

Reflection of a Subjective Approach in Lexical, Semantic Means of Artistic Speech

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ABSTRACT

The meaning of a word is an expression of a thing in an objective being, an event and a reflection of reality in a subject. In addition, the word also has a logical part, in a figurative sense, it expresses the relationship of the subject to the object.

The article reveals the methodological meaning of “mucha” (sema) in artistic speech, which creates a subjective attitude to the object in the figurative sense of the word, the achievement of clarity and attractiveness of speech due to the expressive and stylistic coloring in this sense. Moreover, expressive-stylistic painting is based solely on the fact that a word is expressed through a certain meaning. In artistic discourse, they also talk about the phenomena of migratory speech.

The article analyzes existing ideas, which also focus on the study of artistic speech, as well as the author's own views on the subject.

Keywords

linguistic unit, portable fly, expressive-methodical paint, ambiguity, object, subject, subjective attitude, artistic speech, living language, positive, negative.

Introduction

The word is the unit of language. The wealth of each language is measured by the volume of these linguistic units. Each unit, from a philosophical point of view, has its own form and content. The meaning of a word that is a unit of language is called meaning. The word, on the other hand, does not always have the same meaning, but occurs in more than one case. Each meaning of a word is an expression of a concept - a reflection of something in the objective world, events and reality in an object. In addition, the word also has a logical part, and the transferred particle of meaning also expresses the relationship of the subject to the object. Even in the Uzbek linguistics, this portable this is called expressive-methodical paint.

Review

The transferable seme of meaning has been noted and studied by many linguists, and a number of opinions have also arisen on this subject. Since this area of language is more about style, articles about it, mainly about style, have been discontinued in literature. This issue is especially

highlighted in European linguistics and in works devoted to European languages [1]. There is no monograph or a major chapter of the work, despite Russian linguistics also pays some attention to this issue. Detailed opinions about this are only in the works devoted to the introduction to linguistics, lexicology. This issue is not commented on in the literature on Turkish languages. Although this was also mentioned in Uzbek linguistics, no specific and firm opinion was put forward, in contrast to that expressed in Russian linguistics.

Also, expressive-methodological paint is a linguistic fact that is little studied in some languages, its meaning in the language is undeniable. Therefore, it is included in many linguistic dictionaries [2]. We even see that it is written in the dictionaries of the Turkish language with a special lexicographic symbol.

A subjective attitude towards an object is especially important for artistic discourse. So its methodological significance is enormous. Therefore, the well-known Russian linguist N.G. Listvinov said that "emotionally colored

vocabulary provides clarity and attractiveness of the language of the work" [3].

There is no doubt that in linguistics there is a clear understanding of the role and meaning of expressive-methodological colors, but this issue has not been thoroughly studied. The scientific study of the expressive-methodological coloring of the meaning of the word is extremely important and necessary both theoretically and practically in the study of artistic speech.

Despite the existing many opinions about the expressive-methodological coloring in general linguistics, they are very different from each other. While one group of linguists understands that expressive-stylistic colors are expressed through the words themselves, that is, in expressive-stylistic colored vocabulary, another group understands that they find expression through a certain word meaning. The well-known linguist V.A.Zvegintsev cannot say for sure which of these ideas he agrees with, and traditionally declares that he wants to remain a supporter of the first group [4]. We, on the other hand, preferred to support the second group of linguists, that is, to support the idea that expressive-stylistic paint finds expression through a certain meaning. Our study of fictional speech also served as the basis for this decision.

The well-known linguist I.V. Arnold, in his textbook on modern English lexicology, stated that the meaning of a word is an observation of an emotional and methodological coloring with a clarification of a concept in a specific language system. Among other linguists, linguist Sh. Rakhmatullaev adheres to the same opinion, and says that "expressive-stylistic coloring is expressed through meaning."

The materials collected and studied by us also show that expressive-stylistic paint is expressed only through a certain meaning of the word, which is clearly visible, especially in polysemantic words, where again we have to return to the opinion of the linguist Sh. Rakhmatullaev. Let's look at examples and analysis of expressive methodological paint. Expressing his opinion, Sh.Rakhmatullaev said that the stylistic flavor is clearly felt in the words "bet" (as sema is used as

"face", "side", "page"). But nothing is said about the fact that the subjective attitude is expressed only when the word "bet" is applied to a person in the process of speech. In fact, a subjective attitude can only arise when the meaning of the word "bet" is used in relation to a person, that is, when it is synonymous with the word bet. To prove our point, let's look at the following series of examples with the word "bet":

1. *“Нариги қирғоққа яқин жойда каттагина сариқ ниначи сув бетига теккудек настлаб учиб ўтди.”* On the other side a large yellow dragonfly slowly descended through the water (the word “side” is expressed by the seme “bet”). (S. Yunusov).

2. *“У Чилонзордаги катта кўча бетигадаи уйнинг иккинчи қаватида яшаркан.”* He lived on the second floor of a house on the main Chilanzar Street (the word “on the main” is expressed through the sema “bet”). (S. Ahmad).

3. *“Тонг отар-отмас Алпомии... кунботар бетга қараса, у бетдан ҳам бир кун чиқиб турибди...”* As soon as morning came, Alpomish looked at the side of sunset, and then another sun shines (the word “side” is expressed through “bet”)... (Epic “Alpomish”).

4. *“Бу асар яхши настаълиқ хати ва қора сиёҳ билан кўқон қозоғизга ёзилган бўлиб, ҳар бир бети 25 қатордан иборат.”* The work is written on a sheet of paper in good nastalik letter and black ink, each page consists of 25 lines (the word “page” is expressed through “bet”). (K. Munirov).

5. *“... ортиқча ачиқланган кезларда “бетинг қурсин” деб қошини чимириб олар эди.”* ... while she was an angry, she saying “I can't see your face ...” and frowned brows (in Uzbek, this phrase is expressed as “beting qursin”, the word “bet” is expressed as “face”). (A. Kodyriy).

The meaning of the word "bet" used in examples 1, 2, 3 and 4 above has no expressive color. The word “bet” meant the water level in the first example, the edge in the second example, the side in the third example, and the page in the fourth

example. Only in the fifth example did the meaning of the word “bet”, used in relation to a person, become synonymous with the meaning of the word face, acquiring an expressive coloring. If expressive color were, as a rule, specific to the word, negative subjective attitude would be expressed in all meanings of the page word in the sentences listed above. However, we see this situation in only one sense. So, Sh. Rakhmatullaev analyzed the expressive-stylistic paint in a certain sense of the word and made the expressive-stylistic paint specific for the whole word. He would be right if he applied his idea to this word too.

Linguists who call it an expressively methodically colored word often mean synonymous words. Therefore, they are limited in this respect, as in the case of exemplary words, that pronouns and descriptive words express only expressive-stylistic coloring.

If we pay attention to the fact that both pronouns and figurative words express two different subjective relationships, we will see a completely different situation here. For example, let us pay attention to the word of repeated admonition “*Voу-voу*” (“Howl-howl”): “*Муллаарўзи: Вой-вой жонингга жоним тасаддуқ, сени яратган соҳибни қудратни қарая, қурбони бўлай.*” - Mullarosi: Howl-howl, my soul, how beautifully the creator created you. (Hamza). Here repetition is expressed in the sense of a positive subjective attitude. Take a second example, related to the same repeated admonition: “*Вой-вой, қўлим оғриб кетди. Қўришган одам шунақа сиқар эканми? – дейди Ойтўти.*” - “Howl-howl, my hand hurts. Does the person who greets you shake hands so hard? - said Oytoti.” (Aydin).

The repeated exclamation in this sentence has been used with negative connotations to express a feeling of pain. The subjective color expressed in it is expressed not in words, but in the sense of this repeated urge. Accordingly, two different subjective attitudes are expressed in two semantics of repeated impulses.

If the repeated urge itself expressed a subjective attitude, that is, when it expressed emotion, two different subjective relationships would not be

expressed in two semantics. Accordingly, we believe that the idea that expressive stylistic paint is evolving in the sense of this word is correct.

The expression of expressive drawing style in portable semantics is especially evident in expressions. If the paint of expressive style, position, belonged to the word itself, the figurative semaphore of a phrase consisting of a combination of words would not have its own color. However, each meaning of the phrase, according to Sh. Rakhmatullaev, acquires an expressive-methodological coloring [5]. For example: “*У ҳозир Умаралининг ўзини қаерга қўйишини билмай, танг ҳолда қолганини билди.*” - “Now he knew that Umarali was in a difficult situation, not knowing what to do with himself.” (H. Nu'mon). In this context of not knowing where to place oneself in a sentence, there is a negative subjective coloration in the form of impatience with intense anxiety. This phrase acquires a positive subjective connotation due to the second meaning in a different context, that is, that: “*Отам шўрлик севиниб, қувониб, ўзини қаерга қўйишини билмай юргандир?*” – “The Father wandered for joy, rejoicing and not knowing what to do with himself?” (Sh.M. Toshmatov). Excitement from strong joy has such a coloring in the phrase.

Both conditions expressed in this phrase are not normal for a person, but the first of them is understood as negative, and the second is a positive subjective attitude. The reason is the importance of these circumstances in the fate of humanity.

The fact that the meaning in the above examples for expressions has an expressive coloring indicates that the expressive-stylistic coloring is absent in the word itself, if it were self-sufficient, expressive-stylistic coloring in the figurative sense of the phrase is not observed, but one meaning of the above negative phrases. will not have.

So, it would be more correct to look at it as an expressively stylized painted meaning, and not as an expressively stylized painted word.

Expressive stylistic paints are divided into two types. They include: expressive (subjective) colors

and stylistic colors. As we explore artistic discourse, we will focus on both of them.

The subjective coloring of the meaning of a word is naturally divided into two types. This is why many linguists argue that subjective color can be both positive and negative. This is due to the nature of the relationship between the subject and the object. If the attitude of the subject to the object is positive, then the sense of the meaning of the expressed word acquires a positive subjective coloring; if this relation is negative, the sense of the meaning of the word expressing it acquires a negative subjective connotation.

In linguistic works, the transferable sense of the meaning of a derivative word is a phenomenon that creates subjective relationships about which a number of ideas are also expressed. Many linguists say that subjective coloration is widely used in living language, and therefore the word in living language has high expressiveness. The subjective attitude of the word insult is extremely strong. In a textbook published for Russian universities, it is noted that the subjective color is also more active in the jargon with the word "professional" [6].

The conclusions of N.M. Shansky about the meanings of the word expressing a subjective attitude deserve special attention. He showed that the meanings of words also acquire a subjective coloration used in such cases as sarcasm, humiliation, humor, ridicule, affection, nicknames, jokes [7]. He also showed that moving semaphores formed by euphemisms also tend to take on subjective color.

As mentioned earlier, not only expressive perception, but also expressive feelings and figurative words express two different subjective relationships. Several linguists have noted this. In the process of speaking, it is noticed that a word belonging to one category passes into another category. It is not only the effective use of the word to express an idea, but also increasing the attractiveness and effectiveness of speech. Accordingly, this phenomenon gives rise to a figurative sense, one of the elements that make up artistic speech. Of course, this is due to the attitude of the subject to the object, as well as to

the skills of the author of the presentation, which are inherent in artistic creativity. Of course, intergroup word migration does not always reflect the emerging interconnection in communication. In the process of artistic speech (even in living speech), only the transition of words from the category of nouns to the category of adjectives ("*олтин давр*" – "the golden age") and vice versa, the translation of words from the category of nouns into the category of nouns *яхши тоғиб гапиради*" – "a good person says good things") creates a subjective attitude to the object.

Another phenomenon of figurative speech in artistic speech is analogy, which is very productive. In this case, as a result of comparing two objects with each other, an analogy arises ("*лаббай, қўзичоғим*" – "yes, my lamby") and a transferable sense of the word's meaning arises. This is due to the imitation of a certain event, incident or thing. A similar analogy is to show the relationship of the subject to the object in artistic discourse, as is the case with metaphors and events equated to them.

In the process of speech, as a result of naming an object not by name, but by another, there is a transferable semantics of the meaning of the word ("*Ул қаро кўз...*" – "That black-eyed..."). This phenomenon arises from the ellipsis, and the relationship of the subject to the object becomes obvious. In addition, the coherence of the speech process is also a factor that increases the effectiveness of artistic speech. Sarcasm, which is a purely speech phenomenon, is also characteristic of artistic speech. The attitude of the subject to the object in it differs from other speech phenomena only in its negativity.

Another means of speech that provides a significant difference between artistic speech and other types of speech is metaphor. The author's goal to use a metaphor is not only to create an image of an event, phenomenon and thing (a person) in the eyes of the reader, but also to express the mood of the heroes of the work, internal experiences - emotions. Thus, the owners of artistic creativity can achieve the beauty of speech, individual style, originality of imagery.

It is known that samples of folklore, in particular phrases, proverbs and sayings, are some of the factors reflecting the popularity of artistic speech, which artists effectively use when depicting life events, phenomena, and creating symbols. Because these means, affecting the psyche of people, increasing the efficiency of speech, clearly demonstrate the creative intention of the writer. In addition, the relationship of the subject to the object will be seen more clearly.

In artistic speech, there is an image of a certain place, time, period, that is, space and time, people who live (lived) in this space and time, customs, relationships, etc., existing in society. In addition, the depiction of natural landscapes has a special place in the work of art. These images require, first of all, from the creator - the master of artistic speech - high skill in order to be an artist of the word. Without such talent, no artist, not even an artist, can verbally create a landscape image that he could not create using different colors. It is worth noting that in analogies that are considered types of images (zero analogies also have an image to some extent), if the relationship of the subject to the object is clearly visible, this relationship is not noticeable in the image. The image is described as an object, and it reflects important aspects and characteristics inherent in the object and is associated with the art of the artist.

Fiction speech is such an ocean in its capabilities that there are different opinions on how to study it. Of course, in the field of artistic speech, as in any field, any problem is solved through discussion and discussion. Therefore, in the study of artistic speech, there are still disputes and discussions.

It should be noted that the science of artistic speech has not yet defined its boundaries. The question of whether literary discourse should be studied by linguists or literary critics remains one of the most controversial. True, a number of works have been created on this area of philology. They talk about the criteria in different directions of the analysis of artistic speech.

Academician V.V.Vinogradov, the founder of a special school in this area, who made a great

contribution to the study of fiction, spoke of the importance of studying fiction: at the same time, he should study a separate philological discipline, different from them"[8].

From the above thoughts, there is no decision about artistic discourse, that it is inapplicable either to linguistics or to literature. Because if the material of the literary language were taken away from linguists, their object of study would be only dialects, this would have a negative impact on the development of science. Literary criticism cannot reach science without studying the issues of artistic speech and style.

It is noted that in the works on Oybek's language skills, there is no consensus in Uzbek philology about artistic speech. In some cases, the concept of fictional speech has been turned into examples to support linguistic reasoning.

Indeed, fiction is one of the sources that serves as an example for understanding and confirming theoretical conclusions about fiction. But it should not become a record of events in the local language. Fiction speech is an independent field of general philological description. It should be devoted to the discussion and analysis of issues such as writing skills, the art of using words, the specifics of using spoken language.

Artistic speech forms the basis of the literary speech system. Analyzing artistic speech as a whole or lexically means seeing the linguistic means with which it expresses its idea, and the emotional content associated with it. Thus, the study of artistic speech is a recording of the means of speech not from the image depicted by the author, but to show that how much more he can convince the reader about the ideological content of the work.

Some researchers contrast the study of artistic speech with a literary and linguistic point of view. Accordingly, they argue that the science of the study of artistic speech should be of two types: the methodology of literature and the methodology of linguistics.

According to the supporters of this point of view, the methodology of literature is part of the theory

of literature, is based on the methodology of linguistics and studies the means of artistic expression, the factors that generate art, characteristic of the literature of a certain period, a particular artist or work. According to this point of view, the ideological and aesthetic value of a work of art is created not by language, but by images, events, landscapes depicted in the work. In other words, the main element of the work is the figurative system of the work. According to this point of view, elements of language in a work of art fulfill an artistic and aesthetic function within a work of art. The essence of this task depends on the artistic and aesthetic value of the images and events depicted in this performance.

The artistic skill of an artist is determined by his ability to convey to students the idea that his art is developing. Speech plays an important role in this. "Indeed, the language is characterized by the laconism and smoothness of the idea, as well as the breadth and depth of content, liveliness, the use of words in their proper place" [9].

In his works, the writer avoids cluttered phrases and over and over again works diligently on speech: in the process of this creativity new visual means arise.

Literature and language are the basis of life for each other. Thus, fictional speech is a source of nutrition for the fields of literature and linguistics. The study of artistic speech and style in Uzbek philology has a long history. B. Umurkulov summarizes works devoted to the study of artistic speech in the monograph "Dictionary of Poetic Speech" [10] and groups them as following:

1. Works on general issues of studying the language of fiction.
2. Works on the study of artistic speech in the linguistic aspect.
3. Research in the field of literature.

The researcher interprets this grouping as follows:

"The first direction of research is of an article nature and is focused on theoretical issues of studying the language of fiction. They describe

the ways of knowing the language of a work of art, the idea of an object.

As a result of the analysis of a work of art in terms of language and style, we came to the conclusion that when studying artistic speech, it is advisable to proceed from the peculiarities of the language. Because it is important to study the vocabulary of a work of art, to strengthen artistic imagery, to study the features of figurative words, figurative synonyms, artistic and stylistic words that make up the leading part of artistic speech, to observe their role in the speech process.

This issue is also devoted to the article by H.Doniyorov and S.Mirzaev "On the study of the language of fiction." They highlight aspects of the study of artistic speech. "Linguistic growth is a linguistic aspect that makes the study of change a task, an aspect that draws conclusions about the attitude of a writer to a common language, the use of language resources, writing skills, his style - a stylistic aspect" [11].

There is also a number of ideas that the purpose of a work of art is to ensure the unity of form and content, to popularize the language. This can be seen in the study of G.Abdurakhmanov "On the study of the language of literary works."

Linguists - Sh. Shoabdurakhmonov, S. Ibrokhimov, F. Abdullaevs made a significant contribution to the development of Uzbek literary speech on the basis of a lively spoken language and the importance of dialects.

Living language is a spoken language. The language was created by people. The distinction between language as a literary speech and a folk language means that there is a language developed or not developed by artists.

"The formation of the prose genre and the participation of the folk language in it is such a lively, dynamic process that its study is similar to the study of rivers merging and the influence of one on the other" [12].

However, one should avoid the thought that the specified artistic speech is determined only by living language. Because it includes unique

traditions, sophistication, imagery, emotionality and other factors of our classical literature.

Since literature is an anthropology, one of the most difficult and honorable tasks facing an artist is to convincingly and effectively illuminate both the spiritual world and the human psyche, as well as the appearance of the protagonist and the surrounding reality.

Conclusion

A person perceives the most realistic images of existing life with the senses. Everyone expresses their thoughts, concepts and knowledge in different ways. This leads to supernatural analogies, inspiring, beautiful comparisons. In turn, you too will have an idea of the same, based on the abilities of the speaker.

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Even because a person has the ability to deeply feel the feelings of others, to be able to infect, everyone can feel everything that the whole person has experienced so far. A human also has the ability to feel the feelings of those who died a thousand years ago and to transmit their feelings to others.

In this work, we support the above opinion of the famous Russian linguist V.V.Vinogradov, we came to the conclusion that: "...literary speech (the language of a work of art) should be analyzed from the point of view of the science of literary editing". We also came to the conclusion that it would be logically correct to use artistic speech combination instead of artistic language combination

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