



Professional Linguistic Personality of A Philologist: Content and Semantic Analysis of M.M. Bakhtin's Texts

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Abstract: In the light of the ever-growing interest in the anthropocentric paradigm, topical issues in linguistics today are the issues of studying the professional linguistic personality of a scientist. In this article, we consider the content and semantic side of M.M. Bakhtin's text array, the analysis of which will allow us to contribute to a number of scientific studies devoted to determining the type of professional linguistic personality of a philologist.

Keywords: Bakhtin, idiodiscourse, linvoritoric paradigm, text, chronotope, opposition, invention, logos, thesaurus.

Introduction. The 20th century in science is characterized by the emergence of a new scientific paradigm that defines people as the object of its research, which led to the name of this paradigm – the anthropocentric paradigm. It became widespread in the second half of the 20th century, as a result of which new directions in science emerged, in particular, in linguistics, such branches as cognitive linguistics, sociolinguistics, ethnolinguistics, etc. In linguistics, the linguistic personality, in particular, the professional linguistic personality, began to arouse special interest. This article continues scientific research on this topic [5; 6], analyzing the professional linguistic personality of philologists.

Materials and methods. A prominent scientist of the twentieth century, M.M. Bakhtin, who was not only a philologist, but also a philosopher, was chosen as a professional linguistic personality, which led to an interest in determining the type of professional linguistic personality of this philologist. As a research material, we have chosen the scientific works of the scientist, which allow us to analyze the personality of the scientist from both linguistic and rhetorical sides. However, in order to achieve the goals set before us, only Content and semantic analysis of the scientist's idiodiscourse. For the successful analysis of the material, the following methods were used: discursive, structural-semiotic and receptive.



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Results. The study of the content and semantic side of the textual array of the scientist-philologist M.M. Bakhtin made it possible to determine the features of rhetorical invention, the characteristics of the logos and the features of the thesaurus of the analyzed scientist.

Discussion. The study of a professional linguistic personality involves the consideration of a wide range of issues, in particular, the content and semantic side of scientific works, which include the following parameters of analysis:

- rhetorical invention, i.e. ways of creating a text;
- the logos of the scientist;
- Thesaurus of linguistic personality.

The analysis of the rhetorical invention of the philologist M.M. Bakhtin has demonstrated that many of his scientific works are based on opposition, when the author rejects previous scientific ideas. In this regard, a large number of negative sentences were noticed in the scientist's text:

The main idea of this work is to bridge the gap between abstract "formalism" and abstract "ideologism" in the study of the literary word. Form and content are one in the word, understood as a social phenomenon, social in all spheres of its life and in all its moments, from the sound image to the most abstract layers of meaning.

<... >

Until the 20th century, there was no clear formulation of the problems of the stylistics of the novel, a formulation that would proceed from the recognition of the stylistic originality of the novel (fiction and prose) word ("A Word about the Novel") [3, p. 73] (note: here and hereafter the author's translation).

In her scientific works, M.M. Bakhtina openly declares that his scientific ideas are new ideas that are not mentioned in her own or other people's works. This led to the fact that at the beginning of his works, the scientist introduces negative proposals, specifying that such research has NOT been carried out, such thoughts have NOT yet been expressed, questions have NOT been considered, etc.: *The starting point of our study is some Russian works on poetics, the main propositions of which we critically examine in the first chapters; but we **do not** touch upon the trends and individual works in their entirety and in their historical definiteness, **nor do we evaluate** them: only the purely systematic value of the basic concepts and propositions comes to the fore for us. **Nor** is it our task to review any works on poetics of a historical or informative nature: in studies that aim at a purely systematic level, where only theoretical propositions and proofs can be significant, they are not always appropriate. We **have also freed** our work from the superfluous ballast of quotations and references that have no direct methodological significance in non-historical studies. and in a concise work of a systematic nature, they are completely superfluous: **they are not necessary** for a competent reader and useless for an incompetent reader ("The Problem of Content, Material, and Form in Verbal Artistic Creativity") [2, p. 7].*

Speaking about the logos of M.M. Bakhtin, it is worth noting that most of his works are characterized by the introduction of a new terminological apparatus into the text with an explanation of the meaning and further use in the work. For example, the popular term "chronotope":



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The essential interconnection of temporal and spatial relations, artistically mastered in literature, we will call the chronotope (which literally means "time-space"). This term is used in mathematical natural science and was introduced and substantiated on the basis of the theory of relativity (Einstein). For us, the special meaning that it has in the theory of relativity is not important, we will transfer it here, to literary criticism, almost as a metaphor (almost, but not quite); It is important for us to express in it the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formal category of literature (we are not concerned here with the chronotope in other spheres of culture).

In the literary-artistic chronotope, there is a fusion of spatial and temporal signs in a meaningful and concrete whole. Time here condenses, condenses, becomes artistically visible; Space, on the other hand, is intensified, drawn into the movement of time, plot, and history. The signs of time are revealed in space, and space is comprehended and measured by time. This intersection of the rows and the merging of the signs is characteristic of the artistic chronotope.

Chronotope in literature has a significant genre significance. It can be said directly that the genre and genre varieties are determined by the chronotope, and in literature the leading principle in the chronotope is time. Chronotope as a formal category determines (to a large extent) the image of a person in literature; this image is always essentially chronotopic ("Forms of Time and Chronotope in the Novel") [4, p. 235].

As we can see, the scientist not only mentions a new term, but in just a couple of paragraphs provides a definition of the word and its further application, including all the words derived from it.

However, the logos of M.M. Bakhtin is distinguished by the fact that, despite the introduction of new terms, his scientific works are not burdened with an abundance of scientific terms, which is not characteristic of modern scientific thought. Most of M.M. Bakhtin's scientific works are perceived as works of fiction, since in them one can distinguish a large number of tropes that are so uncharacteristic of the scientific style:

The stylistic originality of the novel genre lies precisely in the combination of these subordinate but relatively independent unities (sometimes even multilingual) in the supreme unity of the whole: the style of the novel is in the combination of styles; The language of the novel is a system of "languages". Each isolated element of the language of the novel is proximately determined by the subordinate stylistic unity into which it directly belongs: the stylistically individualized speech of the hero, the narrator's everyday tale, the letter, and so on. Unity determines the linguistic and stylistic appearance of a given element (lexical, semantic, syntactic). At the same time, this element, together with its immediate stylistic unity, participates in the style of the whole, bears the emphasis of the whole, participates in the construction and disclosure of the unified meaning of the whole. ("A Word in a Novel") [3, p. 76].

In this passage we observe the repetition of the word "whole" as a way of emphasizing the object of study, concluding the conclusion of the expressed scientific thought as opposed to the previously expressed ideas.

A common common language is a system of linguistic norms. However, these norms are not an abstract obligation, but the creative forces of linguistic life, overcoming the disparity of language, uniting and centralizing verbal and ideological thinking, creating within a disparate national



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language a firm and stable linguistic core of an officially recognized literary language, or defending this already formed language from the pressure of growing disparity ("The Word in the Novel") [3, p. 84].

In this passage there is a parallelism of participial phrases, which concretize and clarify the features of the analyzed category.

The dictionary of the professional linguistic personality of a philologist mainly includes categories created by the scientist himself, such as chronotope, laughter culture, adventurous time, and others. The use of the quantitative method in the analysis of his scientific works showed that the scientist uses the concept of "time" rather than "space": the two basic concepts that form the chronotope. This is due to the fact that M.M. Bakhtin himself noted the primacy of time over space.

Also, in the works of the scientist, we found a small number of non-isosemiic constructions with the main component – the noun. For example:

What guarantees the inner connection of the elements of the personality? Only unity of responsibility. For what I have experienced and understood in art, I must answer with my life, so that everything I have experienced and understood does not remain inactive in it. But there is also guilt associated with responsibility. Not only should life and art be mutually responsible, but they should also be guilty of each other. The poet must remember that his poetry is to blame for the vulgar prose of life, and let the man of life know that the sterility of art is the fault of his unexactness and the frivolity of his life's questions. The individual must become wholly responsible: all his moments must not only fit side by side in the time series of his life, but must penetrate each other in the unity of guilt and responsibility.

And there is no need to refer to "inspiration" to justify irresponsibility. An inspiration that ignores life and is itself ignored by life is not inspiration, but obsession. The correct, not self-imposed, meaning of all the old questions about the relationship between art and life, pure art, etc., their true pathos lies only in the fact that both art and life mutually want to facilitate their task, to relieve their responsibility, for it is easier to create without being responsible for life, and it is easier to live without taking into account art (The Aesthetics of Verbal Creativity) [1, p. 8].

In this passage, the following nouns can be distinguished: *connection, personality, life, frivolity, question, obsession, pathos, task, etc.* These categories are characteristic not only of the scientific and artistic style, but are also found in everyday life.

Speaking about the structure of sentences, it is worth paying attention to the fact that the texts of M.M. Bakhtin are characterized by the use of short sentences, while in science, preference is given to complex sentences.

Conclusion. Thus, the analysis of the content and semantic side of the textual array of the professional linguistic personality of the scientist philologist M.M. Bakhtin has shown that most of his works are characterized by the opposition of his ideas to the ideas expressed by others earlier. Often the author points out the uniqueness of his statements, highlighting that they have not been noted anywhere before. M.M. Bakhtin's scientific text is characterized by a "light" style of narration, which equates his works more to works of fiction. than the scientific style.



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Of course, the analysis "sheds light" on the professional linguistic personality of the philologist M.M. Bakhtin, but it should still be noted that this work is only a part of a full-fledged linguistic and rhetorical analysis of the scientist's textual analysis. This fact necessitates the continuation of research on this topic, having analyzed both the compositional and linguistic sides of the scientist's idiodiscourse.

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