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THE INFLUENCE OF SPEECH GENRES ON THE FORMATION OF LINGUISTIC PERSONALITY IN SHORT STORIES

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Abstract

The article is devoted to the influence of speech genres in short stories on the formation of linguistic personality. The article examines the structure of the speech genre, presents the typology of speech genres in short stories from a linguistic point of view, considers the concept of "linguistic personality" and determines its place in the literary text. The author also researches and determines the connection between speech genres and the language personality of the hero of the work of art. The article also focuses on the interaction of speech genres shown in short stories and explains the principles of their coexistence.

Key words and phrases: short story, language personality, speech genres, speech personality, author's image, artistic text, . interaction.

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Introduction

In modern linguistics, the study of speech genres is one of the most popular areas of research and discussion. As M.M.Bakhtin, the founder of the national methodology for the research of speech genres, noted, "...all fields of linguistics and philology, the study of the nature of expression of human activity and the diversity of genre forms of expression are of great importance for almost everyone" [1, p. 95] .

Relevance of the study. Short stories are the most important material for learning these basic genres. Therefore, the relevance of our research lies in the systematic review of speech genres in the literary text, which corresponds to the task set before the researcher, that is, to reveal the already existing systematicity.

Connection of the author's work with important scientific and practical tasks. Historically, speech genres in local linguistics are often studied on the basis of literary texts, which is natural for followers of M.M. Bakhtin. However, V. V. Dementiev raises the question of "the legality of using works

of art as material for linguistics and what new opportunities this material gives to linguistics in solving its tasks" [2, p. 127].

It should be noted that in the study of the artistic text, we deal with the secondary speech genres, which include the primary live speech genres, as noted by M.M. Bakhtin: "A short story is an encyclopedia of primary speech genres" [1 , p. 48].

Analysis of recent studies and publications. A lot of scientific and pedagogical work has been carried out and is being improved in the field of studying and researching the work of Abdulla Qahhor, developing and popularizing effective methods and methods of studying the works of the writer in literary education. In this place I.V. Borolina's monographs "Abdulla Qahhor" (1957), H. Abdusamatov's "Abdulla Qahhor" (1960), M.Sultanova's "Abdulla Qahhor style" (1967), M.Koshchanov and U.Normatov's "Secrets of Skill" (1968) , as well as the scientific researches of scientists such as I.Sultanov, H.Yaqubov, P.Kadirov, O.Sharafiddinov, Sh. Yusupov, Kh.Doniyorov, and S.Mirzaev's treatise "People's Loved Writer" is consistent [3, p. 48].

The area of speech genres, their interaction in the short story and their influence on the formation of the linguistic personality remains the least studied.

The scientific novelty is that the article examines for the first time the impact of speech genres on the formation of a linguistic personality in a literary text.

Methodological or general scientific significance. Descriptive, unobserved observation and classification methods were used in the work process. The methodological basis of the research is the works of M.M.Bakhtin[1], V.V.Dementiev[2] and others. The practical value of the work is that research materials can be used in practical training in modern language sciences and for teaching special courses in speech science and pragmatics.

Presentation of the main material. In modern linguistics, the theory of speech genre develops in several directions, namely: speech science, psycholinguistics, cognitive science, anthropocentric linguistics, pragmatics, communicative linguistics, etc. The methodological basis of the national theory of the genre of speech was the theory of M.M.Bakhtin, who defined the genre of speech and remains so: "The use of language is carried out in the form of individual specific communications (oral or written) of the participants of one speech [1]. It reflects the specific conditions and goals of other spheres of human activity not only with its content and language style, that is, with the choice of vocabulary, phraseological and grammatical tools of the language, but also primarily with its compositional structure. These three points: thematic content . creates specific stable types of communication. The study of the nature of speech and language genres is of fundamental importance "to overcome simplistic ideas about language life, the so-called "language flow", connections, existing ideas". In addition, the study of sentences as a real unit of linguistic communication allows a more accurate understanding of the essence of linguistic units (as a system) of words and sentences.

The skill of the writer can be seen in his ability to form the linguistic personality of his characters with different emotions and show their uniqueness. "It has the ability 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 with a deep and different look"[3, p. 104].

M.M.Bakhtin, suggesting the study of speech genres, emphasizes the importance of understanding the difference between a sentence and a sentence [1], because a sentence as a linguistic unit has a grammatical feature, grammatical limits, grammatical completeness and unity, which makes it possible to grammaticalize it defines that it is not, and it is not like that. On the other hand, if the sentence is a whole

sentence, it seems to be inserted in a frame made of material of an entirely different character. If this is forgotten in the analysis of the sentence, the nature of the sentence is distorted. The boundaries of each specific sentence, as units of linguistic communication, are determined by the change of linguistic subjects, that is, by the change of speakers.

It is possible to determine the factors of dependence on the internal structure of communication, the choice of linguistic and stylistic tools:

subject-semantic completeness;

linguistic intention or linguistic will of the speaker;

a typical compositional genre form of completion.

In turn, the compositional unit of the word is affected by certain types of construction of the whole, types of its completion, types of the speaker's attitude to other participants of linguistic communication (listeners or readers, partners) does.

Style is included as an element of the unit of expression in the genre. One of the main tasks of the theory of speech genres is to build a typology of speech genres. It should be noted that genre studies solves typological problems in the systematization of individual genres within the selected genre according to any parameters of language communication. So, for example, in the general space of artistic language genres, even in antiquity, a short story, a short story, a short story, etc. were distinguished. For example, within the disparate phatic genres of conflict and relationship clarification; flattery, compliments and praise, etc. have a positive emotional effect[4, p. 201].

Researcher D.Niyazova emphasizes that emotional microtexts appear in works of art through various circumstances and classifies them as follows:

the experiences of the character of the work are understood from his speech.

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;

directly describes the mental state of the character.

refers to a character's mental state by describing his physical actions;

refers to the mental state of the character through the image of nature [5, p. 61].

The significance for the general typology of speech genres is the division of genres into fiction and non-fiction, written and oral, monologic and dialogic, simple and complex, direct and indirect, spontaneous and is emphasized in being divided into rhetorical, personal and ritual-institutional and others.

Attention is also drawn to the fact that many classifications of communication presuppose a further selection of relevant genres and a more or less differentiated study. Language personality is a subject of study of psychology, philosophy, linguistics, and it is a multifaceted concept that can be considered from the point of view of any specific science, and in general, with all its diversity and versatility.

The concept of "linguistic personality" is formed as a result of the projection of the relevant interdisciplinary term in the field of linguistics, which includes philosophical, sociological and psychological views on the socially important physical and spiritual characteristics of a person. its qualitative determination is broken [2, p. 163].

Since speech genres exist in the mind of a linguistic person in the form of ready-made samples (frames), the speech genres used by him depend on this set of features of the language person. to reveal the idea in the text.

There are three levels in the structural model of the linguistic personality:

verbal-semantic, the units of which are individual words as units of the verbal associative network;

linguistic-cognitive, their units are concepts, ideas and concepts that make up a more or less orderly image of the world in each language person, which reflect a hierarchy of values;

motivational level, its units are pragmatically oriented and are manifested in the communicative and active needs of the individual[3, p. 41].

A language person has a language situation, he can control situations, direct the development of speech in the right direction. Adding to the speech, it creates it at the same time. Consequently, in the written language of the original works of classical authors, one or another temperament is embodied, the ability to perform certain types of activity, in particular, communicative, dominant feelings and motives of activity, individual psychological characteristics are revealed.

A person enters communication as a person with all his own characteristics. Linguistic personality finds its expression and reflection in the stylistic and structural structure of the repeating world, in which the main place is occupied by the system of character images. The characteristics of the main principles determine the portrait, various forms and methods of reflecting the psyche of the characters, the analysis of their cultural and expressive identity - all this creates an idea of the personality of the writer, his taste and verbal nature.

The structure of the literary and artistic text is determined by the character of the narrator's interaction with the image of the addressee. The parameter determined to determine the stylistic specificity of the figurative construction of the text is the analysis of the dominant motifs embedded in the artistic text and embodied in its lexical-semantic canvas, and determines the principles and methods of choosing words and phrases. their constructive relations[6, page 98].

In fact, each main character of the author appears not only as a living, concrete person, but also with his own destiny, internal logos and dialectic of development, characteristic of the idea. The portrait of the main characters in the writer's works also defines the portrait of the artist of the work, the creator of a single text with its own connotative elements.

Abdulla Qahhor is a rare talent who made a special contribution to the rise of Uzbek literature and its popularity throughout the world with his wonderful works. Abdulla Qahhor surprised everyone in the genre of stories and essays, stories and short stories, in creating comedy and drama, and in creating original and mature works of art in stories.

First of all, Qahhor's stories surprise a person with their sincerity and power of persuasion. Everything in the writer's image is embodied as a life event, an actual event, a fragment of real life, an episode; most of the stories have a real-life basis, they are taken from the events that the writer himself saw and heard in his life, and from the lives of people he knows.

Abdulla Qahhor's story "Pomegranate" begins with the epigraph: "Houses are full of bread, my child is hungry, ditches are full of water, my child is thirsty" (From the Past). All of Adib's famous stories began with an epigraph: "Horror", "Patient", "Thief", "Tomoshabog", "Member of the wedding" and others[6].

The first sentence in the story "Pomegranate" is: "As Turobjon rushed through the door, the sleeve of his pencil got caught in the zulfin and was torn to the elbow" [6, p. 458]. There is a verbosity that does not suit Abdullah Qahhor, but there is no way to express the idea more concisely. Because saying that the hero rushes into the house is just a statement, a message.

It is known that Abdulla Qahhor's many instructive words, his "sarcastic" thoughts, and his

"untouched" similes have become phrases and words of wisdom among scholars, readers, and the general public.

Abdulla Qahhor, as a writer, had to prove it with artistic detail in order for the reader to believe it. That's why the sleeve of his pencil case is torn, and a more lively writer would shorten it and write "the sleeve is torn." However, the door jamb does not tear the jacket, only a part of it, the sleeve that can be touched by the hand, but the writer shows that it is "torn up to the elbow". With this, Abdulla Qahhor points to the distant breeze of an extraordinary event to be expected from the plot of the work. The sleeve could have been caught and torn, but the sleeve of Turobjon's pencil case was torn to the elbow. Therefore, the plot can become more tense and lead to unexpected consequences. And this is a simple picture of the helpless people of the poor times.

It would be correct to say that the author is a realist storyteller who was able to reveal the concerns of the time, the social life of people of that time, family situation in the form of one pomegranate in his story. "The wife said this in the form of a complaint, but Turobjon understood it as a scolding.

- What, did I hide my poverty when I married you? Did I wear someone else's shirt, kavush-maxi, like a man? In this case, if you have a grain of salt, touch the person who is still richer. - Shame on you for raising your wife to a wealthy man for two pomegranates! [6, page 98].

This statement touched Turobjon's heart. "May your liver be crushed" hurt Turobjon as much as it hurt his wife.

A. Qahhor described the linguistic landscape very widely in his stories. Each character in the story is described using unique vocabulary. In the passage from the story "Pomegranate", Turobjon addresses his wife in a sarcastic tone and uses various lexical units.

A. Qahhor builds the whole action of his stories not on real events and their descriptions, but on the monologues and dialogues of the characters (here his own voice and the author's voice are mixed) using various speech acts: judgments (condemnation, justification), exercises (commands , requirements), behavior (sorry, thanks, wishes).

It is the dialogue that allows you to optimally describe the minds of all the characters with all their advantages and disadvantages, right and wrong thoughts. Communication is divided into: informative dialogue, prospective conversation, exchange of ideas for the purpose of making a decision or determining the truth (discussion, dispute), conversation that establishes or regulates interpersonal relations.

Main conclusions. The author's use of voice in a short story helps to reveal the heart and outlook of the characters. Each character, in addition to participating in dialogues, reveals his character, speaks an endless "inner" monologue, shows the reader what is happening in his heart, a performance that describes an objective image of the artistic world and characters. and uses constants.

In the stories of A. Qahhor, the characteristic variety of language genres consisting of speech acts is determined by the unity of the polydiscursive structure.

Studying the artistic-aesthetic functions of the language of a work of art from the aspect of linguistics, with the analysis of the uniqueness of the language of the period when a certain work was created, the vocabulary of writers, the ways of using language tools, that is, the social influence on the language, which is the "soul of the people". closely related. To this day, the concepts of methodology and stylistics and style in Uzbek philology do not have their own clear and concise definition. Different approaches to this issue and some confusion continue.

In our opinion, the specific features specific to a certain genre are represented by the concept of style, and the general features between genres are represented by the concept of method. Concepts specific to "generality" should be checked within the framework of the method. Concepts specific to "specificity" should be examined within the framework of style. And the method is the image path chosen by a certain artist within the framework of his individual style.

The study of the individual style of the creator is a complex process, which incorporates the possibilities of both literary and linguistic analysis, and thus examines how the unique aspects of the poet's or writer's creative thinking emerge. It is appropriate to divide such studies into a separate group as "studies on the language skills of a certain artist".

Prospects for the use of research results. From the point of view of further scientific research, it seems promising to research and search for the characteristics of the characters in his short stories and the author's language personality, taking into account the author's use of various speech genres in the artistic text.

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