Article

Sociopragmatic Characteristics of Works Taken Separately in the Dramas of Sharof Boshbekov

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Abstract: This article investigates the sociopragmatic characteristics of verbal and non-verbal communication in Sharof Boshbekov's dramas. A gap in existing literature is identified, highlighting the limited research on sociopragmatic analysis of short stories in the Uzbek language. The study employs qualitative analysis, focusing on auxiliary words, modal expressions, and exclamations that convey internal attitudes in dialogues. The findings demonstrate how these linguistic elements enhance communication between characters, revealing deeper socio-cultural contexts. The results suggest that such expressions play a critical role in enriching the pragmatic and emotional content of dialogues, with implications for further research in Uzbek linguistics and semiotics.

Keywords: Expression, Linguistics, Method, Task, Logic, Grammar, Rhetoric, Speaker, Listener, Vocabulary.

1. Introduction

In the existing linguistic literature on the theory of the sentence, sufficient information is given about its semantic structure and the diversity of the content of the expression. From this point of view, it is possible to point out a number of works devoted to the study of the theory of definition and its semantic structure [1; 2; 4; 5, p. 399-400; 6, p. 399-400; 10; 11; 15; 16]. In these works, the main attention is paid to the semantic aspects of units such as sentence, text, expression. It is recognized that the elements specific to the level of the content structure in these units are separated on the basis of different and common signs, and there is a need for such research. It seems that the traditional phonetic and grammatical study of a text or expression in linguistics alone cannot be considered sufficient. For this, as it is correctly stated in scientific literature, it is necessary to use traditional methods in working with research material. Such a method is related to the harmonious approach of some related disciplines to language material. Accordingly, the emergence of…" semiotics is based on the form of "trivial" existing in the humanities of the Middle Ages. "Trivia" consists of parts such as grammar, logic and rhetoric. From the point of view of the tasks performed by "trivi", the parts of semiotics correspond to grammar, syntax, logic, semantics, and rhetoric [17, p. 28-29]. Any research in linguistics should be based on this trinity of the indicated sciences. In this sense, researches in the linguosemantic, linguosemiotic and linguopragmatic directions are becoming more relevant.

Forms of communication between the speaker and the listener are based on verbal and non-verbal communication. In the essence of such a relationship, the content structure

is leading. In scientific literature, it is emphasized that the content structure is expressed by grammatical forms, in particular, the fact that each sentence conveys an idea or a message about real existence shows that the content of the sentence is related to reality [3, p. 37]. It is known that predicative forms form the meaningful structure of the sentence. The inner goal of the speaker or listener is reflected at the level of the content structure of the expression. The communicative intention of the speaker specific to this content level constitutes the essence of this research as the semantic, pragmatic and semiotic units of the level.

In her linguistic views, I.T.Torsuyeva singles out four main directions of the study of the act of expression, gives an accurate description of each of them, and dwells on the theoretical problems of expression. In particular, it focuses on the theoretical problems of expression. In particular, in the study of expression, it is necessary to call it the "antigrammatical" direction, because in it the expression and the sentence are opposed. An expression is not a sentence itself, and the introduction of the term "expression" does not indicate the existence of units at the level of words in the language system, but also indicates the presence of general issues that do not fit into the scope of sentence syntax. Therefore, the concept of opposition between an expression and a sentence is defined as not strict. "Expression itself is a sentence" is the manifestation of speech. Functional signs of expression are at the same time a holistic manifestation of language systems. This means that the conditionally named phonetic direction of the expression is correct. Phonetic orientation is only one aspect of expression. A derivation based on semantics refers to the conditionally named functionality of an expression. As I.T.Torsiyeva noted, the views of A.I.Smirnisky, O.S.Akhmanova, F. Donish, V.G.Gak are also related to this direction [18, p. 53-54]. In the fourth direction, conditionally called magnesium, it is very rightly emphasized that the expression is studied as a part of the text as units such as paragraph, period, "supraphrasal unity"

When talking about the semantic structure of an expression, it is important to refer to the views of the famous linguist Huang Fe. It is emphasized that the content of the collective verbal form (implicit) of the expression constitutes the complete content of the message. it is also used in a hidden form because it does not. This way of expressing an idea creates a dialogic relationship between the speaker and the content in the listener's imagination.

A hidden semantic component is involved in the expression to transform the unknown reality into a known reality as a result of thinking activity. Publicly known information in the semantic structure of an expression is considered explicit content. This is called a proposition in logical terms. In addition, presuppositional information that does not have an explicit statement in the expression is also involved. This is called a logical predicate structure. Presuppositional information is revealed in the expression with the help of a logical predicative structure. In this case, the speaker's communicative goal or the illocutionary act requires a separate pronunciation of the linguodeictic means in the propositional structure. In the semantic structure of an expression or a text, many such manifestations of hidden meaning are visible, but they have not yet been included in theoretical studies. Hoang Fe specifically shows the difference between the content of the verbal form and the presuppositional content in the semantic structure of the expression. Also, when the listener receives the content of the expression given by the speaker in a specific communicative situation, he understands what the speaker meant by the content of the verbal form. For this, the listener considers it necessary to find the semantic conclusion "B" from the expression "A" characteristic of the speaker's speech. In this process, the listener must relate to the statement of expression. For the correct understanding of the information, in addition to the speakers' knowledge of the language, the listener's perception of the world, his understanding of the social situation in which the sentence is used, knowledge of the speakers' psyche during the speech process, and other information should also be added. All of the above knowledge serves equally well

in the process of understanding information. Therefore, only by taking into account the interaction of these knowledges, we will come close to understanding the essence of the speech process [5, p. 399-400].

It seems that the semantic structure of the expression consists of meaningful elements, and their separation as pragmatic and semantic units and their analysis as pragma-semantic elements are important issues of pragmalinguistics. At the same time, the content level of expression is divided into two, the first is called the overt content level, and the second is the hidden content level. The hidden content level is expressed using the term implication. Therefore, there are implied elements in the content structure of the expression. The implied elements themselves consist of grammatical and semantic structure. If the means of expressing the sentence proposition are grammatically implied, then only the participle is involved in the sentence, and grammatical actants appear as implicative forms in the part of the participle. The process of semantic implication is manifested as a proposition in the content structure of the expression. One of the information intended by the speaker in the proposition moves to the level of semantic implication, and the other remains at the level of semantic explanation. In the process of speech communication, under the influence of the illocutionary goals of the speakers, one of the information in the proposition becomes actual. Irrelevant information moves to the level of implication according to the speech situation. Therefore, it is evident that there is a need to study the meaningful structure of units such as expression or text, speech, their actualization or non-actualization, open or closed structure, especially the process of semantic implication. It seems that issues related to the process of implication occupy the main place among the problems of pragmalinguistics. Therefore, it is appropriate to separate mutually different elements of semantic implicature at the content level and classify them based on certain principles.

Pragmasemantic units separated at the content level should be considered hidden components of the content. Hoang Fe shows the presuppositional information, explicit and implicit information, as well as the expression level of the meaning in the semantic structure of the expression in concrete models and formulas. XV-Z/Z [10; 11]. These ideas and formulas show that the content elements of the text should be separated and strictly differentiated. Therefore, it is understood from the content of the above views that the content structure of the text consists of information views limited by its specific characteristics. In our opinion, it is known that in linguistics, presuppositional and overtly hidden forms of information related to the semantic structure of the text are studied in the syntactic aspect. However, there are no scientific studies that clearly indicate the hidden forms of expression and their relation to the levels of prepositional and overt information, as well as their general and specific differential signs. In particular, information about meaning, which is inextricably linked with the content direction of the text and has a pragmatic value that reflects the inner intention of the speaker, has not been researched in Uzbek linguistics. At the same time, the existence of meaning and its different forms is evident in the following sentences used in colloquial speech : "My daughter, I will tell you, my daughter-in-law, you listen", "What do you mean by this?", "What does it mean?" what is he doing?", "What is he biting at?" . From these, it can be seen that there is a level of meaning in the content of expression in the live communication of the Uzbek language. The concept of meaning is considered a semiological phenomenon, which participates in the internal semantic structure of the text. The perceptions and interactions of the speakers about the objective world are expressed in the implicit representations of the hidden content. Tagman is one of the semantic components of the text, which is inextricably linked with the speech situation. Tagmana is one of the main forms of implicative content.

V. Ya. Mirkin, thinking about meaning, quotes the following opinion of V. Skalichka: "it goes from the term meaning to content... Content or meaning is the purpose and essence of the expression of existing speech as the real content of the expression in speech... V. Skalichka clarifies the concept of content. He claims that content is the product of the

context in which the text is added.' Such a view is called discourse in scientific literature on semiotics.

It seems that the concept of content structure itself constitutes the semantic structure of an expression. In order for the content of the expression to be complete, perfect and extensive, as well as for it to reflect the implicative content components of the speakers' semiological relations, the specific context and speech situation that must be added to it does not play an important role. Therefore, such elements can be called a discursive structure. The concept of content is a multifaceted phenomenon that includes communicative, pragmatic, social and psychological direction. These, in turn, are intrinsically linked to context. The birth of the need for context is the basis for pragmalinguistic analysis.

The concept of context is a phonological, lexical and grammatical element or a fragment of speech or text structured to clarify a concept, according to its expressive nature. This consideration of context is too narrow an understanding. The concept of context changes its functional definition depending on the level of use of the language. If the question is about explicit or implicit content, the concept of content can be replaced by context. In the discussion of the issues of the speech act, as the statement and clarity of the speech are the basis for determining the relationship between the speaker and the listener, expression and understanding are inextricably linked with the issues of the speech situation and context. The concept of speech situation and context is considered the basis of expression and understanding. Therefore, context plays an important role in the expression and understanding of meaning. As rightly noted in the theoretical literature, any method of expressing content or thought is a different context, and the meaning of context is also understood under the concept of the method of expressing thought through verbal or non-verbal means. It is a one-sided opinion or view, expression of opinion, communication of information is connected in different ways. There are several different types of context. It depends on the conceptual worldview of the speaker and the skill of expression. Accordingly, it is possible to distinguish types of context based on verbal and non-verbal forms, such as social, psychological, and social.

V.Ya. Mirkin dwells on the theoretical views of linguists on context and context classification, and prefers to include the view of "hidden context" among them. He states that "the concept of collective context is closely related to the listening position. A characteristic feature of hidden context is the listener's knowledge of the speaker [9].... The essence of the dense context is a hidden expression, a hidden hint of certain relations between the listener and the speaker.

Therefore, the meanings of social reality, which are inextricably linked with the referential implicative content in the semantic structure of the expression, differ on the basis of world knowledge. Definition of the meaning in the text is inextricably linked with the speakers' knowledge of existence. In this place, the knowledge of existence is "the act of a woman covering her face in front of an unfamiliar man" and constitutes the social context.

L.M.Salmina, L.M.Kosticheval also show that the semantic structure of an artistic text consists of the following components. The nominative component of the semantics of the text is a plan of reality. The modus component of textual semantics is the plane of reality-emotional or rational aspects. The pragmatic component of text semantics is the illocutionary and persuasive powers of the text, its power of activity and impact on the addressee. The illocutionary force of the text chooses one or another genre form of the work as the author's thought and motive. Impact (perpocutive) forces are determined according to the characteristics of the selected genre [14].

In the above theoretical views, the mode of expression is separated from the structure of text semantics, its pragmatic aspects are separately classified as the third component of text semantics, and it is shown that this direction is related to the illocutionary and

perceptive features of the text. So, the content structure of the text is nominative, and modus handa has pragmatic directions. The pragmatic direction of the text chooses one of the individual stylistic genre forms according to the level of reflection of the speaker's communicative inner intention. This selected genre form is manifested as different forms of information, and they can be named in the following order at the language stage: 1. Propositional genre form of information. 2. Propositional genre form of Akhwarot. 3. Implicit genre form of information.

Common and differential features of the text are one of the urgent problems of Uzbek linguistics today. These phenomena provide an opportunity to study the nature of linguistics in the purest sense due to the fact that they are inextricably linked with the subject of speech and its individual style.

2. Materials and Methods

The methodology for this study on the sociopragmatic characteristics in Sharof Boshbekov's dramas employs a qualitative, interpretive approach, focusing on the analysis of verbal and non-verbal communication elements. The research material consists of selected dialogues and textual excerpts from Boshbekov's dramas, specifically those rich in modal words, exclamations, and auxiliary expressions. These components are essential in conveying pragmatic meanings and internal attitudes of characters. The primary method involves a detailed linguistic and sociopragmatic analysis, identifying how specific words and expressions function within the broader context of dialogue. Special attention is given to exclamations and modal expressions, which are analyzed for their role in the speaker-listener interaction, as well as their contribution to the emotional and cultural dimensions of the text. A contextual analysis is conducted to understand the pragmatic implications of these expressions, ensuring that the socio-cultural context of Uzbek language use is considered. This methodology also incorporates insights from semiotic and pragmatic theories to examine how meaning is constructed beyond grammatical structure, focusing on the implicit and explicit content within dialogues. The analysis is supported by existing theoretical frameworks in pragmalinguistics, with references to related works in Uzbek linguistics. The study's interpretive nature allows for a flexible exploration of the dynamics of communication, aiming to uncover the underlying social and emotional connections between characters as expressed through their use of language. This approach enables a deeper understanding of the sociopragmatic dimensions in Boshbekov's works.

3. Results and Discussion

Independent word groups and their associated grammatical meanings are prioritized in linguistics. But a group of auxiliary and separately taken words creates a basis for more effective and efficient communication in speech situations. The Uzbek speaker gives information to the listener in a specific speech situation by means of independent words when conveying an idea or information, but when expressing his internal attitude to the information he is transmitting or receiving, exclamation and modal words are used. are important. The functions of individual words are more related to pragmatics. Pragmatics arose and developed within the framework of semiotics, which was considered by the American scientist Charles Pierce as a science that unites all fields of knowledge [13]. The text of works in the genre of short stories in the Uzbek language was not studied sociopragmatically. Sharof Boshbekov has a number of works in the short story genre, and the writer's style of using language is completely unique. In the sociopragmatic analysis of film stories, mainly a group of words taken separately was analyzed. In addition to auxiliary words, exclamations also serve to express the inner attitude of a person:

A woman.   *What did I say? You started it yourself .*

Male.   *No, you started!*

A woman.   *No, you! I clearly remember him saying: "That's how life was ! " And now you are sitting reddened, regretting what you said.*

Male. *Oh, God has given it even from the ear ! I said! There is a difference!*

Interjections ensure effective communication between the speaker and the listener. In fact, an exclamation can express an idea even without words, but the addresser and the addressee cannot fully understand each other. It is impossible to come to the necessary conclusions without knowing the mutual agreement, the internal attitude of each participant of the conversation to the situation and the issue:

Kumri.   *Wow, what do you say to Muhyiddin's words?*

Kumri.   *Wow, I'm sorry, what?*

Sharofat-   *Yes ? Oh, die...*

In this place, the importance of language units with pronunciation and modal relationship can be clearly felt.

Modal words indicate the speaker's attitude to the thought, situation, and issue he is expressing:

Kochkar.   *Alas, poor thing!...(pulling a blessing on his face) Well, be patient, Olimtoy.*
    - Wow, why now?

In this case, the word "no" expresses the attitude, it means the confession of guilt in the sense of saying sorry.

In the following examples, exclamations express the feelings of the speaker:

Kochkar-.   *(melting away)* Look, wow, people say there is no woman in this world who doesn't talk back! Here! Is this your great aunt? Wow, you guys! Alas, the world is ignorant! Rakatoping, Alomatkhan, rakatoping! (Yairab) That's it, I'm not going to admire Olimtoy, but. I say, won't they make you earlier...well, won't they bring you! Yes, he doesn't care, he doesn't care...But, Alomatkhan, you are lucky. Tell me why.

Saltanat-   Woah-woah-woah ! ...It seems that it has not washed away the soap of the Sultanate yet! Don't mess with me, I'm a guest, I'll cover your head with your skirt!

In the Uzbek language, all vowel sounds can be exclamatory depending on the content of the text and speech situations. However , the vowel o occurs relatively rarely as an expression of emotion. Vowels *U, O', I. E, O, A* express specific feeling, for example, *Uyy.* Pain, difficulty, surprise; O'- is an exclamatory exclamation, which is often used in speech situations related to the relationship of a couple, depending on the national entity. The wife uses her husband's name not to tell, and the husband uses it to call her in dark times, depending on her mood. *I* - when pronounced, expresses feelings such as warning, remembering something forgotten or an event. *E*- means to regret, to forget, or to urge and call. *O* - and desire, pleasure,

Kochkar.   *Let's dry! My closest companion again! (Looking a couple of times.) Oh , God! If you go, go! If I don't get married because his mother didn't kiss me, I'm walking too! (sadly.) At least I will marry the one who will take my hand off when he leaves... A car can be heard from outside. Soon, Olimjon and the driver came to a wooden box with difficulty enters*

Kochkar.   *Well, Scientist, what do you do by asking, first hand what if you take it off ! I saw my mother from Uchkurgan since yesterday!*

A woman.   *(smiling). When I have time.*

Man.   *That was the answer - Y ...*

A woman.   *That's it question it happened- Y ...*

In the case of a person, it means admiring his skill or beauty, in the case of things and events, it means liking the taste, smell, and appearance.

A- is also used in the meaning of the conjunction to cry out, to respond when someone calls, under the influence of the Russian language, for example, instead of conjunctions of opposition:

Kochkor.   *What did I do wrong to you ? (squeals again, looks up worriedly.) Won't you be pressed?...(suddenly, towards the street) .*

Emotion-expressing tools ensure that communication is effective, sincere, but it also happens in its place:

Male .   *What have we done now ? ...You have to think, you have to think, you have to think...Yes, aspirin! No, so to speak... Yes, why not? We have it!*

"Uff" means the speaker's disaffected attitude to the situation, tiredness, tiredness from repeating the same thing.

Units expressing certain modal relations, exclamations can become a habit in the speech of speakers: the fact that the characters of Sharof Boshbekov's dramas Kochkor, Alamat, Erkak, Ayol, Shavkat, Akmal, Binafsha are repeated in every third word means that this has become a reflex.

Some exclamations have more than one synonym. The author uses more of the variants used in ordinary speech in the work of fiction:

After spitting his nose, he waved his hand as if relieved and continued: - Okay, these words are useless now, you still don't believe it. Then one day I will tell you everything.

Exclamations expressing emotion are rare in the plot of the work. In order to more vividly express the inner feelings of his character, the author has chosen even emotional exclamations suitable for that environment in order to indicate which nation and region he belongs to. In fact, these exclamations also represent a person's culture.

Russian and English interjections are often used in the playwright's work. One of them said *"One, two, passed "   What? Kumri .   "Vzali". Ram . "Vzyali", did not read! "Raz-dva" mish! What, they only teach counting to two in the army? I can't come to my senses!*

Olimtoy . (looking around the yard). Don't be sad, Brother Kochkor, it's hard to know. Look at the situation: the hearth is still burning, the dung is still burning. No progress.

Olimtoy .   *What is it?*

Olimtoy .   *Progress. Progress.*

Alomat-.   *I cannot know your purpose, your desire by looking at yourself . I communicate with the outside world only in the manusonic method .*

Olimtoy .   *What's wrong ?*

Alomat .   *Manusonic. All living creatures in nature, as well as humans, emit electromagnetic waves .*

Olimtoy.   *Well, he 's dead!!! What else do you need?! So you didn't open your mouth, what kind of god-damned person are you ?! You are an inquisitor!*

Olimtoy .   *What is it?*

Olimtoy .   *Inquisitor!*

Kochkar.   *Yes , Olimtoy, not an inquisitor, but a mechanic...*

Olimtoy.   *In all times, the product of human intelligence - great discoveries have been destroyed because of ignorant people like you ! You are the enemy of progress! runs out.)*

This exclamation is one of the main words of the word work. When the characters hear this word, they remember their youth, village, past and everything related to it.

As mentioned, some exclamations have become traditional in the vernacular. There is also a habit of using the non-existent. Especially in remote villages.

- Find a rake Alomatkhan!

Exclamations are often repeated in his speech: //*Interesting talk you talk! Well, repentance!.. ok early either now my skin begins A symptom to the test output need So what? will be Well, go eat!*// In both places, the pronunciation e is used in the same sense. Another example is: //*E, okay though what if you say too!.. like you to a woman talk are you thirsty Alamatkhan!.. Rubbing your voice if I hear done!...*// / The speaker could use I, but it also expresses his attitude to the matter.

Although some verbs are not included in the group of words related to the word group, in speech they serve to express the modal relation: // *I!... What do you mean, it's turned off?! That's all I said to whom i spoke if not So, let's go Uzbek Who do I care about ? table I'm doing it! (Sadly.) It's always someone like us if he speaks either never who does not hear or what he hears iron comes out...* // *So the word* modal means the conclusion of the thought , and all means understanding the topic, issue, essence. This is a modal attitude, that is, a means of expressing one's internal attitude to the situation.

A- is used in the place of conjunctions of opposition under the influence of the Russian language, but it is not exactly a conjunction:

Sharofat.　　*- (over the wall). Labbay?*

Olimtoy.　　*A?Yes...Bazaar did it come*

Kochkar .　　*My brother Bazarvoy came with two sacks of carrots. again to the market they left what was* It is necessary to study the etymology of this exclamatory word, it may be purely Uzbek.

It has been found that there is little need for modal words in literary texts, especially in dramas. Thoughts, attitudes are mainly expressed through prepositions and exclamations: // *E, this is the work of your house does it end himself no?! From this except to the field comes out! Thousand He bends over and picks cotton! Lifting forty-fifty kilos, leads to the threshing floor! After all, this is hell how to bear the pain how bear it?! (Mer with.) after all she is iron Ram brother iron!.. Him guard need to caution to do need!.. She is himself he doesn't think, he doesn't have the language to say that he's in trouble. As long as he is not silent like a donkey use do you need after all ?! "Pak" reached soul out Do you need to remember before leaving?! No, you are hard-hearted, Aries bro!* //

The highlighted word is a modal word in active use. The speaker is using this introductory word to convey the truth of his point.

Modal words that mean the conclusion, end of the thought are used a lot, but variants borrowed from the Arabic language are rarely used: //*All in times too a person mind of intelligence product — great discoveries to you like ignorant people because of failed was! You of development without an enemy! Greetings !!! (running out goes.) Peace be upon you. Well, well, well... Come on, here sit down (To the ram.) You are one in a bowl water bring* //

It is known from theoretical data that exclamatory words are sometimes introduced in a sentence. In the following example, the exclamation word also serves to express a pragmatic meaning: // **Yes** , *you killed*! *Kennoyim is gone, so true those who do, any woman that falls into your hands, of course dead will be! You came to an end without a feudal lord !* **Yes** .// In this place, it can be seen that he performed a slightly different task than the previos one. That is, in the second example, the speaker is expressing his inner attitude to what he is saying. In the first place, the meaning of exclamation is superior.

In the Uzbek language, *the exclamation* wo can express different meanings depending on the speech situation. Can mean almost any feeling: // *Wow, that's it my man!.. What say?..* // In this place, *the exclamation* of woe expresses the meaning of caressing.

In fact, the exclamation of woe is found mainly in the speech of women and expresses different emotions: ... A way to alleviate the situation characteristic of women. In this place, the exclamation word is the representative of the woman's experiences.

An emotion produced by being affected by an unexpected event or event: // *Alas , I'm going to die!... Alas , my dear!.. Are n't you going to tell me that my guest has a seizure? Wow, that's a shame!* // There are other pronunciation variants of this exclamation word, which are used in colloquial speech: // *Whoa-whoa-whoa ! ...It seems that it has not washed away the soap of the Sultanate yet! Don't mess with me, be a guest, cover your head with your skirt and dress up I'm excited!* // *wow this is wow* the phonetic change of the exclamation. In this case, it also means to feel sorry, share in someone's pain, or appear to sympathize.

This exclamatory word is also used a lot in the folk language and has become a tradition. 'tkaz, however, gets used to using such exclamations: // *Look, wow, people don't talk back wife no this in the world they say! Here! This big is your aunt wow Omilar! wow the world you ignorant people!.. Rakatoping, Alomatkhan, rakatoop! (Yairab.) I can't stand and admire Olimtoy I will go, but. I say, won't you be made earlier... well, not yet, does not bring! Yes, yes , yes, yes ... But, Alomatkhan, your g good luck there is it is. Tell me why. . .*// Here it represents sudden fear.

woy and wai are exclamatory, while the common colloquial word wey is a completely different exclamatory word:

Kochkar. *Wow , my dear!...Are you wondering who invented the breed of wife? So, how are you, Brother Aries?*

A symptom. *Hello. Hello! Hey mate, is that you?*

Kingdom. *(hitting the wall) Oh , I'm going to die!... Oh, my dear!... Oh, my dear, aren't you going to tell me that my guest has a seizure?... Oh, why don't you take it? ! Wow, that's a shame!*

Kochkar. *(Kunjara, what would happen.. (wiping his skin) Oh, my dear!.. Olimtoy, this, feed not eating mol invention how about you*

Kumri. *Wow, die!.. (stands up) Look at me talking to you. You haven't tasted salt in so many days... // This actually has the meaning of ey , which is considered an exclamatory exclamation .*

When imperative exclamations are accompanied by exclamations, exclamations become introductions:

Kochkar. *Well, Mom ! This in the world yet truth there is! Rakatoping, Alamat Khan! (Nervousness with blessing doing.) Me acceptance i did ok great! That's it!*

Emotional exclamations can express different attitudes, exclamations expressing negative views can change the content of the sentence in a certain sense:

Kingdom . *Woah-woah-woah!.. This is still in the soap of the Sultanate unwashed apparently! Me with sprinkling, guest die I will cover your head with your skirt and make you cry! Hey, stand up build not like a lizard! //*

Some exclamatory words can also express the meaning of surprise: // *Oh, didn't I tell you, you are scared! said the girl our advice*//. This exclamatory word also means the possibility of expressing a strong reaction in certain speech situations, opposing an opinion.

As noted, exclamations enrich the speaker's thoughts with an internal attitude: // *Batirjon, baby!.. Surayya, my dear!.. Eye open what I saw!.. Work hard and survive!.. After all , who am I in this world but you? have Well, my god my son with my wife yourself in your shelter save!.. //*. Even if the highlighted words are not involved, the idea is still expressed, but the relationship remains unclear.

Pronouns and modal words used in the works of Sharof Boshbekov are sociopragmatically classified as follows, which may differ from other classifications. In

addition to the exchange of information in the process of communication, language tools take into account the relationship between the speaker and the listener, the speech conditions, and the opinion he is expressing:

I. The use of command-exclamatory exclamations expressing the manner of addressing the addressee in the drama text:

Kochkar. *(toward the house). Oh, are you alive?*

Kochkar. *Hey, we're talking about a good thing. Scientist!*

II. Exclamatory words that express the feelings of the speaker and the listener:

Kochkar. *Um, army too that's it could not come do you mean?*

Kochkar. *(surprised with his mouth open). Wo-oh!..*

Kochkar. *Ho-oh I decided did they know! Himself eighth in class mold gone! Chalasavod! Official no since that gas doesn't read!*

Kochkar. *Well, good-bye... I wonder if you've turned off again.*

III. Exclamations that have become customary in the speech of the speaker and the listener:

Kochkar... *Yes, there was a problem to this?..*

Kumri . *wow Muhyiddin your brother in his words to me what you say*

Kochkar. *Thank you for making me your wife!*

Symptom. *Labbay, Aries brother?*

Suvan. *Goodbye... (Kosani taking one what whispers.) Bride of being names, of their fathers names?*

Schola. *Well, repentance!.. ok early either now my skin begins A symptom to the test output need So what? will be*

The meanings of the most used exclamation "yes" in the text of dramas according to the speech situation :

Kumri . *Yes, there is was*

Kochkar... *Huh?*

Kochkar. *(noticing now that his wife hesitated). yes road husky?*

Kochkar-. *Yes? wow die...*

From the perspective of sociopragmatic function, modal words are spoken in the text of dramas as follows:

Kochkar. *Hey , don't look!*

Kochkar. *(suddenly). Hey, you make a person dizzy! This is the one who puts clothes on the window of the shop!.*

Scholar. *(delighted). Long live, Brother Aries! Hey, are you there! Look, I couldn't find a name for it. So, "Alomat-1"!*

Suvan. *Yo from your power !.. "Period let's ask" does he say Kochkorbek?!*

There are units that do not belong to the ranks of modal or exclamatory words, but express various relationships that effectively serve the result of the conversation in the process of interaction between the speaker and the listener :

Yes, i I'm a thief!!! That's it road with day I see! You until you were born like that was since you were born after too like that it's enough, it will be like this from now on!.. After all, if I didn't study something if I don't have a job!.. My I was that's my daughter... Wow!

Shavkat (severe panting). Stop bro... don't talk...

Everyone is here, all of us... Huv became alienated after that conflict! Look, today we are gathering again. It's like waiting for our father to die   .

Look, he raised such intelligent and kind children!

In addition, some borrowed exclamatory words, which are not often found in the works of Sharof Boshbekov, are also used. It also means the inner world, spirituality and culture of the hero of the work, that is, the speaker:

1) *Pen with fire! — answer did Shaukat too low in the voice*
2) *From everything books jalko — said Shaukat steering wheel managed going To Jamshid the pain table by doing*

In the Uzbek language, it is known in the context that words express more than one meaning. The sociopragmatic possibilities of the language are also evident in the context of speech, in the process of communication. Therefore, the more the text of the works of writers such as Sharof Boshbekov, which reflects live speech, is more in the modern aspects of linguistics, the more the expressive features of language units are revealed.

4. Conclusion

The findings of this study reveal that in Sharof Boshbekov's dramas, the use of exclamations, modal words, and auxiliary expressions significantly enhances the sociopragmatic depth of character interactions, illustrating the nuanced emotional and cultural dimensions of the Uzbek language. These linguistic elements, often overlooked in traditional grammatical studies, play a crucial role in conveying internal attitudes, pragmatic intentions, and social relationships between speakers. The implication of these findings suggests that further attention to such expressions could provide a richer understanding of the intersection between language, culture, and emotion in literary texts. Moreover, the study highlights the need for future research to explore the broader application of sociopragmatic analysis across other works of Uzbek literature, particularly focusing on the interaction of verbal and non-verbal communication in various cultural contexts. Such investigations could deepen our comprehension of the ways in which language both shapes and reflects social realities in diverse communicative environments.

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