

EXPRESSION OF TIME AND SPACE INDICATORS IN ARTISTIC TEXT

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ANNOTATION: The article discusses the study of temporality in Uzbek linguistics, the expression of time and space indicators in the text and classic literary texts, and the opinions of linguists in this regard.

KEY WORDS: Artistic text, information transmission, temporality, text structure, level units, time limit, continuity, matter, time, space .

The interest in the relationship between the structure and content of the text also created the problem of determining the role of the time category in the process of creating the text. It is known that the text is a product of speech thinking activity, it is a phenomenon created as a result of the thought actions of a certain person - the author of the text. The creator of the text feels, perceives the happening or imagined event in the objective world, and has a logical idea about this event. The presence of time and space indicators in the content of the text, which is a means of information transmission, is an inevitable requirement.

Knowledge of reality and its logical, i.e., conceptual assimilation and linguistic realization is a multi-stage, perfect process full of contradictions. Such features characteristic of the dialectic of cognitive activity are also reflected in the speech expression of the meaning of temporality. We can see this clearly in the fact that the forms and means separated within the framework of the tense category do not correspond to the tasks performed by the grammatical system and the text.

The only reason for interpreting the time category as contradictory phenomena in the grammatical system and text environment is the need to study this category in any case from the point of view of grammatical form, within the framework of grammatical paradigms. It is clear that the categorical characteristics of grammatical units do not lose their importance in the process of speech communication, when they are used in certain texts. However, connecting the semantic features of the tense category only with the paradigmatics of the tense forms can lead to defining this category in a narrow sense and limiting its functional-semantic essence.

In order to imagine all the meaning and functional signs characteristic of the category of time in the form of a single whole, it is necessary to study this category at the syntagmatic stage. It should be noted that the meaning of temporality is related to the syntagmatics of speech in one way or another, it is also expressed in the linguistic definitions given regarding the category of time. "Grammatical tense category, writes A. Hojiyev, - expresses the relation of action to the moment of speech." Or "participating in the formation of the clause by affecting the tense valence and expressing the relationship of the reality understood from it to the moment of speech is a characteristic of the category of time."

It is known that two main principles take priority in the creation of an artistic work: firstly, the conditionality of the object of the artistic image, texture, i.e. imagination, and secondly, the reflection of the existing reality in it. In the first priority, the past tense refers to a certain essence that does not belong to the range of time (time), rather than describing the reality of the real past tense. It is wrong

to think that the form of time is an external event from the time system. A functional shift occurs when the epic past tense or forms of a different form acquire a different meaning, and such a shift occurs as a result of the use of the tense form in the structure of the text at a different level. In the work of art, the category of time is not related to the moment of speech, because in it the object of existence is not described by copying the generalization of all appearances-forms characteristic of it. This image is actually a transfer of one reality (reality) to another, and the form of time determines the relationship of content, such as before and after this happens. Based on the same relationship, the order and sequence of actions are determined.

It is known that a work of art is a work of art, an example. The reality depicted in art moves to the imagination of the receiver of information. That is why the effect of the work of art on the reader, the receiver of information, is the main goal that determines its content. In the process of direct speech communication, the point defining the deixis field "here and now" is the moment of speech and the past tense form indicates the period before this point, and the deictic center of the artistic text is "here and now" in the story of the past tense. In this case, the form of the past tense becomes a means of ensuring the figurativeness of the content of the text.

Denoting pronoun or generalizing noun (everyone, big and small) in expressions such as seven to seventy years old, and without taking a look, not calling night as day, having four eyes, ending the day, passing the day, to beat and kill until he says what he wants. In verb phrases such as to reach, to stiffen, to stay from daqqiyunus, the meaning of time is in the status of a component (sema). The phraseological fund of the language is considered a valuable source of information about the culture and mentality of the people.

The main part of phraseologisms belongs to the modern layer. As an example of phraseologisms related to the old layer, the following phrases used in the works of Alisher Navoi can be cited:

Yo ulus ichra yuz suyun sochib,

Yo olibon boshini biryon qochib

(“Xayrat-ul abror”)

It means losing one's reputation.

Begunoh to'ksang, Navoiy qonini yo 'qdir g'ami

Kim seni ko'rgan dame qoshim senga qilish halol

(“Navodir ush-shabob”)

to make one's blood honest-to kill. Some phraseological units belong to the old layer as a variant, some variant of them is used in modern literary languages. Examples:

Lahza-lahza chiqdim-u chekdim yo 'lida intizor

Keldi jon og'zimga-yu, ul sho'xi badxo' kelmadi

(“Bado'e ul-vasat”)

Phraseological units have the characteristic of figurative expression of time. In this

The meaning of time has two directions, that is, the main (leading) meaning or the main meaning

expressed as a constituent component (sema). For example, phrases such as not one day, one day, from elburutdan, year-twelve months have interrogative semantics when. Also, in one of the two sentences, when the eyes are open, when the head reaches the pillow, and in the two worlds, the meaning of time is the leader.

While getting acquainted with the text, the reader sees himself in the time described by the author, he does not mentally contrast the past and present, but imagines the described events as if they are happening right in front of his eyes. Through this imagination, the subject has the opportunity to listen to the images and their elements that are not directly related to the current situation and are stored in the memory, emotions are attracted to re-perception. After all, imagination is an emotional image that is reproduced and stored in our mind without directly affecting our sense organs.

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