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ARTISTIC-AESTHETIC DESCRIPTION OF THE CHARACTER'S STATE, FEELINGS, AND THOUGHTS THROUGH OTHER QUOTATIONS IN A FILM TEXT

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Annotation. This article discusses the semantic-linguopoetic properties of other quotations. We will also touch on some specific concepts directly related to the literary text, as other quotations also find their expression in these same texts. In particular, the literary text, unlike other texts, assumes not only the task of conveying simple information to the listener, but also the task of influencing his psyche. This feature is manifested through various poetic devices and syntactic figures in the literary text. One of the means of artistic depiction that reveals the aesthetic function of the literary text and increases its impact is the use of non-original quotations. It is known that a speaker or writer sets a certain goal in conveying his thoughts to the person to whom the speech is addressed. Accordingly, the language units selected by him are methodologically adapted to perform various linguostylistic tasks in a particular speech communication process. The speaker selects the units available in the language, taking into account the social status, gender, age, degree of closeness, profession, situation, place, etc. of the person to whom the speech is addressed, and uses them based on his communicative purpose. Along with syntactic units actively used in expressing thoughts in a literary text, non-original quotations also perform the function of creating an image, character, and description and are generalized within the framework of a linguistic person. Idiomatic speech, regardless of whether it is expressed in the internal or external form of speech in a literary text, allows for the artistic and aesthetic depiction of the character's state, feelings, and thoughts in accordance with the author's wishes.

Keywords: Idiomatic speech, speech activity, linguistic personality, semantic-linguopoetic features.

Speech activity is a unique manifestation of national-spiritual culture.

Because in every nation, expressing thoughts based on the norms of centuries-old speech culture is a delicate art. Language fully demonstrates its social functions in the process of communication. It is not only a means of communication, expression and transmission of thoughts, influence, but also a means of accumulating and preserving spiritual knowledge about the conceptual worldview, and perception of objective reality. A person is not only the owner of the language to which he belongs, but also the owner of a certain national-cultural mentality and individual way of perceiving reality. The language also reflects the mental, inner world, intellectual level of a person, and the manifestation of a linguistic personality. That is why in recent years, attention has significantly increased in the anthropocentric direction to the study of the role of linguistic units in expressing the relationship between man and the world, the psyche of a linguistic personality, thoughts, experiences, and hopes. Indeed, for modern linguistics, the human factor, and in particular the issue of a specific "linguistic personality," is of great importance as an object of scientific analysis.

The human factor plays an important role in speech activity. In this, it is considered the main figure controlling mechanisms such as planning, realizing, and implementing speech action. In the system-structural paradigm, the concept of “human factor” is recognized in relation to “an ideal speaker in the same speech conditions” and is interpreted by the definition

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of the concept of "linguistic ability". In the pragmalinguistic paradigm, the concept of "human factor" takes on a completely different appearance. Sh. Safarov divides this type of social signs into stable (permanent) and variable groups and concludes that for pragmalinguistic analysis of these features, the personal and social characteristics of the speaker are more important than relying on the concept of "ideal speaker". It is known that a speaker or writer sets a certain goal in conveying his thoughts to the person to whom the speech is addressed. Accordingly, the language units selected by him are methodologically adapted to perform various linguostylistic tasks in a particular speech communication process. The speaker selects the units available in the language, taking into account his own and the addressee's social status, gender, age, level of closeness, profession, the situation in which the speech communication takes place, and uses them based on his communicative purpose.

In addition to the syntactic units that are actively used in the expression of ideas in an artistic text, non-self-transitive sentences also serve to create images, characters and images, and are generalized within the framework of the linguistic personality. The non-self-transcript allows the artistic-aesthetic depiction of the character's state, feelings, thoughts, regardless of whether it is expressed in the internal or external appearance of speech in the artistic text, in accordance with the author's wishes. The structure of the non-self-transcribing sentences is formed not by the grammar, but by the laws of the text, which is formed in the artistic text by the thought, the mind of the creator. As a summary of the author's thoughts, the text reflects this at both the semantic and grammatical levels. In addition to ensuring that the reader understands the text quickly and accurately, the author's assignment of methodological tasks to non-personal sentences in the artistic text creates a figurative element.

Particular attention is paid to the fact that the lexical-phraseological means based on the representation of the character's soul, his inner experiences, which are involved in the composition of these sentences and are used in artistic works, are of great importance in determining the linguistic and artistic-aesthetic value of the text being studied, in determining the characteristics of the linguistic personality. In addition to providing the idiosyncratic language of a work of art, they are also one of the main factors in describing the character's speech. In the artistic text, non-self-translated sentences are important in revealing the content of the work, in figuratively expressing the characteristics of the characters. Each artist can use these phrases in an appropriate way to ensure the expressiveness and impact of the language of his artistic work. In addition to ensuring the communicative purpose of the speaker, the non-personal sentences used in the artistic texts, the narrative situation depicted, in which the mental state of the participants is clearly reflected in the reader's eyes, is the basis for a certain subjective attitude towards them in the library.

The artist's perception of the objective reality that surrounds him influences his use of the linguistic tools available in language, including the transcription of sentences that are not his own, to create this work. Although some textbooks and textbooks classify non-self-translational sentences as a separate, independent form of speech, they are treated in the same category as translations and transpositions. In the analysis of other-language works, they evoke the idea of a hybrid form formed by the combination of copy and adaptation. It's true that the structure of a non-native copying sentence has the characteristics of both copying and appropriating, but that's just the formal aspect. The structure of the non-self-transcribing sentences is formed not by the grammar, but by the laws of the text, which is formed in the artistic text by the thought, the mind of the creator. As a summary of the author's thoughts, the text reflects this at both the semantic and grammatical levels. We'll compare non-self-copy sentences with copying and

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appropriating sentences. Once we have identified the structure and functional possibilities of this phenomenon, we can determine the role of these two modes of speech in the formation of non-self-transitive sentences.

Thinking about the non-self-transitive sentence requires that we also talk about the stylistics of the text, the principle of interpreting the linguistic units used in the text. The compositional discourse structure of artistic texts is characterized primarily by the context of the dialogue, the functional appropriation for the artistic text, the scope of the use in the text, and the type of linguistic media in which it is voiced. Speaking about the aspects that should be taken into account in the compositional structure of the text, linguist N.Mahmudov emphasizes the following: ?? The correct organization of the compositional structure of the text is also crucial in ensuring the logic of the plain text. There's a sequence, there's a connection, there's a connection, there's a system. This system of content should also be reflected in speech. A logically sound text doesn't consist of a mountain of ideas and a garden of ideas. Therefore, the text must have a clear composition that does not disturb the balance of thought.

We can talk about the standard descriptions of the structure of composite discourse, how they are formed in literary traditions, how each component of the structure of composite discourse is manifested. As A.Shomaqsudov noted, in literary works, individual characteristics are one of the main measures that determine the artistic value of the work, and therefore, all the individual characteristics of the writer in the literary work related to the artistic perception of reality, image creation, the composition of the work are clearly manifested in the language of the work.

The compositional structure of speech can include the author's speech, the transcript of the speech, the transcript of the speech that is not his own. The normative description of these is that the author's speech is monologue, expressed in the first and third person. In the first person, the author is explicit, and in the third person, the author is not explicit. The author's speech plays a significant role in the artistic prose text, performing such functions as describing, narrating, reflecting on the object of the speech. The author's expression is based on existing norms of literary language. In a copy sentence, the subject of the discourse ?? the sender and the person to whom the discourse is addressed ?? the receiver are the characters of the artistic text. A composer must have a specific communicative goal in mind when using each unit of language. Thus, the main function of the transcript in the artistic text is to describe the characters of the work, to create a perfect portrait of them. The use of copying phrases in literary texts is significantly lower than that of the author's words. In an internal monologue, both the speaker and the person to whom the speech is addressed are one person. The functional characteristic of the internal monologue is the revelation of the inner world of the subject of the speech, his inner experiences, feelings, reaction to the facts of reality and their evaluation. Traditionally, the use and meaning of an internal monologue is determined by the subject.

The non-self-transitive clause, which is formed within the compositional-logical structure, is formed later than the transitive clause and the transitive clause. In the communicative sphere, the author's speech expresses the content of the message, the content of the information, and the description of the character in the non-self-translated sentences plays an important role. The non-self-translated sentence is inserted into the character creation plan without changing the definition of the subject. A non-proprietary copying sentence is not the same as an appropriation sentence or a copying sentence. Non-self-transitive sentences are distinguished by

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their grammatical, syntactic, and lexical characteristics. In his monograph "The non-owned transposable speech as a grammatical-methodological category", B.Yoldoshev speaks about the role and function of other words in artistic texts as follows: The peculiarity of the artistic style of speech arises in close connection with the aesthetic function of language. The artistic style of speech allows authors to skillfully use all the lexical, phraseological and grammatical means of the language to enhance the aesthetic impact of the work, to select, as well as to create new means of expression and imagery.

In artistic discourse, the tools of language serve to create images, characters, and scenes. Artistic speech is distinguished from other functional modes of literary language by its imagery. Other forms of speech, such as O ?? BKG, which are widely used in artistic discourse, are It is well known that other words are closely related to the meaning expressed in artistic texts, and through copying, appropriation, or non-own words in creative language creates unique images, artistic images that reflect human relationships. It is only through the medium of the artistic text that the reader is able to make an artistic-aesthetic perception of the reality that surrounds him. And the artistic text, through the units of language correctly chosen by the creator, becomes a force that affects the human psyche. Thus, like the other units of a literary text, which are characterized by the fulfillment of a certain methodological task, the sentences are one of the main means for the author to create images, to individualize their speech. Without other words, the author can not introduce the book to the content of the work, the relationship between the characters involved in the work, the attitude of the speaker to the person addressed, the attitude and assessment of events.

That's why in fiction, creators try to use different words in a way that is clear and relevant. Each word or text used in the language of a work of art serves a specific methodological function, depending on the context. In addition to these units, other sentences are used in artistic texts to provide communication between communicators, to express various expressive purposes, and to evaluate the object of speech. As the author introduces the reader to the essence of the subject, he creates a series of characters to make the story quickly and easily understandable in an artistic way, and evaluates them from a positive or negative point of view, while showing the various connections between them. This creates a gallery of images that emerge from the subjective attitude of the author in artistic texts. In the artistic texts, the author's own image, and thus the relationship between different people and events in the life of society, is expressed through the different forms of speech used in the language of the characters of the work. In the course of the events described in the artistic text, the author evokes a certain feeling in the reader about the behavior of the character, explains the role, thoughts and actions of the character in the system of these events in some places where human relations, contradictory events are going on, gives his attitude to it in the form of a transcript sentence that is not his own, and thus encourages the reader to react, think.

The educational significance and influence of a work of art, which embodies the power of ideological, moral, moral influence in the formation of a new person, will be fully manifested only if the specific characteristics of the artistic work, its specific means of representation, are understandable to the reader. And it's hard to do that without first analyzing the language of the work of art. In Alisher Navoiy's novel Isajon Sultan, the translations used to describe the character are not his own, and the circumstances in which new changes occur in the hero's mind play an important role.

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The non-self-transitive sentences used in the text are functionally equivalent to the internal monologue in the expression of the character's inner world: "This beautiful moon should now be turned into a poem". The stars are not eternal. When the time comes, the stars will be extinguished, according to their appointed time, and they will become like scattered dust. Also, the sun and the moon, the night and the day do not last forever... ?? "I'm not going to say that I'm not going to do it", he said. It turns out that in a literary text, there are almost imperceptibly copying phrases that are not their own. The non-self-translated sentences are based on the available tools of the language to reveal the characteristics of the character being described, his attitude to the facts of the case, and it is observed that it corresponds to the author's speech according to the linguistic description. In order for a syntactic unit , consciously inserted into the text by the author and acting as a methodological tool , to be considered as a non-self-contained copy sentence , it is required that: ?? in artistic texts , when applying non-personal translations for methodological purposes, the character being depicted and his cognitive-pragmatic possibilities are always taken into account; ?? the interrelation between the text being analyzed and the personality of the character being depicted: his perception of reality, his thoughts, his ability to express himself; ?? In an artistic text, of course, depending on the person, the events and landscapes depicted have their own artistic interpretation.

The anthropocentric theory holds that since the human is at the center, the passage being analyzed, including the non-self-transitive sentences, should have at least a stylistic mark associated with the character's personality or a formative indicator of subjective modality. One of the characteristics that make a non-self-transitive sentence similar to another sentence is that the subject of the sentence and the ideas are expressed in the third person, characterized by a change in the personal forms of the verb. All the other forms bring the non-self clause closer to the self clause. ?? at the syntactic level: the use of a close saying, a question, an invitation, a short, parseletive sentence, an appeal, a charge, an invitation; ?? at the grammatical-morphological level: the grammatical forms of the verb (time, place); ?? at the lexical level: introductory-modal, emotional-expressive, evaluative words, as well as vocabulary specific to individual characters. In general, non-native sentences play an important role in revealing the content of the work in the artistic text, in the figurative representation of the characteristics of the characters. Each artist, by making appropriate use of non-his own copy words, is able to ensure the accuracy and comprehensibility, expressiveness and aesthetic possibilities of the language of his creative work.