

## INTERPRETING SECRETS OF LITERARY SPEECH

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### ABSTRACT

*This article is devoted to the main goal of literary communication (why are we talking?) is the acquisition of aesthetic meaning; literary speech is not directly connected with a person's practical activity, it has an instructional character; in the process of literary communication, simply providing information is not a goal, but often occurs as a means; the value of a literary text is that it gives us the opportunity to play in our imagination and experience the fate of characters who embody common characteristics.*

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### Introduction

Literary speech chooses various forms of speech activity for itself. For many centuries, the language of fiction has been determined by the rules of oratory. Speech (including written speech) should be clear, thorough, impressive; characteristic speech methods, i.e. multiple repetitions, "decorations", words with emotional coloring, rhetorical questions, etc. came from this. Authors competed in terms of eloquence, stylistics were determined based on strict rules, and the works of art themselves were often filled with traditional meanings (mainly in the Middle Ages). As a result, by the 17th century (the period of classicism), literature becomes sufficiently understandable for a narrow circle of learned people. For this reason, since the 17th century, European culture has developed from complexity to simplicity. V. G. Belinsky calls eloquence a "false idealization of life." Elements of colloquial speech begin to enter the literary language. Colloquial speech is primarily related to the communication of people in their personal life, so it is simple and free from precise definition. In the 19th and 20th centuries, literature as a whole is understood by writers and scientists as a form of

conversation between the author and the reader [6, 37].

Philologists distinguish between language and speech. Language is a combination of words and grammatical principles that have changed over time. Speech is the manifestation of language in expression, thoughts and feelings and actions in a certain national language. The characteristics of the speech depend on its purpose and content. The characteristic of literary speech is that it is considered a form of figurative form. For this reason, it has the characteristics characteristic of all forms of art: imagery and impressiveness (emotional coloring). The task of a literary critic in the application of a particular work is to establish the stylistic uniqueness of literary speech.

Linguists look at the study of literary speech with a different goal. They determine the development of national literary language norms. In order to pay attention to the large number of research works devoted to the study of literary discourse, the reader must first of all keep in mind these two completely different views.

The content of the speech in the work is often defined as the directly appropriated aspect of the literary forms, which affects the listener and the reader aesthetically. There is a formalist school in literary studies, which absolutizes the aesthetic features of literary speech and focuses on the sound and constructive features that create an aesthetic impression. In this case, we face a clash of two erroneous ideas explaining those features. First, the features of speech are considered in terms of the content they express, then its aesthetic features are manifested in the work of the master of literary words, gaining self-evaluation and importance. Secondly, the literary speech with its aesthetic orientations is opposed to national language norms. But practice shows that all attempts to create a unique poetic language based on the internal laws of the national language fail or lead to meaninglessness. An example of this is the poetic practice of Russian futurists. Methodological criticism of the formalistic concept of poetic language can be found in the textbooks of G. N. Pospelov and L. I. Timofeyev [11, 121].

In this case, it is necessary to bypass the formalistic concept of the poetic language and avoid rejecting the highly organized and aesthetic quality of the literary speech and the opposite direction.

The issue of literary speech is one of the important aspects of literature, because it is a characteristic of the product of literary creation, the features of the writer's poetic skill. It has been attracting the attention of researchers and writers for a long time. The main works of the last century devoted to this issue include B.M. Tomashevsky's "Language and Literature", V.V. Vinogradov's "About the Language of Fiction", L.I. Timofeyev's "Problems of Literary Theory", A.V. Chicherin's "Ideas and Methods". tooth can.

Literary speech is the expression of figurative meaning in an literary work using language tools. From the outside, literary speech does not differ from ordinary speech, but it primarily performs an aesthetic function. Literary speech realizes the purpose of the author and reveals the meaning of the work with the help of each used word and construction. Language appears both as a means of image and as a subject of image at the same time. Because the author, on the one hand, uses them to describe events, people and objects, and on the other hand, he confuses the students with the linguistic features of the characters' speech.

One of the most striking features of literary speech is the delivery of the characteristics (speech characteristics) of the characters of the work using language tools. For example, exaggerated politeness and use of diminutive suffixes are considered characteristic features of zamindar Manilov's speech. The appearance of his face, his movements, the place where he lives, and the description of his characteristics through literary speech will help the reader to understand the character. Means of

literary speech can convey not only the characteristics of the characters and the author's opinion, but also any subject or events expressed in the work. Another main function of literary speech is the separation of the character's speech from the author's speech. In this case, the author stands aside and gives the speech to some character. Usually, literary speech has bright features in the story (common sense, dialect words, etc.), and the author, on the one hand, connects the reader who is looking at the storyteller.

In literary discourse, a word (regardless of whether it belongs to a character or an author) acquires a special meaning, and a "transcendence of meaning" occurs (V.N. Komissarov), i.e., a simple meaning is added to the text. 'accepts additional content weight. Such content is emphasized depending on various factors - these are the composition of the work and its image system. For example, in A.P. Chekhov's "Ionich", the sentences at the end of each chapter gain special weight. (So many moves, and but! Eh, I didn't need to get fat!)

Literary speech uses various literary tools: metaphors, irony, word play (tajnis), inversion, allusion to other texts, etc. Each of these tools only accepts a full-opening on the entire text background.

This direction of works of art is studied by both linguists and literary scholars. Literary speech linguists are interested, first of all, as one of the forms of language use characterized by special tools and norms. In this case, the basic concept is "the language of fiction" (or, more clearly, "the language of poetry"), and the concept that studies these rules of language is called "linguistic poetry" [39, 89]. Literary studies largely relies on the phrase "literary speech", which is understood as one of the meaningful forms.

The participants of the literary communication (who is speaking?) are, on the one hand, the author who creates the literary work, a specific person, and an indefinite number of readers (from zero to infinity). The relationship between the sender and receiver of information changes and differs in different literary texts (from the desire to enter into a relationship with each other to the complete rejection of each other). "Poems are always confessions. The poet first creates, and then defines his thoughts and emotions for himself" [6, 103]. Even when the writer wants to influence the reader, this influence should not be directly related to pointers and appeals, but to the character and personality of the author, whatever the reader may be. it is realized by creating conditions of mutual concern.

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