

THE USE OF PICTURE MICROTTEXTS IN UZBEKISTAN ARTISTIC TEXT

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In literary texts, linguistic means are used without limitation, and the linguistic means used serve for the imagery, emotionality and expressiveness of thought, in the text of each literary work (short story, story, novel, epic), the linguistic creativity, the "I" of the creator of the speech is manifested, the artistic skill of the creator is fully reflected.

In literary literature, what inspires a person, encourages him to goodness, goodness, stirs his feelings, and forms his spiritual and moral views, which is what has brought him to the level of truly artistic art - these are the linguistic means used in it, which are focused on aesthetic and emotionality. That is why this type of speech has inspired not only word artists, but also invited many accomplished literary scholars, critics, and famous linguists to conduct research on it. The use of linguopoetic means, which raised literary works to the level of artistic art, and their study in terms of the skill of each creator in using words, determined the interpretation of literary works as artistic texts.

Academician V.V. Vinogradov, the first to create a classification of styles and a theory of poetic speech in Russian linguistics, also clearly indicated the object of literary stylistics: "The purpose of literary stylistics is to reveal the laws and methods of organizing a literary work through a certain analysis, to describe and determine the individual style of the writer, his individual uniqueness in the structural system of literary schools, literary works, etc." At the same time, V. Vinogradov notes that in the classification of speech styles, the artistic style is formed on the basis of the expressive - aesthetic function of language.

S. Karimov, who has comprehensively studied the important aspects of the artistic style in a separate monographic manner and created a research, expresses his attitude to the differences in the views of scholars who, in the history of stylistics, called for studying the artistic style of speech as a separate stylistic system, rather than studying it along with other speech styles, and to the controversial aspects of the issue. He shows that the use of language tools in a work of art cannot be strictly defined, that there is no limit to the use of all elements of the national language in it, in short, that the occurrence of units characteristic of the universal language fund and other functional styles in the artistic text causes some linguists to hesitate in studying it along with other speech styles.

The type of figurative speech is formed on the basis of the speaker's goal, intention, and the nature of the object of speech. Language units are characterized by the type of speech realized on the basis of these reasons. Since functional styles arise in the context of the use of language in a certain area of speech, functional styles are also characterized by language units. Both the figurative speech type and functional styles have the ability to fully reflect the system-structural essence of the language. Because both speech phenomena allow us to study language units not separately, but as a whole, as a whole, that is, language units are approached from the highest level from a hierarchical point of view. Therefore, when studying language units from a functional, stylistic and typological perspective, it is necessary to take into account their dual characteristic.

As is known, imagery is one of the most common stylistic means and is considered a means of expression more characteristic of artistic texts. Therefore, this means can be studied from the perspective of linguistics and literary studies.

A descriptive text is composed in order to describe in detail a person, place, animal or plant creature or some object, as well as an event unknown to the listener. The monologue speech



form dominates in a descriptive text. The partonomic image is the most characteristic feature of such a text.

In literary texts, when revealing the character, nature, and inner world of the characters that are the impetus for the occurrence of events and incidents, and reflecting the uniqueness of their actions, stylistic and syntactic figures, figurative words are widely used, comparing them with the image of nature and landscape, skillfully revealing the inner experiences, character traits, and mental state of the characters in a way that is consistent with the descriptions of events and incidents. For example:

The sun opened its eyes, blinking its golden eyelashes in the east. A fan of light spread across the sky. It spread and illuminated the world. The shadows, frightened by the power of the light, began to tremble and retreat, their black wings flapping heavily. The fairy watched these magical scenes. Arkan, he felt in his heart again that dear feeling - the feeling of writing that shook his body. The events that had happened in the next three months - since he was hospitalized - came to life again with all their detail, with all their excitement and philosophy... (O.Koshimov. There is light, there is shadow).

The full realization of the author's idea and purpose in creating a text can be proven by the example of a microtext, which brings the manifestation of the aesthetic function of language. The level of influence of a microtext is seen in the skillful use of the methods of analogy, comparison, and comparison. It uses unconventional adjectives (golden eyelashes, a fan of light, frightened shadows, black wings..., fluttering heavily, a magical landscape, a precious feeling, a feeling of writing), metaphors (the sun fluttered its golden eyelashes, the fan of light spread, the shadows, frightened by the power of light, fluttering its black wings heavily, began to retreat tremblingly, a feeling that shook the body), repetition of the predicate (... spread. Spread and...), and animation (past events came back to life) in their proper place, using them to describe the depressed state of the main character, his inner experiences, compared to the image of the landscape - the coolness in the cold air - the shadows, the clearing of the air after the rain and the brightening of the sky, The rising of the sun and its warmth – The fan of light spread across the sky. It spread and made the world bright through the sentence; the disappearance of the shadow with the rising of the sun – The complex likenesses of the shadows frightened by the power of the light and the images of the shadows trembling and retreating into the distance after the depression – the images of the shadows shaking their black wings heavily and tremblingly, watching these magical scenes – became dear to Sherzod's heart again, and served to express his inner experiences and state more vividly, being compared and contrasted with the state of the writing frenzy that had become so dear to him. All of these visual means are used as one and as a whole to convey the idea that the author had in mind: to convince that good days will come after any bad days, to point out that good people live with inspiration. The connection and expressiveness of the parts of the microtext are fulfilled by ...spread. It spread... - the repetition of the predicate was used to emphasize the charm of the great power of mother nature in the human soul, to enhance emphasis, to increase attractiveness, and to reveal the melody and musicality of the entire microtext. Based on the analysis of our linguistic evidence, we can conclude that when presenting the image of nature in literary texts through microtexts, the author, using all the emotional-expressive means of the language, stylistically colored words, and folk expressions effectively and systematically, reveals the mental state, worldview, and feelings of the characters through the image of nature in a way that harmonizes them with the image of nature. The creator does not draw conclusions about the inner world and character traits of the hero he has chosen through pictorial microtexts: he leaves it to the reader to react to him, express a judgment, or give a conclusion.

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