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Studying the Historical terms used in Takhir Malik's works from the aspect of Text Linguistics

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Annotation: In the literary text, the terms are also lexical units that have the possibility of poetic actualization. However, terms cannot express their essence within a sentence, for their semantic meaning to be fully realized, a textual environment is necessary. Therefore, terms cannot be analyzed without the context of the text.

Keywords: Text environment, linguopoetics, horizontal and vertical relationship, expressiveness, artistic text, lexical level, artistry

A text is a higher syntactic-communicative unit than a sentence. An extremely decisive role in the creation of a text is related to the purpose of the author of the text. Moreover, the selection of text types is based on this goal. The text is divided into fiction and non-fiction text. We will observe the artistic text within the framework of the article.

A literary text is a complex whole that embodies the image capabilities of the language according to the idiolect of the author and has the characteristic of aesthetic impact on the reader. Based on this aspect, the effectiveness comes to the fore. As a result, artistic image tools become a generator of expressiveness. In this place N. Mahmudov's following comments about the functions of language are noteworthy: "Language was created for the purpose of expressing thoughts, knowing the world, collecting, preserving and passing on knowledge and experience to the next generations, equating it with an artificial language (for example, Esperanto) that is similar to the national-spiritual ground, and regulating traffic. It is nothing more than a conditional "language". ..The aesthetic function facilitates the main communicative function of the language, enriches its possibilities. Language and speech, with this same aesthetic function, demonstrate the power of expressiveness.

It is worth noting that in creating an artistic text, the creator uses all the possibilities of the language in accordance with his artistic intention. In this process, the phonetic, lexical, morphological and syntactic levels of the language help the creator. Naturally, although all level units of the language can participate in the expression of expressiveness, lexical level units have a special place in this regard. Moreover, the lexical feature is extremely valuable in the study of text construction. The use of terms considered as a unit of lexical level in only one sense, their inability to express art is emphasized in scientific works dedicated to the study of terms from various aspects.

In the course of our research, we have seen that terms have a great opportunity to ensure the effectiveness and expressiveness of speech. The terms are placed in the literary text and are used for such purposes as providing the necessary information for the full understanding of the speech, clarifying the places that are unclear for the listener or reader, explaining, reminding, and expressing emotions. It creates a special illusion of "friendship" between the hero of the work and the reader. The character creates an atmosphere as if he is whispering the "unspeakable" into the reader's ear through the term. This increases the reader's trust in the hero and brings him closer. Some of them are designed to warn the reader about the "secret behind the curtain", while others serve to prepare for new information. Some terms express the author's or hero's positive attitude towards reality, while others contain sarcasm and sarcasm. As a result of the participation of terms, we can find such artistic and aesthetic results in the works of the skilled writer Tahir Malik. Here are some examples:

Behind closed doors, the "important issue of the international situation" begins with the "peaceful resolution" of the quarrel that broke out in the nut game, and ends with the recollection of the adventures that happened when he attended school wearing one kilt. If it is thrown long, they will strengthen their fortifications so much that you will not be able to calm down even after dropping ten bombs. (Tahir Malik "Shaytanat") If it were up to me, I would give him the title of



"candidate of sciences" or "doctor" on the condition that you open Sunnatullaev's work. (Tahir Malik "Shaytanat") My brother created the formula for the creation of the world. Look at it. It was not just a formula, it was a lament of a heart tired of worldly affairs. (Tahir Malik "Shaytanat")

It is wrong to look for the linguopoetic meaning of terms without going beyond the scope of the sentence. However, it is impossible to determine the real lexical, communicative, logical, linguopoetic essence of the term without going beyond the sentence. Let's say just one example, the meaning of the term "I see" in the sentence "I see you" is not understandable only within the context of this sentence, before this sentence, it should be said that Zahid is a really honest and conscientious young man. Only then does this term show its semantics, and at the same time, it is seen that it is not only a specific content, but also a representative of connections between sentences, that is, a unique element of text formation. As can be seen from this example, it is advisable to study the terms not within a sentence, but within a larger whole, that is, within the text. Indeed, it is appropriate to analyze the terms in the text. After all, the analysis of terms in the structure of the text creates a basis for the manifestation of their semantic-syntactic and communicative-aesthetic properties in the textual environment, and performs a completely different task when separated from the textual environment. For now, let's look at just one example:

A hermit is a stone in the heart, not the eye. It seems that he can provoke and annoy.
(Tahir Malik "The Devil")

In the example taken from the work, the terms kidney and kidney stones did not realize their full meaning within the same sentence. To understand the semantic-structural, logical and artistic-aesthetic essence of these terms, it is necessary to refer to a wider text. In particular, the purpose of this term becomes clear when connected with the following passage from a few paragraphs earlier:

Mahmadona lieutenant's pricking of a needle at every meeting, demanding the truth, turned the head's mind upside down, and the meeting became depressing. When the ascetic left, he believed that the two or three truthful people around him would calm down by themselves.

The terms take part in the structure of the text and create both horizontal and vertical connections between the sentences in terms of content. The above-mentioned kidney stone terms are in a horizontal relationship with the passage that came before it, a few paragraphs later in the text. Previously, the boss could yell at him and even throw him out. Now he has to smile. The chief did not think that Zahid would disappear completely. However, he didn't think that it would come so quickly... and he is in a vertical relationship with the piece. It is worth noting that such relations are especially noticeable in the literary text. That is why M. In this regard, Yoldoshev states the following: "... Based on these considerations, it becomes clear that a small fragment taken from the text is not enough to evaluate the poetic and aesthetic value of a word or other unit in an artistic text. Since the essence of the aesthetic sign cannot be fully expressed in syntagmatic or wider horizontal relations, it is necessary to work with a whole artistic text or a larger fragment of a text, which is sufficient for the expression of vertical relations.

Sh. Safarov writes: "Syntactic analysis is enough to determine the order of clauses in a sentence. Any changes in the structure of the sentence (inversion, ellipsis, and other formal changes) and types of meaning shifts (syntactic polysemy, homonymy, etc.) are raised to the level of analysis, without words, text syntax and pragmatics for the purpose of elucidating the reasons for their occurrence.

As a conclusion, it is worth noting that it is appropriate to interpret the terms as lexical phenomena that have a special place in the aspect of the artistic text. However, it is difficult to objectively assess the terms included in the sentences without working within the context of the text, to determine their semantic, structural and linguopoetic value.

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