



LINGUISTIC ANALYSIS

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Abstract

This article describes the concept of linguistic analysis of the text and the impact of this process on the development of students' thinking. At the same time, students should understand that this is a serious study of a work from the point of view of its meaning, form, structure and vocabulary. Linguistic analysis of the text is difficult for an unprepared researcher, therefore, before embarking on such a responsible task, you should familiarize yourself with the basic terms described in the article.

Keyword: Linguistic analysis of text, Pushkin, morphological structure, method of stylistic experiment, culture of language, syntax, analysis, poems, prose, linguistic features.

Introduction

Due to modern requirements for language teaching, the text is considered as the central unit in educational institutions, in connection with which it is advisable to use the work with the text as widely as possible, to develop rational reading skills and teach the analysis of the text.

"Analysis" from the ancient Greek "decomposition, dismemberment" involves the study of the parts that make up the text. The choice of these parts and the direction of analysis depends on what goals the researcher sets for himself. If we want to study the form, structure of the text, its linguistic features, then this will be a linguistic analysis of the text. If we focus our attention on vocabulary and phraseology, then it will be lexico-phraseological analysis.

Linguistic analysis of a work or text is carried out in order to study the form, structure of the text, as well as its linguistic features. It is carried out in the lessons of the Russian language and shows the level of understanding of the meaning and vision of the peculiarities of the linguistic organization of the text by the student, as well as the student's ability to state his own observations, the degree of proficiency in theoretical material, terminology.

The perception of a literary text must be learned. To this end, it is necessary to get acquainted with those general laws of expression of content that exist for this type of speech. It should be remembered that there are three levels of perception of the text,





corresponding to a certain extent to the three types of content of the literary text. At the first level, explicit content (directly expressed) is perceived, at the second - implicit (deep, not directly expressed; subtext), at the third - aesthetic (inherent in all works of art, affecting the feeling of beauty in a person) You'll be able learn aesthetic recognition with the assistance of etymological investigation classes, in which consideration is paid to all the units that make up the content, and those of them that in this case have a few uncommon meaning are highlighted, making a difference to communicate understood or stylish substance.

Main part

Proceeding from the fact that the text is a system of individual author's knowledge about the world, embodied in literary and artistic form and directed to the reader, we investigate the semantic space of the text as a space organized in a certain way like an individual knowledge base containing many objects and connections. The definition of these objects, as well as the structure and type of connections between them, is associated with the solution of specific problems of formalizing the content of the text using statistical and network methods.

Linguistic interpretation is a type of linguistic analysis of a text. Linguistic interpretation aims to show how the writer uses the materials of the language, what is the peculiarity of his style. This includes the selection of vocabulary, and special word usage, and the use of various syntactic constructions, and poetic figures.: "The level of interpretation, its depth and nature should be correlated with the level of knowledge of the students, and then this interpretation will be economical and sufficient.

So, what do you need to know in order to conduct a competent linguistic analysis of the text?

The first is a kind of literature. Of course, we are well acquainted with the concepts of "prose", "poetry", "drama", but remember that for a full analysis it is not enough to write that this is "drama" - you must definitely argue your position. Of course, you do not need to rush into the most literary and linguistic "jungle", you do not need to hone your explanation to the smallest detail. It is important to know the distinctive features of drama from prose, prose from poetry.

The second is the theme and main idea of the text. The theme of the text, in simple terms, is what the work says. Topic is a more general concept. The main idea of the text is precisely the author's vision of the topic, the opinion of the creator of the work.





The main idea of the text, as a rule, is perfectly traced in the text itself, although sometimes it can be read “between the lines”.

The third is the genre and its main features. When defining a genre, be guided by your "reading" experience and knowledge of the main features of genres. As a rule, texts that are “pure” in terms of genre are provided for analysis.

Fourth - the features of the organization (structure) of the analyzed passage. Everyone knows how to count paragraphs, but not everyone is able to argue just this, and not another, breaking the text into paragraphs. Of course, you don't need to look for a catch in every red line: first of all, pay attention to the "oddities" - for example, one paragraph, for some reason, is broken by the author into two or three paragraphs. Try to understand why the author did this. For example, as a rule, one line, highlighted in a paragraph, is designed to attract the attention of the author of the reader: it is in it that most often contains information that is important for disclosing the author's position.

If you are working with a dramatic work, pay attention to the ratio of remarks to the length of the remarks, to their semantic correspondence and interconnection in the dramatic work.

Fifth - the analysis of stanzas and remarks. Especially, of course, this applies to a poetic work.

In the process of doing linguo-poetic analysis you should focus on the following plan:

- Phonetic organization and its features ("sound writing", that is, alliteration, assonance, repetitions, roll calls of sound rows or their obvious absence);
- Morphological structure (the words of which parts of speech prevail and why; in what forms are the words; the ratio of the temporal forms of the verb; the relationship with the temporal forms of participles and participles; the role of adjectives and adverbs in concretizing the main subject of speech, its actions, states);
- Syntactic organization (complex and simple sentences; uniformity / diversity of parts of a complex sentence; presence of conjunctions and their role; repetitions or omissions of words and their meaning; connection of words in the text; use of sentences different in purpose and emotional coloring);
- * Figurative speech system (the use of words in a figurative sense; the use of metaphors, personifications, metonymy, synecdoches; stylistic figures and tropes; the use of stylistically colored vocabulary);





- * Features of the language of a particular author (favorite phraseological units; individual author's neologisms; keywords, etc.).

Sixth - The method of stylistic experiment. This method is designed for creative people. The essence of the method is to artificially replace the author's words, constructions, phrases, the order of parts, in order to prove the advisability of the author's selection of linguistic means.

Each of these points should be taken into account by you in the linguopoetic analysis of the work.

On the case of the investigation by I.Yu. Koshman, of the poem "Anchar" by A.S. Pushkin, we are going to ponder this process in more detail.

<<В пустыне чахлой и скупой,
На почве, зноем раскаленной,
Анчар, как грозный часовой,
Стоит — один во всей вселенной.
Природа жаждущих степей
Его в день гнева породила
И зелень мертвую ветвей
И корни ядом напоила.>>

When analyzing this poem, Koshman applied the principle of a tiered approach to the text, and took into account the principle of historicism. The poem "Anchar" can be conditionally divided into two parts. The first describes a poisonous tree, the second tells about the all-powerful ruler who sent his slave to death. This division suggests a beating rhythm in the line. In the first part, the writer employs similar sounding word usage, emphasizing the melancholy repetitive color (voiceless consonants, murmuring), in the moment, the utilize of sonorant sounds is escalates, which emphasize the improvement of the activity. Talking around spelling standards, it is worth noticing the utilize of Ancient Church Slavonic words with deficient agreement ("cold, tree"). It was A.S. Pushkin who created the stylistic norm of the language and distinguished the use of words with full agreement and inadequacy.

To get it the meaning of the work, it is fundamental to comment on some words: Anchar - a tropical South Asian harmful tree; Bark - bark of youthful linden and other deciduous trees. In this way, the examination of lexicon makes a difference to comprehend the author's purposeful anecdote of the Eastern legend with the destiny of Russia and to get it the genuine meaning of the poem. The poet creates a clear





projection of who of them is destined to live, who is to die. Legend as a genre implies a vivid imagery, therefore Pushkin complements the picture with the personification of "nature gave birth to a tree on the day of anger".

Thus, we can conclude that the linguistic analysis of the text allows a deeper understanding of both individual details and the general meaning of the work. The analysis of the poem "Anchar" showed that all the images reinforce the awareness of death for the society of unlimited power, but, at the same time, the impossibility at this stage to resist this.

In L. N. Tolstoy's short story "After the Ball", we are working on the vocabulary when describing Varenka's appearance. "She was lovely: tall, slender, graceful and majestic, always a cheerful smile, I ... saw only a tall, slender figure, ... she thanked me with a smile..." We explain the meaning of the word "graceful". In the dictionary of S. I. Ozhegov we read: "Graceful - filled with grace, slender." Why L. N. Tolstoy uses a small set of repeated adjectives, the repetition of the words "smile", "smiled"? We note that this is a characteristic Tolstoy technique that expresses the main character traits of the characters

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