

## EXPRESSION OF ACTION STYLE VERBS IN ENGLISH

*A change in the meaning of the action mode of the verb in English*

*Assistant of the Department of "Humanities" SAMGUUF*

**Yakubova S. X**

*Student of the course of foreign language and literature*

**Abbasov A.A**

**Annotation:** *the article provides information about the place, semantics of lexemes of the mode of action in a number of functional units. Moreover, some of the most common languages, such as English and Uzbek, are programming languages.*

**Keywords:** *lexicology, morphologization, preposition, style category, Semantic Field, inflectional Language, Analytical form, independent verb, auxiliary verb, modal verb.*

Language is the greatest national value. Language is not only a means of communication, but also the basis of innovation as a product of thinking. Language performs the function of communication in society, as well as emotional impact, accumulation also performs its functions. In the process of globalization, the social function of language is expanding. The study of language and society, language and thinking, the analysis of language and speech relations, the formation and development of languages, the history of writing, the meaning, origin and development of language, the description and classification of languages of the world, basic concepts and methods of analysis of linguistics forms knowledge about the nature of language, which is a product of the development of human society, as well as skills, abilities and skills of its use. serves to make. [[File: Kholmanova Z. ]

The means of expressing action and state in English are complex and extensive. Therefore, considering that the means of expressing the way of action are also common at different levels, they serve to express the same goal – the meaning of style, this category is also embodied as a functional semantic field.

In English, the meanings of style can also be expressed by means of a morphological layer, as in Uzbek. These means, which include prepositions and tense forms, are called analytical verb forms. According to the content, the conjugation of a verb and a preposition can be considered equivalent to the conjugation of a verb and an auxiliary verb in the Uzbek language. In the Uzbek language, auxiliary verbs, such as take, sheep, hand, lose their meaning when conjugated with the leading verb and merge with the meaning of the main verb. We can trace the same analogy in English, i.e. the preposition serves to clarify the meaning of the verb, to give its meaning an additional stylistic meaning. For example:

1. Fatima perched on the chair and smiled as she listened to the music. Fatima smiled while sitting on a chair and listening to music.

2. I drank hamp's Wife pick up a little girl and Heft on her Hip. ("The Wild Side of Life" by James Lee Burke) – I saw Hamp's wife lifting a little girl by the waist. ("The Wild Side of Life" by James Lee Brook);

3. . He also chose also almost every Seat in a given living room. (Caitlin Hayes, "the living room Store") – she also tried to sit in almost every seat in this hotel. (Seitlin Hayes, "hotel warehouse")

As a rule, "lexicalization of combinations leads to the formation of an innate expression equivalent in meaning to the meaning of any independent word. On the other hand, the grammatical combination of words leads to morphologization, in which the combination of words generates a new analytical form. In the above examples, the proper meaning of both the preposition and the verb has changed, and their conjugation has given rise to a new meaning. Often in English, the number of prepositions expressing the meaning of tarz is limited, and the meaning of tarz is mainly expressed using the prepositions up, in, through, on. This preposition expresses the meaning of various auxiliary verbs, such as take, sheep, be, go out. The semantic function of these prepositions varies depending on the meaning of the action verb. Style values can be expressed in a morphological layer, as well as using time forms. It is known that, since English is an inflectional language, tenses are expressed not by suffixes, but by auxiliary verbs and some morphological changes in the form of the main verb. For example: 1. But I have visited China in my mind. Multiple times. Multitudious Times. ("Template Artist", Nancy Moser) – but I went to China in my fantasies. Several times. Countless times. (Nancy Muzer, "the figure of the muse"); 2. Kate had been observing the exchange in silence, but now she cried, "Would you treat the man like a dog? ("The Return of O'farrissey," John Morrissey)– watching the quiet chatter, Kate screamed: "Do you look at a person like a dog? ("The Return of Feresi", John Morris); 3. He had that look when his voice changed and he couldn't sing anymore. ("Yalta Conference", Maria Kuznetsova (American Writer) – she had such a look in her eyes when her voice changed and she could no longer sing. "Yalta Conference", Maria Kuznetsova (American writer); The forms of time in the examples serve to express such meanings as the completeness of the action and the duration of the action, its repeatability. Of course, not all tenses can express the meaning of style through their form. For example, future tense forms analytical forms such as to be going to, will and shall do not express any meaning of style. On the contrary, the meaning of a certain style can be expressed through the forms of long past tense (past Perfect), Past Continuous time (Past Continuous) and Past Simple, present perfect time (present Perfect). In addition, style meanings can also be expressed using modal verbs. Such modal verbs include such as could, can, to be able. For example: 1. She can't boil an egg, she can't help cooking. He can't cook eggs either, he's powerless in cooking. 2. The ideal situation is if if we did have

eyes in the sky essentially so that we can try and Catch the fire early enough to be able to put it out at a small size. The ideal situation would be if we had eyes in the sky so that we could check the flame early enough to extinguish it on a small scale. 3. He can't read short phrases or words, and he sees how she writes. ("Applications", Jamie Gibbs) – sometimes he can read short sentences and words, and also see which letter a girl writes. ("Breakups", Jamie Gibbs); in this case, modal verbs mean the ability to perform an action.

Another pair of forms in the morphological layer is used to, and the conjugation of the verb would and the infinitive means that the action occurred continuously, continuously, or was repeated in the distant past. For example: 1. I used to go to the cinema a lot when I lived in London. When I lived in London, I went to the movies a lot. 2. Whenever Tom got angry, he would just go out of the room. Every time Tom got angry, he left the room. 3. In the end, it's not as easy as it seems at first glance. ("Guest of Honor," Joy Williams)–She usually takes a glass water bottle when swallowing medications and gargles with running water. ("Guest of Honor", Joy Williams)

There is a common aspect that unites all these tools within the morphological layer. Regardless of the context in which these units are used, they retain stylistic neutrality. Neither verbs with prepositions, nor tense forms, nor other analytical forms have stylistic coloring. For this reason, the use of tools at this level is not limited to fiction, but is due to the fact that their use is characteristic of both oral and written, artistic and formal speech.

At the syntactic level, the meanings of style manifest themselves in the form of vocabulary. In English, such phrases are constructed with the participation of various forms. They express various values, such as the repeatability of movement, its duration, the speed at which movement occurs, that is, fast or slow. They can be placed before or after a verb in a sentence. In addition, the paired use of verbs expressing direct action is also considered one of the elements of the syntactic level. For example: 1. All he can say is that Sandy chewed gum loudly and snappingly, and occasionally smoked Hoffman. ("Haunted People" by Nina Kiriki) She could only say that Sandy was chewing gum loudly and smoking a Hoffman cigarette, which she read and read. ("People in a Whirlpool", Nina Kiriki); 2. It seemed to me that my brother Rock should get the car since Head already moved out of the house and could've actually used it and ieven said as mucdouglas("TheSavageYard", W.Milliken) - I think my brother RO should get the car because he's already left home, the car it bothers him.I even recommended the Mac Douglas model to him. ("The Battlefield", V. Milliken); 3. I slowly realized this, and they came back as a couple. ("Sky-Stormers of the liano estacado", Edward MacPherson) – the two of them approached me, and I slowly walked towards them. ("Falcons of liano Estacado", Edward McPherson); 4. Environmentalists believe that environmental problems related to the environment may be related to environmental problems related to the environment. ("Mother's Son," Tessa Hadley) – Environmental safety experts say that one of the major agribusiness companies has dramatically reduced the time between installed

locks and new barge supports as an initial safety measure. ("Her Mother's Son," by Tessa Headley);

In general, if we consider these tools from the point of view of their scope, morphological, syntactic and partially lexical tools have relatively narrow possibilities. After all, stylistic means are used mainly in fiction, colloquial and partly journalistic genres. Nevertheless, these stylistically colored elements are able to demonstrate the extensive lexical, verbal and non-verbal capabilities of the English language, the unique and inimitable facets of the language.

As we have already noted above, the expression of the speaker's attitude to action in a verbal series of words is called a verbal declension. This state is clearly felt in the imperative mood. Afghan Uzbeks in educational institutions, the imperative mood is an urge to action associated with the desire of the performer of the action, expressing the urge to this action and manifested through the following means: -gin, - Sin, - Moon, - ING. such as (Borai), (borgin), (borsin), (let's go), (let's go (footprints)). Expressions differ in singular and plural, singular and plural. The imperative mood reflects the meanings of a pure command, call, request, desire.

#### RECOMMENDATIONS:

1. Sayfullayeva R.R., Mengliev B.R., Bokieva G.Ch., Kurbanova M.M., Yunusova Z.V., Abuzalova M.V. Modern Uzbek literary language. Study guide. - Tashkent, 2006. – 176 p.
2. Khodjaev T. Questions of verb and mood, tense and mood in the Uzbek language. "Trudy SamGU." A new series. Vs. №124. Samarkand, 1963, p. 103.
3. Shukurov Sh. Verb moods in the Uzbek language. Tashkent. Nauka Publishing House. 1980. 8 b.
4. Gojiev A. Verb. Tashkent. Nauka Publishing House. 1973. 193 p.
5. Uzbek language. Textbook for the 6th grade. Kabul. 2020. 32 p.
6. Kasevich. B. Introduction. - Moscow: Academy, 2011. – 187s.
7. Zhirmunsky. M. Obtshegermanskoe yazykoznanie. - Moscow: Nauka, 1976. – 194s.
8. Minaev. V. Lexicology and lexicography of English. - Moscow: Astrel, 2007. – 175 p.
9. Yakubova S. H. Idea scientific journal. <https://doi.org/10.5281/zenodo.7789626> precedent unity and precedent name, their application in the Uzbek linguistic and cultural community. 2023, pp. 23-39.
10. Yakubava S.X. American Journal of Scientific and Humanitarian Research. Comparative in 1998, the book "Uzbek and world literature" was published in Uzbekistan. <http://theusajournals.com/index.php/ajsshr/article/view/1015> 2023.7.164.