

THE ROLE OF ARGOT IN LITERARY TEXT AND SPEECH

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ABSTRACT

This article is devoted to the assessment of argot in the lexical content of a literary text correlated with the knowledge of the cultural and historical context, the state of literary and spoken language and is determined mainly by the appropriate interpretation of the functional diversity of the language of artistic works in a specific period of time.

KEYWORDS: argot, textual studies, stylistics, literary studies, narratology, cognitive linguistics.

АБСТРАКТ

Данная статья посвящена оценке арго в лексическом содержании художественного текста, соотносимой со знанием культурно-исторического контекста, состояния литературного и разговорного языка и определяемой главным образом соответствующей интерпретацией функционального разнообразия языка художественных произведений в конкретный период времени.

КЛЮЧЕВЫЕ СЛОВА: слова арго, текстология, стилистика, литературоведение, нарратология, когнитивная лингвистика.

ABSTRAKT

Ushbu maqola argoni badiiy matnning leksik mazmunida baholashga bag'ishlangan bo'lib, u madaniy va tarixiy kontekstni, adabiy va og'zaki tilning holatini bilish bilan bog'liq bo'lib, asosan ma'lum bir davrda badiiy asarlar tilining funktsional xilma-xilligini tegishli talqin qilish bilan belgilanadi.

KALIT SO'ZLAR: argo so'zlari, matnshunoslik, stilistika, adabiy tanqid, narratologiya, kognitiv tilshunoslik.

INTRODUCTION

Currently, the text is increasingly attracting the attention of scientists as a subject of research. Aimed at simultaneously transmitting information and perceiving it by the recipient, the text as one of the types of human communication is a concentration of various kinds of meanings and images. Therefore, with the complexity and multilevel organization, he falls into the field of studying a variety of sciences about language: textual studies, stylistics, literary studies, narratology, cognitive linguistics.

The text is an object of linguistic description, which embodies a sign as a unit of language, and along with this, being one of the levels of the language system, also consists of signs. Gindin understands the text both as "a certain speech formation (a sequence of signs of a certain language, a certain sign system) that arises during the communicative process, and for one reason or another is considered as relatively complete and relatively autonomous from other similar formations", and as "a written fixation of a certain speech segment, a certain sequence of language signs".

The signs that make up the text (simultaneously acting as units of the language as a system) are only a means, a tool that a person uses in communicative and cognitive activity. In the text, the meanings of the sign components are actualized, the speech work is endowed with motivation. In this regard, many scientists talk about the idea of a "communicative - intermediary" function of a sign between a person and the surrounding world, subject and object." A person, striving for self-expression, speaks and thereby creates a text. And creating a word or sign, in turn, reflects the world itself in this sign. "The world requires a person to be present in the language; a person is fulfilled by giving a word to the world. This equation of the world, man and language is not like mathematical equations. Acting as an intermediary between a person and the surrounding reality, the text occupies an important place in the modern world. The increase of linguistic interest in this subject was facilitated by the consideration in the light of semiotic concepts and ideas not only of language and its units, but also of speech works directly.

METHODS

The research of the literary text is connected with the issues of studying the theory of literature, the problems of functional diversity of speech, as well as the individual author's style of the writer. The assessment of the lexical content of a literary text correlates with the knowledge of the cultural and historical context, the state of literary and spoken language and is determined mainly by the appropriate interpretation of the functional diversity of the language of artistic works in a specific period of time. An artistic text concentrates diverse means of linguistic expression, subordinated to aesthetic and stylistic goals, and combines them into a certain ordered system. Therefore, it is important to analyze the "actualized", i.e. bearing a certain semantic load, language tools used to implement the author's idea. Argotisms can also act as such "actualized means".

Interest in works of fiction is conditioned by the presence in them of images of people who arouse the reader's interest due to special character traits, actions, appearance, etc. The artistic image of a person in a literary work can be transmitted in various forms: "author", "narrator", as well as "literary hero" or "character". "A character (a literary hero) is an actor in a narrative work of fiction, most often embodying the characteristic features of a person's image. The main characters of the work have a character expressed in a complex system of artistic means." In the imaginary world of a work of art, each character is endowed with his own reality: he is the owner of an individual, different from the author's "voice", his own time and space. Characters reveal their characters through their actions, various forms of behavior and communication, as well as thoughts, emotions and intentions. The human personality, enclosed in the image of the character of a work of art, represents his social characteristics: from status and profession to psychological characteristics, feelings, emotions and appearance, realities of reality, as well as speech as a special problem.

DISCUSSION

The problem of giving naturalness and liveliness of speech when creating an image of a character is solved by including various stylistically reduced elements in the characters' replicas. The peculiarities of speech help to reveal the versatility of

human character, from low, socially condemned and disgusting actions to noble manifestations. The inclusion of non-literary elements in the text of a work of fiction was also observed in classical literature, but this layer of vocabulary was particularly in demand and widespread in modern literature. Most of the units belonging to the argo vocabulary are the result of secondary nomination, which is based on the associative nature of the human personality. The unpredictable nature of associations inherent in casual speech contributes to its isolation from the background of a smooth and standard literary dictionary. This explains the fact that non-standard nominations turn the process of concepts about fragments of its reality from academic and correct from a conventional point of view into a more lively and creative one.

In a literary text, two speech plans are traditionally distinguished - the author's and the character's, each of which is characterized by relative independence and originality of linguistic means of depiction. The embodiment of the author's image in the context of the work, i.e. those "parts of the literary work in which the author addresses the reader from himself, and not through the speech characteristics of the characters being deduced" convey the author's speech, and the character's speech is "a special selection of words, expressions, etc.

RESULTS

The author's speech, which conveys the character's speech manner and has stylistic marking, is a form of play, and the author simultaneously plays the role of a director organizing the speech flows of the characters and the characters themselves. It is no coincidence that in Latin the concept of "persona" is both a mask and a personality. An example of such a fusion of the author's and character's plan is found in S. Lizer's novel "Hard Landing", where the main character, Dan Shepherd, on duty encounters violators of the law. His attitude towards criminals is always negative - be it a bribe taker, a thief or a murderer. The hero's position completely coincides with the author's views on justice and honesty of a law enforcement officer. Because in the novel S. Lizer often resorts to describing a situation from the point of view of the character himself, he uses argotisms directly in the author's speech: "An arrest picture.

Front and side view. Ronnie Bain. A major marijuana importer who'd been imprisoned for eight years after one of his gang turned supergrass».

However, the "points of contact" of the character with the author, no matter how numerous they may be, should not completely deprive the image of spontaneity. The character and the author can get closer, but they should not be identified." Therefore, in most cases, character speech shows relative independence in relation to the author's speech. Character speech becomes a separate component of a work of art when narrating from the third person, because when narrating from the first person, it is superimposed on the speech of the main character. "The character's speech was created by the author, but exists separately from him. It is an expression of an extraneous, non-authorial individuality and should be studied as a separate speech system." The speech of the characters is realized in the text of the artwork through their own external speech, as well as through replicas addressed to each other. At the same time, characterization due to his own speech occupies an important place in the process of plotting and composition literary text. The character's speech characterizes him, serves as an indicator of social status, demonstrates life experience, profession and moral values. Characterization of the character due to his own speech can be observed on the example of the speech of one of the characters in the novel by J. H. Chase "No Orchids for Miss Blandish", where one of the kidnappers of the daughter of a rich businessman Blandish, addressing his accomplice, gives him advice to beware of the police: "The Feds have taken over. They've seen Blandish. The town's lousy with cops. You'd better watch out they don't catch you with your rod».

CONCLUSION

The use of a large number of argotisms indicates that the hero is a professional criminal, and as a result, argot is a means of communication for him, i.e. the only effective means of exchanging information. The speech of the hero of a work of art cannot claim authenticity and originality without including in it a variety of stylistically reduced lexical units. Therefore, both the syntactic organization and the choice of lexical means characteristic of the character plan of the narrative differ significantly from the author's. To depict an emotion, the author refers to its description, while the

hero expresses his emotions without resorting to using words expressing them, but reflects them indirectly in his remarks. To do this, exclamations, interjections, argotisms are included in statements. Stylistically reduced vocabulary has been influencing fiction for quite a long time due to its expressiveness and emotionality. In English literature, authors, since the XVI century, have resorted to the method of including these elements in the text of the narrative. The peculiarity of the artistic works of that time was the combination of literary English with colloquial colloquial inclusions.

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