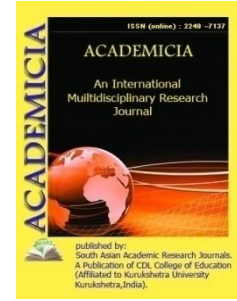




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THE MAIN PARAMETERS OF THE ARTISTIC LANDSCAPE OF THE WORLD

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ABSTRACT

This article analyzes the artistic appearance of the linguistic landscape of the world and the language units that create this situation, the voluntary function of the artistic landscape of the world, the peculiarities of the artistic and aesthetic categories. The concepts that carry the main content load of a belle - letters are the units that assume the functions of storing, collecting, transmitting, and illuminating the main meaning-content, aesthetic information in the artistic landscape of the world as a whole. This process takes place on the basis of the interrelation of attributive categories and image-concepts and artistic images. It is this situation that ensures that the artistic landscape of the world is shaped by content that distinguishes it from the linguistic landscape of the world.

KEYWORDS: *Linguistic Landscape Of The World, Artistic Landscape Of The World, Accumulative Feature, Aesthetic Information.*

INTRODUCTION

Changes in world and national literature during the twentieth century and the first quarter of the twenty-first century, especially in the epic genres, in particular, the fact that the evolution of the artistic language has coincided with the development of human society is explained by the sharp increase in the quantity and quality of the arts, the means of expression. In particular, the images expressed in literature and art have shown that they are directly related to the worldview and activities of a person belonging to a particular civilization and culture. As a result, under the influence of these factors, the mechanisms of creating an artistic picture of the universe are formed. In general, the process of creating a work of art is in fact an integral process, like the two

sides of a coin, which go hand in hand with the formation of the artistic landscape of the Universe. The form and content of the artistic landscape of the world (both of which are realized through artistic discourse) is a well-known civilization, and also, it is formed under the influence of the linguistic landscape of the world formed in the heart of the worldview and the mental culture associated with it. In particular, the worldview plays an important role in the formation and expression of a work of art, including language. Therefore, in-depth study of the world view in literary works, its oral form (folklore, theater) and expressed through written artistic speech is an urgent task facing the science of philology, or more precisely, the science of linguistics. In general, since time immemorial, man's idea of the world has emerged in the form of a work of art, and in the form of an artistic view of the universe, whether simple or complex. Because the artistic landscape of the world represents in the composition of the world landscape a great panorama of things, events, happenings and processes in the world, serves as a bridge connecting them. Since the images expressed in the artistic landscape of the world are always expressed in such ways as analogy, description, imagery, the innate artistic description and artistic images are vividly formed in the mind of the reader or listener.

In general, the concept of "Artistic landscape of the world" was introduced to science in the early 1980s by S.Meylakh [2. 116-125]. But despite the fact that almost forty years have passed since then, linguistics has used various terms for this purpose, such as the artistic landscape of the universe, the artistic image of the universe, the artistic reality of the universe, and so on. To avoid this "terminological synonymy", the essence of the phenomenon can be described as follows, using the term "artistic landscape of the world", which is more appropriate to the essence of the phenomenon than the linguistic and mental pattern: the artistic landscape of the world is inherently independent of other linguistic landscapes and also, it serves not to express a wide range and a certain value, but to reveal the level and depth of the possibilities of art in the study of objective being [7. 55-74].

It should be noted that the artistic landscape of the world is a separate form of expression of reality, and the linguistic units and means of expression used in it have long been in the focus of researchers. As a result, in our linguistics the idea, form, content of a work of art, a series of heroes, it is concluded that there is a common artistic landscape represented by components such as methods of expression, writer, character speech, and that they have been shaped by large-scale works of art and literature since they were created in our culture over long periods of time. These include areas related to fiction - it is also possible to include works in areas that are closely related to linguistic components, such as painting, theater, sculpture, music, singing, folklore [8. 172].

In this sense, in the artistic world and in the artistic landscape of the world, which is its reflection and reflection in language, it is an important component and with the art and reality of the work, such as artistic language, image, meaning, idea, it is necessary to dwell on the artistic concept and the concept sphere of the work of art, which connects the protagonist with his experiences and actions, forming his own "Treasure of meanings" [1.260-267]. The concepts that carry the main content load of a belle - letters are the units that assume the functions of storing, collecting, transmitting, and illuminating the main meaning-content, aesthetic information in the artistic landscape of the world as a whole. Similar concepts, such as lexemes / words, change their shape, size, boundaries, and direction of meaning change in their content plan [5. 260-267].

Also, the artistic landscape of the universe and its structure are shaped by its functions. As with all progressive art and literature, the main function of the artistic landscape of the world is to serve the spiritual maturity of man and also, it is to serve the purification of his mind as a catharsis by emotionally shaking him by acquainting him with a true work of art. Due to this, a special type of artistic communication takes (katarsis) place within the artistic landscape of the world. The voluntary function of the artistic landscape of the universe, on the other hand, affects the consciousness and thinking (addressee) that receives it. The modal function of the artistic landscape of the world represents the author's attitude to the real being. The aesthetic function of the artistic landscape of the world is to find and show the beauty in art and life. The emotional-evaluative function of the artistic landscape of the world reflects the feelings and values of the reader (listener, spectator). The ethical function, on the other hand, represents the level of morality and spirituality inherent in society in belles-lettres. The accumulative nature of the artistic landscape of the world represents the ability to collect and store aesthetic information. The transmission function is the transmission of aesthetic, ethical, cognitive, emotional-evaluative information collected in a work of art to the reader. Due to the above-mentioned features, the artistic landscape of the world differs from other world landscapes [5. 17].

The artistic depiction of the world expressed through the linguistic landscape of the world through artistic language is not the same thing. The artistic landscape of the world expressed through language does not always correspond to the "linguistic landscape of the world" typical of a certain historical period. There are many reasons for this: first of all, as a result of the writer's artistic reflection on real reality, a subjective artistic linguistic view of the world and aesthetics is formed, secondly, the artistic linguistic landscape is the result of figurative representation of reality, and thirdly, the linguistic, artistic and scientific landscapes of the world also differ in terms of the size of the linguistic inventory.

To interpret the linguistic view of such a world as the result of the mere reflection of the existing worldview in the human mind by means of language is nothing more than to direct the incomparable power of language, language is directly involved in two processes related to the worldview, firstly, the linguistic landscape of the universe, which is the deepest layer of the worldview in the human mind, is formed in the very heart of language; secondly, language itself represents (explanation) and manifests other types of worldviews; thus the experimental knowledge acquired by separated individuals is transformed into the experience of the community (people), the property of the community (people) only with the help of artistic language. Because each language with its own dictionary reflects the artistic landscape of the world with its own national identity, therefore, in modern linguistics, artistic thinking and its linguistic expression, developed by all types of art and literature at a certain stage in the development of human society, is generalized under the name of "artistic landscape of the world".

From this point of view, the artistic landscape of the universe also includes various "world landscapes" that reflect other areas of objective existence. Fantasy novels travel between galaxies, the distant past where dinosaurs lived in the feature film "Jurassic", in detective novels, the world of the criminal and the mafia, and in children's literature, "The country of sweet melons", the artistic landscape of the world is much larger and more universal than in other worlds. So, as D.E.Fomicheva, who studied this topic, rightly points out: "The artistic landscape

of the universe is in fact real and unreal, real or imaginary, possible or impossible, which can be reflected in the system of images, the study of mixed worlds in the mind of the reader in the process of secondary communicative activity is based on the acquisition (understanding) of the literary text on the basis of images, notion, concepts formed on the basis of information thesaurus" [6. 292-299]. The difference between the artistic landscape of the world and the image of the world represented by other forms of art is also in its textual form, expressed through linguistic means, so that it is much broader than the meaning and image it expresses, such as "the language of cinema" and "the language of architecture," so it is a very complex, confusing, and contradictory structure. Probably for this reason, even in situations where the artistic landscape of the world is very changeable, flexible, and unable to express the worldviews of other worlds, the artistic landscape of the world accomplishes this task, but even then it cannot give an integral (general) view of the world (in general, in our time the type of technology, science, or art that represents the general (integral) view of the universe has not yet emerged).

The artistic textual view of the artistic landscape of the universe is like the visible part of an iceberg. And at its core, in addition to art, there are many interconnected parts. One of them is the socio-cultural environment associated with a particular historical period and geographical space. In addition, a group of people or a specific person with a certain mentality, his attitude to life, his thoughts and perceptions also fill this line. Thus the external form of the artistic landscape of the world is the internal impulses of the art that runs into art, the writer and the protagonists - the impressions left by space and time on the objects of the image. In a sense, it carries the mark of creative thinking, of emotion. Therefore, this form has two important forms of occurrence - it has a specific meaning, as well as some symbolic generalizations. Moreover, this generalization leads to the abstraction of an objective being, to its expression by a linguistic sign. This is in line with the fact that F. de Saussure has a common denominator of the linguistic sign and the unifying name, and is consistent with E. Benvenist's doctrine of the two-sided interpretation of the linguistic sign in the natural language, that is, the separate meanings in the system of language and speech. [4. 256]. It is well known that E. Benvenist showed the process of two different, but interrelated and conditioned linguistic semioses (meaning formation) and called it the semantic interpretation of speech units. When the first union (in the language trade) was mentally immersed on the first time, they expressed the things and things that they meant, in the case of a secondary spiritual event, it means a concept subordinated to the thought and content in the sentence and the text (semantic field). It is a well-known fact that this feature is exaggerated and expressed in artistic speech. The transpositive use of language units can also be explained by this situation. Consider the following passage:

Translation of these passage

Lined up in a row, lined up

Oppressed and not oppressed, oppressed;

They say "God", but who do not feel God is one

Mankind will pass through this world [9. 76].

Тизилганлар, тизилганлар, эзганларуэзмаганлар, эзилганлар are adjectives such as showing the action and status of the usual thing, that it does not come as an adjective and comes as a possessor of fire is due to this secondary spiritual phenomenon, and тизилганодамлар.

тизилганодамлар, эзганодамларуэзмаганодамлар, эзилганодамлар are assumed the function of a noun in a compound such as (abstraction of meaning, generalization secondary, spiritual event the meaning of the two linguistic units is expressed through a single concept).

The artistic landscape of the world is created on the basis of certain worldviews and relevant artistic and aesthetic categories. This process takes place on the basis of the interrelation of attributive categories and image-concepts and artistic images. It is this situation that ensures that the artistic landscape of the world is shaped by content that distinguishes it from the linguistic landscape of the world. The functions of the artistic landscape of the world are aimed at systematizing the artistic-aesthetic conceptualism, which leads to the reconstruction of the socio-cultural context in the work of art (repeated expression with a linguistic sign (word and sentence)). The image-concept and the artistic image-concept included in the content by the author form the rational and emotional content of the work [3. 19-28].

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