



## LANGUAGE PERSONALITY: PERCEPTION OF LANGUAGE AND SPEECH

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### ABSTRACT

*The humanization of the modern science of language highlights the problems associated with a communicative person, a speaker and a speaker*

*This article highlights the issues of perception and impact of language and speech, as well as silver age poetry as an object of linguoculturological descriptions. Analyzed and given a scientific review of the literature on this issue.*

**KEY WORDS:** *humanization of the modern, communicative person, perception and impact of language, linguoculturological descriptions*

### INTRODUCTION

In traditionally oriented linguistics, such problems and tasks are being constantly posed and formed that can no longer be solved by means rooted in science and methods, but require the use of syncretic logical-linguistic, psycholinguistic, sociolinguistic methods of studying text linguistics.

In our opinion, linguoculturology as a special area of analysis is brought to life by just such a formulation of the question. The humanization of modern science of language highlights the problems associated with a communicative person, a person speaking and perceiving speech. Thus, the starting point here is an understanding of the linguistic personality "as a combination of human abilities and characteristics that determine the creation and perception of speech works by him"

### MAIN PART

The analysis of the dynamic existence of science is relevant, very complex and requires the development of an integrated system of criteria to determine the justification of some language changes in a given historical period and the inadmissibility of others. The scientific information about the language and the methodological principles underlying them form the scientific worldview of a person, his understanding of how the language works; they serve as the basis for humanitarian education, the basis of the linguistic culture of the individual. At the same time, the concept of linguistic culture is inextricably linked with the concepts of value, significance of

language as a phenomenon and attribute of culture, the carrier of which is the person participating in communication. The cultural significance of the language, the understanding that it reflects the picture of the world, the whole human life, passed through the human consciousness, find their expression at different levels of the linguistic system.

Perhaps, in no culture other than Russian there are so many literary apostates that make up the informal pantheon of writers and poets. It is symbolic that the birth time of this creative galaxy of poets is a continuous series of marks on the time axis: 1889 - the year of birth of Anna Akhmatova, 1890 - Boris Pasternak, 1891 - Osip Mandelstam, 1892 - Marina Tsvetaeva.

S.S. Averintsev, wanting to present a complete picture, characterizes Mandelstam's work as follows: "Inconsistent, incomparable ideas about Mandelstam are like projections of a three-dimensional body onto a plane ... To get three dimensions, they restore to a straight perpendicular, draw through two straight planes, and then they restore a new perpendicular, this time to the plane. Poetry, according to Mandelstam, is not even three-dimensional, but four-dimensional space. It can be understood that the poet is only engaged in restoring "perp endikulyarov "that he is all across and contrary to himself ("ruining himself, contradicting himself ... ") and that this is not only from the oddities of psychology, from the convolutions of biography, but primarily because otherwise he cannot master the fullness dimensions of his world "[1. S. 192].



As S.S. Averintsev testifies, the consistent artistic will of Mandelstam is far from a demonstrative challenge. At the beginning of the creative path, this manifests itself as a kind of denial. According to K. Brown and N.A. Struve, in early Mandelstam, there was an "abundance" of negative epithets (unprecedented, inexpressible, inanimate, dissatisfied, inevitable, indestructible, unexpected, indecisive, indelible, unquenched, insatiable, noiseless, non-stop), which within the verse acquire special power: From the inevitable

Your sorrow, and fingers

Non-stop, and a quiet sound

Cheerless Speeches ...

At the same time, negation performs the function of approval:

... but love my poor land

Because I have not seen another ...

A similar phenomenon is also characteristic of the attitude of Marina Tsvetaeva:

I like that you are not sick with me,

I like that I'm not sick with you ...

Mandelstam's technique and imagery is characterized by the dominance of ascetic restraint, they do not have rare, sonorous, exquisitely rich rhymes, like Vyacheslav Ivanov's. Asceticism is also manifested in the careful use of a name, a proper name: "It is easier to raise a stone than repeat your name"

"Any name," S.S. Averintsev points out, "seems to be involved in the biblical status of the name of God, which cannot be used in vain. By setting the substantive nature of the act of naming, the wasteful use of "exotic" names for decorative purposes is excluded, as was usual with Bryusov or Voloshin "[1. S.20 1-202].

Reflecting on the work of Mandelstam, S. S. Averintsev draws parallels, comparing it with the Symbolists: "Symbolism is unthinkable without its religious pretension. Symbolists easily proceeded to storm the heights of the mystical ascension;" new religious consciousness "was the slogan of their culture. Old criteria for distinguishing Christian from anti-Christian, or at least religious from anti-religious, were canceled, new ones were not given, except for the same thing: "burn!" Therefore, for symbolism, in a sense, everything is religion, there is nothing that would not be religion the Acmeists, on the contrary, restore the sanctity of the sacred word by establishing a peculiar taboo. Mandelstam and Akhmatova express "protest against the inflation of the sacred words" [1.P.218-219].

It is paradoxical for Mandelstam's work that his "opaque" verse and low voice produced such a loud resonance in Russian culture and literature of the 20th century. At the end of his thoughts on the work

of Mandelstam S.S. Averintsev notes that this is "not a problem-free symbiosis in which excesses of rationality coexist peacefully with excesses of anti-intellectualism. This is indeed a contradiction that "remains deep as it is." Both the installation of the "semantic" and the life of the "blissful, meaningless word" remain, disputing each other, suddenly changing places. Therefore, Mandelstam is so tempting to understand - and so difficult to interpret "[1. P.273]. Characterizing the fundamental significance of the work of masters of the artistic word, Vereshchagin emphasizes the fragility of the boundaries between prose and poetry, revealing the universal principle that ensures the integrity of the existing and the created:" In view of the decisive transformations that led in the work of Akhmatova to a significant change in the boundaries between prose, poetry and the outside world, the poetic space of the text was extremely deep and expanded by the way, its dimension increased, it acquired that status of uncertainty and ambiguity, which deprives the text of finality, completeness of semantic interpretations and, on the contrary, makes it "open", constantly residing in statu nascendi and therefore capable of capturing the future, adjusting to potential situations " [7. S. 672-673].

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