



## A CHARACTER IN A LITERARY TEXT IS A LINGUISTIC ENTITY

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### Abstract

The article talks about the main factors in the manifestation of the character's linguistic personality in the artistic text. The literary work focuses on the importance of the writer's language skills in the formation of the character as a linguistic personality.

**Keywords:** character, linguistic entity, lexical unit, emotional lexicon, morphological form, syntactic unit, syntactic pattern, indicator.

The literary text is a phenomenon with its own characteristics, in which the reader perceives and evaluates the reality through the linguistic personality of the writer and the character. The speech of the characters in the literary text serves as an important source in providing the images of different linguistic figures. The skill of the writer is the main factor in ensuring the uniqueness of the speech of the characters. The literary text is, first of all, a resource that describes the speaker's mental state through words.

Lingvopersonology also studies the specific features of the speaker's speech in different mental states. "Language is one of the most effective ways of expressing Christian feelings. Due to the fact that he has such a characteristic, he can "manage" the feelings of the student - he creates different experiences and emotions in his heart" [Khudoyberganova, 2013; 63]. The skill of the writer can be seen in his ability to show different categories of people with different feelings, diverse worldviews, who understand and evaluate the world in their own way. There are such works, which take part in a small episode during the work and remain in the reader's memory with one sentence. At this point, we can mention the linguistic character of A. Qahhor's story "The Patient", a girl who asks for healing for her mother's pain with her sweet tongue. The character, manifested as a linguistic personality by the skill of the writer, creates a feeling of pity in the reader. The writer's ability to use language is seen in his ability to form the linguistic personality of his characters and show their uniqueness. After all, the artistic text "contains the ability to move 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, different look. will have done" [Yoldoshev, 2009; 104].

Expressing the feelings of the characters through language is a somewhat complicated process. In this, the writer uses various verbal and non-verbal means. He pays special attention to the semantics of the words he uses, and makes good use of the expressive possibilities of the Uzbek language. Researcher D. Niyazova emphasizes that emotional microtexts appear in works of art through various circumstances and classifies them as follows: "1. The experiences of the character of the work are understood from his speech. 2. 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: a) directly describes the mental state of the character; b) refers to the mental state of the character by describing his physical actions; c) refers to the mental state of the character through the image of nature" [Niyazova, 2020]

It is known that the Russian linguist Y. N. Karaulov was the first to study the characters of a work of art as linguistic entities [Karaulov, 2010]. In this work Y.N. Karaulov recalls the memory of I. L. Andronnikov, who liked the most naughty character in Tolstoy's "War and Peace" and heard about it from his father. In this story, the reader is not fond of the villain Kuragin, but the person created by the writer, it is later understood by his father [Karaulov, 2010; 68]. The same can be said about the image of Asadbek in the story "Shaitanat" by T. Malik, which caused a stir in Uzbek literature in the late 90s and early 2000s and was loved by many. In the years when the work was published, thousands of Asadbeks and Samandars were born in Uzbek households. Because the writer gave the determination and unique character of the character of the work through words. Since the emergence of the concept of linguistic identity in linguistics, a number of works have been carried out in this regard. In linguistics, there have also been separate studies on the identification of linguistic personality types in artistic discourse. In these studies, the skill of creating linguistic personality types was studied on the example of the works of one or another artist. It is important to distinguish the speech of the author, the narrator and the character in the literary text. Karaulov showed the use of introductory words as a way of transitioning from the speech of the author-narrator to the speech of the character based on his analysis [Karaulov, 2010; 73]. In fact, it is important that the author-narrator's speech and the character's speech are clearly distinguished in the literary work.



As we mentioned above, the manifestation of the linguistic personality is a direct result of the skill of the writer.

It is necessary to emphasize that in linguistics researches about linguistic personality types are carried out more in a comparative aspect. Linguistic personality types in the ongoing work include the gender sign, social status, character, profession, training, age, dialect, position in the speech communication, and the way of communicative influence on the participants of the speech. are separated on the basis of criteria and studied in different aspects. The structure of the character's linguistic personality is reflected in his speech, which has its own standards, procedures, and traditions of speech composition. It is caused by social, emotional, psychological and other factors. A writer's linguistic abilities show themselves in the formation of a linguistic personality. Any character in a work of art may not be at the level of a linguistic person. In many cases, writers cannot present the characters to the reader at the level of a linguistic personality. The hero's speech in the literary text has two forms: external and internal speech. Below, in the novel "Equilibrium", the writer used internal speech to express the linguistic identity of Gulshada, the bride who was crushed in life and seriously ill: "Oh my dear, what am I doing?" Who am I leaving my children to? ("Equilibrium", p. 254). If we pay attention, we can see that the used lexical units, the construction of the speech in the form of a rhetorical interrogative sentence served in the formation of the female personality in the victim of life. The combination of woy shorim is an indicator that the speaker belongs to the female gender. In his stories, the writer uses linguistic units suitable for the pragmatic purpose of the characters, especially the female characters [Umurzakova, 2021].

In determining the uniqueness of a character's speech, the character's vocabulary, which language unit he uses the most (innakeyin in Sariboy's speech in the story "Shum Bola"), the use of stylistically characterized lexical units in the speech (A. Qahhor's story "Notiq"), belonging to a different social class (the story "Thief" by A. Qahhor), originality in sentence construction (parcellative devices in the stories of Sh. Kholmirezayev, syntactic parallelism in the works of T. Murad) are considered important.

Of course, these signs serve to show the individuality of speech. At the same time, the speaker's attitude to reality and the description of his mental experiences in the speech lead to the individualization of his speech. The following text,



presented in written form, shows the individual characteristics of the speech of a single person:

*Ichizga jin kirgan sizzi! Haydadim, Lokin ula ja-a ko'pakan, ja-a ko'p! Ozig'inrog'lari qamchimmi zarbidan chiqip qochdi, semizrog'i chiqmadi. Ulani keyingi kunlarda haydiymiz. Ja-a ichkarilaga bekinib oganlari, eski, ayor jinlayam borakan. Ulani nima qilamiz, opovsi?* (Ulugbek Hamdam "Father", p. 17) This quoted text presents the expression of the male fortune teller, representative of the Tashkent dialect, as a linguistic person. In his speech, the verb *jin*, whip horses, and the verb to drive express the concepts related to his work, and the use of the plural suffix in a phonetically modified form served to express regionally specific signs.

The artistic text is a source of creation of various types of individual linguistic personality as a creative product of a writer who can effectively use the possibilities of language. In particular, occasional units, unusual combinations, cognitive metaphors, unique syntactic construction used in a work of art are important in character creation. In this, the artist's ability to use language tools plays an important role, as we have already noted. Such units used in the work refer to the profession, occupation, interests, nationality, gender, age, social status, national-cultural, religious views, attitude to reality of the speaker (writer, author-narrator, characters). The use of indicators referring to personal characteristics is important in showing how the speakers perceive the world. Yusuf's grandmother in Ulugbek Hamdam's novel "Balance" reveals her linguistic personality as an old woman who has become like a young child with her writing skills.

In short, it is more difficult to form the linguistic personality of the character than to form the linguistic personality of the hero in the literary work. The writer should be able to choose language units that can reveal his character, mentality, and thoughts, and skillfully use them when forming a character who appears only in one or two places of the work as a linguistic personality. That is the difference between the speech of the narrator and the speech of the character in the work of art. At this point, it is necessary to pay attention to the role of punctuation marks in the formation of the character's linguistic identity. A dot, exclamation mark also serves as an important tool for expressing the character's strong excitement, fear, etc.



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