

# Representation of Pictorial Microtexts in Uzbek Artistic Text

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**Annotation:** in this article, the expression of pictorial content microtexts in the semantic content system of multifaceted artistic text is analyzed and in it, the characteristic features of the speech type of the image, the appearance of the image in a typological generalization in functional styles, however, scientific interpretations of each style are different, distinguished by linguistic and extralinguistic signs arising from the requirements of this style, landscape image, specific aspects of image in Uzbek artistic texts, writer's purpose, and these interpretations are revealed with the help of linguistic evidence.

**Key words and phrases:** artistic text, language tools, imagery, emotionality, expressiveness, linguistic creativity of the writer, creative skills, aesthetic function of language, functional stylistics, image speech type, object of speech, microtext, functional study of language units, image, speaker, stylistic tool, tool of expression, figurative words, stylistic-syntactic tools, landscape image, comparison, hero's inner experiences, mental state, author's idea, level of influence, simile, qualification, comparison, metaphor, predicate repetition, revitalization, attractiveness, melody, harmony, stylistic colorful words, analysis, conclusion, attitude, judgment.

## Introduction

In artistic texts, language tools are used without limitation, and the used language tools serve for the imagery, emotionality and expressiveness of thought, the text of any artistic work (short story, novel, epic) shows the linguistic creativity of the speaker as "I", the artistic skill of the creator is fully reflected.

What brings a person to the level of true artistic art, which inspires a person, motivates him to be good, stirs his emotions, and makes his spiritual and moral views is the linguistic tools used in it, adapted to aesthetic and emotional. That is why this type of speech inspired not only the artists of words, but also many advanced literary scholars, critics, the famous linguist invited scientists to conduct research on him.

The use of linguopoetic tools, which brought fiction to the level of artistic art, and their research on the skill of using any creative word determined the interpretation of fiction as an artistic text.

## Main Part

Academician V.V.Vinogradov, who first created the theory of poetic speech and classification of styles in Russian linguistics, clearly indicated the object of literary stylistics: "The purpose of literary stylistics is to establish the laws and methods of organizing a literary work through a certain analysis is to reveal, to describe and determine the individual style of the writer, the individual uniqueness in the structural system of literary schools, artistic works, and the like"[1]. At the same time, V.Vinogradov, in the classification of speech styles, notes that the artistic style is formed on the basis of the influencing - aesthetic function of the language.

The formation of functional stylistics in the development of Uzbek stylistics, the scientist S.Karimov, who has studied the important aspects of artistic style in a separate monographic manner, and created his major research, in his monograph "Artistic style of the Uzbek language"[2], in his views on the classification of speech styles in the history of stylistics, the style of artistic speech is different He expresses his attitude to the differences and controversial aspects of the views of the scholars who called to study it as a separate stylistic system instead of studying it as a style of speech. Due to the fact that the issue is approached from different aspects, the use of language tools in an artistic work cannot be put into a strict pattern, there is no limit in the use of all elements of the national language, in short, the meeting of the universal fund and the

units characteristic of other functional styles in the artistic text shows that some linguists hesitate to study it among other speech styles.

Image speech type is formed on the basis of the speaker's goal, intention, character of the object of speech. Language units are characterized by the type of speech realized based on these reasons. As functional styles arise on the basis of the use of language in a certain sphere of speech, functional styles are also characterized by language units. Both visual speech type and functional methods have the ability to fully reflect the system-structural nature of the language. Because both speech phenomena make it possible to study the language units not separately, but as a whole, that is, language units are approached from the highest level from a hierarchical point of view. Therefore, in the functional methodological and typological research of language units, it is necessary to take into account their dual characteristics.

It is known that the image is one of the most common stylistic tools, and it is considered a means of expression characteristic of more artistic texts. Therefore, this tool can be studied from the point of view of linguistics and literature. Image speech type is formed on the basis of the speaker's goal, intention, character of the object of speech. Language units are characterized by the type of speech realized on the basis of certain reasons. Functional styles arise on the basis of the use of language in a certain area of speech. Therefore, language units are also characteristic of functional styles. Both visual speech type and functional methods have the ability to fully reflect the system-structural nature of the language. Because both speech phenomena make it possible to study the language units not separately, but as a whole, that is, language units are approached from the highest level from a hierarchical point of view.

Descriptive text is composed in order to describe in detail a person, place, creature belonging to the world of animals and plants, or some thing or thing, or an event that is unknown to the listener. The appearance of monologic speech is dominant in the visual text. The paronomastic image is the most characteristic feature of such a text[3].

In revealing the character, nature, and inner world of the characters that motivated the occurrence of events in literary texts, they are used as stylistic-syntactic figures, metaphorical words, and in reflecting their peculiarities in their behavior. They skillfully reveal the internal experiences, character traits, and mental state of the characters by comparing them to the used nature and landscape images, combining them with the descriptions of the events. For example:

***Kunchiqar tomonda oltin kipriklarini pirpiratib quyosh ko'z ochdi. Osmonga nur yelpig'ichi taraldi. Taraldi-yu, olamni munavvar qilib yubordi. Nur qudratidan hurkigan soyalar esa qora qanotlarini og'ir-og'ir silkitganча titrab-qaqshab chekina boshladi. Sherzod bu sehrli manzaralarni kuzatib turarkan, qalbida yana o'sha qadrdon bir tuyg'uni – vujudini larzaga solgan yozish tuyg'usini his etdi. Keyingi uch oy ichida – o'zi kasalxonaga tushganidan buyon bo'lib o'tgan voqealar butun tavsiloti bilan, butun hayajoni-yu falsafasi bilan qaytadan jonlandi...*** (Ў.Хошимов. Нур борки, соя бор).

It is possible to prove the manifestation of the aesthetic function of the language in the full implementation of the author's idea and purpose of creating a text on the example of a microtext. The influence of the microtext can be seen in the skillful use of similes, comparisons, and comparisons. Unconventional adjectives used in meaningful and logically connected sentences: (*golden eyelashes, fan of light, snarling shadows, black wings...*, *heavy shaking, magical scenery, a dear feeling, writing feeling*), metaphor (***oltin kipriklarini pirpiratib, quyosh ko'z ochdi, nur yelpig'ichi taraldi, nur qudratidan hurkigan soyalar, qora qanotlarini og'ir-og'ir silkitganча, titrab-qaqshab chekina boshladi, vujudini larzaga solgan tuyg'u***), predicate repetition (... ***taraldi. Taraldi-yu...***), activation (***o'tgan voqealar qaytadan jonlandi***) using the means in their proper place, comparing the main character's depressed state of mind and inner feelings to the image of the landscape - the coolness of the air - the shadows, the clearing of the air after the rain, the clearing of the sky, the shining of the sun and the warmth – ***Osmonga nur yelpig'ichi taraldi. Taraldi-yu, olamni munavvar qilib yubordi*** through the sentence; the disappearance of the shadow with the rise of the sun – ***Nur qudratidan hurkigan soyalar*** complex similes and post-depression – ***soylarning qora qanotlarini og'ir-og'ir silkitganча titrab-qaqshab olislarga chekina boshlashi*** images ***bu sehrli manzaralarni kuzatib turgan*** It became dear to Sherzod's heart again - it served to more vividly express his inner experiences and situation by comparing and comparing it to the state of writing. All of these pictorial means are used as a whole, this idea that the author had in mind: to convince that good days will come after any bad days, pointing to the fact that good people live in spirit. He completed the connection and

expressiveness of the microtext parts ... *taraldi. Taraldi-yu...* – the repetition of the predicate was used to emphasize the charm of the great power of mother nature in the human heart, to strengthen the emphasis, to increase the attractiveness, and to reveal the melody and musicality of the entire microtext.

### Conclusion

Based on the analysis of our linguistic evidence, we can say as a conclusion that the author effectively and systematically uses all the emotional and expressive means of the language, stylistic colorful words, and popularized expressions in the representation of the image of nature in artistic texts through the medium of microtexts. reveals his state, worldview, feelings in a way that harmonizes with the image of nature.

The creator does not draw conclusions about the inner world and character traits of the hero he has chosen by means of pictorial microtexts: he leaves it to the reader to express his attitude or judgment or give a conclusion.

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