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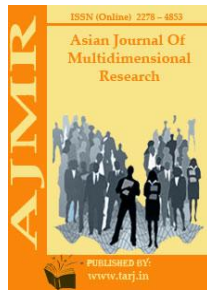
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TYPES OF LINGUISTIC PERSONALITY IN THE LITERARY TEXT (ON THE EXAMPLE OF ULUGBEK HAMDAM'S STORIES)

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ABSTRACT

The article discusses the problem of linguistic personality in linguistics, its types. On the example of the stories of the writer UlugbekHamdam, the portrait of a linguistic person, the means of ensuring its originality are analyzed. The importance of the units used in the speech of a linguistic person in the writer's stories to reveal a pragmatic goal is highlighted. The analysis of the speech of the protagonists and characters in the novels, short stories and short stories of the author serves as an important source in distinguishing types of linguistic personality, creating a portrait of the creator as a linguistic personality. Pragmatic analysis of the speech of the protagonists of the story plays an important role in the writer's ability to create linguistic personality types, to demonstrate the ability to use language.

KEYWORDS: *Anthropocentric Linguistics, Linguistic Personality (Yazykovayalichnost), Pragmatic Purpose, Pragmatic Knowledge, Implicitism, Addressee, Addresser.*

INTRODUCTION

In recent years, anthropocentric linguistics, which has focused on the personality factor in world linguistics, has made some progress. The human factor has been given priority in the study of language. "In the process of using language, a person tries to control it, and language, in turn, plays an important role in the social formation of a person. This makes it necessary to study the problem of the human factor in language in linguistics"[5.35]. In linguistics, different approaches, views, definitions are given to the concept of linguistic personality. Among them, Y.N. Karaulov's definition of a linguistic person and three levels of the structure of a linguistic person (verbal-semantic, cognitive, pragmatic) [3] are recognized by many.

UlugbekHamdam is a writer with a place in Uzbek literature. The analysis of the speech of the protagonists and characters in the novels, short stories and short stories of the author serves as an

important source in distinguishing types of linguistic personality, creating a portrait of the creator as a linguistic personality. Pragmatic analysis of the speech of the protagonists of the story plays an important role in the writer's ability to create linguistic personality types, to demonstrate the ability to use language.

THE MAIN FINDINGS AND RESULTS

Before talking about the linguistic personality types of the characters and characters in the author's stories such as “*OlisdagiDilnura - Dilnura in the distance*”, “*Otash- Fire*”, “*So 'z-Word*”, “*Dilyora*”, it is necessary to pay attention to the title of the story. The pragmatic purpose of the writer is hidden in the title of the story, and in the process of reading it the reader understands the purpose of the writer as a linguistic person. Choosing a title for a literary text is one of the key factors in its successful output. “The title plays a very important role in ensuring the integrity and integrity of the text. It is a unique element in the text, which occupies a particularly strong syntactic position, pointing to the semantic-aesthetic essence of the text. While the title is the name of the text linguistically, it stands as the first sign of the text from a semiotic point of view. In the words of S. Krijanovsky, the title is “not a hat, but a head” [2.117]. Implicitism is uniquely expressed in the title of a work of art, and to understand it requires the reader to have sufficient pragmatic knowledge.

The name Otabek is not only an abbreviated form of the name Otabek, used in oral speech, but also a lexical tool that refers to the state of the protagonist, whose heart is burning like fire, struggling with his own feelings, conflicting rebellions. The reader understands that the character Dilnura in the story “*Dilnura in the distance*” is not in vain in the title, as a reference to the person Kozimjan, who has forgotten about humanity, humanity, kinship, and is far from it. It will be revealed at the end of the story that the name of Dilyora, who is struggling with her heartaches, but does not want to reveal it, is not used in vain. The pragmatic purpose of the author from the title is understood by the reader who has sufficient linguistic knowledge.

The female characters in the narrated stories appear to be stronger than the male characters. With the ability to exert their influence, to impress men, to find different ways of influencing them, women take the lead. In the story “*Dilnura in the distance*”, Sanam appears as an episodic hero. From the tone of Sanam's speech, from the lexical units she uses, it is not difficult to grasp the woman's intention to force Kozimjan to bring her the gold item she needs. The pragmatic goal of communication is coercion. “The goal of verbal communication is *twofold*, that is, in the speech movement; the communicative and pragmatic goal is realized. In the first, the purpose of the speaker is to convey or receive information. But information exchange efforts are not limited to just one message or request. The purpose of these actions is to satisfy the needs and interests of the speaker and the listener. This is the fulfillment of a pragmatic task” [6.85-86]. It starts with Sanam's words “*Turkiyatillalarikepti – Turkey's gold has been brought*”. The point is not just to inform, there is a hint that there has been a conversation about this before. This is complemented by the next sentence “*Aytmuvdim-u anuvda - I told you so*”.

The writer showed in a telephone conversation between Sanam and Kozimjan that the woman was a person who could make her point. “*Two thousand dollars Set, Chain, Ring, Earrings ... What are you upset about? Well, you don't have to ...*”. The brevity in Sanam's speech served to give tension to the protagonist's speech by forming each lexical unit as a separate noun. In communicative communication, a woman's willingness to persuade a man in any way, to achieve his goal, is expressed in the saying, “*When a man comes to fulfill a promise ...*”.

The girl in the story “Dilnura in the distance” is still portrayed as a young, simple, childlike linguist.

The grief of a girl who is separated from her father is caused by a conflict of speech through lexical units such as *yukol-* leave, *ulganda-* die, *khotinchag-* your wife, which are used in expressions such as “*Don't touch me! Go away! I've heard you say great before. Now bass! Go and tell your stories to your children ... disappear! ..*”, “*Is he your father now? When he died! .. What did you do while he was alive?! .. You didn't have more than your wife and child! ..*”, the harmony of not being able to adopt a father. *Katta deb sizlarnishupaytgachaeshitdim* - I've heard you say great before means “I don't hear anymore”, “*Ertaklaringniboribollaringgaaytinglar* - Tell your stories to your children”, “I'm not a young child”, “*Endidadangbo'libqoldimio'lganda* - Is he your father now? When he dies!” means “You didn't visit me alive”. The analysis of the words in Dilnura's speech helps to create the image of a girl who is distraught, overwhelmed by an unexpected tragedy, separated from her closest support.

“The structure of a character's linguistic personality is reflected in his speech, which has its own norms, procedures, and traditions of speech formation. It occurs under the influence of social, emotional, psychological and other factors. The protagonist's speech takes two forms in the literary text: external and internal”[1.12]. The speech of Otabek, the protagonist of the story “Fire”, is expressed in the form of an inner speech, in which the creative, always busy, imaginative, incapable of reaching the person he loves, a linguistic person who walks alone. Let's take a look at the protagonist's imaginary speech with Soliya in a critical condition in the hospital.

“*Sensizbudunyomengaettiyotbegonabo'libqoldi, tushunyapsanmi*
Go'yoettiyotmamlakatgasurgunqilinganmahbusdeksezamano'zimni
Sendanayrilgankunimdanberishundayman – *muhojirman Soliya,*
senmeningqaytishimmumkinbo'lganyagonajoyim, munisVatanimsan - Without you, this world has become seven strangers to me, you know? I feel like a prisoner exiled to seven foreign countries. I have been like this since the day I lost you - an immigrant. Soliya, you are the only place I can return to, my homeland”. There is no lesson more than sitting in the presence of the artist's linguistic personality used in speech, please come, syntactic units such as let's die in this embrace have served to ensure the uniqueness of speech.

The purpose of communication is not limited to the exchange of information, from the transmission of information to the “partner” (listener, reader), to convince him of something, to subdue him, to motivate him to act; whether you like someone or something; pragmatic goals such as protest, amazement, verbal actions, attitudes are observed. Such relationships are especially expressed in gender-specific words”[4.38.].

In the story “So'z - Word”, the units of address used by the protagonist to his wife, such as honey, wife, lady, princess, were used to express the pragmatic attitude of closeness, kindness, and love to his wife. From these units it can be understood that the addressee is male and the addressee is female. In this place, what is usually expressed by a lexical unit, the sweetness, charm, dignity, status of concepts is associated. Every word used in determining the communicative effect of an act of communication will have a place.

“*Shunchako'zgularkamliqildi-a, sizga... Undanko'rakelib, ko'zimoynasigaqarang,*
buerdasizhamono'sha-o'shasiz, sirao'zgarmagansiz ... – saslandierkaknegadirxotinini “siz”lab - You lacked so many mirrors, you ... Instead, come and look in the mirror, here you are still the same, you have not changed at all ... - the man whispered, for some reason, “you” his wife”.

This speech of the protagonist of the story shows that his love and affection for his wife is a fragmented linguistic personality. The found word evokes *endless gratitude* in the woman and causes her to take care of the long-neglected building in an instant.

The wife of the protagonist of the story expresses her emotions more in the process of communication with her husband, manages to show her happy, cheerful, polite, but speaks to her friend on the phone wishing sympathy. This is especially evident in the addressee's amazement, boredom, and appraisal of reality:

“*Asti so'rama, dugonajon, shunaqangibema'nikunbo'ldiki, zerikanimdannaqyorilibo'laydeyapman Birnimalarnibahonaqilibertaroqqaytsamkerak... Chiqqin-aoldimgakechqurun, hasratlashamiz* – “Don't ask, my friend, it's been such a ridiculous day that I'm dying of boredom. I have to come back early on the pretext of something ... Come out to me tonight, we'll be sad”.

In the formation of the linguistic personality of the protagonist of the story “Dilyora” it is observed that the units that represent the main content of a woman's life - family, husband, mother-in-law, child, work, life - are used. The portrait of the protagonist of the story, Dilyora, as a linguistic person appears mainly in the form of an inner speech. The reader of the story tries to look at himself from the outside, as being influenced by the surrounding realities, self-examination and evaluation are characteristic of many Uzbek women. In such expressions as “*Bobomningzamonidatushganedikontsertga, o'zimavtobusgao'tiribboribkelaveraman* - It was in my grandfather's time that I would go to the concert and get on the bus myself”, the linguistic image of a woman who forgets herself as a household is embodied. Consider the following speech of a woman who is struggling with herself, losing the boundaries of anxiety and joy: “*Muammo? Qanaqamuammo? Nimadeganio'zimuammo? Bizningoilamizlahjasidamuammodeganso'zningo'ziyo'q*” - Problem What's the problem? What is the problem? There is no problem in the dialect of our family.

The writer portrays the linguistic personality of Dilyora, a patient, hard-working Uzbek woman who is not overwhelmed by daily worries. But at the end of the story, Dilyora is heartbroken. She cries, putting her head on her daughter's chest. With “*Parvoqilma, parvoqilsang, ko'ngilnimalarnitusamaydi, deysan Ungaquloqsolibo'tirsang, buyoqdahayotqopketadi-ku*” - “Don't worry, if you care, you won't be disappointed,” he said. If you listen to him, life will be over here” words to his rubbing daughter, he returns to the image of a woman who beats herself up for marriage, life, family. The name chosen by the author for the protagonist also served to reveal a pragmatic goal, as noted above. “Since names are mainly expressive of objects in real reality, the author of the text pays more attention to them in the realization of his pragmatic purpose” [8, p. 56]. We can also see this in the example of the names given to the protagonists of the story analyzed above.

CONCLUSION

In conclusion, it can be said that the heroes of the writer UlugbekHamdam are no strangers to the reader. The reader can see such people every day. The words and phrases used in the speech of the heroes not only ensure the uniqueness of their speech, but also appear in the form of generalized speech of this type of people. The skill of the writer was able to give originality to their speech, in particular, to create linguistic personality types that were unlike any other.

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