



## LINGUISTIC REPRESENTATION AND METHODS OF ITS EXPRESSION IN ARTISTIC TEXT

D.Islamova

in the name of Sharof Rashidov

Associate Professor of Samarkand State University

dinaraislamova777@gmail.com

<https://doi.org/10.5281/zenodo.8194886>

### Abstract

This article talks about linguistic representation and its specific features, and the ways in which creators express linguistic representation in an artistic text.

**Key words:** representation, author of the work, hero's speech, empirical knowledge, primary concept, artistic view of the wor

Representation often comes before us in the form of imagination, fantasy, dream, symbol and symbol materialized through linguistic units in the work. These are reflected in the work in the form of heroes, incidents, events, psychological dramas through the boundless imagination of the author, based on life and cultural traditions and experience. Representation is an ambiguous, ambivalent and paradoxical phenomenon that exists at the border between ideal and material matter, subject and object, words and things, separating and uniting them. Therefore, it can be considered as the "materialization" of the image of the author and hero of the work of art. Also, as a result of the representation of life scenes through linguistic units and means in fiction, "it gives the effect of a mirror, in which the border between real and imaginary things disappears. At the same time, the lack of interdependence between these two areas has also been confirmed [6, 29].

Due to the deep understanding of the fundamental role of language, language and speech in the process of human cognition, including artistic creation and the creation of an artistic perception of the world with the help of art and literature, in the following decades, the mediating feature of language in this creative and cognitive process is not only cognitive linguistics, but also the sciences of philosophy, psychology, and logic. began to be studied by This anthropocentric approach should be a priority in examining the language of artistic works and in researching the representation of language units in the artistic landscape of the world. It is known that the anthropocentricity of the language is not limited to the preparation of tools for the speech process, but it is closely related to the thinking process, style and activity.

The close connection of language with mental (thinking) activities requires that there is a close relationship between linguistic and thinking structures. This is to explain the specific features of the cognitive organization of the subject of knowledge, and at the same time, to penetrate deep into the brain centers where all the intellectual experience acquired by a person during his life is located, as well as the impressions, feelings, imaginations and images collected in the form of meanings and concepts of the conceptual system allows to go [3, 232-237].

After the chain of linguistic and intellectual structures is formed in this way, "the main cognitive functions of the organizational structure of the object of knowledge can be described as follows:

- empirical knowledge → observer;
- conceptual understanding → conceptual understanding;
- secondary understanding → understanding (explanatory and evaluative subject)[5,228].

Those who actualize the meaning of primary concepts formed as a result of empirical knowledge in this chain are words with more concrete (precise) meanings. Such words mean mandatory and traditional (fundamental) concepts about the structure of the world with their concept of subjectivity. The field of formation and practice of OBM is the artistic text. Images, concepts, images in the artistic text serve as tools for the formation of the artistic landscape of the linguistic material, i.e., 1. The text is basically a verbal opportunity that reflects the existence and its characteristics, social-political, scientific-didactic and other technical issues (information and information get) embodies the issues that have. 2. Between reality and the text lies the process of reflection. This process provides a basic interpretation of the logical and emotional (depending on the type of text) reality. The worldview of the author is reflected in the text. This determines the ideological direction of the text. The methodological connotative content of the text is considered the perception of the author in the process of feeling the world, and constitutes a logical and emotional dominant [9, 12]. So, the artistic text represents the aesthetic system of linguistic means and is distinguished by its integrity and optimal structure. Each text is a unique, original cognitive and linguistic-cultural structure that reveals the subtlest meaning of the language it was created, covers all the figurative means of the language, including words, contexts, accent, tone and other means [1, 27].

To express the feelings of the characters in the literary text, let's turn to the ways of linguistic representation of the creators. It is known that the expression of emotional concepts in artistic text:

1) concepts that express various human emotions by naming them: Войдод-ваҳимадан тиҳраган кампирнинг бўғзидан бу қалима зўрга чиқди (Чўлпон. "Кеча ва кундуз") (the feeling of fear is expressed by the word voydod).

2) by describing human feelings and emotions: Мингбоши бир оқарди, бир қизарди, жаҳлдан сонларини чимчилай бошлиди (Чўлпон. "Кеча ва кундуз"). (the feeling of anger and rage is expressed by the words "he was running, he was blushing, he started pinching his thighs").

3) using emotional means: Ўзи хотинталоқ!-деб юборди мингбоши. (Чўлпон. "Кеча ва кундуз"). (the feeling of hatred is expressed by the vulgarism of divorce).

It seems that in the artistic text there are always tools that serve to individualize the plot, idea, logic, character of the characters and their speech, and there are many possibilities of their linguistic representation and forms of realization. Therefore, as stated in M.M. Bakhtin's definition of artistic text, "the text is the basis of humanitarian sciences and humanitarian-philological thinking in general. The text is the real reality that comes from these sciences and their specific thinking. Where there is no text, there is no object of research and thought" [2, 302]. Y. M. Lotman, as if developing and concluding his opinion, writes: "The text is such a component of the artistic work that the artistic effect in it, in general, occurs by comparing the text with a complex set of vital and ideological-aesthetic imaginations" [4, 271].

One of the main features of the artistic text and the artistic landscape of the world in connection with it is its communicativeness. As a work of art and literature, the text expresses the artistic-aesthetic and linguistic-pragmatic intention of the writer (speaker) along with the transmission and reception of information. Artistic-pragmatic intention consists of a set of information related to human activity such as the message, artisticization, image, emotionality understood from the text. The communicativeness of the text is seen in its perfection in the transmission of certain artistic-aesthetic information from one person to another, from the creator to the reader, from the individual to the public.

The language of fiction is one of the forms of literary language that has its own appearance and characteristics. The language of fiction is also subject to the general laws of language development. In other words, it has the characteristic of being a means of communication for the masses, like a literary language. The peculiarity and complex direction of the language of fiction is that it widely absorbs various non-literary forms and layers of the language and shows it to the public. Also, different styles of a certain literary language can be widely used in each literary work. The language of a work of art with its artistic aesthetic quality covers all forms of literary language and live conversational language [7, 10].

Artistic style is the main means of artistic perception of reality and its expression. The artistic style is also noteworthy for the fact that it embodies the possibility of expressing the character of a person, his inner world, mental states, various events in nature with all their complexity. The most characteristic feature of artistic speech style is imagery and emotionality. If the scientific method refers to generalized concepts with fixed, special terms and formulas, the artistic method has the ability to describe the most subtle points of the human heart and nature with the help of its reserve words. In the artistic style, the author effectively and creatively uses the visual means of the language in order to enhance the aesthetic effect of the work, and also creates new forms of words and expressions. Therefore, in this style, writers are not limited to using existing words. For skilled writers, the vocabulary in the existing language is always a limited opportunity [8, 46]. New individual words and phrases are being created. In artistic speech, the language serves to create a unique image, character, realistic landscape, and to show high imagery. Other stylistic materials can be freely used in artistic speech according to the author's intention

### References:

1. Апресян Ю.Д. Избранные труды [Текст] / Ю. Д. Апресян. – Т., 1: Лексическая семантика: Синонимические средства языка. – М.: Языки русской культуры: Восточная литература, 1995. – С. 27.
2. Бахтин М.М. Проблема текста в лингвистике, филологии и других гуманитарных науках. Опыт философского анализа. // Бахтин М.М. Эстетика словесного творчества. – М., 1986. – С.300.
3. Кубрякова Е.С. Язык и знание: На пути получения знаний о языке: Части речи с когнитивной точки зрения. Роль языка в познании мира. - М.: Языки славянской культуры, 2004. - С. 232-237.
4. Лотман Ю.М. Анализ поэтического текста: Структура стиха: Пособие для студентов / Ю. М. Лотман. - Л.: Просвещение, 1972. - 271 с.

5.

Магировская О.В. Репрезентация субъекта познания в языке: монография / Магировская О.В. Федеральное агентство по образованию. Рос. акад. наук. – М.; Тамбов: Издательский дом ТГУ им. Державина Г.Р., 2008. – 223 с.

6. Пискунова С.И. Репрезентация как тема и эстетический принцип творчества М. Де Сервантеса // Новый филологический вестник. 2014. -№2 –С. 29.

7. Курбонов Т. Бадиий асар тили ва услуби масалалари. Ихтисослик (танланма) фанидан маърузалар матни. - Самарқанд, 2006. –Б. 10.

8. Йўлдошев М. Бадиий матн ва унинг лингвопоэтик таҳлили асослари. -Тошкент: ТДПИ, 2007. –Б.46.

9. Шодиев И.М. Ўзбек тилида матннинг типологик тадқиқи. Филол. фан...фалсафа д-ри (PhD) дисс. автореф. - Самарқанд, 2020. – 12 б.

10. Islamova D. Expressive means of language and transposition. International Bulletin of Applied Science and Technology (IBAST). Volume: 3, Issue: 5. – Germaniya, 2023. – P. 1231-1234. (Impact factor: UIF = 8,2 | SJIF = 5,955). <https://doi.org/10.5281/zenodo.7992882>

11. Islamova D., Fayzullayeva N. "Saddi Iskandariy" dostonining ayrim fonetik hamda morfologik xususiyatlari. Ta'lim va rivojlanish tahlili. Onlayn ilmiy jurnal. – Uzbekistan, 2023. Volume 3, Issue 2. Impact Factor – 5.895. – P. 373-378. <https://sciencebox.uz/index.php/ajed/article/view/6016>