

SCIENTIFIC HERITAGE AND STYLISTIC ORIGINALITY OF THE CRITIC

Abstract. The article examines the issues of the scientific and creative heritage and the stylistic originality of Academician M.Kushjanov, based on the observations of the creative work of a scholar by literary critics. M.Kushjanov is an outstanding scholar philologist, academician, the Honored worker of science of Uzbekistan. He is the author of more than 500 scientific and popular-scientific works and over 50 books, his special attention to the character, composition, story, conflict in the analysis of the literary work.

Keywords: literal studies, character, plot, composition, conflict, language, style, method and skills.

The role of the prominent scientist and critic Matyakub Kushjanov in the development of Uzbek literary studies is invaluable. Throughout his life, the scientist has gone through a difficult life. From the first years until the end of World War II, he defended his honor in the bloody battlefield. Having returned from the war with a glorious victory, Matyakub Kushjanov continued his skills in literary criticism and critical science. Science also requires a particular sniper. Matyakub Kushjanov's critical skill in the interpretation of fiction is first and foremost evident in the deep logical reasoning of the process of transforming life into an artistic reality and the psychology of the characters. It defines the specific style of the scholar in the analysis of fiction.

"Style is an inward image of the character. The style is, in a way, destiny. The final steps, the last steps, are the interconnectedness of celebrities. For example, Izzat Sultanov was known as a literary theorist in the 30s. Throughout his long life, the scientist has dealt with problems in theory. Matyakub Kushjanov introduced a character problem to Uzbek literary criticism. He has studied dozens of writers and poets in terms of character issues. In his first book, Ozod Sharafiddinov raised the issue of heart and poetry. All his works and articles are based on the problems of the heart". [1, p. 201].

These remarks by the well-known literary scholar A.Rasulov, despite some exceptions, are important in identifying the three most influential scholars of the 20th century, their scientific conception and methodological originality. We see this in the right confession of many scholars.

Well-known literary scholar Kh.Umurov reflects on the criticism of the 60s and illustrates M.Kushjanov's critical thinking skills through his analysis of A.Kadiriy's and Oybek's novels.

The scientist's book, "Abdulla Kadiriy's Fine Art" notes that the writer's art is primarily reflected in the aspects of the historical period portrayed in the novel, but how well the writer can interpret the characters and the actual details. "This analysis, when it is appropriate, is overwhelmed by its emotions, «its pain» and its belief, with its publicist spirit and philosophy". [1, p. 78]. These points are a clear statement of the peculiarity of the scientific method of the scientist M. Kushjanov.

Indeed, M. Kushjanov's scientific analysis is based on consistent, systematic, logical observations of the character and artistic features of the work. One of the

features of critical interpretations is that instead of dry academics, lively reasoning, scientific analysis, and the combination of publicist spirit and figurative expression, and sometimes even artistic expression and use of life stories, are presented. Such a method of interpretation attracts both experts and ordinary readers, causing the scholar to read literary and critical observations as enthusiastically as the work of fiction.

"The critic's passion can also infiltrate the reader, giving him the opportunity to come to a compelling conclusion. While the reader has strong conviction that the critic's opinion is valid, it contributes to the writer's full understanding and understanding of the specific psychology of creation". [2, pp. 78-79].

The Ural Utaev collection of literary and critical articles "Criticism and Style" also contains several articles on the scientific and creative activity of M. Kushjanov.

Commenting on the recognition of M.Kushjanov as a "master scientist" in the literary community, he summarizes A.Kadiriy's observations that reveal his heroic skill: The chain seeks to unravel the images of Otabek and Kumush by analyzing artistic means, such as reflections". [5, 112].

U.Utaev, in another respect, focuses on the methodology and methodological peculiarities of the scientist, emphasizing the skills of "re-creating" the analysis process.

"When you look at M. Kushjanov's research on A.Kadiriy, Oybek, A.Kahhor, you come across another peculiarity - the way you recreate images through literary studies. The critic analyzes the characters in the works of "The days gone by," "Qutlug' qon," "Navoi," and "Sarob" in the same way, as if to recreate them through literary studies. [5, p. 126].

Indeed, the method of reproduction that the scholar emphasizes, in the broadest sense, works with artistic text, analyzing all the components of the work in a single center - the ideological aesthetic concept of the artist and the problem of hero creation, exploring the relationship between the whole part. M. Kushjanov is recognized as a new direction in Uzbek literary criticism.

The articles in the 2012 book "Matyakub Kushjanov in Memory of Contemporaries" are typical for the evaluation of the scientific and creative heritage and scientific potential of the scientist. In the words of famous literary scholars, colleagues and students the main attention is given to the new conception, methods

of analysis and interpretation, scientific courage of M.Kushjanov, brought to Uzbek literary criticism. In particular, Izzat Sultan drew a scientific portrait of the scientist in his article "Courage" in his 80th anniversary, with his first article "Character Formation" published in the journal "Звезда Востока" in the 50's, which was well-received in the literary community. Press reports that writing about M. Kushjanov, the scientist supports his ideas about the "Kushjanov School" by his student N. Khudoyberganov.

"The scientist has a great deal of insight into what talent is and what literary fiction is in the literature. The critic's skill is demonstrated by the critic with a distinctive and artistic taste. The work of the scientist in the literature on conflict, plot and composition is distinguished". [3, p. 11]. The Hero of Uzbekistan, Ozod Sharafiddinov, told about the first book by a leading critic when he was a publisher. Writers like Oybek, Abdullah Qahhor, and Asqad Mukhtar have supported the scholar in every way. The article by academician B.Nazarov "The personality of the critic and creative originality" and the epilogue "Sabrgul" [4], which was added to the death of the scientist in the form of appendices, highlight the main directions of the personality and scientific-creative heritage of the scientist. B.Nazarov writes about the influence of M.Kushjanov in the literary community in the first years of his work:

"From the late 50s and early 60s, the writers, who were actively involved in the literary process, began to adjust their composers, to a certain extent, in the direction of M. Kushjanov's ideas. He gradually became the leader of the caravans of opponents". [3, pp. 67-68]. Scientist Kushjanov believes that the main feature of his scientific potential is, first and foremost, "to convey the artistic elegance in the work, the defining factors and the secrets of his writing skills". In his article "Sabrgul", the scientist wrote that during his last years of life he suffered from various diseases, including blindness: "This is how the teacher was able to make life simple. Most who know Matyakub know that he was a sniper. Matyakub was both accurate and portable. But his sniper was not a sniper who destroyed something, but rather a sniper who subdued the creature".

We also read such beautiful words, thoughts of the scientist and the writing skills of U.Normatov, Sh.Kolmirzaev, K.Yuldoshev, S.Umirov.

Scientists who have researched Matyakub Kushjanov's work acknowledge that the reader who is familiar with the research of the scientist is impressed by the readings of the fiction. Matyakub Kushjanov as a theoretician, deeply researched the theoretical foundations of poetic elements such as plot and composition, conflict. Consequently, his main criteria for the evaluation of a work of art will continue to depend on these issues.

Usually when we look at the scientific activities of the major figures of the Uzbek literary criticism, we find a lot in common. We see that each of the leading literary critics has chosen prominent artists, writers and poets as their subject of study. We see that one aspect

(their main scientific activity) of their scientific work is to discover the poetic world of these artists. In particular, O.Sharafiddinov and N.Karimov are known as poetry, and U.Normatov is known as a scholar of prose. At the same time, it should be noted that the core of their scientific work is undoubtedly the work of the above-mentioned famous jeweler. It is not accidental. Because of its great scientific potential, it requires high art samples. Therefore, it is natural for these scholars to choose their own scientific objects, first of all, the most mature works of talented artists.

From this point of view, Matyakub Kushjanov's scientific and creative activity is also unique. At the center of his scientific activity are the three great figures of the 20th century Uzbek literature - the works of Abdulla Kadiri, Oybek and Abdulla Kahhor. The scientist, as one of the earliest explorers of these famous word artists, was one of the founders of their poetic world with deep scientific analysis. His scholarly books, such as "The Art of Abdulla Kadiri", published in the '50s, and 'Uzbek Identity' in the years of independence, constitute a special page in the field of Oriental Studies.

Of course, Matyakub Kushjanov's scientific heritage is not limited to this. His literary portraits, articles, reviews of leading trends in the literary process, scientific observations on the works of Russian and world literature writers, such as Shukur Kholmiraev, Abdulla Aripov, Muhammad Ali, as well as many famous poets of his time, are the extent of his research. However, more than half a century of Uzbek literary criticism is difficult to imagine without Matyakub Kushjanov. In his scientific work we see that from the works of the greatest figures of 20th century Uzbek literature to the young talents who are now entering the literature, the works of the representatives of children's literature such as Quddus Muhammadi and Qudrat Khikmat.

The scientific potential of the scientist is unique. The wind of the period did not slow down where it blew. Knowing the basis of literary criticism as the basic rule for establishing aesthetic criteria, the scholar sought, first and foremost, his approach to the world of beauty and elegance in the work of art.

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INNER SPEECH AND FORMS OF ITS IMPLEMENTATION IN THE SHORT STORY GENRE (ON THE MATERIAL OF THE GERMAN-LANGUAGE ARTISTIC DISCOURSE)

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ВНУТРІШНЄ МОВЛЕННЯ ТА ФОРМИ ЙОГО РЕАЛІЗАЦІЇ У НОВЕЛІСТИЧНОМУ ЖАНРІ (НА МАТЕРІАЛІ НІМЕЦЬКОМОВНОГО ХУДОЖНЬОГО ДИСКУРСУ)

Summary. A prominent feature of inner speech is the interactivity between the character's and the author's speech. This reveals not only the communicative aspect of the character, his emotional spectrum and worldview, but also the linguistic and psychological essence of the author. At the same time, the author's artistic intentions are presented, which reflect the peculiar structure of the inner speech in the plane of genre form, in particular small epic form – short story. The interaction between the choice by the author of the genre and the types of implementation of inner broadcasting in it is established. The unique nature of the inner speech reproduced by the corresponding compositional speech forms is noted.

Анотація. Прикметною ознакою внутрішнього мовлення є інтерактивність відношень мовлення персонажа і автора. У такий спосіб розкривається не тільки комунікативний аспект персонажа, його емоційний спектр та світосприймання, а й лінгво-психологічна сутність автора. Водночас презентуються авторські художні інтенції, котрі відображають своєрідну структуру внутрішнього мовлення у площині жанрової форми, зокрема малої епіки – новели. Установлено взаємодію між вибором автором жанру та видів реалізації внутрішнього мовлення у ньому. Відзначено унікальну природу внутрішнього мовлення, відтворену відповідними композиційно-мовленнєвими формами.

Key words: *free indirect speech, inner monologue, stream of consciousness, thinking activity, genre.*

Ключові слова: *невласне-пряма мова, внутрішній монолог, потік свідомості, мисленнєва діяльність, жанр.*

Постановка проблеми. У сучасній філологічній науці одними з актуальних лінгвістичних об'єктів є комунікативні акти, які відтворюються вербальними і невербальними засобами у формі зовнішнього і внутрішнього говоріння. Звісно, процес комунікації передбачає не тільки мовленнєве вербальне відображення, а й реалізацію мисленнєвої діяльності адресанта у кореляції з лінгвальними й інтралінгвальними чинниками. Тому при вибудовуванні зовнішнього промовляння неперевершену роль відіграє внутрішнє мовлення, прояв емоційного, психічного стану суб'єкта, відбиток його світоглядних позицій, вподобань, намірів, інтересів. Загалом формування комунікативної моделі мовця відбувається під впливом внутрішнього мовлення. Воно репрезентує глибинні шари психіки мовця, його індивідуальні характеристики та виконує комунікативну, пізнавальну, впливову функції. Це мовлення наділено конотативною властивістю, здатністю впливати на читача через персонажа – оповідача, котрий виступає як суб'єкт, так і об'єкт мовленнєвого процесу.

Аналіз останніх досліджень і публікацій.

Примітним для художньої літератури є реалізація оповідного плану адресанта завдяки внутрішньому мовленню, яке презентує його психоемоційний стан та водночас виокремлює авторську суб'єктивну картину світу. Зокрема, про це свідчать публікації Б. Ф. Басва, С. В. Семчинського, Л. С. Виготського, К. Я. Кусько, М. І. Голянич, Н. Ільїної, В. А. Кухаренко, Д. Штефан, Г. фон Греневіц і Г. фон Вільперт.

Персональне мовлення оповідача у формі «Я» характеризується своєрідними ознаками. Воно розкриває усі аспекти психоемоційної складової адресанта, пов'язані зі світосприйняттям, почуттями та цілою гамою емоцій. Зважаючи на ці характеристики, внутрішнє мовлення заслуговує міждисциплінарного вивчення. Дійсно, сутність цього феномену відбиває його інтегральний статус. Це підтверджено багатьма науковими розвідками психолінгвістики, лінгвосинергетики, нейролінгвістики, нейропсихології, соціолінгвістики, соціальної психології [12, с. 47].