



## PSYCHOLINGUISTIC ANALYSIS OF LITERARY TEXTS

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### ABSTRACT

*One of the most relevant topics in the modern era is the psycholinguistic approach to the text. The literary text's psycholinguistic characteristics in the compared languages are examined in this article. Psycholinguistic analysis depends on acceptance, knowledge, and perception of the literary text.*

*General knowledge, episodic expectations, related relationships, cultural awareness, and worldview can all be included here. The grammatical the company of the statements, phonetic characteristics, speech rate, emphasis, intonation, tone, gestures, mimicry, body language, observation and perception of the communicative situation, and memory-stored information about the speaker and his attributes are all important for a successful understanding of the literary text.*

A readable and understandable sample of language is called a literary text.

Psycholinguists believe that discussing the unity of perception and understanding processes in a text where the verbal reasoning memory represents an etalon system hierarchy (sounds, word-group, word) is essential. The word "etalon" refers to the sensing level, where the object-system code that is created during the understanding process is used in order to carry out the sensing. The object-system code both defines and gives meaning to the material elements of the work (the author's separate words, facts, and phenomena) and is continuously evolving, clarified, and specified as a consequence of this material.

In understanding the text additional factors also influence on the reader as, general knowledge, episodic expectations, associated relations, cultural awareness, and world-view. During the 1970s, the relationship between the experimental psycholinguistics and transformative grammar diminished, and at that time a great interest appeared from syntax to semantics and interpretation. Many linguists have studied the literal meanings of sentences, the role of new information in understanding sentences, the relationships and sequences between sentences in short texts. The meaning of the texts was analyzed in many models. Discourse models played an important role in text interpretation from 1980s. In the 1970s, lexical access models played a special role in text research. "The predominant models of word



recognition were: John Morton's Logogen Model, Kenneth Forster's Bin Model, and William Marslen-Wilson's Cohort Model. The third, it was a new topic, a real-time course for language comprehension"

Frame theory, as well as formal dialogues and human-machine-human systems, also played a crucial role in understanding and interpreting the text. "There are many tools that are necessary for the organization of each literary text. The content plan of the text is based on a special informative capacity that also determines its formal boundaries"

Partition is a term derived to linguistics from music. Here belong a number of psycholinguistic factors, such as the speaker's morals, responsibilities, attitudes, behavior, attitudes toward others, etc., which play an important role in the formation of the literary text as a whole. Dialogues play an important role both in fiction and in the process of communication. It is in the dialogues that we get acquainted with different worldviews of the characters, their psychological state, their inner world. Let's pay attention to the passage in M. Jalal's story "Center man". The conversation is between two friends who were once considered to be offended by each other. One friend says to the other: (1) - Our grief is in its place, friend, I heard you are looking for a room, let me put you in a good place. (2) - You will put a lot of gratitude on my neck. In the speech of the first friend, we see that he felt remorse for the sin he had committed at the time, and on the other hand, he felt remorse by confessing his sin inwardly. The other friend's speech means that he (his friend - L.X.) forgave him inwardly, and everything started all over again. This psychological state manifests itself in the form of implicit dialogue.

In the course of the dialogue, we see that friends have already forgiven each other. The friend who first tried the conversation says:

- Go to the block number nine on Nardaransky Street. There are two rooms on the second floor, like a decorated bride! Everything is in it, in private hands, the owner sells it. And for the price of water: you will get five or six thousand. Don't stop! [8, p.228]. Let's pay attention to the continuation of the dialogue. I was shaking my friend's hand and running. I found that house. The owner of the room had not yet slept. He sat sadly, as if waiting for me.

- Hello!

- Hello!

- The seller of the room is here ....

I finish my question; happily replied:

- Of course. My nephew, tell me if you want to look at it or buy?

The dialogue indicates that the seller of the house enters the conversation as a third party. In one or two sentences, the host expresses his feelings, inner world, and ethnic group.

Any part that is added or removed during communication, or the speaker's use of the same words continually, reveals something about their psychological state. The speaker's emotional state is also conveyed with the sentences' intonation

Continuation of the dialogue: He took my hand in the palm of his hand, which was as big and thick as a sledge, and leaned towards me, saying firmly:

- Will you get it?

- I'll take it!

- Shall I say a word?



- Say a word!
- In a word, I see that you are a good boy. You have a good job, one word: I will give you these rooms for a few, five thousand manats.
- Five thousand manats?
- Yes! - I got it!
- I sold it! God bless you!
- Bye!

- Always have a wedding party inside! All these points show once again that along with lexical, grammatical, semantic, logical connections, psycholinguistic factors also play an important role in ensuring the integrity of the text. The more laconic, emotional, expressive the language of the literary text, the more readable it is. and modality.

Artistic discourse is characterized by the presence of signs of one or another culture at a certain stage of development. When updating the text of a work of art, it is impossible to follow without understanding the interaction of cultural concepts, stereotypes that make up the artistic landscape of the world and their interpretations. Another distinguishing feature of artistic discourse is the transmission of hidden meaning (i.e., explicit meaning -L.X.) through concepts and linguistic means. Almost any work of art conveys messages through the text, but sometimes these messages are not explicitly expressed within the text.

There are various approaches in discourse typology that linguists distinguish between. The first of these is the thematic approach, which is crucial to the text's arrangement. The second method is functionality, which has historically been noteworthy for linguistics. This method mostly examines information, everyday and creative discourses, and scientific works.

The primary kind of special discourse is artistic discourse. The realization of the oral message as a tool for presenting information that is subjective, beautiful, descriptive, emotional, conceptual, and evaluative and is integrated with the text's idea and artistic content is known as artistic discourse.

Artistic discourse is understood as an absolute and primarily unrealistic communicative act that characterizes any set of goals (such as questions, threats, promises) that are characteristic of interpersonal communication or other types of discourse. Artistic discourse, perhaps, has some features and according to their purpose they differ completely from other discourse types. The issue of speech acts in the structure of text or discourse has attracted the attention of the linguists, psychologists and educators in the recent decades. Motivation plays an important role in the formation of a literary text. This stage is of a complex communicative-pragmatic nature and includes elements of previous human experience. On the other hand, the text contains elements of the assessment of the situation and its addressee, the specific purpose of the speaker, his purpose, impact on the interlocutor, etc. Motivation is the stage that questions about the pragmatic and communicative task are solved and, therefore, the sentence and its content are revealed. At the beginning of the text there is a desire to talk to others to say something. The need activates the speaker's consciousness and stimulates the process of creating the text. The performance layer plays an important role in the semantic representation of sentences in the text, which shows its allocative power. The position of the speaker in each text is realized with the help of performative verbs.

There are 4 types of text modules:



1. Nominative component in the creation of the text, 2. synthetic and transcendental component, 3. grammar, morphology, 4. sounding of the text. Among these components, the semanticpragmatic component plays an important role, and the achieved set of goal is aimed in the interaction between them. The text is an informative, complete sequence of words and sentences with semantic meaning. In some studies, the text is called a language fragment only because of its communicative parameters. Therefore, the communicative factors are always emphasized in the definition of this syntactic unit.

Many scholars evaluate pragmatic and lexical tools differently when it comes to text preparation. Some academics rely upon elements to guarantee that it's applicable. This covers the text's content, compositional structure, and communicative orientation. While some attempt to minimize the significance of grammatical devices in the text, formal devices such as conjunctions and connectors play a crucial role in forming this syntactic whole.

We think that the semantic connection is important in the formation of the text, and this connection must be regulated in such a way that the chain connection of sentences cannot be violated. At the same time, the sentence at the end of the text should be semantically connected with the sentences before it. Cohesion is a semantic concept that creates a semantic relationship between sentences, so cohesion is one of the main tools involved in the creation of a text. It was the main part of the language system and was based on linguistic events. Here belongs references, ellipsis, etc. Thematic and rhetorical relations are also important in the formation of the text. Communication depends on the dynamic development of these relationships, that is, the relationship between the subject and the rema.

Additional appraising meanings are self-evident for interrogative sentences in English. Example: A phone? Do you believe someone had the nerve to send Miranda Priestly a phone? Assessment or appraising questions do not have a non-traditional structure for English interrogative sentences. Example: So you really think it's a good opportunity? I know we talked about it, but they didn't even give me a chance to decide. She just assumed that I'd want the jo. It made her mad. Also, I suspect, a little jealous. Wasn't she his best friend? Hadn't they always told each other everything? Didn't she do everything for him, cook, sew, and keep house as their mother used to? Wasn't she the one who had been taking care of the silkworms single-handedly so that he, her smart little brother, could take lessons from the priest, learning ancient Greek? Hadn't she been the one to say, You take care of the books. And when he had started lingering down in the city, had she complained? Had she mentioned the scraps of paper, or his red eyes, or the musky-sweet smell on his clothes? With the help of interrogative sentences of evaluative semantics, the author specifies the events and the processes of reality, creates a description of the protagonist for the reader, as in the example: Was this reality? Was this actually happening? Was I now working for a woman who received 256 presents at Christmas from some of the world's most famous people? Or not so famous? I wasn't sure.

- Papa, she said, unable to formulate a definite sentence.

- Yes, he said.

- Won't you forgive me, Papa?

- I do, he returned grimly.



- Now, Tom, ain't you always been friendly to me? You wouldn't shet me out, would you, Tom? Huck, I wouldn't to, and I don't want to, but what would people say? Why they'd say, Mph! Tom Sawyer's Gang! Pretty low characters in it! They'd mean you, Huck. You wouldn't like that, and I wouldn't. This piece of passage happens between a father and his daughter. "Is this true? Is this really happening? So am I really working for a child who received 256 gifts from celebrities around the world at Christmas? I don't believe it." From the given passage it is evident how much the father regrets. He does not. The daughter asks her father if she can't find the right words to rebuke him.

In the conclusion we can say that the concepts of literary text and artistic discourse are inextricably linked; certain features of the communicative and pragmatic structure of the literary text and the features of its constructive organization influence on the reader. This influence also includes non-textual sources, i.e. the basic knowledge and social concepts that are characteristic of the society of which the reader is a member. Artistic discourse plays an important role in the discursive practice of man and the society and it reflects all different forms and the types of interaction. Therefore, the identification of the dialogue's models of artistic discourse and the establishment of a general theory of descriptive communication can help solve the problem.

The process of influencing the reader can be carried out with the help of conceptual and linguistic means: conceptual means are based on the meaning behind verbal cues, reader's mind, language, semantic versatility of the text, actualization of hidden meanings, new worldview and evaluation of reproduction means creating a semantic increase.

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