

EXPRESSION OF THE CONTENT OF THE IMAGE IN UZBEK PUBLICISTIC SPEECH TEXTS

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Abstract. *This article scientifically interprets the specificity, functional-semantic features of image manifestations in the texts of publicist speech, which highlight various issues of socio-political life.*

Keywords: *society, state, socio-political, economic, socio-cultural, transparent attitude, language tools, publicist text, colloquial wholes, propaganda-propaganda, aesthetic influence, semantic content, image, speech types, image speech, mental state, speech competence, speech situation, narration, discussion, image-comment, image-description, explicit attitude.*

One or another active member of any society does not look indifferent to the socio-economic, socio-political and socio-cultural life of the society in which he lives, expresses his attitude towards them. These relationships are expressed on the basis of factors or language tools that exist outside the language, their capabilities. Speech manifestations that serve to ensure the expression of such an attitude are publicistic speech. The style of publicist speech has a special place in the system of functional styles according to the fact that it has different genre manifestations, its wide scope, its use by writers and poets, publicists, journalists or the general public.

Issues on complex socio-political, economic, spiritual-moral, literary-critical topics in a given society are not expressed through separately received statements, but are reflected using colloquial whole things, consisting of the interaction of lexical-phraseological, morphological and meaningfully connected syntactic units that are embodied around the illumination of a particular small topic. Such wholes give rise to micromatns inherent in publicistic speech.

Micromatns consisting of a group of statements that cover issues of social, political and economic life, openly express the attitude of an active member of society to this socio-political life, have the status of propaganda and aesthetic influence on the masses, are referred to as micromatns inherent in publicist speech.

Throughout the description of the semantic content of the texts of publicist speech, we have witnessed the widespread use of pictorial micromatns for certain purposes. Let us first dwell on the lexical meanings of the term "image".

In the "Explanatory Dictionary of the Uzbek language", the word "image" is derived from the Arabic – words for taking, photographing, describing, and is used in the Uzbek language, mainly in two senses:

Image[Arabic-take, photograph; description] 1. Engraving, casting or drawing shape of something, painting, photo. Graphic image-the image of Alisher Navoi and Husayn Boyqaro, drawn by mavlono Behzod, in which it was customary to draw a picture inside the battles in Herat, had found fame in official circles (P.1993). Kadyrov "starry nights"). The notebook also contains an image of several madrasas in Bukhara... (Mirmuhsin "Architect").

2. Artistic expression, description of something, event and the like. As you make sheets of "boburnoma", you will be faced with plates, images of natural phenomena, with a place-by-place drawing of natural landscapes ("Science and marriage") [3,8].

In a given definition, the explanation of this word focuses on two characteristics of the concept of an image. In the first sense, it refers to a subject that is perceived (engraving, casting, drawing form) with emotional organs, in the second interpretation to something (written) that is perceived through thought, an event-event. The first meaning of the word image stands close to its terminological meaning in the fine arts.

In literary studies, the concept of image is used in a broad sense. Image-interpreted in meanings such as showing, stating, taking pictures in practice or in the imagination[5,220].

In this explanation, the meaning of the narrative, discussion under the concept of image is also understood.

Literary scholars approach image, narrative, discussion from the point of view of their science, that is, the terminological meaning of the concept of image in linguistics differs from its terminological meaning in the disciplines of art studies, Fine Arts and literary studies.

I. Hojaliev who conducted research on speech types in Uzbek linguistics cites in his published guide to the analysis of linguistic signs of the type of image speech[4,20 – 44] the explanation of the term image, which he uses within art studies, the description of the concept of the image given as a type of speech, and the meanings of the term image in literary studies. The image used within the framework of art studies, the image given as a type of speech, and the term image in literary studies, one by one, describe the characteristic features of each of them, also cite their different aspects and express their attitude to the types of images. During his reflections, he explains above as the result of a process that differs from the concepts of two-way images and occurs in the way of internal speech in the human mind, and not as an abstract concept of image speech formed in the human mind as a phenomenon of contemplation. The process emphasizes the participation of extralinguistic tools such as the mental state of a person, the social status, the level of worldview, speech competence, the speech situation. In this way, the image shows evidence that the type of speech differs from the concept of the image in the visual arts and in literary studies in its versatility, breadth of possibilities and complexity. The concept of image in literary studies is studied as an aesthetic category, the concept of image in linguistics is directly the speech itself, and the tools in its occurrence, such as their expression, the study of pure linguistic phenomena, the image is a multifaceted complex phenomenon of the type of speech, in which similar and different characteristics of internal speech and external speech, scientific

Functional styles are a functionally unique whole (cast) arrangement of speech units to perform a specific communicative function, rather than being interrelated in a particular stylistic coloring aspect[1,110].

Since speech is a realisation of Language, Language units perform a function as a means of communication based on linguistic and extralinguistic factors in functional styles. For this reason, extralinguistic factors also play an important role in the manifestation of functional styles. The typological division of speech is also associated with extralinguistic factors. In particular, the image is formed on the basis of the purpose, intention, character of the object of speech of the speaker of the speech type. Language units, on the other hand, are characterized by a type of speech that is realized on the basis of these reasons. Functional styles occur in the Zamiri of the use of language in a certain area of speech. Therefore, functional styles are also characterized by

Language units. Both image speech type and functional styles have the opportunity to fully reflect the system-structural essence of the language. Because both speech phenomena make it possible to research Language units not separately obtained, but in a holistic, single whole, that is, language units are approached from a hierarchical point of view from the highest level. Therefore, when researching functional methodological and typological aspects of language units, it will be necessary to take into account the nature of their dual identity.

It is known that the image is one of the most common methodological tools and is considered a means of expression that is more characteristic of artistic texts. That is why this tool can be researched from the point of view of linguistics and literary studies. Also, since the texts inherent in popular speech reflect socio-political relations, economic, spiritual and moral issues, various signs inherent in something, phenomenon or personality will also be present in its expression plan. Since the attitude of an existing member of society to a particular object or person, its negative or positive edges are also reflected in publicistic texts, it will not be useless to dwell on the application of the image method in the form of such speech and its significance.

An important place in the formation of text types is occupied by the structural integrity, the object of a particular speech and the attitude of the speaker. In these syntactic wholes, the speaker can describe a particular object only in its appearance in very few cases, and in most cases interpret it in a general way in the image bar, as well as state his impressions of it.

Opinions about the occurrence of portrait painting in more artistic texts are noted in scientific sources on stylistic studies, types of speech. The most common type of speech in artistic texts, features inherent in a particular person or thing are initially embodied by depicting his image, portrait. It is expressed by means of supersyntactic integers, micromatns. Having noted this, in Uzbek linguistics, prof. A.Mamajonov, in his book "textual linguistics", classifies superphrasal syntactic integers (SFB for short) into repeated, pictorial and explanatory SFBs, based on their syntactic-stylistic properties [2,30 – 31]. Among these, it is noted that "pictorial superphrasal integers" serve to list natural phenomena, signs of personality and subject, to give their full characteristic, dividing them into two groups, according to the character of the object being described:

SFBs that represent landscape characteristics.

SFBs representing portrait characteristic [2,31-32].

Analysis of evidence specific to popular speech confirms that the image tool is used most effectively even in publicistic texts.

The journalistic style stands close to the artistic style of speech, due to the simplicity and accuracy of expression and the active use of terms, due to the fact that it serves to bring out the image of language units, expressive-emotionality. Accordingly, through the micromatns of publicistic speech, the relationship of describing an individual, place-place or event-event, as in other speech texts, is widely used. The main thing that stands out from the image manifestations in the texts of the artistic and scientific style is that, in the case of this, there will be a clear attitude towards what is being described in publicist texts. In addition to the fact that the speaker's attitude towards the object of speech is strongly manifested, it is also visible to encourage, call the reader to believe in this attitude. For example,

"They must be upperclassmen in chamam: all beautiful – spirited girls who have just reached their height and began to part with white, red with red. But the way they dress, behave is completely different. All four have in their hands a dress of the most recent template, made of

original harir fabrics, and on their feet a spoonful of unobtrusive-beautiful shoes that a little person does not have. Flattering jewelry on the fingers, neck and ears, wristwatches. In his arms... No, not a readers folder where notebooks are put as you think, but small, compact road bags with gilded locks, gilded bands. All four had their short hair gagged and lowered on their foreheads. The lip faces, the eyebrows, and the eyes were disappointed. Chewing gum in the mouth of all"...

(A.Heydarov"...Only kimkhob is not wearing beautiful")

Although in functional styles the image generalizes typologically, each style is characterized by different, linguistic and extralinguistic signs arising from the requirements of this style. The adjective, analogy, phrase and similar artistic means used in the image above were applied not to the expressive-emotionality as in the artistic style, but to express a clearly positive attitude towards them (the signs of the image object). In this place, the communicative function of the language from the function of influence was manifested at a superior level. Therefore, this image served to evoke attitudes and join the speaker's attitude, to encourage belief.

By creating portrait images of modern progressive people in publicist texts, the list of their inner world, the most important aspects in their nature, character-traits, qualities is clearly embodied. For some reason, this hero also passes with an emphasis on his appearance and character-traits. Unlike the portrait image in artistic texts, the author, by creating the appearance of the hero, describes the most important aspects of his nature, his own characteristics from one edge, while expressing his open-minded attitude towards him by commenting, illuminating his late, character edges by drawing the image of the hero.

In conclusion, the speaker's attitude to the object being described in publicistic texts is strongly manifested. Characterized by the predominance of subjective modality, encouraging the reader to believe in a given attitude towards what is being described differs from the image in other styles by the presence of a call.

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