

Effective Methods of Teaching Through the Use of Artistic Text Analysis in The Development of Oral Speech

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Abstract

Literary texts are visual texts by their nature. Descriptive texts (descriptive texts) are written in order to describe in detail a person, place, or creature belonging to the world of animals and plants or something or event, which is unknown to the listener. The appearance of monologic speech is also dominant in the descriptive text. The patronymic image is the most characteristic feature of such a text.

Keywords: artistic text, image capabilities of language, artistic image tools, aesthetic effect, style of artistic speech.

Introduction

The artistic text represents the content of the artistic work, is functionally complete, is formed based on the image capabilities of the language, it is an extremely complex whole, which can freely combine different styles at the discretion of the author, and has the characteristic of giving people aesthetic pleasure. In the literary text, as in the texts of other styles, strict logic, simplicity, comprehensibility, and normativity are not fully followed. It effectively uses artistic image tools. Affection is a special place. Attractive words are chosen for artistic expression. It embodies many features such as stimulating a person's spirit, forming his aesthetic thinking, and teaching him to take a deep, different look at events. The artistic text is formed based on the requirements and patterns of the artistic style, therefore, poetic, romantic, and solemn forms of expression are widely used in it. The choice of words, the structure of sentences, and the use of lexical-semantic, rhythmic-intonational units are also invisible to human speech due to the requirements of this style.

The Main Part

The main means of artistic perception of reality and its expression is the style of artistic speech. The style of artistic speech is remarkable for the fact that it embodies the character of a person, his inner world, his mental state, and the possibility of expressing various events in nature with all their complexity.

The most characteristic feature of artistic speech style is imagery and emotionality. If the scientific method refers to generalized concepts with fixed, specific terms and formulas, the artistic method has the ability to describe the most subtle points of the human heart and nature with the help of its reserved words. In the style of artistic speech, the author effectively and creatively uses the visual means of the language in order to enhance the aesthetic effect of the



work, and also creates new forms of words and expressions. Therefore, the vocabulary of the existing language is always a limited option for skilled writers. They are in the process of creating new individual words and phrases. In the style of artistic speech, the language is used to create a unique image, character, and realistic landscape, and serves to show high imagery. Other stylistic materials can be freely used in artistic speech according to the author's intention. Along with the term "expressive function" of language, other terms such as "poetic function of language", "artistic function of language" and "aesthetic function of language" are used in works devoted to the study of the language of artistic works. But it should also be said that the term "aesthetic function of language" is used relatively often in scientific literature. This is natural because the concept of aesthetic tasks can generalize a number of concepts such as expressiveness, artistry, and poetics. In other words, the scope of the concept of aesthetic tasks is much wider than these concepts. Of course, other functions of the language are realized in any artistic work, but the aesthetic function in the first place, takes the lead. That is why in linguistic literature, special emphasis is placed on this situation in this way: "A literary text, unlike any non-fictional text, has a separate task - a communicative task, which is manifested in a complex interrelationship and is solved in the text's own construction. performs an aesthetic task that is considered a determining factor. At this point, it should be emphasized that the area where this unique aesthetic function of language is manifested is only the text of an artistic work, and it is also reasonable to believe that language cannot realize this function in any form of speech. it's not.

At this point, the following comments of linguist DNShmelev deserve attention: "This function (aesthetic function) of language is not manifested only in artistic work. Whenever our attention is focused on the form of the sentence, and how the thought is expressed, we enter the scope of action of this task. As soon as the speaker considers it important not only what to express, but also how to express this "what", the aesthetic function of the language comes into play.

The character's speech is extremely important in a work of art. By individualizing the speech of the characters, the writer reflects their spiritual world, inner experiences, emotions, way of thinking, worldview, and reaction to the events around them. Through the speech of the characters, we get information about the environment or where he lives, what dialect he belongs to, what category he belongs to, who he is talking to, what he is talking about, their attitude to his interlocutors, and other information. Sometimes the speech of the image is expressed in the language of the character, not the author. Internal speech plays an important role in this. For example, in the monologue of Momo Biydi in N. Eshonqul's story "Men of War", the generalized image of modern women and men appears in the form of the inner speech of the hero: "Are these women too! - he used to say about women. "A woman should make a living, and these people like to sit on the street showing off their catches." "A man should be like a man," he said about men. - Don't be like a wife. In our times, we walked in the footsteps of men for a week and did not hear a single word. And the present ones are chewing their words." In Biidi Momo's imagination, both men and women are unworthy of their names. Momo justifies this incongruity with a single character image. This basis is manifested as a low estimate of his contemporaries: who likes to sit on the street showing off his catches (with his skirt folded up above the knee, sitting to hear a good conversation during a conversation if the body leans forward a little, the interlocutor sitting facing can see the wide pockets of the pants



), i.e. gossip women, gossipers, i.e. small talk men, you can see the general expression of the draft in the form of. In such important lines, the evaluation attitude of the owner of the inner monologue is clearly visible. Also, "Are these women too?"

Sometimes the image of a person is formed in the form of specific realities as a product of the creator's thinking. In such texts, the concept of time and space is given abstractly. The state of abstraction moves from the creator's thinking to the language, and another way of image speech appears. For example, in the following prose text, the writer creates an enigmatic picture of the fate of humanity in the form of a question mark in the space of the horizon. In a sense, the writer leads the reader to his world of thought in order to understand the essence of the world. There are question marks in the valley like an insurmountable peak, at the bottom of each of them one person is lying dead with his head down, as if this is the conclusion of his whole life. as if it is a symbol of the path they have travelled. To the right and to the left, this landscape is a crimson valley filled with question marks and corpses lying on their heads. is coming in. The question bells hanging around their necks are making a terrible sound like a mourning bell. What is this? Is this the world?! Why is he so incomprehensible and pitiful?! (Nazar Eshankul. Night bars) The question bells hanging around their necks are making a terrible sound like a mourning bell. What is this? Is this the world?! Why is he so incomprehensible and pitiful?! (Nazar Eshankul. Night bars) The question bells hanging around their necks are making a terrible sound like a mourning bell. What is this? Is this the world?! Why is he so incomprehensible and pitiful?! (Nazar Eshankul. Night bars)

In the understanding of the content of the text, the crimson valley in the first sentence, the question marks such as the impassable peak in the second sentence, the symbol of the path travelled in the third sentence, the valley of punishment in the fourth sentence, and the morning of mourning in the next sentence the connection of the units in the text is so dense that if they are analyzed separately, it is difficult to reveal the spirit intended by the creator of the text. Through such a text, the speaker managed to create an image of a sad and incomprehensible world. The creator's thinking describes the scene of the doomsday in this text: On the right and on the left, this scene is a crimson valley filled with question marks and corpses lying on their heads, from the west, from the south, from the east, from the north. People are entering this valley slowly with their heads down.

The famous French linguist J. Vandries wrote about the grounds for the realization of such peculiarities in the construction of the meaning of a word: "A word never enters our mind alone. even when only one word is involved in our consciousness with its meaning, that word is connected by thin threads, but many other concepts and emotions remain in the shadows, ready to invade our consciousness at any moment. The words that pass through our minds are inextricably linked with our mental and emotional life.

The social function of speech activity, in turn, is divided into two more groups:

- 1) informational function. In this case, the speaker's full attention is focused on conveying certain information;
- 2) poetic function. In this case, the main attention is paid to the form of information transfer, that is, the main attention is paid to how to express as well as what to express.

It is known that in the process of reading the text, the reader perceives the content of the units that make it up. In this, he focuses his attention first on finding the main idea that the author of



the text wants to express. It should be noted that if the gestalt occurs as a whole in the creation of the text, then the process of part-to-whole applies in its meaningful perception, that is, separate units perceived by the reader are rounded up and create a macro proposition of the text. Linguistic gestalt is mainly observed in texts describing a whole concept or subject. In particular, the same phenomenon applies to texts describing the external or internal appearance of a person, situation, appearance of scene or object.

Linguistic gestalt is manifested in such descriptive texts. Linguistic gestalt is important in revealing the essence of cognitive states characteristic of its perceptual aspect along with the phenomenon of text creation. In scientific literature, gestalt is defined as the process of perceiving an object as a whole, not as a collection of parts. Gestalt is a German word that means image, structure, or whole form. J. Lakoff, one of the founders of cognitive linguistics, in his article entitled "Linguistic gestalts", proposed the idea that this phenomenon can be applied to the analysis of the language system. Information about the essence of the gestalt phenomenon in Uzbek linguistics and its theoretical interpretation is given in Sh. Safarov's treatise "Cognitive Linguistics". When the scientist talks about the importance of gestalt in cognitive linguistics, he notes that it is especially important in studying the structure of the text: "As a result of considering the text as a collection of parts, performing the analysis in a cumulative analytical method, there was a risk of not going beyond the syntax of the sentence from this analysis. The only way to avoid this danger is to direct the analysis from the whole to the parts, to refer to the Gestalt theory.

We use various directives, prohibitions and exclamatory sentences to achieve our goal. The purpose and content of communication between people is not limited to these. A person wants to express his feelings, emotions, excitement, pain and sorrow, thereby affecting the listener or reader. In such cases, sometimes we use exaggeration, sometimes similes and comparisons.

The character's speech is extremely important in a work of art. By individualizing the speech of the characters, the writer reflects their spiritual world, inner experiences, emotions, way of thinking, worldview, and reaction to the events around them. Through the speech of the characters, we get information about the environment or where he lives, what dialect he belongs to, what category he belongs to, who he is talking to, what he is talking about, their attitude to his interlocutors, and other information. Sometimes the speech of the image is expressed in the language of the character, not the author. Internal speech plays an important role in this. For example, in the monologue of Momo Biydi in N. Eshonqul's story "Men of War", the generalized image of modern women and men appears in the form of the inner speech of the hero: "Are these women too! - he used to say about women. "A woman should make a living, and these people like to sit on the street showing off their catches." "A man should be like a man," he said about men. - Don't be like a wife. In our times, we walked in the footsteps of men for a week and did not hear a single word. And the present ones are chewing their words." The famous French linguist J. Vandries wrote about the grounds for the realization of such peculiarities in the construction of the meaning of a word: "A word never enters our mind alone. even when only one word is involved in our consciousness with its meaning, that word is connected by thin threads, but many other concepts and emotions remain in the shadows, ready to invade our consciousness at any moment. The words that pass through our minds are inextricably linked with our mental and emotional life.



Many aspects (aspects) of human life cannot be expressed in words: language is very weak in relation to reality. Every Homo sapiens has experienced the "torment of words" in the expression of their passions and their communication: the level of approximation of the language and the emotions experienced at the moment is constantly far from what is desired. Emotions never appear in a purely differentiated form, so their verbal identification is always subjective. It should also be taken into account that the same emotion is expressed differently by different individuals depending on many factors, including non-linguistic ones, such as the background of communication. As noted by A. Heller, emotions are always cognitive and situational, so the language means of their expression can also be said to be situational (that is, discursive).

Prague linguists show that speech activity performs two main functions:

- 1) social function (relationship between individuals);
- 2) expressive function (expressing emotion, influencing the speaker).

The social function of speech activity, in turn, is divided into two more groups:

- 1) informational function. In this case, the speaker's full attention is focused on conveying certain information;
- 2) poetic function. The main focus is on the form of information transfer.

That is, together with what to express, the main attention is paid to how to express it. At the same time, the brevity and conciseness of the speech depend on the linguistic knowledge of the speaker, the ability to choose the right words, the ability to make his sentences concise, and the appropriate use of proverbs and proverbs.

Conclusion

Descriptive texts (descriptive texts) are written in order to describe in detail a person, a place, or a creature belonging to the world of animals and plants or something or event, unknown to the listener. The appearance of monologic speech is also dominant in the descriptive text. The patronymic image is the most characteristic feature of such a text. The first, primary feature of the depicted object is mentioned. Then the features and parts related to it are discussed. For example: "A big bride appeared at the door. He was wearing an old yellow satin coat with tattered sleeves, a manly road jacket with a chain around his waist, large mud-covered boots, and a red kerchief wrapped tightly around his head. The boots look very ugly on his weak and fist-shaped body, from a distance it seemed to be sinking into a swamp. As soon as he closed the door, the smell of manure wafted into the warm room. He was covered with mud on his face and on his face, and the mud was reddened from the cold. (N. Eshonqul. People of war.) Its shape, composition, structure, size, uniqueness, quality, appearance, and other aspects are shown by counting the signs of the thing-phenomenon being depicted. The signs of the depicted object and different attitudes towards it not only distinguish the type of image speech from narrative and discussion, but also its internal division; also affects the division of the image into speech types. Speech types are formed based on the object of speech and the purpose of the speaker, and the attitude of the speaker to the topic is realized through the expressed signs.



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