

Implicative-Semantic Level of Artistic Text

Gaziyeva Maftuna

FSU associate professor

Abstract

The article analyzes the units at the implicative-semantic level of the artistic text. Types of the content level, such as lower and higher, are distinguished and explained.

Keywords: content level, lower level, higher level, implicative-semantic level, hidden grammatical category, implicit expressions, presupposition.

Introduction

The content structure of the artistic text consists of two parts, which we divided above as the upper and lower content levels. The lower content level of the artistic text is called the implicative-semantic level, where it consists of a set of implicative ideas that serve to reveal the general content of the text. So, the content of the text is expressed by overt and hidden ideas, which are combined as a general content structure. It is recognized that a certain part of the ideas that make up the content of the text belong to the higher content level, and other ideas belong to the lower content level. E.I. Lelis, who conducted research on semantic issues related to the artistic text and its content structure, expressed the following opinion: "...the artistic text consists of the most complex thoughts. It serves to fully express the aesthetic integrity in itself. An artistic text is a whole consisting of hierarchical connection of components and showing aesthetic integrity. Each of the interrelated components of the text is a unique structure that is important and cannot be substituted for the other. Each of these consists of upper and lower hidden content [1. 5].

The main part

As it was mentioned above, the semantic structure of the text consists of two components, which consist of parts of a higher content level and parts of a lower content level. The upper level of the content of the text refers to the part of the author's thoughts expressed and materialized by linguistic means, and this content structure corresponds to the content of the sentence and the proposition in the text. The second content level of the semantic structure of the text is called the "lower content level" in the scientific literature of the field. At this content level of the text, the author's thoughts are given, which mainly consist of a hidden form of expression. In most works devoted to the field of pragmalinguistics, the phenomenon of meaning is distinguished as one of the hidden manifestations of thoughts. It is recognized as a phenomenon consisting of a complex view of thoughts, and this phenomenon is significantly different from the implicative-content part with its several characteristics and special features. In linguistics, the phenomenon of meaning, which has the characteristic of hidden expression of thoughts, is one of the issues that has been of interest to many scientists for a long time. This phenomenon is considered as a research object of the fields of text linguistics and pragmalinguistics, as it is a part of the content of the text. In fact, expressing an idea by means of meaning, making it implicit and conveying it to one of the participants of the communication indicates the unique strategic skill of the author. In this sense, the phenomenon of meaning can be considered as a research object of not only

linguistics, but also literary studies, logic, rhetoric, psycholinguistics, communication theory, linguoculturology, linguoesthetics. In this sense, the object and subject of the study changes depending on the way in which the phenomenon of meaning is viewed in connection with the study of other linguistic phenomena. The phenomenon of tagmana occurs not at the expense of openly expressing one of the ideas that the author wants with linguistic means, but at the expense of referring to some issues intended by the author. The variety of approaches to the phenomenon of tagmano as an object of research indicates that a number of scientists have conducted scientific research on this issue. Although the phenomenon of denotation is recognized by many linguists, it can be considered that this phenomenon has not yet been fully studied. In world linguistics, there are many studies related to the study of this phenomenon as a lower content level, and the authors of those works interpret the essence of the matter in different ways. At the same time, there are also general views in the study of the characteristics inherent in the phenomenon. Most of the scientists whose names were mentioned above regarding giving an idea by implication, while admitting the existence of this phenomenon, interpret the phenomenon of implicitization of an idea from different points of view. This happens as a result of different interpretation and interpretation of the essence and nature of this event. The ideas advanced in these studies regarding the hidden expression of thought are the basis for the formation of various concepts in the field. Although there are different concepts regarding the placement of a part of the author's thoughts in a hidden form of expression, assimilation into the content of the proposition expressed through linguistic means, a general theory of phenomena related to the implicative content structure has not yet been created. General rules have not been formed regarding the applicability of the ideas related to the lower content level to various events and their linguistic, logical, and pragmatic foundations. The interaction of phenomena belonging to the hidden content level and their common, different signs are not scientifically based. There are a number of problems inherent in the implicative nature of language, and no general theory has been created regarding the phenomena related to the lower content level, which reveals their essence and nature. This is also emphasized in the scientific literature, in particular, "...the general theory of meaning has not yet been fully developed, and the role of meaning in the structure of the text's thoughts has not been determined. Common and different signs of phenomena related to this issue, mutual boundaries of implicative meaningful structural units have not yet been reached to the end, there is no "generally recognized definition". Opinions were not expressed regarding which of the ideas that make up the content of the text should be distributed within the lower content level events. In addition, the methods and means of expressing the meaning that serve to express the author's attitude in the semantic structure of the text have not been clearly defined in the above studies.

In this study, we try to scientifically justify the existence of the lower content level and its difference from the higher content level by studying the implicitness of thoughts aimed at showing the specific aesthetic functions of the artistic text. Therefore, the expression of reality through the author's artistic thinking with linguistic means and the study of their overt and hidden forms based on the principles of linguoesthetic approach is an aesthetic phenomenon that serves to reveal the nature and essence of the artistic text.

The category of form and content existing in the language is used as the basis for the theoretical basis and methodology of these researches devoted to the issues of the implicative structure of the language. "...The problem of form and content is, in general, a very broad issue, which involves the entire internal structure and function of language. Because in this, on the one hand, what is the form and what is the content in the language, secondly, what is the form and what is the content in the speech, and thirdly, the relationship between the form and the content between the speech and the language is discussed" [2. 152]. The semantic structure of the text also consists of the unity of form and content, and the content structure is based on the explicit and implicit expression of the author's thoughts. Overtly and covertly expressed ideas that make up the content of the text are expressed using linguistic and non-linguistic forms. So, the form of expression is considered to be verbal and non-verbal units, which serve to reveal the content side of the text. The content structure also has several forms, and in the form of an expression, the

part that is understood in the same way by the speakers is called a proposition. This part of the text is a meaningful structure that is understood and associated in the same way by the participants of communication, and it is called the propositional content of the text in a general sense. The hidden content structure between the communicators entering into the dialogue with the form of verbal and non-verbal expression forms the lower content level of the text.

Any existing language in the world can be imagined as a whole system. How to express an idea determines its form and the content of what it expresses. "This idea refers to the expressive model (or 'style') of language and its structural elements (words, morphemes and their sound aspects)" [2. 153]. It is possible to include sentences and text in such a rule or expression model of the language and its structural elements. They are also made up of various means of expression as a model of expression of thought, and are subject to laws such as how to express thought, and in what forms to give content. Understanding the content of the text, their perception is carried out on the basis of the elements of the linguistic system, and the content considered as a general norm for the speakers is accepted. Therefore, the text or speech is a form of expression, and the thoughts in it constitute the content of expression, and the interaction of the participants of communication is carried out using a specific language. Their essence emerges on the basis of methodological functional types and norms of speech.

The artistic text also obeys the above laws of form and content as a categorical phenomenon based on the dialogic relationship between the author and the listener. At the same time, the artistic text, unlike other texts, serves to fully express the aesthetic function of the language. The form of aesthetic expression characteristic of an artistic text is, on the one hand, a product of the artist's artistic thinking, and on the other hand, it is subject to national-cultural and socio-pragmatic characteristics in the depiction of events in accordance with the normative laws characteristic of the listener's thinking. That's why the creator, as an addressee, presents a work of art for the listeners, and in the process of creating it, he uses a certain language that readers use. The artistic nature of the text is manifested as a linguo-aesthetic phenomenon due to the use of the language known to these listeners. The artistic text appears on the basis of such features as the author's artistic thinking, poetic imagination, and aesthetic outlook.

It is known that the conceptual view of the world forms a linguistic view of the world with the expression of linguistic means. Sh. Safarov also gives his reasonable opinions about this. In particular, "...the inner structure should be interpreted as a conceptual process, that is, being - an object, a phenomenon that occurs during the perception of events and their conscious digestion. In order for the unit created in this process to become a real unit of meaning, it needs a linguistic shell, and only the concept dressed in a linguistic "clothing" becomes a means of linguistic activity. Certain content has the quality of an expressive sign. Therefore, it is better to accept meaning or semantics as a linguocognitive phenomenon" [3. 30]. Based on this point of view, it can be concluded that thought is a phenomenon specific to thinking, and meaning is a phenomenon specific to language. The unity of language and thought and the fact that one does not exist without the other is the essence of the linguocognitive direction. The ideas or thoughts formed in the thinking of the author of the artistic text or artistic speech are materialized with the help of linguistic means. As a result of the linguistic expression of ideas or thoughts, the content of the text is created. Although this content structure is visible as a whole, it is made up of different content parts in any text, especially in an artistic text. Therefore, when the semantic structure of the text is analyzed, its content is distinguished by its diversity. "Semantic elements that are not directly expressed in the formal structure of a sentence or text, but are always involved in its semantic construction in one way or another, have been attracting the attention of linguists in connection with the development of the direction dealing with the research of speech semantics. But not all such semantic elements are the same in terms of their character focus. This is also shown by the study of semantic-syntactic phenomena studied under the names of "hidden grammatical categories" and "implicit expressions"[4. 28]. As Professor N. Mahmudov rightly pointed out, these phenomena called "hidden grammatical categories" and "implicit expressions" are recognized as urgent issues of pragmalinguistic research related to anthropocentric linguistics of the next period. Although the substantive propositional structure of the text or speech is

carried out at the expense of purely verbal means, there are also thoughts that participate in the substantive structure of the text and serve to illuminate the interaction of the speakers, and they should be studied as a communicative-implicative unit.

Communication participants exchange information using linguistic tools in the process of interaction. In this process, they covertly describe some thoughts in addition to expressing their thoughts openly. It is said that some parts of the text are implicit. In linguistics, the phenomenon of implicitness has a categorical nature, and the forms and units of expression that are part of it form a unique paradigm. Implicit ideas, which are part of the content of the artistic text, appear as separate phenomena according to their common and different characteristics. The propositional structure of a sentence or text serves as the main means of expression for implicit thoughts.

Thoughts implicitly expressed through verbal means are a logical and non-verbalized category that manifests in the mental structure. The analysis of such thoughts in the text is determined based on the principles of a logical approach to them. In order to reveal the content structure of the text, the paradigm of linguistic units in the consciousness of the owner of a certain language and the community belonging to this language is used. The content of the text emerges based on the use of such linguistic and superimposed units for the expression of ideas, their interconnection. In general, it is necessary to take into account certain criteria or principles to separate the content and ideas of the text. If the content of the text is formed by the opinions of the communication participants, it is necessary to define a specific criterion for separating those opinions.

According to the theory of implicitness, there is a view that the ideas contained in this hidden structure characteristic of the meaningful expression of the text do not have a means of verbal expression. This is certainly true. However, not all ideas related to implicit content structure conform to these parameters. Not all thoughts that form a content structure are verbalized or non-verbalized to one degree or another. In the process of communication between the addresser and the addressees, the content of both expressions is understood equally. Therefore, for the differentiation of implicit ideas related to the content of the text, "... verbalization or non-verbalization is not considered the only criterion for the difference of content and ideas. Since content is objective, it applies to the text, and the idea is formed as a result of the imagination and interaction between the author and the reader. That is why thought is considered an intersubjective phenomenon" [1.16]. The intersubjectivity of thought is that different opinions arise within the framework of mutual communication and polemics and arguments of communication participants within a certain topic. The conversation between the speakers on a certain issue is based on their knowledge and skills. In order for the content of the text to be objective, the opinions of the participants of communication serve as the basis for the mutual argument. Nevertheless, on the basis of different views, which are the basis of their mutual dispute, there are opinions that one rejects the other or one confirms the other. Although the expression of implicative thoughts serves to form the main content of the text, there are also views aimed at distinguishing between content and thought. As mentioned above, although there is a view that the content belongs to the text because it is objective, and the thoughts belong to all the participants of the communication, we believe that every thought in the text constitutes the content. The intersubjectivity of opinions is determined by the fact that they are aimed at illuminating a common content based on different views and as a product of discussions. Intersubjectivity is the total sum of thoughts specific to the participants of the communication that creates the content of the text. Thoughts that serve to form the content of the text require different associations and "...thinking process, thoughts are built on the basis of different views and conflict of viewpoints"[5. 135]. Therefore, the thought that serves to make the content of the text perfect requires the process of perception, knowledge, understanding, which is formed as a result of the collision of different minds, colorful imaginations and associations.

The content structure of the text and its elements are built on the basis of the denotative meaning of linguistic units. Each element of the text constitutes the substantive basis of the text as a

linguistic phenomenon. Thought is considered as an individual phenomenon. It is distinguished by the fact that it has unlimited shades and variations. Thought as an individual phenomenon belongs to the participants of communication, and the interlocutors who engage in mutual communication are nourished by the content formed on the basis of the linguistic units of the text. As in other texts, there are different ideas in the artistic text, the emergence of which is determined by the presence of components and non-textual realities placed on the language. Therefore, the idea has an abstract, abstract character in relation to the content, and it is summarized within the framework of the artistic text.

As noted in the upper parts of the work, the content structure formed on the basis of thoughts is divided into upper and lower content levels. The content structure of the artistic text is also divided into upper and lower content parts, and under the structure of high-level thoughts, we understand the material basis of the message described and expressed by verbal means. The components of the artistic text are characterized by the fact that they are mutually syntagmatically represented, the material part of the message expressed and perceived by means of the materials of the linguistic paradigm, the linguistic units with their lexical meanings that have a verbal status, the verbalized form of thoughts, a meaningful structure that has a verbal status. Therefore, the high content level of the text, characterized by the verbal status of thoughts, is studied in a certain sense under the name of the types of the sentence according to the purpose of expression. Their grammatical structure, content structure and composition according to their structure have been thoroughly analyzed.

Conclusion

So, phenomena related to the implicative-semantic level of the artistic text are distinguished such as presupposition, implication, inference, and allusion. They are phenomena related to the lower content level of the text, and these are attracting the attention of linguists as content elements that are not directly expressed in the formal structure of the sentence or text, but always participate in its semantic construction in one way or another. But not all such semantic elements are the same phenomenon in terms of their character focus. It is necessary to study these under the names of "hidden grammatical categories" and "implicit expressions" belonging to the cognitive, pragmatic structure of the language and to show their common and different features.

REFERENCES

1. Лелис Е.И. Подтекст как лингвоэстетическая категория в прозе А.П.Чехова. – Ижевск: Удмуртский университет, 2013. – С. 5.
2. Усмонов С. Умумий тилшунослик. – Тошкент: Ўқитувчи, 1972, 152-бет.
3. Сафаров Ш. Прагмалингвистика. – Тошкент: Ўзбекистон миллий энциклопедияси, 2008, 30-бет.
4. Маҳмудов Н. Пресуппозиция ва гап // Ўзбек тили ва адабиёти, 1986, 6-сон, 28-бет.
5. Бахтин М. М. Проблемы поэтики Достоевского. – Москва: Худ. лит., 1972. – С. 135.