

THE ROLE OF LITERARY TEXT IN TEACHING THE RUSSIAN LANGUAGE

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Abstract

A literary text is designed for emotional and sensory perception, as a result of which a person creates images using his imagination. Moreover, the text depicted by the author is refracted in the reader's mind, and thus the reader becomes involved in the process of co-creation. This feature of an artistic text as a text of a work of art, unlike other types of text, is the presence of an aesthetic interpretation expressed in artistic images. The purpose of our research is to consider ways to develop grammatical skills at an advanced stage of teaching Russian as a foreign language using materials from literary texts and to compile a set of exercises for the development of these skills.

Keywords: epithet, figurative definition, metaphor, comparison, hyperbole, exaggeration, litota, understatement, descriptive expression, allegory.

It is unthinkable to imagine the world of art without the existence of literary works. A literary text, intended to preserve and transmit cultural ideas and emotional impact on the reader, is "a carrier of conceptually loaded and value-oriented information, the physical existence of socially significant artistic thought" [3]. Each word in an artistic text is located in a system of rules and techniques for creating artistic images, "allegorical, metaphorical thoughts that reveal one phenomenon through another" [4].

However, the world created by the writer is not real, but imaginary, i.e. reality in a literary text is created largely by the author's imagination. C.Todorov notes: "Literature is fiction - this is its first structural definition" [1]. "Fictional characters, their destinies, experiences are conditional. This is due to the fact that the writer strives not to describe life, but to understand it. It is important for him to comprehend and show certain patterns in their direct life implementation using the example of isolated ones - and, therefore, holistic - phenomena of life" [5]. However, D.S. Likhachev noted that "there are no clear boundaries between literature and reality" [1]. A literary text can fairly plausibly depict life realities, because between him and reality there is a certain connection that determines the logical and emotional interpretation

of reality. It depends on the experience, age, worldview, character, literary taste of the reader. The interpretation expressed by students can help the teacher learn about the cultural and moral dominants of his audience in order to subsequently target them.

Polysemy is another characteristic of a literary text. It is impossible to talk about an absolutely “correct” reading of the text for everyone. Just as a work acquires meaning in the process of its creation by the writer, so it acquires a slightly different meaning from its original meaning in the process of its perception by the reader. Different readers see in a literary text as the main meanings something of interest specifically to them, perceive it differently from each other, relying on their worldview, knowledge, beliefs and psycho-emotional properties of the individual. The perception of a literary text is variable, but still has certain limits of artistic perception, determined by its content and artistic concept. However, understanding the information of the text involves going beyond the same framework of linguistic structure into the extralinguistic area - the effectiveness of text interpretation depends to a greater extent on knowledge about the world. This property is also associated with dialogism, which was explored in his works by M.M. Bakhtin. Dialogue, in his opinion, is “the result of the infinity, multi-layeredness and openness of the content of a literary text, thanks to which literary works may not lose their relevance for many centuries” [4].

Another important feature of a literary text is plot - the presence of exposition, plot, climax and denouement. This stimulates linguistic guesswork and keeps the reader in emotional suspense.

The artistic style is characterized by the use of a large number of stylistic figures and tropes (turns of speech in which a word or expression is used in a figurative sense). The trails include:

- epithet - figurative definition;
- metaphor - the use of a word in a figurative sense to define an object or phenomenon that is similar to it in certain features;
- comparison - comparison of two phenomena, objects;
- hyperbole - exaggeration;
- Litota - understatement;
- paraphrase - replacing a one-word name with a descriptive expression;
- allegory - allegory, allusion;
- personification - transferring human properties to inanimate objects.

Stylistic figures include [8]:

- anaphora - repetition of individual words or phrases at the beginning of a sentence;
- epiphora - repetition of words or expressions at the end of a sentence;
- parallelism - identical construction of sentences;

- antithesis - a turn in which concepts are sharply opposed;
- oxymoron - a comparison of mutually exclusive concepts;
- non-union (asyndeton) and multi-union (polysyndeton);
- rhetorical questions and appeals.

Some researchers (N.V. Kulibina, A.Yu. Kuznetsova, etc.) believe that literary text is more informative than other types of text due to the “information richness” of artistic works [5].

According to N.V. Kulibina, the information conveyed by a literary text consists of:

- content-factual, i.e. information about facts - objects, phenomena of the real or imaginary world. This information is expressed verbally;

- emotive-motivational: conveying emotional states, experiences, feelings in the text. They can be inherent both to the author and to the heroes of the work;

- evaluative: reflection in the text of moral, aesthetic and other guidelines;

- content-subtextual, namely: hidden information, thanks to the ability of linguistic units to generate associative meaning, which is often called “reading between the lines”;

- conceptual, which conveys the author’s understanding of the relationships between phenomena, understanding their cause-and-effect relationships, their significance in the cultural and social life of the people. This information is a creative rethinking of these relationships, events, facts shown by the author in the created world [1].

Integrity is the most basic category of text, focused on meaning. It is determined by the reader’s desire to combine all the components of the text into a single whole. According to Y.S. Sorokin, integrity “is a latent state of the text that arises in the process of interaction between the recipient and the text” [5]. The holistic semantic structure of the text is divisible because it consists of construction units. However, for the reader the text is not always complete - it can be perceived in completely different ways.

It should be noted that the presence of the author, reader and characters of the work constitute another category of the text - anthropocentricity. According to M.V.Gusakova, “the anthropocentricity of the text lies in the fact that texts are created by people, for people and with the help of specific human means” [3].

In addition, when analyzing the characteristics of a literary text, one cannot help but note the concept of “intertextuality”. It represents a general property of texts with the presence of connections between them, thanks to which the texts explicitly or implicitly refer to each other. According to Yu. M. Lotman, this phenomenon can be called the phenomenon of “text within a text” [6]. Intertextuality ensures interaction with other texts both in historical connection and in relation to a single sociocultural space. An example of intertext is the novel “The Collector” by D. R. Fowles, where the names, actions, and phrases of the main characters echo “The Tempest” by W. Shakespeare [7].

As a material sign of intertextuality, there are so-called precedent texts - spontaneously or deliberately selected texts that are considered as generally known in a particular speech culture and which allow for special forms of their use in this regard. Knowledge of these texts is an indicator of belonging to the era and culture in which people live. In the context of Russian as a foreign language, the study of precedent texts can become a fairly important and even necessary step in the process of developing cultural competence.

In terms of diversity, richness and expressive capabilities of linguistic means, artistic style stands above other styles and is the “fruit of special processing” of language [2]. A literary accumulates not only linguistic, but also cultural information. Therefore, there is a need to combine the teaching of linguistic and cultural realities. This will allow the use of literary text as one of the components of the content of teaching grammatical skills.

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