

**BASICS OF EXPRESSION AND LINGUISTIC FEATURES OF  
AN ARTISTIC TEXT**

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**Annotation:** *this article focuses on the definition, study, linguistic features of the artistic text. The research of famous linguistic scientists on textual research has been studied.*

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Textual linguistics has emerged and developed today as a separate field of linguistics. It is worth noting that there is a variety of considerations between experts when defining and defining the concept of text in material terms. While some linguistic scholars are of the opinion that only a colloquial unit in written form can be called a text, others are in favor of treating the unit that occurs in oral speech as a text as well. Below we will try to reveal the linguistic essence of the artistic text.

An artistic text is a text of a work of art in which the author expresses his attitude to the events and characters described, creating generalized images. With the help of the most vivid examples of texts, a free dialogue of all peoples and all mankind is carried out. It is the most important function of texts in a cultural context. For the practice of organizing work with an artistic text, it is extremely important to understand the aesthetic characteristics of the text, which is considered an important feature that defines an artistic text as a cultural reality. In general, the text is M.M.Bakhtin believes that the so-called artistic or aesthetic acts as an "aesthetic object" containing information. At the same time, the work of art is considered as an "aesthetic system determined by the unity of the artistic task", and the components of this system are "aesthetically oriented facts that have a certain artistic effect." It is distinguished from all other styles by the presence of means of artistic expression. These are epithets, metaphors, comparisons, personifications, etc., which undoubtedly reflect more sensuality and expressiveness than a scientific or formal style. The second characteristic is the multiple occurrence of tools such as figurativeness, generalization and allegory in texts of this type. The third feature is the presence of an author's assessment in fiction.

The use of language by the writer in the process of linguistic analysis of artistic text

it is required to identify lexical units whose skills are manifested, whose emotional-expressive expression SEMAS are realized without bubble, and to reflect on the extent to which they serve the artistic-aesthetic purpose of the Adib. To do this, the meaning of the language of the work of art, formative, contradictory meaning, ambiguous, historical and archaic words, new forms, words related to the dialect, foreign and vulgar words are distinguished and explained what purpose was brought into the work.

When the linguistic features of the artistic text are analyzed, it is required to reflect on the circumstances associated with the use of morphological units. The aesthetic function of morphological units is understood as "the expression of expressiveness - emotionality through the means of special word forms, as well as by the special application of a word form with a certain grammatical meaning and function".

When the linguistic features of the artistic text are analyzed, it is required to reflect on the circumstances associated with the use of morphological units. The aesthetic function of morphological units is understood to be the expression of expressiveness - emotionality through the means of – "special word forms, as well as by the special application of a word form with a certain grammatical meaning and function". Expressiveness is clearly visible in words with a positive and negative edge of meaning. When the artistic text is lysonically checked, it will first be necessary to distinguish between units with such edges of meaning and pay attention to which category it is specific, whose speech, what purpose it is applied to, in relation to whom, in what situation it is used. Usually words that convey meanings such as pampering, reverence, exaltation, grandeur, solemnity are those that have a positive edge of meaning.

In the process of analysis, it is not all morphological units that are used in the text, but morphological aliens, in which the aesthetic purpose is clearly visible, the artistic intention of the writer is expressed.

The expressive image vostites of the language performing a methodological task in the language of fiction are also one of the most necessary signs that determine the position of the artistic style between other task styles. Even if there is a need for the use of some linguistic elements in figurative, that is, in portable meanings and in various manifestations for the purpose of figurative representation, but there is no possibility of using them in all the functional styles of the language, but in an artistic style, in a relaxed, free, Perfect and spacious state. Other styles often employ pictorial means that are almost universally known, with the language gaining stagnation. And in the artistic style we can meet the means of images that were not previously encountered, new, creative labor and the fruit of imagination. In the study of the linguistic features of artistic texts in the Uzbek language, we will witness that the means of artistic images are extremely wide and are the main tools in creating an artistic image, in being able to give emotional-expressive paints. Referring to the explanation of the combination of artistic text, artistic text is macro and micro-texts that reflect the artistic-figurative, aesthetically impressive appearance of the national language in fiction. Therefore, it would be appropriate to say the main goal-an artistic text, in the essence of which the aesthetic task leads. The language of fiction is sharply distinguished from other forms of language from the point of view of the task. For this reason, the study of the language of fiction has both theoretical and practical significance for the science of linguistics.

The syntactic method is widely used in ensuring the effectiveness of artistic speech. Linguist Adham Abdullayev, who teran has researched forms of expression of expressiveness, notes that methodological figures such as "syntactic gradation, syntactic synonymy, special use of binders, antithesis, monologue, silence, inversion, repeated utterances, rhetorical questioning" serve "an extremely impactful representation of thought".

In the text, the relationship between sentences is considered more important than the relationship between words. It is also impossible to speak of textual integrity if there is no formative connection between the sentence and the content. The concept of compositional integrity in an artistic text is inextricably linked with the concepts of spatial and temporal compatibility, the harmony of expression and form, as well as motivational integrity. In the process of linguistic analysis of the artistic text, special attention should be paid to such connections.

Pictorial expressions, called peripherals, are also considered methodological tools that ensure the emotional-expressiveness of artistic speech. Perifraz is said to "represent a thing, a phenomenon not by its own name, but by a pictorial method based on their characteristic character - characteristics".

The methodology of the science of linguistic analysis of the artistic text is based on the laws of dialectical thinking. The word methodology is derived from the Greek language, which means *methodos*-way, method and *logos*-doctrine. In other words, it is the doctrine of the correct Organization, Organization of theoretical and practical activities of a person. Dialectical thinking reveals the essence of things and phenomena with the help of a system of philosophical laws, concepts (categories) of their relationship and development with each other. The laws and concepts of dialectics reflect the most general connection of things and phenomena in reality, providing an opportunity in a person to penetrate deeply into the essence of things and make conscious awareness.

In the process of analyzing the artistic text, it is also necessary to pay special attention to the aesthetic characteristics of phonetic units. In poetic text, the aesthetic possibilities of speech sounds are quickly and conveniently perceived. Because in the poem there will be a kind of attractive tone. This tonality is achieved as a result of the methodological application of sounds. In poetry, phonetic techniques such as alliteration (consonant repetition), assonance (vowel repetition), gemination (consonant folding) are mainly used. Expressiveness is provided in prose by phonetic techniques such as vowel stretching, consonant layering, vowel repetition, word mispronunciation, vowel gain, or vowel dropping. The ability to express the laws related to the methodological use of sounds "exactly" in writing is limited. However, pronunciation and statement consistency can be achieved with Phonographic tools. As early as the times when Plato and Aristotle lived, the way of pronouncing the word and the problem of moving it precisely to writing had attracted the attention of thinkers. Even unrelated to this oratory art, the harmony of tones associated with the pronunciation of a word, letters in a word, was a source of inspiration to great philosophers.

M.Relying on the opinions of yolidev, it is desirable if, in the process of linguistic analysis of the artistic text, work is carried out on the following principles:

- 1.The principle of unity of form and content.
- 2.The principle of unity of space and time.
- 3.The principle of clarifying the attitude of the language of the artistic text to the universal language and the literary language.
- 4.Principles for determining the means of poetic actualized language in a literary text.
- 5.The principle of determining the mechanisms of intertextuality in an artistic text.

Given the linguistic characteristics of the text, some examiners consider it necessary to distinguish it as an independent field of linguistics (with names such as context grammar, context linguistics). Some deserve to extend the meaning of the syntactic term by calling it a textual syntax, to be viewed as a larger syntactic whole than a sentence as a basic syntactic unit.

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