

## Interpretation Of Lexical-Semantic Tools In The Scope Of Artistic Text

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Language is the driving force behind the existence of every nation, the spiritual and educational rise of every people. Worrying about the history of our language, today and the next is a task that lies with the science of linguistics. In linguistics, among other disciplines, much attention is paid to modern research. Therefore, the study of the interaction of Sciences is becoming more important. As a result of the study of interdisciplinary relations, a great way is being opened to solve the pressing problems posed before special disciplines. This is a great opportunity to conduct in-depth research on all levels of the Uzbek language. The main unit of the lexical level is the counting word and its meaning is no exception.

### INTRODUCTION

It is important that the lexical level, which is now considered one of the common problems of linguistics, is studied in an artistic text. The development of functional orientation in linguistics, the reference to the pragmatic aspect, stimulated the acquisition of one of the central places of the lexical level not only in western linguistics, but also in Russian linguistics. In the scientific literature, the study of the concept of the lexical level, the nature and types of the lexical level, the size and content of the issues of linguistic categories is quite actively underway. After all, the main goal of linguistics is also to reveal the relationship between form and content of language and speech phenomena, its own aspects.

Various traditional and non-traditional, modern methods of language research are actively used in the world. Today, Language Acquisition dominates systemically, linguopoetically, pragmatically, linguomadanically, cognitively-discursively, psycholinguistically, neurolinguistically. Nevertheless, each language assumes an in-depth analysis according to its research needs. A number of studies on linguistics carried out in the following years have focused on revealing the peculiarities of the Uzbek language,

the lexical-semantic, grammatical features of the language of fiction are being sufficiently researched.

The more important the importance of language in the development of society, the more important its research, conservation, enrichment. Zulfiya, Aydin Hajiyeva, Halima Khudoyberdiyeva, who initiated modern Uzbek literature, brought it to a high level, in turn made a worthy contribution to the development of the national language. In particular, although poets have produced an excellent example of poetry, they are known to have enjoyed success in other liro-epic genres as well, notably in the saga genre. Language is able to serve as one for almost all situations of speech expression, this situation is manifested only if the author is able to skillfully use it.

The language units used in each type of artistic text, of course, differ from each other in a certain sense. From the synonymic line of words, lyric texts, epic texts, words characteristic of other, liro-epic texts are selected. Paremiological units are also selected according to the text. The specific lexical nature of the epics, the morphological features of such texts have not been studied in depth, the morphemic, morphology of the Uzbek

language, the expression of the specific meaning of auxiliary word categories in the epics have not been researched as a separate object of study.

The artistic text is an immensely complex whole that expresses the content of a work of art, is functionally completed, is formed on the basis of the image possibilities of language, is able to freely concentrate various stylistic manifestations in itself at the discretion of the author, has the property of giving aesthetic pleasure to people. The artistic text does not follow exactly the same laws as in other style texts, such as strict logic, simplicity, intelligibility, normativity. It makes the most of the means of artistic representation. The impressionability rises to the first plan. Melodic, attractive words are used a lot. In the described reality, a harmonious music, an inner harmony are felt. It embodied many possibilities, such as spiritually waving a person, crying, laughing, leading him to the world of fantasy, immersing himself in thought, forming his aesthetic thinking, dipping into events, teaching him to look at events differently. The artistic text, as you know, is formed on the basis of the requirements, molds of the artistic style, therefore, poetic, romantic, solemn forms of expression are widely used in it. The choice of words, the structure of the sentence, the use of lexical-semantic, rhythmic-intonational units also arise from the requirements of this style. The most important of the linguistic features of the artistic text is that it gives a wide place to emoticon coloring words, sheva words, historical and archaic words, jargon and Argos, portable meaning words, meaningful, formative, contradictory meaning words, as well as units such as phrases, proverbs and proverbs.

It should be noted separately that any text is a kind of system. This can be likened to a set of rings that overlap: sound(letter)s → words → phrases → sentences → abzas → section, part, chapters.

The relationship of these limbs in the text is similar to the relationship of words in a sentence with each other. But the composition of the text is fundamentally different from the composition in the sentence. The syntactic mold of the sentence will be stagnant, formed over the centuries, conveniently used for everyone and almost invariable. The speaker or author will voluntarily use these molds according to his intention. The case in the text is more than that. In the text, the relationship between sentences is considered more important than the relationship between words. It is impossible to speak of textual integrity if there is no inter-propositional relationship, both in content and form. The concept of compositional integrity in an artistic text is inextricably linked with the concepts of spatial and temporal coherence, expression and mold harmony, and motivational integrity. In the process of linguistic analysis of the artistic text, special attention should be paid to such connections.

In addition to being the source of the poetic language or the theory of fiction, the material of fiction is the main source in the creation of the history of the literary language, which characterizes its grammatical construction, for example, its syntactic structure, or its lexical-semantic and phraseological system.

In particular, the language of the work of art, especially the content of the lexicon of the work of art, is very extensive and diverse. The lexicon of a poetic or prose work is not limited to only certain synonyms, homonyms, antonyms, paronym words and phrases, as well as lexical elements characteristic of morpheme, oral speech. Its distinctive important features are not determined only by the recording of these tools.

The lexicon of a work of art is primarily the main and leading component of the language of the work of art “separate system”, which embodies various artistic forms of Word Art. And the

peculiarities of the lexicon of a work of art depend on the individual style of the author. The role, the possibility of special words and terms, which the writer used in the study of his style and its specific aspects, is important. The writer uses special words and terms when expressing the character, State, profession, career, action of an artistic image.

The study of the lexical-semantic features of the language of modern literary epics serves to determine the lexicology of the Uzbek language, as well as specific aspects of its methodology. In this respect, in modern literary epics, there is a need to study the nature of lexemes, their semantic attitude, the development of portable negative meaning, to determine the position of lexemes in ensuring the necessary state in the text.

The language of works of art is a significant area that is studied a lot both on a global scale and in Uzbek linguistics. Since the possibility of language is manifested in speech, that is, in context, the text of fiction written in different genres is being examined in different aspects. And the linguistic features of the work are analyzed by researchers on different methodological and methodological grounds in different views. The linguistic features of works of art are the most studied in world and Uzbek linguistics, the language levels are studied in detail from a linguistic, linguopoetic point of view, but the lexical-semantic features of the language of modern literary epics, the specifics of lexical means are not studied separately. In Zulfiya, Aydin Hajiyeva, Halima Khudoyberdiyeva's epics, the main language units, lexical units that reveal the relationship of personality and society, have not been specially studied.

It is important to analyze the lexical-semantic units that ensure the artistry of modern literary epics, the skill of creators in using language, the idelect in word selection and application, the importance of lexical tools in epics, the participation of lexical units, in particular, the role

of nominative units in the text of the work, determining the linguistic value of words.

The main factor in the fact that the main element of a work of art is the word, in general, the language, to what extent the author is able to apply the tools of language, in order to be able to raise this work to a truly artistic level. The study of the language of the works of each creator who left a mark on our literature comes from the need, first of all, to study the skills of ADIB, at the same time to determine the influence of the language of his works on the development of our language, and to what extent research affects the development of our linguistics.

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