



## EXPRESSION OF THE MAIN CONTENT OF THE TEXT THROUGH ARTISTIC DETAIL

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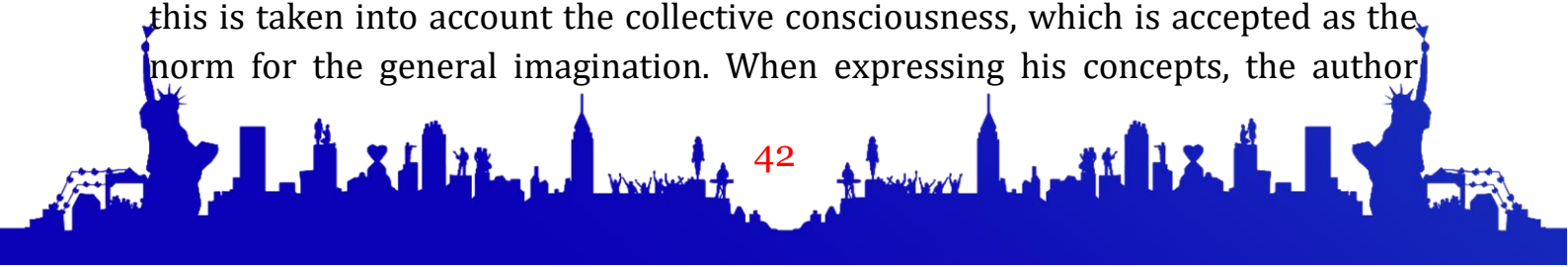
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### **Annotation**

In this article, the theoretical issues related to the philological approach, recognition, word combinations, sentence paradigms, and conceptual analysis are described.

**Keywords:** artistic detail, constant, representational, descriptive detail; clarifying detail, character, implicit, artistic text, hidden meaning.

It is emphasized in scientific literature that it is necessary to distinguish two directions in the study of a literary text. In the first direction, studies are carried out on the emergence and creation of the text. The description of the events given by the author is directed. In the second direction, the study of a literary text is associated with the process of perception. This implies the reception of thoughts by the addressee. Thus, the two directions existing in the study of a literary text have an antinomic nature: the text is studied from the perspective of the author's perception. On the other hand, it is studied in the process of the reader's perception. The thoughts in the content component of the text formed by the author have associative properties and are understood on the basis of their perception. Therefore, the content part of the text, that is, the factual information part, is perceived by the reader in the same way, as the author intended. There are no hidden meanings and thoughts in such content parts of literary texts. Perceiving, understanding, and comprehending ideas is a complex process that requires certain skills, practical experience, and knowledge from the reader. That is why decoding ideas leads to their various interpretations. This does not mean understanding the text and its content in the advocate's perception, interpreting ideas that contradict the main ideas in the text. That is why the role of the author as one of the participants in communication in a literary text comes first, and he is the initiator of ideas. The content of the text is created under the leadership of the author. When forming the text, the author also takes into account the imagination of the readers, and this is taken into account the collective consciousness, which is accepted as the norm for the general imagination. When expressing his concepts, the author

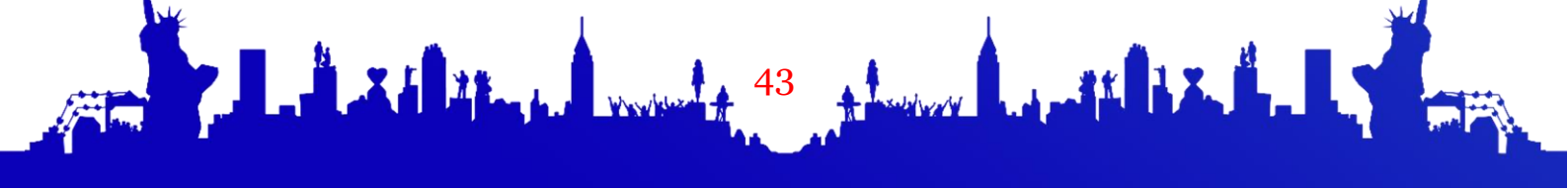




places them in the structure of the text. The author's ideas, depicted in the form of a literary text, serve as a result of the activity of intentionality. The author uses many factors that have individual and social value in composing the text. The ideas in the content of the text are the result of the author's psychological thinking. The ideas contained in the content structure of the text, its interests, social status, serve to reveal the skill of using imaginative and linguistic means related to the communication process. The careful and careful selection of signs by the author appropriate to the content of the text leads to the maximum coordination of perception with the type of addressee. Such a style of the author expands the possibility of entering the system of signs and thoughts encoded by the author. It is this thesis that leads to the improvement of the content structure of the text as a result of the author's skill in carefully selecting sign forms and expressing thoughts in an artistic image. In this regard, the reader, while receiving a verbal image from the author, must understand the content and idea expressed through details. Therefore, informativeness in a literary text is expressed not only by verbal and non-verbal means, but also by extralinguistic means. In particular, the decoding of information behind the details diversifies the content of the text.

In Otkir Khoshimov's story "Spring Does Not Return," the cemetery is described as follows after the tragedy of Alimardon Turaev: "A generous row of poppies covered Alimardon's grave with flowers. A single red bud that opened among the grasses drank in the morning dew. It burned brightly, unaware that the early dew would spill over, leaving neither a single fragrant scent nor fruit." The red bud detail mentioned above is a linguistic device with a large content capacity. Its use leads to artistic generalization, which creates not only credibility but also completeness in psychological texts. The interaction of the expressed content aspect of the detail and the extra-contextual meaning together allows the reader to recreate the entire text in his cognitive perception. The detail that forms the subtext can create a certain emotional state and enhance the psychological text. Let's form a simple discursive relationship by referring to the dictionary meanings of the word "lilac" used in the text.

"Lilac is an annual herb belonging to the poppy family. 10-40 cm tall. The stem is covered with coarse hairs, the basal leaves are long-stripped, and the ones on the stem are unstriped. The leaf plate is cut in a double pinnate manner. The flowers are large, the petals are red, with an arcuate black spot at the base. The fruit is a round capsule covered with coarse hairs. It blooms in April, bears fruit at the end of May, and dries in June. L. is often found in deserts, hills, gardens,





and among spring crops. Its stem, leaves, and flowers contain 0.1% alkaloids. In folk medicine, the juice of the petals is given to children who have been sunburned." This is the content of a simple semantic analysis. If we interpret based on the full text, we will approach the meaning expressed by the red dot, that is, hermeneutics. The artistic detail included in the structure of the text, that is, the red dot, became a structural element of the figurative structure. It embodied the life of Alimardon and acquired the nature of artistic generalization. The red dot detail was characterized by figurative-semantic expansion, and therefore it acquired a certain aesthetic significance. Reflecting the properties of the image, it increased the aesthetic effect. It should also be noted that the inclusion of this detail in the context helps to activate the reader's cognitive perception. It led to the continuation of the text in accordance with the author's intention, the pragmatic direction of the text and its modality.

When composing a text, the author takes into account factors of individual and social value. The author carefully selects the forms of signs so that his thoughts correspond to the type of addressee. The signs chosen by the author must correspond to the thinking and imagination of the reader. In addition, when choosing linguistic means, he must not lose sight of the national qualities of the language. The author must use the consciousness of a certain community and the system of signs that that community considers correct, and these signs used must correspond to the general consciousness of the community. The author's thinking process, this way of thinking, becomes the basis for perceiving the text. The text is formed on the basis of the writer's thoughts and views, and the author's control is maintained. The author controls the text, turning the events described in it in the direction he wants in order to influence the reader. Sometimes he thinks along with the reader, sometimes a situation occurs in the text that the reader did not expect. This is one of the main features of a literary text. It can be seen that the role of the reader in the process of text creation is passive. In this case, the reader tries to understand the author's thoughts. Such a division between the author and the reader determines their position in relation to the object. The traditional model of the communicative act reflects three elements. Addressee---text---addressee. The exclusion of any of them eliminates the process of implementing speech communication. The addressee is the last participant in this communicative act model. In communicative communication, the main task of the addressee is to understand and perceive the message. The reader is the object of speech influence and the final point of the communicative act. The place of the addressee in the author-text-reader dialogue depends on





the process of perception based on their mutual connection. The text determines its communicative functions in the process of perception by the addressee of the information provided in it. When expressing the author's thoughts, the text should be created taking into account the reader's reading comprehension capabilities. The text should reflect the author's position. Speech acts in the text should affect the reader. Thoughts should be given that are consistent with the general public's thinking. It is important that the thoughts expressed by the author are not rejected by the reader. Since the author's worldview is reflected in the text, these thoughts should be confirmed directly in the reader's conclusion. This indicates the correspondence of his dialogue with the reader. The author's forecasts in the text, the association of events in his thinking should be consistent with the reader's. In general, the author's conceptual world, way of thinking, and the style of describing events should be pleasing to the reader. The implicit presentation of thoughts expressed in the text should encourage the reader to think and understand. V.G. Kolshansky writes the following: "All linguistic units included in the text have a high role in the conceptual construction of the text." All linguistic units included in the text are included in the conceptual and linguistic structure of the text at the discretion of the author. He expresses his thoughts openly and secretly. Thus, linguistic means are controlled by the author. Linguistic means are actualized according to the author's will. Therefore, the language used by the author in composing the text is at his disposal. Along with the language, grammatical rules are also subject to him. This feature of linguistic means included in the text should serve to reveal the author's communicative purpose. Thus, in a system based on the author-text-reader relationship, the role of each of the participants in communication should be taken into account. The success of author-reader communication is the reader's understanding of the text, its perception in his mind and thinking.

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