

Realization of the Nationality of a Language Personality in a Literary Text

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Abstract. *The concept of linguistic personality is multifaceted, and today it is studied by the field of linguopersonology in linguistics. Each language owner, as a separate person, shows the possibilities of using the language in his own way. A literary text can express the linguistic identity of representatives of different nationalities. A literary text can express the linguistic identity of representatives of different nationalities. There are specific aspects of expressing the linguistic identity of characters of different nationalities, which are discussed in the article.*

Key words: *linguistic personality, social status, social role, pragmatic purpose, social position, discourse.*

Introduction

Any person who uses language presents a unique and inimitable linguistic feature. Language is important in a person's daily life. In addition to being a means of communication, it is considered the main tool for transmitting the knowledge accumulated by the owners of this language to generations. When forming a linguistic personality in a literary text, it is important for a writer to know the characteristics of representatives of other nations and be able to reflect them through linguistic units, to be able to reveal individual aspects of his character.

Material and Methods. The study used descriptive, semantic methods and discursive, socio-pragmatic methods of analysis.

Results.

There is also a peculiarity of conveying the linguistic affiliation of representatives of other nations in a literary text. If a character belongs to a different nationality, his speech can be conveyed in the following ways:

1. It is said that he belongs to another nationality, the speech is given in the form of a possessive sentence through the speech of the author or in the language in which the work is written. – *Babulya, yordam kerakmi? – A?..Ha, Diana senmisan, mayli qizim, olaqol, – Larisa xola xaltasini qo ‘shnisiga uzatdi-da o ‘zi bu sarvqomat, go ‘zal qizni kuzatgancha ortidan bir-bir bosib to ‘rtinchi qavatga chiqq boshladi. – Mana, babulya, – Diana xaltani Larisa xolaga uzatdi eshik oldiga yetib kelishgach. – Rahmat qizim, rahmat... Ha, aytgancha yoshing nechchida qizim?* (U.Hamdani). The use of such a technique in presenting the linguistic personality of a foreign

nationality does not create difficulties for the addressee and helps to easily understand reality. However, it is not possible to fully express the linguistic identity of a foreign people.

2. The character's speech is given exactly in the language he speaks. *Qochmoqchi bo'lgandi, "mochag'ar isto" deb baqirdi. Lo'lilar bilan o'ris tili o'xshash ekan, yoki lo'li stoyini isto qilib olgan* (B.Qobul). Naturally, the presentation of the speaker's speech in such a situation is difficult for the reader, but the author's words and explanation of the speaker's behavior in the situation in which reality occurs help create an idea of the character's speech.

3. Elements of the language the character speaks are used. *Rasmchi rasmni tuynukdan kiritib, sotuvchiga berdi. Zum o'tmay ortimizdan chopib kelib, kvartira darkor boshad, maniki shu budkadan topasan. Maniki hamesh shunga, dedi* (B.Qobil). Giving in this way does not cause difficulties for the recipient in obtaining information. The nationality of a character can be understood by elements of a foreign language.

Discussion. Speaking about linguistic personality, A.A. Leontiev emphasizes that the worldview of each nation has a certain basis, and the worldview of each nation is a system of subjective values, social stereotypes and knowledge patterns. Therefore, human consciousness is always ethnically determined, and it is believed that it is impossible to translate the worldview of one people into the cultural language of another people by simply "rewriting" it. [Fomin, 2004; 22]. In foreign dialectology there is also the concept of *idiolect*. This means speech uniqueness inherent in individuals. In scientific literature, the terms *idiolect* and *idiostyle* are used to denote mutually contradictory concepts. The concept of *idiostyle* in connection with the concepts of language and speech personality shows the unique style of a certain communicative person, which manifests itself in the speech process. Subjectivity is manifested in *idiostyle*, since each owner of a language, as a linguistic personality, has a communicative ability, cultural, cognitive individuality, which is directly reflected in his speech. "Idiolect is the manifestation of language in a text by a linguistic personality, and its necessary part is made up of *idiolexis*, that is, lexical units used by a linguistic personality" [Башкова, 2018; 22].

By depicting the speech of representatives of other nationalities in a work of art, their linguistic personality is formed. In many cases, elements of the language he speaks are used to represent the linguistic personality of the foreign nationality.

The use of the above techniques in conveying the linguistic personality of representatives of foreign nationalities is associated with the writer's own style. In the works of U. Hamdam there are more characters of Russian nationality. Although such characters as Nikita in the writer's novel "Father", Aunt Larisa in "Rebellion and Obedience", Oleg belong to Russian nationality, in the work they "speak" Uzbek.

Our observations have shown that in Uzbek literature there are linguistic personalities of different nationalities, and the approaches to their implementation are also different. We will analyze some of them below. Characters of different nationalities are included in the text for a specific purpose. In many cases, this is useful for giving local flavor, the social environment, expressing the characters' attitude to reality, describing the events that took place down to the smallest detail, and expressing the characters' ideas about the world and people. The role of dialectisms and limited vocabulary in bringing the language of a work of art closer to the living language of the people is incomparable. Language is an important and fundamental tool of human interaction and without language people cannot communicate. Language is like a storehouse that transmits knowledge accumulated through centuries of life experience to the next generation. Over time, this warehouse will be saturated with various items or, conversely, unnecessary parts will be removed. Language as a system exists outside the user, but on the other hand, it lives as a possibility in his consciousness.

The owner of a certain language follows the grammatical rules of the language he speaks, constructing syntactic units in accordance with his native language. Violation of grammatical rules is an important means of expressing the linguistic personality of a representative of a foreign language nation in fiction. Below, the author shows the linguistic personality of an Uzbek-speaking Jew through stylistic violations in his speech - alternate use of forms of agreement, omission of possessive suffixes, use of incomplete sentences in dialogues. *Tuynukdan bosh ko'rindi. Ko'zlari katta-katta, beti qaro, mo'ylovi kolxozning raisinikiga o'xshagan sotuvchi qaradi. Bildim, buyam juhud.*

Menga bosh-oyoq qarab, mensimaygina:

– Hamin bachame, – dedi.

Sotuvchi stakonni to'ldirib suv berdi.

– Pulini olmogon. Dvoynoy. Meniki hisobdan

E, e, bachem, kepsizga. O'qishda kelganmu? (B.Qobil).

In everyday life, Uzbeks mainly communicate with representatives of nationalities living on the territory of the republic and the peoples of neighboring countries. Naturally, there is a need to realize in a work of art the linguistic personality of Russian, Tajik, Kazakh, Kyrgyz, Karakalpak, Tatar, Gypsy and Jewish characters. *Mardon tentakning tojik oshnasi Barhayot tentakning tili bilan aytganda, "mumkin yo'q". Har bir gapini "shumo akun manba binet" deb boshlaydigan Barhayot "biiz ham endi shundoq dunyoba be hechchi daromda buromdagi bo'lmaylukda" degancha menga tojik tilini o'rgatishni va'da bergan. Biz qo'l tashlashganmiz. Mardon o'rtani uzgan. Bu kelishida bir xurjun qilib kitob olib kelishga va'da bergan (B. Qobul).*

The peculiarity of the speech of a character belonging to Tajik nationality is that he expresses the Uzbek syntactic unit in the Tajik form, uses the -ba form instead of the place-time case and begins his speech with introductory words, which is used only in the Tajik language. The following text expresses the linguistic personality of the gypsy woman. The text does not provide a translation of the words used in the speech of the gypsy. But from the context, from the commentary of the author-narrator, one can understand that his speech expressed regret about what he had done. *Oyajon shud, digar namekunam, – dedi yig'lagudan beri bo'lib, lekin yolg'ondan qilayotgani bilinib turardi (B. Qobul). – Oyajon, jon oyajon, man memuram, jon ayajon, jonam dard kaysas, – degancha, jon-jahdi bilan yo'rgakni ko'ksiga bosadi. (B. Qobul).*

Conclusion. It is important to consider the nationality of the speaker when creating a work of art. When depicting characters of different nationalities, the writer is required to be observant and know the character traits of representatives of other nationalities. Elements of another language should be used sparingly. Using a lot of words in another language creates difficulties for the reader.

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