

Differentiation of Infinitive Sentences for Methodological Purposes

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ABSTRACT

The article is devoted to the analysis of infinitive sentences taken from Russian fiction. The author differentiates the concepts of infinitive, impersonal sentences for methodological purposes on the examples of the compositional-speech form - reflection.

Determining the place of infinitive sentences in the system of types of a simple sentence and in modern linguistics is debatable. On the one hand, they are singled out as a special kind of one-part sentences, on the other hand, they are included in the composition of impersonal ones. So, for example, in a school textbook, infinitive sentences are considered as part of impersonal sentences. Let's try to determine our position on infinitive sentences for methodological purposes. So what are infinitive sentences? Infinitives are one-part sentences with the main member - a predicate, expressed by an independent infinitive, denoting an impossible, necessary or inevitable action. For example: Be a great thunderstorm! (A.S. Pushkin). In infinitive sentences, the infinitive does not depend on any word; on the contrary, all words obey it in semantic and grammatical terms. For example: You can't catch up with the crazy troika (N. Nekrasov).

Infinitive sentences are one of the syntactic means of expressing modal meanings. In infinitive sentences, modality is expressed by the very form of the infinitive and intonation, and is enhanced and differentiated by particles. Infinitive sentences without the particle "would" express the modal meanings of obligation, necessity, impossibility, etc. For example: Shine always, shine everywhere, until the last days of the bottom, shine - and no nails! Here is my slogan and the sun! (V.V. Mayakovsky).

Infinitive sentences without indicating the person-actor are often used in the titles of articles that are in the nature of an appeal, in slogans. For example: Do not smoke indoors! Harvest without loss!

Infinitive sentences often have the meaning of rhetorical questions. For example: Well, how not to please your dear little man! (A.S. Griboyedov). Infinitive sentences with the particle "would" express the desirability of an action, fear about its commission or a warning, an unfulfilled action. For example: I would pick a big, big bouquet here and bring it quietly to the head (A. A. Surkov).

Infinitive sentences as part of a complex syntactic complex are often “fitted” into the semantics of the next sentence by a pronoun-subject. For example: Wait? It was not in his rules. (V. Kataev). Such sentences in terms of semantic-functional role are similar to nominative ones, the structural core of which forms nouns. However, infinitive sentences, in our opinion, have their own specifics and differ from both nominative and impersonal sentences.

1. The specificity of infinitive sentences is created by the infinitive, which combines the properties of a verb and a noun.
2. Infinitive sentences differ from impersonal sentences in the composition of the predicative stem. In impersonal sentences with an infinitive, the predicate necessarily includes a verb or word of the state category, to which the infinitive adjoins.
3. Infinitive sentences differ from impersonal ones in general meaning. If a typical mass of impersonal sentences denotes an action that arises and proceeds independently of the doer, then in infinitive sentences the protagonist encourages active action, the desirability, the need for active action are noted. The nature of the actor - a definite, indefinite or generalized person in infinitive sentences has a semantic-stylistic meaning, and in impersonal sentences the uncertainty of the producer of the action has a structural-syntactic meaning.

Thus, approaching on the one hand, with impersonal, on the other hand, with nominative sentences, infinitive sentences form a special kind of one-component sentences.

Obviously, understanding Russian infinitive sentences makes it easier to comprehend works of art and communicative speech forms, and, in particular, such a form as reasoning.

Reasoning is a form of abstract thinking - inference, which performs a special communicative task - to give speech a reasoned character, and is formalized using the means of cause-and-effect semantics. The subject content of this form is the logical development of thoughts. Discussing a topic or issue. Its varieties are explanation, commentary. In works of art, these are various forms of reasoning, reflections of the narrator. Addressed to the reader, either directly about the events described, or about objects related to the topic of the narrative only by some kind of associative connection.

All subspecies of the speech form of reasoning assume an epic distance from events and a lack of temporal correlation with events. That is why they are called "timeless".

The connection between sentences in reasoning is carried out using a chain connection. Unlike the “message” form, the temporal correlation of predicates recedes into the background. Structural elements that carry out the formation, movement and linkage of thoughts are brought to the fore. The development of thought causes the allocation of a member of the sentence, which "develops" in subsequent sentences. This defines a causal and concessive relationship between sentences.

In Russian prose and dramaturgy of the 19th and especially of the 20th centuries, the compositional-speech form "reflection" conveys not only the content of thoughts, but also the order of their occurrence, following, their spontaneous, natural character. Often reflections of this nature are correlated with the inner speech of the characters, which determines the syntactic features of this form: apparent fragmentation, fragmentation, incompleteness of the sentence structure, its incompleteness. A few examples of infinitive sentences from Russian prose: Not everyone can be crooked (Sholokhov. *Quiet Don*, p.).

There is nothing for me to answer you ... (Dostoevsky. *Crime and Punishment*, 155). “Vasichka and I have no time to go to the theater,” she answered sedately (Chekhov, *Darling*, p. 61).

This is not the place to sing ... (Turgenev. *Notes of a hunter*, p. 104). In fiction, heroes not only act, perform certain actions, but also talk on various topics. Both the way and the manner of reasoning, its subject, on the one hand, undoubtedly characterizes the hero, on the other hand, allows expressing very important thoughts, supplementing the artistic image with conceptual information.

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