

Psycholinguistic Factors Of Oral And Written Speech

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ABSTRACT

This article focuses on the theoretical considerations regarding the relationship of human speech with psychological processes and its manifestation as mutually reinforcing factors. At the same time, psycholinguistic factors that arise in oral and written speech situations characteristic of humans are explained through examples of literary texts.

Keywords: language and speech, communication, neurophysiology, grammatical realization, psycholinguistics, affective states, paralinguistic means, verbal and nonverbal means, discursive analysis, anthropocentric paradigm.

Introduction:

The material basis of thought is speech. Speech is not only a means of expressing thought, but also a means of forming thought. The process of transmitting and receiving information between the speaker and the listener is considered speech activity. Ferdinand de Saussure emphasized that speech activity is carried out on the basis of the contradiction between language and speech, and said that speech is an activated, directly emerging language. Psychologists define speech activity as the process of using language by a person to assimilate and pass on socio-historical experience to generations, or to establish communication, or to plan their actions. The process of speech activity is multi-stage. The Russian linguist, psycholinguist A.A. Leontiev has made great contributions to the formation of a single concept of speech activity. In his scientific works, he summarized the psychological, linguistic, neurophysiological, and philosophical aspects of speech. Leontiev evaluates the emergence of speech as a complex, staged speech act with periodic formation.

According to the scientist, the stages of speech formation are as follows:

- a) programming of grammatical-syntactic aspects of expression;
- b) grammatical realization and word selection;
- c) programming of expression (syntagma) components;
- g) sound selection;
- d) expression.

Explaining the emergence of speech activity as follows, Sh. Safarov defines external speech as "giving a linguistic dress to the imagination". The language system itself exists as a result of speech activity, its nature and essence are manifested in the process of speech communication. Therefore, the semantic properties of language units are realized in speech, take on a specific form. Each creator of speech perceives the phenomenon taking place in reality in his own way, imagines it in a certain space and time, and gives a linguistic dress to the resulting logical imagination¹.

¹ Сафаров Ш. Прагмалингвистика. Т., 2008. Б. 168.

Vygotsky first said that the process of speech formation consists of two stages: "In the program of living speech thinking, starting from the motive, the thought is formed from the thought, then into the inner word, then into the outer word, and finally into words." Demyankov V.Z. emphasizes that the process of text creation also consists of two stages. Text planning (organization of conceptual content); text generation (transformation into natural language). At this point, it is necessary to emphasize one thing, in our opinion, the scheme proposed by Akhutin is suitable only for mentally healthy people. In a mentally ill, drunk, or even drowsy state, there is no inner speech, only external speech devoid of any meaning. The first stage in Vygotsky's definition is motivation, the stage of thinking before uttering a word does not occur. As proof of our idea, we turn to well-known literary texts:

Let's observe this situation of Zaynab, who was crazy about unrequited love: "He came close to her like a hawk...

- Who is this?

- I am Kumush!..

Otabek recognized the owner of the voice. It was the crazy Zaynab.

- Get out of here!

- I am Kumush!.. – Zaynab said again, but she could not help but leave".

Zaynab was so in love with Otabek that even in her madness, she wanted to become Kumush for her beloved. It was as if the word "Kumush" was a magic word that would find the answer to her unrequited love, opening the way to the heart of the person she loved more than life. It was as if the only reason for the misfortune of the wonderful woman was her name "Zaynab". Zaynab, like a drowning person clinging to a stick, tried to take the last resort with her weak subconscious intuition. But this unconscious action is not justified. If we pay attention to the fate of the people around us, we will witness that those who have gone mad due to some severe mental shock involuntarily repeat the names, situations, and places that caused this state.

"Kurvanbibi would talk in her own way without stopping for a breath. Whoever went near her would praise Zebi, tell stories about her playing the dutar, singing, sewing, and kicking the ball. She would describe her gait, her figure, her height, her eyes, and the beauty of her eyebrows, and would ask everyone, "Where is my Zebi? Where is my Zebona?" After that, she would burst into tears." In both cases, there is no internal programming - thought-motive processes. Such affective states require separate study.

"...Mother, I will not be sad for him. If only my young life, my flower-like youth, had not turned yellow at night!" he said.

Just then, Kadirjon came in through the open door, drunk as death, dizzy. As soon as they saw him, the two in a panic suddenly said:

"Here he is!"

In response to their lively welcome, Kadirjon said:

- Where, where is my Anna, where is my Annushka? - he said and fell into a coma with a "gup"... There is an expression about us that drunkenness is truth. Indeed, sometimes thoughts that are tried to be hidden in a state of wakefulness, hidden in the subconscious, are realized as external speech in a state of intoxication or hypnosis. Such cases can be observed many times in experience. Drawing conclusions from the above psychological states, we recommend two options for the process of speech formation. The first option represents the emergence of speech in mentally healthy people, while the second option reflects the emergence of speech in states of psychological imbalance - affect. In states of affect, processes related to internal speech do not occur, therefore, the following scheme is suitable for this situation.

Inner speech = 0

External speech. Motor realization.

Sometimes, we encounter situations that do not fit both models. When the affective state is very strong, or when one of the communicants does not want to continue the conversation, the speech apparatus may not be activated at all. In such cases, paralinguistic means come to the fore as a communicative tool. Professor A. Nurmonov explains such situations as resistance to the functionalization of the communication channel. "This resistance itself can be of two types: internal and external. For example, if communication occurs in openness, and the distance between the interlocutors is long, or if the distance is close, and strong noise interferes with the conversation, the need for additional nonverbal means - gestures and facial expressions - increases. Internal reasons are associated with the subjective

states of the speaker and listener.” Based on such scientific conclusions, we offer a model of the speech creation process for these cases in two versions. The reason is that in cases of severe mental tension - stress, in diseases associated with certain changes in brain activity, when inner speech and outer speech are equal to zero, and when there is no desire to speak, the situation is completely different. In this case, all processes related to inner speech are carried out. It is brought to a state of readiness for external realization, external speech is not realized only according to the conscious desire of the speaker.

Gestures, facial expressions, body movements are considered additional means participating in communication. They serve to transmit information, to supplement its content. This is more manifested in lively speech and is explained by the purpose of expressing the speaker’s thought briefly, concisely, and effectively. In the process of conveying certain information to the listener, the movements of the hands, head, shoulders, body, face, the pitch, depth, length or shortness of the voice also express meaning. And vice versa, the listener’s attitude to the information he receives is also felt from his facial expression, and the speaker tries to adapt to the listener in the construction of subsequent sentences accordingly. In psycholinguistic analyses, paralinguistic means are considered as a factor that increases the effectiveness of speech. Kolshansky G.V. Paralinguistic means are a communicative subsystem that complements the shortcomings of the subject's verbal communication. G.M. Nikolaeva and B.A. Uspensky divide all auxiliary means involved in information into three groups:

1. Nonverbal means that accompany natural speech.
2. Nonverbal means used instead of speech expression.
3. Nonverbal means that are used together with verbal means to create a mixed situation. The first type is a paralinguistic situation, the second is explained as the substitution of linguistic signs, and the third is the interference of linguistic and non-linguistic means. We often observe the first and third cases in our everyday life. Although in both cases communication is carried out using both verbal and paralinguistic means, the verbal means comes to the fore, and various gestures, facial expressions, and characterizations only accompany speech. From a psycholinguistic point of view, it is in the second case that the mental state of a person is most clearly reflected. The paralinguistic means comes to the fore. Communication takes place mainly through the eyes. The quality of such information exchange depends on how well the communicants know each other's character, psyche, and life.

“Chorshanbiev looked meaningfully at his teacher: do you see, he is again turning into the jungle - the selva. Yakhshiboev blinked, trying to say, don’t worry, it’s just a coyote.” Yakhshiboev, who knew the inner world of young artists who considered themselves geniuses like the back of his hand, immediately sensed the meaning in his student’s gaze and, considering it a trifle, responded with a dismissive movement of the eyes. Eyes are the windows to the soul. The deeper and more painful the transformation in the soul, the more expressive and “eloquent” the gaze becomes.

“The eyes of the father-in-law and the son-in-law met.

-Did you do this on purpose? – said Elchin’s eyes. I didn’t take into account your cunning. Did you want to stroke my head with one hand and take my life with the other?!

-You, child, deserve worse suffering than this, – said Asadbek’s eyes. – I saved you from death, thinking that you would suffer for the rest of your life. You cut my heart and sprinkled salt on it. This wound will torment me until I die. You will also cry until you die. Then our calculation will be correct...”

Even when gestures fully compensate for the verbal means, the trace of the verbal means - articulation - is felt. From this it can be seen that the use of gestures in the task of expressing thoughts is temporary - optional, depending on the requirements of a certain speech situation. Therefore, it should not be forgotten that the scope of the tasks of paralinguistic means of a substitutive nature, which can act as speech units, is limited. Even silence in communication participates as a means of non-verbal information and expresses its own communicative content, depending on situational, social and psychological factors. For example, the sign of silence is consent. Summarizing the above points, we came to the conclusion that communication is a phenomenon closely related to human psychology and physiology, any speech is related to thinking, and thinking is related to the psyche. The body is controlled by the soul. Therefore, anything that affects the soul also affects speech. In particular, paralinguistic communication is also inextricably linked with the mental state of a person.

The process of verbal thinking consists of inner speech and outer speech. Based on this, we can say that the model of the emergence of written speech is similar to the model of the formation of oral speech. Because there is also a semantic planning stage and a verbal expression stage. At the same time, there are also specific features of text creation. The planning stage of the text is quite orderly, while in verbal

expression the inner speech stage is omitted, while in text creation it is the opposite. If verbal expression includes some simple non-verbal situations, then in text creation this is manifested on a broader level. The basis of text creation may be outside real situations, reflecting the different attitudes of the authors to the situations behind the text. A literary text reflects being with the help of language. "A literary text describes being and a moving, thinking, feeling person together with the environment surrounding him"². Analyzing the parable, A.A. Potebnya paid attention to the fact that the parable covers everyday life relationships, human character, and all aspects of human spiritual life. This idea applies to all works of art. The priority task of a literary text is to fully reflect the inner world of a person, his attitude to being, and the relationships between people. The expression of the model of a person's attitude to being using language tools is characteristic of each text. In psycholinguistic studies related to text analysis, Vygotsky's idea that psychological factors are hidden behind grammatical and formal categories in phonetics, morphology, lexis and semantics, even in rhythm, meter and music, serves as a reference point. When creating a text, the author selects life events that correspond to his worldview. V.P. Belyanin, who conducted fruitful research on the psycholinguistic analysis of text, divides texts into six groups according to the types of emotions expressed in them: light texts, dark texts, sad texts, cheerful texts, beautiful texts, complex texts. As a psychologist, a psycholinguist, along with analyzing the mental states of the characters, should pay attention to the linguistic factors that created this state. The most effective way to place a complex worldview in a concise text is modeling. The modeling method is clearly manifested in the parable genre. As proof of our idea, it is enough to recall the famous fables of Aesop, Krylov, Gulkhani. Situations that are not contrary to the texture and reality are modeled by the author in order to confirm and explain his opinion and views. In this regard, the famous poem "The Golden Fish" by A. Oripov comes to mind:

He hatched from the egg and brought it
They threw it into this muddy pond.
The day passes, the abandoned crumb is eaten,
The sorrows, the sorrows have covered it.
All he has seen in the world is this narrow pond
And the bitter sorrow of the sleeping willows.
It hurts me, the goldfish
He thinks the world is a pond...³

One can talk for hours about the psychology of stagnation, narrow-mindedness, inability to see beyond one's own feet, being wrapped up in everyday worries and being disconnected from universal, age-old values, patriotism, and the struggle for the prosperity of the nation, or, like a poet, put this huge problem into eight lines of poetry. What attracts attention is that none of the above could suppress the artistic impact of the plot, genre, and composition chosen to express this situation. This work was able to stir the most delicate feelings of every Uzbek with an awakened conscience, to force him to think. Producer A. Oripov fully achieved his goal. Adapting to the wide readership, he found a form that suited the thoughts that were hidden in their minds as internal speech, and realized them, that is, turned them into external speech. Therefore, the readers - recipients received the text well. Even when the same event is told by several people, different versions of the same event are formed. As a result, texts are created that are not similar to each other. Thus, the diversity of texts is due not only to the author's appeal to different spheres of existence, but also to the different approaches of people to the same situation. The subjective factor plays a large role in the creation of a text. According to Zvegintsev V.A., "the author's worldview is expressed through language, and the personal worldview of the creator lies at the heart of any depiction of reality." The researcher interprets this idea as follows: "Poets call their works poems, odes, parodies, or simple poems, thereby facilitating the process of perception. But they never know where the flow of thoughts will go, what images will be created." The fact that poets and writers are captives of unbridled imaginations and the question of what, how, and when to write remains open has been assessed differently by various researchers from a psychological perspective.

The opinions of many scientists and creative people clash with the view that creativity is a phenomenon beyond the control of the creator. There is a beautiful word in our language that expresses this state - Inspiration. "Feelings, inner pain overwhelm a person's soul. At such a time, a person does not know

²Тимофеев Л.И. Основы теории литературы. М., 1971. С. 33.

³ Орипов А. Ёйлар армони. Т., 1984. Б. 98.

where to put himself. He reaches the point of sharing his pain with others, emptying his heart, and causing suffering to others. At this time, the hand goes to the pen. Nothing is visible to the person's eyes. Nothing prevents him from writing. Thoughts flow. It is impossible to write in time." We also agree with these thoughts and emphasize that creativity is an innate talent, the fruit of high feelings. In it, goodness and light always triumph. Therefore, creativity is a winner even when it has conquered everything. "The statement itself, uttered in a unique speech situation and a unique mental state, is literally unique. The thoughts expressed are moments of creativity, and the spiritual and mental state of the artist in moments of creativity is equally relevant to a literary work." Abdulhamid Cholpon expressed this situation more vividly as a producer:

"... with the eyes of my imagination,
I see a beautiful state;
I drown in pleasure, and die.
That state with the words of existence –
It is beyond my power to express.
At that moment my tongues are lifted,
My existence – fluttering into nothingness
I say: "Others will not know" –
Such beauty! Oh, if I
Were an artist, I would draw it,
With a similar copy, I would write it,
In this helpless state, am I a poet?..

"It is clear that the essence of the writer's world is inextricably linked with heredity, nationality and the unique psychology of the creator as a person." That is why the work reflects the taste, temperament, worldview or mentality of the creator at the time of creation. "Poetry... is the kingdom of subjectivity. In it, the personality of the poet comes first, we perceive and understand everything only through him⁴. "The uniqueness of the creator as a person is clearly manifested in speech activity. In this, the psychological tool of the creator is the word, and through it the psychological functions of the person, such as intellectual activity, perception, memory and thinking, are revealed. "In a literary text, the author's personality is multifaceted and manifested at different levels - in language, plot, theme, idea"⁵. The role of the producer (writer, poet, playwright) in choosing a topic is great, that is, each creator has topics that have been developing in his mind for many years. A. Qahhor evaluates this process as a situation that forces him to write and emphasizes that this situation arises on the basis of analyzing social phenomena. "In order to analyze social phenomena and know whether they are good or bad, the level of the writer must be very, very high"⁶.

The individuality of the producer is also manifested in the problem and idea described in the literary text. Any phenomenon in existence, if depicted in the field of art, becomes not only its meaning in existence, but also a sign of the inner world of the creator. Therefore, the author's worldview is imprinted on any artistic text, regardless of which nation, which literary and artistic tradition, which culture it belongs to.

The ideological and thematic essence of the work is determined (concretized) on the basis of the characters created by the author. That is, the behavior, spiritual experiences of the heroes of the work serve for a clear and reliable expression of the idea of the work. The writer cannot do without basing himself on his inner experiences in the creative process.

In revealing the character and personality of the hero of the work, he voluntarily or involuntarily describes his feelings, desires and demands. In other words, the author gives the positive character in the text qualities that are close to him and understandable, and the lives and actions of the characters also take place in a direction that the author considers to be correct, that is, true. For example, Abdulla Qodiriy describes his characters as follows:

Otabek: "...a young man with a serious nature, a large body, a handsome and fair face, handsome black eyes, well-proportioned black eyebrows, and a recently shaved mustache." What is noteworthy is that negative characters are depicted as people whose character is contrary to the positive qualities of the

⁴Белинский Л.И. Танланган асарлар. Т., "Ўзбекистон" 1995. Б. 134.

⁵ Тимофеев Л.И. Основы теории литературы. М., 1971, С. 406-407

⁶Қаххор А. Асарлар. Т., 1989,5-жилд. Б. 66.

hero, and whose character the author does not like. Based on the writer's mentality, it is appropriate to describe the image of Hamid as follows: "...he was a tall, dark, swarthy man, with dark eyes, a thick beard, and a handsome man of about thirty-five years old" or Sodiq: "...this young man, who was about twenty-two years old, had fair skin, red eyes that sparkled and burned like his brother's, a flat (puchuk) nose that seemed to be riveted to his face, and the more his forehead grew outward, the more his face went inward, in short, he was a creature created without time." However, one should not rush to conclude that this is exactly the author's worldview based on the description of a positive or negative character. No matter how large a work of art is, it reflects a diverse world, a part of a complex life. Such images that "introduce themselves" are easy for the recipient to accept, sympathy or antipathy towards them is formed under the influence of the portrait, and this attitude is strengthened as the events unfold. So, in this way, the producer creates relief for the recipient and to some extent helps the text to be perceived. In some works, however, we see a completely different approach. That is, in order to exaggerate the inner beauty of the hero, the writer deliberately describes his appearance as a person without vision, ordinary, even with physical defects. Up to a certain point, the reader cannot evaluate such an image as either good or bad. Such heroes win the reader's love with their high human qualities, humanity and sincerity. Each recipient creates their own portrait based on their own worldview, and such images become precious to them. Remember the shy, shy Nizamjon in the novel "Ufq", Nizam in "Avlodlar dovoni", and the life-loving Mastura in "Ming bir jon". Do you remember?! Now describe their appearance?! Yes, you are having a hard time, because in your mind there is a gallery of portraits that you draw anew every time based on the concepts of Honest, Brave, Pure, Faithful. Hardworking person. (Because, over time, a person's worldview, level, and attitude to events change)

The thing that clearly shows the uniqueness of the writers is their language. The uniqueness of the language of the literary text is seen in the way the characters' spiritual experiences, suffering and joy, what they have seen and endured, and their intimate feelings are reflected. While the language of fiction reflects the unique individual characteristics of the creator of that work, the writer's style is manifested in two important points: the style of perception and the style of expression. "...the writer's worldview, his thoughts, his level of understanding, his innovation and invention are revealed in his works through the artistic language." "Language is one of the main factors that ensure the unique style of each writer, and the individual aspects inherent in the artist's pen are more evident in language than in many other artistic factors." "...look at this, a thief has broken into our house. Are there people in the world who treat us as human beings? Tomorrow I will brag to my friends: "A thief has broken into our house." It is possible to say it with pride. But do you believe it?. The old woman got up in the early morning to make dough and got news from her ox. Oh! There is no ox, the ox was pierced from the side of the street... Let the farmer's house burn down, but let the ox not be lost. A sack of straw, ten to fifteen poles, a cart of reeds - how many times will it take to find a house and an ox?⁷.

When the water rises, the mud rises, and since the dawn of time, it has been getting worse. In early spring, their cow, which was about to give birth, was stolen. That night, Shoikrom was on the night shift. A heavy downpour began to fall during the night. Shoikrom, as if sensing something in the morning, returned home with a heavy heart. When he arrived, his wife, mother, and children were sitting there, crying.⁸.

Our concise research on excerpts from three famous works also proved that the producer has a direct impact on the text, the text on the recipient, the popularity of the producer, the human qualities of the recipient, and as a result of this impact, the formation of an attitude towards the text. In the process of the experiment, the national groups without any errors found out which author the above excerpts belong to. These texts are familiar to them from school programs, and the name of the hero of the text is also capable of forming certain concepts about the heroes of the work.

The conclusion that follows from the psycholinguistic interpretations of these textual factors is that we cannot teach others about the activity without knowing the theory of its structure, and vice versa, we cannot analyze the structure without knowing the activity.

It is known that in world linguistics, the text was initially approached mainly from a semantic and syntactic point of view. In recent years, in particular, since the beginning of the 21st century, the tendency to study the text on the basis of linguoculturological, pragmatic, sociolinguistic, cognitive and

⁷ А. Қаххор. Асарлар. 5 жилдлик. 1-ж. Т., 1987. Б. 291.

⁸ Ў. Ҳошимов. Ўзбек адабиёти дарслик- мажмуа. 6-синф. Т., 1997. Б. 209.

psycholinguistic principles has intensified. It began to be viewed not only as a set of semantically and syntactically connected sentences, but also as a form of communication with social value, a mental device that reflects the knowledge, linguistic thinking, national psychology and mentality of a particular language speaker. This, of course, indicates that the psycholinguistic aspects of linguistics also have their own significance in text analysis.

The formation of the anthropocentric paradigm in linguistics is associated with the study of the factor of the speaker - the speaker. The anthropocentric turn in linguistics, the emergence and development of fields such as pragmalinguistics, discursive analysis, cognitive linguistics, and linguoculturology in the world language system have led to the emergence of serious theoretical views on the interpretation of the phenomenon of text creation, which can be seen as evidence of structuralism's rejection of the principle of studying language "in and for itself" and its focus on the individual factor.

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