



Character The Author and Characters of a Work of Art as Interacting Linguistic Personalities

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ABSTRACT

Whatever text is created, the image of the author - its creator - determines all the elements of the structure (theme, idea, composition, selection and organization of language tools, etc.). Many domestic and foreign linguists, philologists, literary critics dealt with the problem of studying the linguistic personality of the author. Consider the main provisions of some of the presented theories. The author's subjectivity organizes the work and generates its artistic integrity. It constitutes an integral, universal, most important facet of art (along with its proper aesthetic and cognitive principles). The "spirit of authorship" is not only present, but dominates in any form of artistic activity: both if the work has an individual creator, and in situations of group, collective creativity, and in cases where the author is named, and when his name is hidden (anonymity, pseudonym, hoax) [1].

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Introduction. First of all, we should turn to the term itself, the concept of "author". What is an author in modern literary criticism? Author (from Latin au(c)tor - subject of action, founder, organizer, founder, teacher, writer and, in particular, creator of a work), according to V.E. Khalizeva, has several meanings in the field of art history:

- a) a biographical author - a creative person existing in non-artistic, primary empirical reality, i.e. the creator of a work of art as a real person with a certain fate, biography, a complex of individual traits;
- b) the image of the author, localized in the artistic text, i.e. the image of the writer, painter, sculptor, director of himself;
- c) the artist is a creator present in his creation as a whole, immanent in the work. The author (in this sense of the word) in a certain way presents and illuminates reality (being and its phenomena), comprehends and evaluates them, and also demonstrates his creative energy. In all this, he manifests himself as a subject of artistic activity.

Let us dwell in more detail on the problem of the linguistic personality of the author, the image of the author in a literary work. The image of the author as a semantic-stylistic category of epic and lyrical-epic work is purposefully comprehended by V.V. Vinogradov as part of the theory of functional styles developed by him. The image of the author was understood by V.V. Vinogradov as the main and multi-valued stylistic characteristic of a single work and all fiction as a distinctive whole, as a synthesizing basis of a literary text, as a concentrated embodiment of the "essence of a work", uniting "the entire system of speech structures of characters in their relationship with the narrator - narrator or narrators and through them, which is the

ideological and stylistic focus, the focus of the whole" [2]. Moreover, the image of the author was conceived primarily in his stylistic individualization, in his artistic and speech expression, in the selection and implementation of the corresponding lexical and syntactic units in the text, in the general compositional incarnation; The image of the author, according to Vinogradov, is the center of the artistic and speech world, revealing the aesthetic relationship of the author to the content of his own text. Developed by V.V. Vinogradov in relation to the aesthetic sphere, the concept of the image of the author remains relevant for the theory of the text as a whole. The relevance of this theory is due to the fact that it is the author, with his inherent system of value orientations and informational thesarium, goals and motives, that is the driving force that creates the system of any text: "in the image of the author, as in a focus, all the structural qualities of the verbal and artistic whole converge" [3].

A fundamentally new concept of the author as a participant in an artistic event belongs to M.M. Bakhtin. Emphasizing the deep valuable role in our being of the dialogue between the Self and the Other, Bakhtin believed that the author in his text "must be on the border of the world he creates as an active creator of it, for his intrusion into this world destroys its aesthetic stability." The image of the author is considered by M.M. Bakhtin as an image of a creator, artist, creator of his own world, adjacent to his creative vision of this world: "The author is not the bearer of spiritual experience, and his reaction is not a passive feeling and not a receptive perception, the author is the only active formative energy, given not in a psychologically conceived consciousness, but in a stably significant cultural product, and its active reaction is given in the structure of the active vision of the hero as a whole, conditioned by it, in the structure of his image, the rhythm of his discovery, in the intonation structure and in the choice of semantic moments" [5]. The author's inner aspiration to create a sovereign other reality, capable of meaningful self-development, was emphasized in every possible way. The logic of verbal and artistic creativity is such that the author is busy not with processing in itself, but with overcoming the language: "The poet does not create in the world of language, he only uses the language"; "The creative consciousness of the author-artist never coincides with linguistic consciousness, linguistic consciousness is only a moment, material entirely controlled by a purely artistic task." According to Bakhtin, the author, using language as matter and overcoming it as material (just as in the hands of a sculptor marble ceases to "persist like marble" and, obedient to the will of the master, expresses the plastic forms of the body), in accordance with his internal task, expresses a certain content. Personality should be studied within the framework of the culture to which it belongs, since it is culture, or rather its categories, that form patterns of accepted behavior for a particular society, its worldview, norms, and values [5].

Of course, the image of the author in a literary text differs from its textual embodiment in other areas of communication, but its general integrating principle remains unchanged. The means, methods and forms of its implementation are changing. The choice of different types of narrators is indicative, which is far from accidental. The author and his point of view on the subject of the image is manifested in different forms. The choice of the narrator depends on the following. As is known, in the artistic sphere there are speech (direct speech, internal, improperly direct) and compositional forms of subjectivation, or subjectivization of the author's narrative (according to V.V. Vinogradov, "the image of the author can be hidden in the depths of composition and style"). In his study of the image of the author V.V. Vinogradov gives three main approaches to the concept of subjectivation based on the article by Kveta Kozhevnikova, "Subjectivization and its relation to the style of modern epic prose":

1. Subjectivized epic prose is usually considered to be works with a narrator who narrates in the form of the first person and is at the same time a protagonist, i.e. the protagonist of the action or one of its main characters. For this theoretical approach, the subjective coloring of the work is given, first of all, by the highly active role of the narrator in the action itself, and, consequently, by the duality of the nature of this role, since the narrator is at the same time the narrating subject and the object of narration;

2. Other researchers talk about subjectivization only in connection with works in which the main place is given to the self-manifestation and self-analysis of the narrator. In this case, we are talking about works, the object of epic knowledge of which is equal to the subjective inner world of the protagonist. By subjectivization, therefore, here is meant not only the active role of the narrator in action, not only the perception of fictitious ethical events through the eyes of the narrator, but also the nature of the epic matter itself;

3. Finally, subjectivized epic prose also includes works that are distinguished by the frequent inclusion of personal points of view of individual characters directly into the narration of an anonymous narrator, in his "abstract". In this case, the multiplication of points of view taken in relation to the unfolding action plays a role, and the degree of subjectivization here directly depends on the increase in the number of these points of view. [3].

The subjective author's will, expressed in the entire artistic integrity of the work, commands a heterogeneous interpretation of the author behind the text, recognizing in it inseparability and incongruity the empirical every day and artistic and creative principles. For the formation of a linguistic personality, a special role belongs to the second and third aspects, since the process of appropriation of a particular national culture and the formation of social psychology are possible only through language, which is a vital component for culture [4].

Consequently, the image of the author is not identical to the real personality of the writer, although it correlates with it. According to the theory of N.S. Bolotnova, behind the "image of the author" is the author's personality with its inherent lexicon, grammaticon, pragmaticon (cf. three levels in Yu.N. Karaulov's model of linguistic personality: verbal-semantic, cognitive, motivational). At the same time, "the image of the author is one of the forms of manifestation of the literary artistry of the writer, his knowledge of the world, the system of assessments, unique associations; all this is embodied in the text system and interpreted by the addressee" [1]. As already noted, the "image of the author" in the aesthetic sphere is only one of the forms of manifestation of the real personality of the author, moreover, it remains an artistic image. Among the various forms of manifestation of the image of the author, one can name the types of narrators known in the scientific literature (in particular, those identified by B.O. Korman): an objective narrator (from the 3rd person); personal narrator (from the 1st person); unspecified; a narrator-speech speaker who openly organizes the entire text with his personality (he is characterized by bright characteristic elements, including non-normative, spontaneity, etc.) [2]. The success of textual activity is determined both by the language ability of the author, her individual perception of the world, and his orientation towards the addressee, taking into account the prevailing norms of perception and the rules of speech communication. The author's problem is especially acute in connection with the always topical and controversial tasks of interpreting a literary work, analytical and emotional penetration into a literary text, in connection with the reader's direct perception of literary literature. In the modern culture of communication with a literary text, two main trends have been identified that have a long and complex pedigree. One of them recognizes in a dialogue with a literary text the complete or almost complete omnipotence of the reader, his unconditional and natural right to freedom of perception of a poetic work, to freedom from the author, from obediently following the author's concept embodied in the text, to independence from the author's will and author's position. Going back to the works of W. Humboldt, A.A. Potebny, this point of view was embodied in the works of representatives of the psychological school of the 20th century. The extreme expression of the designated position is that the author's text becomes only a pretext for subsequent active reader receptions, literary rewritings, willful translations into languages of other arts, etc. Consciously or unintentionally, this justifies the arrogant reader's categorism, peremptory judgments.

In the second half of the 20th century the "reader-centric" point of view was taken to its extreme limit. Roland Barthes, focusing on the so-called post-structuralism in fiction and philology and declaring the text a zone of exclusively linguistic interests that can bring the reader mainly playful pleasure and satisfaction, argued that in verbal and artistic creativity "traces of our subjectivity are lost", "any self-identity and, first of all, the bodily identity of the writer", "the voice breaks away from its source, death ensues for the author" [4]. A literary text, according to R. Barthes, is an extra-subjective structure, and the owner-manager co-natural to the text itself is the reader: "... the birth of a reader has to be paid for by the death of the Author" [1]. Contrary to its proud outrageousness and extravagance, the concept of the author's death, developed by R. Barthes, helped to focus research philological attention on the deep semantic-associative roots that precede the observed text and make up its genealogy, which is not fixed by the author's consciousness ("texts in the text", dense layers of involuntary literary reminiscences and connections, archetypal images, etc.).

A.P. Skaftymov in the article of 1922 "On the question of the relationship between theoretical and historical consideration in the history of literature", noted: "No matter how much we talk about the reader's creativity in

the perception of a work of art, we still know that the reader's creativity is secondary, it is in its own direction and facets due to the object of perception.

Conclusion. The reader is still led by the author, and he requires obedience in following his creative path. And a good reader is one who knows how to find a breadth of understanding in himself and give himself to the author" [2]. The connection between the writer and the reader is mutual, reverse. And if the reader likes / dislikes this or that author, therefore, in the first place, the reader himself fell / did not fall to the author, as they say, to his taste, did not become an interesting interlocutor-empathy for the author. The author has already said his really last word in the work. A literary text, for all its complex ambiguity, has an objective the artistic and semantic core, and the author chooses his reader by the work itself, by its entire multi-level structure. Skaftymov, - in itself carries the norms of its interpretation" [4]. According to M.M. Bakhtin, the author enters into a relationship with the reader not as a specific biographical person, not as another person, not as a literary hero, but above all as "a principle to be followed." In the artistic world, the author, according to Bakhtin, is the reader's "authoritative guide" [3].

These are the main theoretical substantiations of the linguistic personality of the author in a literary work. The problem of the author continues to be one of the most controversial in literary criticism of the late 20th and early 21st centuries.

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