of the character through the image of nature: the autumn morning will be cool and pleasant; now the sun's rays barely reach the morning sun; the chirping and chirping of the birds that leave these places from dawn can be heard; The frost armies, anchored in the distant mountains, look aggressively at the deserts and cotton fields where the sun still wanders, and at dawn, as if trying to find out their strength and fortifications, the mists sneak into these places, and when the sun rises, the mountains again hides between In the morning of autumn, something mysterious and dangerous like a cotton field wakes up in your heart, but you will never find the name of that feeling, in fact, there will be no name of this feeling (N. Eshonqul. The story "Momogoshiq").

Microtexts reflecting the mental state of a person show that their syntactic structure and the nominative units necessary for creating a text are determined by the character of the emotion expressed in the text - the author of the text must use words, sentences and tone that correspond to this emotion. moves. As V. P. Belyanin noted, this is one of the important psycholinguistic features of the text. As a result of observing the works of art, it can be said that the tone is the most relevant unit in describing the affective state of a person. Note the following microtexts: Ikramjon was still punching wherever he came across. He was punching and yelling in an ugly voice:

- What a woman your mother was! What a woman she was! Named! He couldn't see his mother when she was being laid to the grave, he's a white man! He avoided putting his hand in the ground, a scoundrel! What a woman your mother was! How much love you had for Juvanmarg! You killed him! Did you kill him and watch him be buried? Dirty! (S. Ahmad. The novel "Ufq")

"What do you need from me?" - He was in a situation where Muhyiddin Jabborovich was attacked. - What do you need?! Do you need this type of cotton? Get it! Get it! Leave me alone! You have found this variety. You created it! Get it! I don't need my help! Just leave me alone! Although the cabinet was breathing heavily, everyone's ears were silent as if the whole room had become one body. Only Aziz's voice rang out:

- But I will tell you one truth. Many people sitting here know it, but they don't say it. I endured so much without saying anything. I'll tell you now! I'm not afraid anymore!

- Aziz was really angry. "That's what you said then, respected academician!" When I was a graduate student, you said "don't bother with this experience... don't give it a headache...". You called my work a mirage. Do you remember? Until recently, you called me a fool! I endured. So, Shorasul is alive, what about what you said at the party?! What about during the discussion? "A person can make a thousand mistakes in life... There is only one right path", have you forgotten the times when you were distracted from the topic to which I devoted my whole life?! After all, which of your words should I believe?! If you look at it now, is it different? Are you distributing it to your waiters and servants like a sheep?! You will show off the top offices! Come on, tell me, if you're brave among the crowd, who am I going to? Who am I complaining to? ... Did you go that far, that's enough, I've had enough! I left this job! Blessings to you!

Just leave me alone!

Aziz couldn't stop himself, cried and went out (O.Usmanov. "Girdob" novel).

Associative words also play an important role in expressing psychological states in the text. Such words create a unique associative space in the text and create a certain state in the psyche of the reader of the text. This situation is caused by the revival of images of psychologically related words used in the text. It is known that words have the ability to influence the human psyche with their meaning. Along with the meanings of words, a person stores in his memory the information about their properties felt in the objective world through his sense organs. Therefore, a certain word creates certain associations in the memory of the person who hears it. If the text uses words that belong to the same associative field, they have a stronger impact on the reader's psyche. Pay attention to the following text: Unsin ran like a young boy going to the bazaar with a big Eid gift from his father, he didn't give a word to the wind blowing in front of him, sometimes he jerked; but when he turned to the street of the cemetery and saw the pale sycamores and the unmarked zul mat under the swaying sycamore trees, his heart sank, he crossed the moat bridge and stopped after walking two steps.

Horror struck his heart: Ganjiravon, his parents, and friends rose from his thoughts, and ghosts wrapped in white shrouds and crawling around the valleys and caves came to his eyes. Her flesh shriveled, and her hair seemed to lift her headscarf

an inch. Unsin involuntarily took a step back, but at the same time, as if telling someone that he was not afraid of the dead, he shouted: "The dead have no soul, the dead have no soul!" - he said. As he ran, he stopped in front of Onhazratim's tree under the plane tree; he put the kettle and the sand under his feet, threw his burqa to one side, and muttered: "There is a lot left" (A. Qahhor. Story "Horror"). It can be seen from the text that the words graveyard, saghana, kafan, dead, gor, darkness, blackness, which are used in its composition, express the intense terror in the heart of the character of the story - Unsin. also creates a feeling of fear in the student. The reader, as if, together with Unsin, saw "the pale sagoes under the black sycamore, the darkness without a sign", "his heart aches". Here, language (words), as the famous psychologist P. Pavlov said, performs the function of a second signal and "awakens" certain points in the central nervous system of a person, i.e. restores images of words that enter the associative field. This process is more vividly manifested in the poem, which is one of the lyrical genres whose main goal is to describe human feelings. When we read different poems, the first thing that causes us to feel different is its tone and the reaction caused by associative words. In the process of reading the poem, the reader feels the influence of the poem's tone and associative words while understanding the content expressed in it. For example, A. Oripov's poem "Death of Love" has such characteristics:

It was a rainy day, the surroundings were quiet, calm,  
I looked into your eyes.  
You whispered softly: "Don't feed it, young man,  
Your love is not new to me."  
The rain didn't stop that day either.  
He couldn't chase your dream either.  
To my cold, damp room tonight  
I brought back your pain...

#### **Conclusion:**

The words rainy day, silent, quiet, slow, cold, humid, suffering used in the poetic text create a sad mood in the mind of the reader, which creates a rainy, cold and humid air. The despair expressed in the poetic text penetrates the reader's heart. So, it can be said that this process, which is described as "word magic" by literary scholars, has its own material basis in a certain sense. In this, the thesaurus of the reader of the text, the ability to feel the word and the tone, as well as the knowledge of the norms of the specific literary process are also important. In this regard, the author of the text and the reader are not on the same level, and the reader will never be able to understand the artistic content expressed in the text at the level of its author.

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