

THE QUESTION OF THE METHODOLOGY OF CREATING TEXT IN DIFFERENT GENRES

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Abstract. In the science of world philology, the solution of scientific issues related to text creation in various genres, especially in the genres related to scientific research and educational pedagogy, as well as among the researches carried out in this regard, research on the study of the uniqueness of works related to text creation occupies an important place. However, the relevance of this issue is determined by the fact that this issue has not been studied in the field of scientific-creative texts, in particular, in the case of annotation, scientific review, abstract, term paper, and the conclusions of some scientific-theoretical researches related to the issue have not been generalized. Therefore, methodologically justifying the uniqueness of texts belonging to scientific genres in a modern style, researching in the methodological aspect of world and national philology science in a comparative plan are important and serious scientific issues that require comprehensive in-depth study.

Key words: *referat, scientific research, text creation, methodology, combination.*

Introduction

The formation of a text-making skill, the acquisition of skills is extremely important for a researcher who is now stepping on scientific creativity, after all, thinking develops in a way that depends on speech, including its written form. For this reason, it is the text and its creation that is a determining factor in the development of speech. The correct, clear and complete perception of a foreign text makes it necessary to be able to create your own text in an inconspicuous way.

The theory and practice of creating texts in different genres is directed in the system of higher education to the formation of the main two different qualifications in philologist-students: perception of the text (the skill of perception, perception, understanding and analysis of any text - artistic or non - artistic), Text creation/text formation, that is, the skill of creating personally relevant text based on the proposed. Since these two different skill sets are interconnected, conditions are created for the formation of the text creation skill as well during the improvement of the text perception skill.

Our article on the issues of the methodology of creating text in different genres in the aspect of literary studies, like the problem as a whole, is carried out within the framework of the course of the methodology of teaching literature, aimed at showing the main methodological difficulties and mistakes that students of higher educational institutions make in the creation of various texts,

Main part

We believe that it will be unprofitable to summarize their conclusions and make practical recommendations, based on scattered opinions and discussions, which are not given in a holistic way in the texts of scientific publications and various studies on a number of methods of teaching literature and literary studies.

It is necessary to be careful not to use the following vocabulary, given in various publications by philologists and experienced literature teachers, whose use in practice is determined to cause methodological difficulties and errors, in written speech, in the creation of various texts. These recommendations are considered mainly relevant to the texts created in the aspect of literary studies.

1. In this text of the author-the author does not do anything in the text. It is not in the text.
2. Author... tries– you try, not the author-the text is ready. See item above.
3. With this, the author wants to say (highlight and etc.) - the author told what he wanted to say. We can only talk about what we understand if the author does not directly mention himself in the text (I am Osman Azim, the youngest son), because we do not have a clear basis that the author wanted to say something. In addition, it is not always the same that he wants to say.
4. The author managed to deliver, the writer described well, the author covered very clearly – who are we to praise the author?! As if you are wonderful, great, beautiful, cherished, continuing again, we mean seven! Moreover, we have not witnessed what the writer saw and what he wanted to show: in which we know whether it was good for him to show, whether it was bad or clearly or incorrectly described, how? (Of course, what the reader knows very well by himself is an exception!)
5. Up to date... - Of course, something will also be relevant, but from a text created much earlier in the last century or at the urging, it is not always justified to look at today's problems.
6. The author is a genius; a perfect, magnificent work, etc. –do not indulge in excessive praise of the author and the work in your text, usually this aspect does not lead to the theme of the work; if you repeat the Nawab that he is a genius, that Abdullah Oripov is incomparable, their assessment does not go higher.
7. Girebola – exaggeration does not always justify itself; try humility in style, in counting arguments, in citing: the number of plot lines that harmonize in the novel “War and peace” is extremely large, the number of participants is unlimited” – not extremely large, they can be counted quickly; the characters are also not infinite: in “Lord of the Rings” there are many [2].
In this regard, we can say that in the novel “War and peace” a total of 508 hero-characters are mentioned. In the “Koran Karim”or “Injil” there are several times more than in it.
8. The given text-the text was not given by anyone, so it is better to use it in the style of “this text”, “this work”.
9. Enough-why enough? It is necessary to replace the comparative degree or clarify it.
10. Another example can serve (be shown)...- Usually those who have lost or allowed to break the logic of their reasoning use this phrase.

11. ... uses for-the author does not use anything. He created a text that contained everything. The writer seems to calculate either the poet, as if using an epithet, metaphor or something else, in order to emphasize such a thing again, to compare the creator to a plumber.

12. I can draw conclusions –of course, only at the request of the scientific style of the Uzbek language, in the first – person plural-we can draw conclusions, in our opinion-a proverb and a condition that applies such templates and stamps. Otherwise, unevenness and methodological vulgarity will occur.

13. “Maybe wrong, but this is my personal opinion” is a logically wrong sentence, because, it is imperative that the text is based on feedback, in which it will be the basis or not, so there will be no place for any “personal opinion”.

14. At this point, these time – combinations are methodically neutral, but it is better to use the likes of “episode”, “event” in their place in relation to a literary work, otherwise irrational, absurd sentences may appear: “on top of that, the length of this moment can look different – from momentary pleasure to year-long pleasant memories”.

15. Female, male, - in the text they cannot be used as contextual synonyms for Hero, heroic female or character units. This is considered an indicator of illiteracy.

16. Our hero – he is not your hero! He is the hero of a work that you did not create.17. To begin with-it is used in statements that are a sign of a common methodological error or malaise: the guy began to earn good funds. But the logical content will not last, nor will it be completed.

18. To be in a relationship...- Usually this phrase complicates and abstracts the sentence. The author treats the hero with sympathy.- The author likes the hero. Otabek treats Zainab with pity-Otabek feels sorry for Zainab.

19. The author’s name should be called fully. Just as it is necessary to name the author’s name when the work is quoted.

20. The name of the heroes of the work of art cannot be abbreviated: A.Balkonsky, S.Rakhimov, G.Pechorin... Names can also be accompanied by abbreviation forms when absolutely necessary, but are not constantly recommended: Petya Bezukhov...

It is worth noting that such a recommendation can be stated in the comments, which have taken on many rules of character. But each researcher has his own individual style, writing maneuver, etc.

Conclusion

In fact, the philological analysis of the artistic text is an important literary device, a weapon of the reading of the work, the understanding of the author’s artistic idea. Oral analysis of the artistic text can be relatively light, since the participants in the dialogue understand each other, do not focus on methodological galisms in speech. However, in written analysis, the situation is completely different. Written text the author is required not only of deep content, but also of excellent structure, universal literacy, the qualification of methodological fluency of his own opinion, etc.

There is no strict algorithm of artistic text analysis. The person writing chooses the method and methods of analysis himself, also voluntarily creating a text structure. However, despite the presence of creative freedom of the author, there are also requirements of a general scientific style, the non-observance of which, in any genre, will blur the content of the text and complicate its understanding.

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