

Sociolinguistic Foundations of Teaching Artistic Speech Based On Genres Of Fiction

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Abstract: The article is devoted to the sociolinguistic foundations of teaching the Russian language, where taking into account the social experience and ideological knowledge of students is considered through the categories of “figure” and “background”. The work shows the means of creating redundancy of the “figure” over the “background” in the structure of perception of a work of art.

Key words: sociolinguistics, figure, background, past experience, history, language, literature, balance, worldview, individual, social, analysis, synthesis, perception, impact, change.

INTRODUCTION. Being the result of a certain period in the life of mankind, a work of art has a very great influence on the formation of a personality, in this case on a student. It is an important factor in the student’s interaction with the social environment, which, influencing him through the senses, contributes to the formation of the inner world, and, consequently, the professional qualities of the future specialist. A native speaker of a particular language has a set of social characteristics: a certain level of education, profession, system of value orientations, etc. When describing any national language from the point of view of its social differentiation, they usually state the presence of certain subsystems in it - literary form, territorial dialects, professional and social jargons, etc. These subsystems do not exist in isolation from each other - they are in certain relationships. How do students use these subsystems? What is their functional relationship? By giving answers to these questions, we move from the statics that characterize the social differentiation of language to the dynamics of the functioning of the subsystems that make up this language. The goal of the sociolinguistic study of language in a diachronic aspect is to establish connections between the history of language and literature, the changes occurring in it during historical development, and the history of the society that is served by this language, those social, economic and cultural changes that are reflected in literature of this society.

Understanding the content of information cannot be achieved without a certain “balance of worldview”, social and personal, which is expressed through an attitude to the facts of reality. Consequently, the need to assimilate certain information causes activity that mobilizes all past experience and knowledge of students, on the basis of which new information can be assimilated. At the same time, the perception of information can vary up to certain limits due to objective and subjective reasons; these can be social and individual factors, which also rely on the student’s past experience. Otherwise, something that has no basis in past experience may be misunderstood. Consequently, language teaching is most effective when the teaching methodology takes into account not only the linguistic rules and recommendations themselves, but also various “external” factors. These factors are most significant when teaching a second language. The knowledge and

language skills that children acquire in the process of mastering their native language must be acquired by an adult learning a foreign language “from scratch”, in a much shorter time and to a certain extent artificially - in a learning situation, and not in the course of gradual socialization. Errors in students’ speech most often result from ignorance of the situational and social conditions of the appropriateness of certain linguistic units and constructions, from errors in knowledge of code switching mechanisms when changing the parameters of speech communication (change of topic, addressee, purpose).

Based on the position that being determines consciousness, where the word “being” means not only the material base, but also the spiritual values of people, we came to the conclusion that for students with a certain level of development, a necessary component of teaching the Russian language is obtaining information about art and literature. And this information broadens one’s horizons and participates in the regulation of behavior.

To designate the structural elements of mastering works of art, the concept of “figure and ground” is used. The background is the complex of artistic images that students receive in class. But out of a huge number of sensations, only a tiny part of them reaches the first synthesis; it receives the name of the figure of perception. If the background of perception is a consequence of the impossibility of complete and detailed coverage by consciousness of everything that reflects the sensation, then the figure appears as a consequence of what is perceived by the student. The relationship between figure and background in a work of art is determined by objective and subjective reasons.

The objective reasons for the predominance of the background over the figure in the structure of perception are:

- a) structural and compositional features of works of art: genres of works;
- b) means of expression: synonyms, antonyms, archaisms, neologisms, phraseology of the Russian language;
- c) features of the grammar of the Russian language: structure of sentences, combinability of words;
- d) subtext that is difficult to grasp;
- e) ideological content of works;
- f) regional and cultural aspects.

The redundancy of the figure over the background in the structure of perception of a work of art is achieved by the use of intelligible forms of presenting the material, serving the integral and complete disclosure of the content of the qualitative presentation of the text of the work. One of the factors for enriching the figure of perception is the creation of a persuasive influence in the lesson. This is followed by clear and unambiguous assessments, made without hesitation, about works of art and the generalizations associated with them.

The influencing and persuasive power of the artistic word does not leave one indifferent to the ideological and artistic essence of the work and, becoming a principle, determines the verbal and actual behavior of the individual. The persuasive power of a work of art is complemented by the suggestive power, which is carried out not only by the content, but also by the peculiarities of the presentation of the material, expressiveness, semantic significance, emotional coloring, simplicity and intelligibility.

Suggestion, being part of the generality of the social process, unlike belief, penetrates the individual’s psyche with the help of personal awareness, without much processing. It, as a result of the influence of words on a person with the help of an artistic image on feelings, and through them on the mind and will, instills judgments, views, and habits. And here, the subjective factors of the predominance of the background over the figure of perception are fatigue, excitement, and other purely mental deviations in the student’s attention.

The main factor in the predominance of the figure over the background as a subjective regulator of perception is attention. In psychology, attention is divided into involuntary, voluntary and post-voluntary. Involuntary attention usually acts as the background of perception, the threshold of voluntary attention. Consequently, the main thing for him is the form of the work of art, i.e. genres of fiction.

The area of voluntary attention is the content of a work of art that is of interest. And if in voluntary attention the student's concentration is the main thing when perceiving the content of a work, then voluntary attention arises on the basis of voluntary attention in the presence of knowledge on the subject or curiosity.

It is necessary to distinguish three types of perception of a work of art after voluntary attention: associated with feelings, confirming the creative process, satisfying current mental processes.

The most reliable means of maintaining intense and sustained attention is an appeal to the senses; The second means of maintaining the intensity of attention is the storyline derived from a work of art, the work of the imagination, where the function of the imagination is considered as a link between sensation and thought. This function carries signs and sensations and thoughts: in any single image there is a message. The volume of perception of a work of art by an individual increases in accordance with how perception turns into a process, the volume of perception of a work of art with the goal of social experience. As a result, the completeness and accuracy of the amount of information from a work of art increases. Thus, with the development of perception comes the development of thinking. The connection between perception and thought is also due to selectivity, due to which the student subjectively selects some objects and phenomena in the text of a work of art, while others act as a background for him. The quality of perception depends on the level of development of the individual: development increases as the quality of perception increases.

The psycholinguistic nature of perception consists of qualitatively different, undifferentiated mental actions. First, this is a selective synthesis, then follows an analysis, during which the correspondence or inconsistency of the perceived with the conceivable is revealed, then the conclusion follows as new knowledge, as a result of the final synthesis.

An integral component of perception is understanding. And if knowledge is a fact of consciousness, then understanding is a purposeful and motivated process. The maximum depth of understanding of the content of an artistic image is achieved when the student experiences a feeling of empathy, as well as when he realizes the need to understand the content of the work, as a result of which mental activity is activated, experience and previously acquired knowledge are mobilized. Therefore, the more the student understands and tries to understand, the more he perceives the content of the artistic image.

The decisive factor in understanding the effectiveness of the influence of emotional-figurative and verbal-logical memory as a kind of accumulator of knowledge is the variable-current state of the psyche, the volume of past experience, the mechanism of long-term memory and the mechanism of recognition. As we see, the memory mechanism plays a significant role, and, as already noted, information that causes emotional experience is better remembered and reproduced.

Great importance in remembering and reproducing what is perceived is given to repetition, because the traces left by a one-time perception of a thought are insufficient. In addition, due to repetition, perception is enriched with significant factors that were not paid due attention during the period of first familiarization. But repetition is appropriate within reasonable limits, because extreme repetition gives rise to negativity: the student does not want to come into contact with already known information.

We examined those sociolinguistic parameters of the perception of a work of art, some of which are determined by the individual's belonging to a particular social community, while others are associated with the development of his strengths and abilities, with the provision of his needs and spiritual needs. For the convenience of considering the structure of perception, we used the categories of "figure" and "ground"; We determined the predominance of any of them by the influence of objective and subjective reasons. The predominance of the "figure" over the "background", being the cornerstone of the perception of an artistic image, solves not only a social, cognitive, aesthetic, but also an educational problem.

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