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Abstract: In the article, the issues of literary-critical analysis of the artistic work, understanding of the artistic text and approach to its essence from a linguistic point of view are put forward. The concepts of artistic meaning and artistic content are mutually differentiated.

Key words: work of art, linguistic analysis, meaning and content, artistic meaning, artistic content, linguopoetic analysis.

In the literary and critical analysis of a work of art, it has been repeatedly emphasized that one should approach not only from the point of view of scientific literary studies, but also from the point of view of linguistics. Understanding a literary text, a complete understanding of the thought-idea that you want to say in it, a full-fledged perception is not such an easy task. Therefore, a one-sided study of it does not reveal the essence of the issue, but darkens it. Since fiction is a word art, it is studied by both literary critics and linguists. The concept of artistic meaning and artistic content is considered one of those areas that have not yet been sufficiently researched. In linguistics, in most cases, the concept of meaning and content is used indistinguishable. In fact, they should be sharply differentiated from each other. This is a phenomenon inextricably linked with the dialectic of generality and privateness in the analysis of the text. For example, the naming of a work or the naming of a part of it is related to artistic meaning, while the content is a private implicate and explicite linguistic means that give rise to that meaning. Literary science interprets this in its own way, since the selected categories of these Sciences in the analysis of the text are fundamentally different from each other.

There are opinions that the formation of content can be not only a sentence, but also within the framework of units larger than the sentence, which are of great importance in the linguistics of literary text. When it comes to content in a literary text, it is necessary to distinguish between two different types of content. While one of them is objective content, another is artistic (aesthetic) content. Even in the biblionyms chosen for Nazar Eshonkul stories, special attention is paid to this principle – the principle of artistic meaning and artistic content. Take, for example, his story "treatment". The name of the story attracts the attention of the right reader. The biblionym chosen for the work is characterized by the fact that it itself was built on the basis of the street. If we take an objective approach to the story, then we will talk about the methods and experiences of the treatment carried out by an experienced doctor with the mentally ill. It would seem that this does not affect the aesthetic imagination of the reader than one. Therefore, in the reader's consciousness, questions arise in the style of why the writer did not call the work "strange experience", "antique method of treatment." In fact, the writer's artistic goal is another: we are not mistaken if we say that he interpreted the processes of coming into the world of a person without appearance in the story "muolaja" artistically and psychologically. As described in the work, students of the medical university go to a mental health hospital for an internship. The hospital where they went is fundamentally different from other hospitals in its treatment methods. The difference is that the sick brought here are treated by the beating method. The hospital professor, on the example of three mental patients, speaks with extreme composure and confidence about the type of disease, the stages of treatment. The name of the patient is also called "quot;," different from other sick people. Those who suffer from this disease fall into the temptation of the " free world".

His imagination, in which the reader read the above situation, is somewhat distracted. So, is this work only about the mentally ill and a new way of treating them, or about influencing the psyche of people who, having sanded the life of the past, could not accept the news, or an artistic plaque on the human psyche of various social thongs of the former regime? It depends on the artistic perception, artistic embodiment of the reader, of course.

In the interpretation of a literary text, such hidden meanings, the subtle and thoughtful perception of implications, various substantive gestures of expressive units are very important. Turkish literary critics define such hidden meanings as "content". To understand the content in a work of art, it is necessary to be aware of the words, Proverbs, historical events, knowledge and experiences that refer to the content. It is the word "quot; above, "a combination of" free world " that is a reference to the content that comes from the work. For example, the word qut-qut was formed within the framework of the qutqu lexicon, explained in the "Explanatory Dictionary of the Uzbek language" by the meanings of reverse propaganda, vomiting. It follows from this that, paying attention to the zimrian meaning of the work, it is understood that these mentally ill are not ordinary sick people, they are an artistic generalization of selfish, vile people who flew into the box of society, justified the old social order, condemned the new marriage. They are typical representatives of those who have always dreamed of their "free world". It is not difficult to master such artistic content through the presented lexical units, which in itself is also a hint of artistic meaning. The artistic meaning in turn connects with the name of the tagzamiir artistic work and raises the title to the level of artistic generalization. Ana now begins to satisfy us why the work is called "treatment". Because the name itself has a metaphorical portable meaning. At the same time, it should be noted that the artistic meaning does not belong to the semantic structure of the word. Because, artistic meaning is a kind of linguopoietic concept that is realized as an element of artistic content in a broad context¹.

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