

THE STYLE OF SPEECH IN THE VIEWS OF THE ENLIGHTENERS

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Abstract

When a person uses speech, he means not only talking about the current situation, but also that what he says should make an impression, have a certain impact, and have an effect, which are forms of introducing society to language culture, forming a careful attitude towards language, and consciously mastering language as a means of communication.

Keywords: Speech, education, pedagogy, rhetoric, speech style, teachers, individual speech, eloquence, communication.

Introduction

Modern oratory as a theory and practice of effective communication in various areas of communication treats ancient oratory art with care, while keeping up to date many oratory-related ideas, categories and concepts, as well as approaches and methods to teaching oratory communication. Since in the modern science of Stylistics it is precisely the “personal style of speech” that requires an increasingly clear understanding and research, we turn to previous rhetoric and observe whether the phenomenon realized by the ancients existed, even if there was no such concept or concept. In terms of aesthetic, Literary Studies, Cultural Studies, linguistic interpretation, the categorical apparatus of ancient oratory art is the subject of most studies and has been of interest to many thinkers and scholars of different fields of humanitarian education.

The formation of ancient oratory as a separate system of knowledge about speech, which first introduced the concept of “style” as some kind of generalized type of speech, is equated with the period of the development of Athenian democracy (6th – 5th centuries BC). The antiquity of the art of speech spans more than 800 years. Scholars rightly point out the complexity of the systematic definition of the

art of speech for a number of reasons, one of which is the fact that the system of knowledge of the art of speech does not resemble, does not coincide at the beginning and end of this period. The complexity is also summarized by the fact that most joints are lost in this process (Feofrastic rhetoric).

In the classical period of rhetoric, characterized by an understanding of content and form as a holistic whole, Several views on the phenomenon of style are visible.

For sophists (Gorgios, Isocrates, Frasinach), a close look at the style of speech is characteristic, after all, they saw in it one of the ways to convince the listener. Gorgius, for example, in his metaphysical language, calls rhetoric “master of persuasion”, which, among the AIDS in “conquering” the listener's heart, gives a special prominent place to the style of speech, especially emphasizing the vocal aspect of speech. S. V. Melikovo-Tolstaya argues: the fact that the Greeks focused on the stylistic implementation of speech was caused by their serious study of the process of influencing the sound of music in the human soul. From Plato's "Phaedra" we find that in Gorgi's School of rhetoric literature on stylistic issues has been created, in which methods of influence are studied, which are used for the purpose of evoking, impressing one or another feeling in a person.

A.F. In his commentary on Aristotle's stylistic theory, Losev argues that his theory of style is a theory of classical style, all the requirements for style are the requirements for the classical style, in essence embodied in important categories of antique classical aesthetics: measure and uniformity, symmetry, rhythm, harmony [6].

Plato, as a representative of a different direction in the understanding of rhetoric and its provisions, believes that, unlike sophists, there can be real oratory, dialogue only on the basis of knowledge in each discipline and knowledge of the human soul, denies the possibility of using stylistic methods and does not recognize the theory of style, but himself, A. F. Losev felt that he was a brilliant stylist.

Plato took the form of an epic with the words “speech”, “style”, “way”. He proposed making speeches and adhering to a strict, objective standard in their content. Rhetors and Plato perceived artistic skill as a “controlled” activity (in which the principle of imitation, characteristic of antique aesthetics, is manifested), but divided in the matter of content: for rhetors, freedom of experience and trial is possible, and it is determined by an obsession with

consumer (popular) taste and interest, while for Plato, the will of the writer, a solid norm, regardless of The author's interference must be reflected in the author's desire to comply with norms, and the attributes of the form, let Hox be harmony and rhythm, indicate this norm, after all, in Plato's understanding, are closely related to immutable ethical values. Plato's main requirement for speech is the requirement for clarity.

The third position on this issue was taken by Aristotle. Adding to Plato's vision, he nevertheless places great importance on the theory of style, as evidenced by his third book "rhetoric" and "Poetics". Aristotle's "rhetoric" is a scientific work that embodies a philosophical understanding of rhetorical practice. An analysis of the interpretation of stylistic phenomena shows that Aristotle borrowed a lot from Gorgius, and from sophists in general. Plato's influence, on the other hand, should be given importance only in the field of teaching, as a way for Aristotle to articulate ideas to the question of style.

"The style has a slightly less important importance in different teaching, after all, there is a discrepancy in whether you are able to speak like that or like that to define something, but the importance of this is not as great as you usually think: it is all intended for the appearance and the listener" [1].

O. S. Akhmanova, while giving explanations about the existence of Stylistics, notes: "at the moment when a person uses speech, he not only implies a speech on the current state, but it must be said that let what is said impress, give a certain effect, pay off... It is in this variety that the influences obtained by choosing specific words and composing sentences are called stylistic fruits. Such an effect is the science of means with power Stylistics" [2].

In conclusion, according to many scientists, the manifestation of an individual style in the genres of scientific style of speech is completely natural and logical. In popular science texts (M.N.Kozhina, R.K. Tereshkina, E.S.Troyanskaya, M.P.Works by Senkevich et al.) there is a wider range of possibilities for expressing author individuality. It is clearly manifested in the choice of means of enhancing the individual style of speech in the genre of explanatory speech, which combines the features of Educational, Scientific and popular styles, for which it is natural to use tools with an individual stylistic color. The expressiveness of speech consists in rhetorical figures, intonation.

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