THE LEXICAL FEATURES OF THE ARTISTIC SPEECH

S.Mavlonova,

Samarqand davlat chet tillar instituti magistranti

ANNOTATION. The given article reveals the problem of lexical features of artistic speech. The word's meaning is utilized in an artistic manner, opening up extra meanings and semantic nuances. Language-based stylistic agents include rejecting template words and idioms, using words with metaphorical meanings, intentionally mixing up different terminology, using bibliographically colored terminology, and the presence of emotionally charged words.

Keywords: creative style, words, author, artistic style, meaning.

The linguistic characteristics of the artistic speech pattern influences the reader's imagination and emotions while also communicating the author's thoughts and sentiments. It also makes use of a wide variety of terminology and writing techniques and is distinguished by its use of metaphor, emotion, and concrete speech. A big difference exists between the emotionality of journalistic and informal style and that of creative style. Speaking with emotion in art serves an aesthetic purpose. A preliminary language budget selection is required for art; all available language resources are needed to produce visuals.

Drama, prose, and poetry, which are broken down into pertinent genres (for instance, tragedy, comedy, drama, and other dramatic genres; Roman, novella, tale, and other prosaic genres; poem, bass, poem, romance, and other poetic genres), are used to express artistic style. Using specific speech figures, also referred to as artistic trails, that provide narration color and a strong sense of reality is one way to identify the artistic style of speaking. Everything in the creative style serves to create an image that readers will see when they read the text. The highest variety index of vocabulary is characterized by the artistic style, which also encourages the widespread use of the language's expressive capabilities (portable meaning of words, updating metaphor, phraseology, comparison, personification, etc.).

Additionally, any figurative-significant language elements, such as background and letters, grammatical forms, and syntactic constructs, are specifically chosen. They give readers background impressions and a particular attitude. The ability to emphasize the finer shades of values is made possible by the speech multivalueness of the Word, which learns the meanings and semantic nuances as well as synonymous in all language levels. This is explained by the author's attempt to employ the full breadth of the language in order to create a book that is vibrant, expressive, and well-shaped. The author employs a number of visual devices drawn from informal speech and culture in addition to the vocabulary of the codified literary language.

The emotionality and expressivity of the image are ignored by the first plan and the aesthetic text. Many terms that function as well-defined abstract notions in scientific speech, socially generalized concepts in newspaper and public relations speech, and tangible, sensuous performances in artistic speech are all present. Styles so complement one another. Inversion, or switching up the normal order of words in a sentence to emphasize a word's semantic value or give the entire phrase a unique aesthetic flavor, is typical of artistic speech, especially poetry [3].

Syntactic structure of expressive language. You can meet all the different syntactic structures here since it reflects the flow of shaped-emotional copyright impressions. Each author uses language as a tool to accomplish their respective ideological and aesthetic goals. In artistic discourse, it is feasible for the author to stress characteristics vital to the work's significance while deviating from structural conventions. They may be articulated in ways that go against lexical, morphological, phonological, and other rules.

Art form. It benefits the realm of linguistic and artistic innovation, a specific area of human activity. Like the other styles, art serves all of the most crucial social purposes. Language:

1) educational (through reading art, we learn about the world and human culture);

2) communicative (the writer interacts with the reader by conveying to him his understanding of actual phenomena and hoping for a reaction; in contrast to a publicist who addresses the general public, the writer appeals to the addressee who is able to comprehend it);

3) moving (the author wants the reader to feel something when reading his work)[1].

The author's vision serves as a representation of all surrounding realities. However, when reading a work of art, we are able to observe both the writer's world and the writer in this world, including his preferences, criticisms, and admirations. This connects artistic style's emotionality, expressiveness, metaphoricity, and meaning. Artistic speech has its own language, which is a system of figurative shapes articulated through language and other extra linguistic ways. The national language has two levels: artistic speech and unnoticed speech [4].

The word's meaning is utilized in an artistic manner quite frequently, opening up extra meanings and semantic nuances as well as synonymy at all language levels, which gives the impression that it emphasizes the most subtle nuances of values. This is explained by the author's attempt to employ the full breadth of the language in order to create a book that is vibrant, expressive, and well-shaped. The artistic text's structural structure ignores the image's expressiveness and emotional range.

Many terms that in newspaper and journalistic discourse function as socially generalized conceptions, in scientific speech as well-defined abstract concepts, and in artistic speech as specific sensuous thoughts. As a result, different styles work better together.

As a result, different styles work better together. For instance, the adjective "lead" has a direct value in scientific speech (lead ore, lead bullet), whereas it takes on an expressive metaphor in art (lead clouds, lead night, lead waves). In order to generate a certain figurative performance, words are crucial in creative speaking.

The flow of shaped-emotional copyright impressions is reflected in the syntactic system of creative speech, thus you can encounter a wide range of syntactic patterns here. Each author uses language as a tool to accomplish their respective ideological and aesthetic goals. The author may include some concept, ideas, or aspects crucial to the meaning of the work, which could lead to structural aberrations in creative discourse. They may be articulated in ways that go against lexical, morphological, phonological, and other rules. This method is used frequently to produce comedic effects or vibrant, expressive creative images[2]

The flow of shaped-emotional copyright impressions is reflected in the syntactic system of creative speech, thus you can encounter a wide range of syntactic patterns here. Each author uses language as a tool to accomplish their respective ideological and aesthetic goals. The author may include some concept, ideas, or aspects crucial to the meaning of the work, which could lead to structural aberrations in creative discourse. They may be articulated in ways that go against lexical, morphological, phonological, and other rules. This method is used frequently to produce comedic effects or vibrant, expressive creative images.

1.Language-based stylistic agents:

1) Rejecting template words and idioms; 2) Frequently using words with metaphorical meanings; 3) Intentionally mixing up different terminology; 4) The usage of bibliographically colored terminology; 5) The presence of emotionally charged words.

2. Spoken and fictional character frameological means.

3. Food formation: the application of numerous techniques and word-formation models;

4. Morphological means include the following: 1) use of word forms in which the specificity category is evident; 2) frequency of verbs; 3) passivity of uncertain-personal forms of verbs, forms of the third person; 4) minor consumption of medium-sized noun in comparison to noun male and female; 5) forms of the plural number of distracted and real nouns; and 6) extensive use of inferior adjectives.

5. Syntaxes: 1) the use of all possible syntaxes; 2) extensive use of decorative figures.

References

1. Bakiev G.Kh. Linguistic foundations of literary text analysis. Thesis. Doctor of Philology T., 1993.

2. Lotman Y.M. The structure of the artistic text. - M.: Enlightenment, 1970. - 96 p.

3.Lukyanova N.N. Linguistic interpretation of the text as a way of modeling a fragment of the language picture of the world (based on the works of D. Kharms "Revenge" "Temptation"). Dissertation of the candidate of philological sciences. - Barnaul, 2000-304 p.

4.Askoldov - Alekseev S.A. Concept and words // Russian literature. From the theory of literature to the structure of the text. - M.: Academia, 1997. - P. 267-279.

5. Shirinboyevna, M. D. (2020). Basic Features Of Advertising Language. JournalNX, 6(10), 325-330.

6. Mamirova, D. S. (2022). ADVERTISING IS A SOCIO-LINGUISTIC STUDY AS AN OBJECT. ВЕСТНИК МАГИСТРАТУРЫ, 109.

7. Mamirova Dilnoza Shirinboyevna (2022). FEATURES OF ACCOUNT WORDS IN ADVERTISING TEXTS. Science and innovation, 1 (JSSR), 151-154. doi: 10.5281/zenodo.7299742

8. Pardaeva, I. (2020). Mesnavi "Tarihi Muluki Ajam"-The fruit of the scientist's rational thinking. European Journal of Molecular & Clinical Medicine, 7(2), 432-441.

9. Mamayunusovna, P. I. (2021). "BOBURNOMA" AS A HISTORICAL AND LITERARY SOURCE. Thematics Journal of Social Sciences, 7(5).

10. Каримова, С. (2020). Зебуннисобегим ва моҳларойим нодира шеъриятида тасаввуфий-ирфоний қарашлар талқини. Иностранная филология: язык, литература, образование, (3 (76)), 17-21.

11. Каримова, С. (2020). Машхур шарқ шоираси

зебуннисобегим. Иностранная филология: язык, литература, образование, (1 (74)), 12-14.