



STYLISTICS OF THE RUSSIAN LANGUAGE, STYLES OF SPEECH

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Abstract:

This article examines the style of the Russian language. Specific aspects of the style of the Russian language are also analyzed in detail.

Keywords: Russian speech, functional varieties of Russian speech, style of the Russian language.

Introduction

At present, in the practice of teaching Russian speech, acquaintance with stylistic problems is built mainly on the basis of the theory of functional styles, which should be recognized as legitimate and quite expedient. Functional stylistics in the form that has been formed in the field of university education gives a fairly adequate general idea of the functional varieties of Russian speech. Thus, a basis is created for a deeper acquaintance with certain varieties of a particular style, for the development of skills of active command of Russian speech.

The approach to understanding stylistics formulated by Y. S. Sorokin, as it is now becoming clear, was aimed at studying the specifics of speech, at understanding the diversity of speech styles in the speech practice of society. However, for a number of reasons, in the course of the discussion about the foundations of stylistics, a different approach was actualized, when the idea of stylistics primarily as a stylistics of language came to the fore. This approach was most vividly embodied in the definition of V. V. Vinogradov: "Style is a socially conscious and functionally conditioned, internally united set of methods of use, selection and combination of means of speech communication in the sphere of a particular national language, correlated with other similar ways of expression that serve other purposes, perform other functions in the speech social practice of a given people." V. V. Vinogradov does not indicate that the definition of style is given projected onto the language system, but this is directly indicated by the idea of correlating the category of style with the categories of social consciousness and the speech practice of society as a whole, as evidenced by the nominations of socially conscious, speech social practice of a given people. It is significant that in the "Linguistic Encyclopedic Dictionary" in the article on style, Y. S. Stepanov, analyzing the use of the nomination style, was the first to name the use of this term style in the sense of style of language, stating the existing relations of identity





between these two nominations: "... a variety of language fixed in a given society by tradition to one of the most general spheres of social life and partially differing from other varieties of the same language in all the main parameters: vocabulary, grammar, phonetics; the same as the style of language." In accordance with this understanding of the category, styles were also described. For example, A. N. Vasilyeva in her work "A Course of Lectures on the Stylistics of the Russian Language. Scientific Style of Speech" [Vasilyeva, 1976], after a general description of the functional specifics of the scientific style, alternately describes the features of the lexical system, the word-formation system, the features of the morphological structure, the features of the syntax of a word combination, the features of the syntax of an utterance.

And although the author uses the nomination of style of speech everywhere, the principle of level-by-level description indicates that the principle of describing a language system is the basis for the description of scientific speech. The idea of a functional approach to the description of style, formulated by Y. S. Sorokin, later found its most vivid expression in the works of M. N. Kozhina and her followers, focused mainly on the study of scientific style. The category of functional style acts here as a basic one. In the "Stylistic Encyclopedic Dictionary of the Russian Language" M. N. Kozhina gives two definitions of functional style: "Functional style (functional variety of language, functional type of speech) is a historically developed, socially conscious speech variety that has a specific character (its own speech systematic), formed as a result of the implementation of special principles of selection and combination of linguistic means, it is a variety corresponding to a particular social significant sphere of communication and activity, correlated with a certain form of consciousness, such as science, art, law, etc." [Kozhina, 2003a, p. 581]. But then it is said about the functional style that "it is a historically formed type of language functioning, deposited and existing in the minds of speakers, which, being realized in speech in the process of communication, represents large compositional types of speech with specificity. Functional style is created under the influence of a set of basic extralinguistic style-forming factors: along with the types of activity and forms of social consciousness, the functions of language; typical content characteristic of the relevant sphere of communication; the goals of communication related to the purpose of a particular form of consciousness and type of activity in society, etc." [Ibid.].

The above definition orients researchers to single out the largest varieties of Russian speech (or the Russian language) as the object of stylistic research. This is evidenced by the fact that the functional style is conditioned by its correlation with the corresponding form of social consciousness: the speech variety corresponding to one or another socially significant sphere of communication and activity, correlated with





a certain form of consciousness, such as science, art, law, etc. In the works of some researchers, this conditionality reaches its maximum degree. For example, V. E. Chernyavskaya specifically emphasizes that the legitimacy of distinguishing a particular functional style is strictly conditioned by the possibility of correlation with the corresponding form of social consciousness: "... Functional style is based on the form of social consciousness. This is the fundamental basis, the fundamental criterion for the identification and delimitation of one functional style from another. In this respect, the list of functional styles is not infinite, but by definition finite. Functional style within the boundaries of the theory of functional stylistics is oriented towards obligatory models of linguistic activity, it is associated, first of all, with a socially significant communicative function, a form of social consciousness and a type of activity. To introduce an additional functional style into scientific circulation, to prove its existence as an object of analysis, means to prove the objectivity of the existence of a form of consciousness correlating with it." Without denying the usefulness of traditional functional stylistics for acquaintance with the diversity of Russian speech, we will try to approach the category of style in a different system of coordinates in order to orient this category to the practice of teaching active speech skills. It is well known that the concept of style is applicable not only to language or speech. In a broad sense, style is a property, a characteristic of a particular type of human activity, which is reflected in explanatory dictionaries when describing the meaning of the word style: "A method, a set of techniques of some work, activity, behavior."

We can talk about the style of leadership, behavior, styles in swimming, etc. The concept of style is especially widely used in relation to the creative activity of a person, when style characterizes the feature of a creative manner: the style of a writer, musician, artist, architect, etc. All this suggests that the concept of style in the consciousness of society is associated primarily with that part of human activity, which is individual, peculiar only to him. It is not without reason that the aphorism of J.-L. L. Buffon "Style is a man". For the same reason, the category of style is quite deeply worked out in aesthetics. For example, in Y. Borev's "Aesthetics", the category of style has a rather complex structure: "In its various layers, in a folded form, the style captures the features of the author's personality, and the integrity of the artistic concept of the work, and the typological features of the artistic movement, and the historical tradition of culture, on which the artist's work is based."





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