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TECHNIQUES FOR CONVEYING THE AUTHOR'S IDENTITY IN A PIECE OF ART

Annotation

This article deals with the ways of expressing the image of the author in a work of art. In addition, it provides several notions of conveying the author's identity, value, performance as well as the title may highlight the main idea of the book or allude to the main character in the work and considering the characteristic detail is the main actualizer of anthropocentricity.

Key words: *behavior, title, ambiguity, supporting elements, semantic cores, image.*

BADIIY ASARDA MUALLIFNING SHAXSINI ANIQLASH TEXNIKASI

Annotatsiya

Ushbu maqolada badiiy asarda muallif obrazini ifodalash usullari muhokama qilinadi. Bundan tashqari, unda muallifning shaxsiyati, uning qiymati, samaradorligi, shuningdek kitobning asosiy g'oyasini ta'kidlashi yoki asarning bosh qahramoniga ishora qilishi mumkin bo'lgan va o'ziga xos tafsilot antropotsentriзмning asosiy aktualizatori ekanligini hisobga oladigan bir nechta tushunchalar mavjud.

Kalit so'zlar: *xulq-atvor, sarlavha, noaniqlik, yordamchi elementlar, semantik yadrolar, tasvir.*

ПРИЕМЫ ПЕРЕДАЧИ АВТОРСКОЙ ИДЕНТИЧНОСТИ В ПРОИЗВЕДЕНИИ

Аннотация

В данной статье рассматриваются способы выражения образа автора в произведении искусства. Кроме того, в нем содержится несколько понятий, передающих личность автора, его ценность, результативность, а также название, которое может подчеркнуть основную идею книги или намекнуть на главного героя произведения и учитывая, что характерная деталь является основным актуализатором антропоцентризма.

Ключевые слова: *поведение, заголовок, неоднозначность, вспомогательные элементы, семантические ядра, имидж.*

Introduction. Many contemporary scholars think that in the second half of the 20th century, the author's dilemma emerged as a key theme in literary criticism. This is a result of how literature has evolved, emphasizing more and more the unique, personal aspect of creation and how the author's "behavior" manifests itself in a variety of ways. It is also linked to the advancement of literary science, which aims to view a literary work as a form of statement, a conversation between the writer and the reader, as well as a unique universe, the product of the creator's creative activity.

The discipline of comprehending, first and foremost, the text has long been regarded as the focus of philology. The reader and the researcher must engage in perceptual activity since the text is the primary focus of analysis and interpretation in it.

Texts possess crucial attributes like integrity, delineation, and coherence, as they are essentially systems of signals. These characteristics, which are common to all writings, are what Lotman claims describe the literary text, which is the primary focus of philological research. However, the formation of literary texts is distinguished by some unique characteristics.

Unlike other texts, a literary text's intra-textual reality is creative in nature - that is, it is the result of the author's imagination and creative energy - and it has a conditional character. The universe portrayed in the literary work reflects, refracts, and changes reality in ways that are consistent with the author's goals, but only indirectly corresponds with it. In literary texts, references are typically made to the objects of hypothetical worlds that the authors have constructed.

Literature review. A literary text is an intricately designed structure. A literary work has its own code system that the reader must decipher in order to understand the text; on the one hand, it is a private system of means of the national language [1].

A literary work is related to other texts, alludes to them, or borrows from them. Its meaning is influenced by or even determined by these intertextual linkages. Considering intertextual relationships can be one of the "keys" to understanding a piece of literature. The appeal to a "foreign" word with its inherent connotations and expressive-stylistic aura determines the work's polyphony, which is revealed through intertextual links.

Though it shows up at various points throughout the text system, the author's stance regarding the portrayed is very seldom expressed in direct opinions. This means that semantic dominants are the main means of expression at the content level. The most important is the "component of the work that sets in motion and determines the relations of all other components" [2]. Because of this, it's critical to pinpoint the text's key terms and take into account the most frequently occurring lexical units, which highlight the significance of the concepts these words designate for the author's awareness of their semantic changes, compatibility, and arrangement in space.

Research methodology. Titles are usually associated with the dominant text of a work of art; this text occupies a central position and is mistakenly interpreted by academics as a "abbreviation of the meaning" of the entire work; in reality, the title is an expression of the author's viewpoint. It is especially important to consider titles, keywords, and artistic elements when comprehending the text during the "slow reading" phase. One of the most important parts of a text is its title. It has a strong position inside the text even if it is not part of the main body. This serves as the work's introduction to the reader, serving as their first clue. The reader's sense is stimulated and drawn to the description that follows by the title. The title is "the compressed, undisclosed content of the text", according to Halperin. Its capabilities may be figuratively represented as a twisted spring, which becomes apparent throughout its deployment procedure [3]. The title may refer to the primary character of the piece (e.g., "Jenny Gerhard", "Sister Kerry") or it may emphasize the text's overall picture. The narrative progressively reveals the title's generalizing meaning while also enriching and expanding the word's meanings.

Analysis and results. The text's title, which might say "After the ball", "Poltava", or "In the ravine", can help create the creative time and space of the work by indicating the location and time of the event. Lastly, a work's title may explicitly define its genre or imply it subtly, leading the reader to identify the work with a certain literary species or genre ("American Tragedy")

[4].

The text's addressee is addressed explicitly in the title. It is no coincidence that some titles of works are interrogative or motivational sentences: "Who is to blame?", "What should I do?", "For what?".

As a result, the piece of art's title has many purposes. The text itself is correlated with its creative environment in the first place, including the primary characters, the action's chronological frame, the primary physical coordinates, etc. Second, the title applies the author's notion in its entirety by expressing his image of the settings, events, etc. that are represented. Literally speaking, a literary text's title is nothing more than the author's first and personal interpretation of the work. Thirdly, the title creates a relationship with the text's addressee and assumes his respect and empathy for creativity.

The title itself is a dynamic, evolving instruction, serving as the primary actualizer of the literary notion. The reading is halted at a certain point in the work's development, which disrupts the concept's construction and, in turn, the title's content's formation.

Because both the concretization and the generalization of meaning are done simultaneously in the title, it has semantic specificity. First, there is a lag between the form's presentation and understanding; second, it happens in phases rather than all at once. This is different from the typical contextual realization of meaning, which happens as a result of binding to a specific scenario as described in the text. Following concretization, generalization is related to the incorporation of many meanings of different literary text parts in the title decoding process, enabling the title to function as a typical, generalizing indicator of the notion.

As a result, the title's most crucial characteristics are its ambiguity, dynamism, relationship to the text's overall substance, and combination of concreteness and generalization. Additionally, the author's viewpoint is frequently represented by a list of keywords in a literary work.

The essential indicators for conveying a literary text's meaning and, consequently, for comprehension are emphasized in it as a private dynamic system of linguistic means. These indicators are especially crucial for creating intra-textual semantic linkages and structuring reader perception.

Different terminology are used in the scientific literature to refer to these indicators; "keywords" being the most widely used term. This concept is essentially conditional; important characters in the text can be found in phrases, sentences, and even individual words. The phrases "semantic milestones of the text" (A. Sokolov), "supporting elements" (V. Odintsovo), and "semantic cores" (A. Luria) are metaphorical terms that are used in addition to "keywords" to highlight the function of specific signals in the text's semantic structure.

There are several key characteristics of keywords that allow them to be distinguished from other lexical components. These indicators are:

1. the text's high degree of word repetition and frequent usage of these terms;
2. the capacity of a symbol to compress, collapse, and integrate "its main content" [5];
3. the correlation between the text's two significant levels, factual and conceptual, and "obtaining as a result of this correlation a non-trivial aesthetic meaning of this text" [6].

Repeating themselves, keywords don't have a set, strict place in the text; they might appear wherever in it. They are concentrated at the start of a piece and serve as titles somewhat frequently. This is only a tendency, though, and it doesn't always materialize. In certain writings, keywords are arranged differently and frequently do not correspond with the title. There are several approaches being used to address the problem of their number.

Within the text, keywords create semantic complexes: words related to them are clustered around them, followed by synonymous units and, lastly, single-root words, the recurrence of which in a given context is typically not coincidental.

Repetition is the foundation of keywords, which also serve as the text's semantic dominant and can create cross-cutting oppositions that are important to understanding.

An artistic detail is the next means of conveying the author's persona in a piece of writing. Few occurrences in philological study are discussed as details with such frequency and ambiguity. It is a well-established belief in literary criticism and stylistics that an author's unique style may be discerned by the extensive use of creative detail.

Typically, a detail is a small, outward aspect of a multifaceted and intricate event; it is a tangible representation of facts and processes that extend beyond the surface feature under consideration. The inability to fully capture the phenomena of artistic detail is linked to the phenomenon's very existence, necessitating the communication of the perceived portion to the addressee in order to give them a sense of the phenomenon as a whole.

The part's functional load is extremely varied. Kukharensko offers the following categories for artistic detail kinds: involving, characterological, visual, and clarifying.

The purpose of the graphic detail is to let the reader visualize what is being discussed. It is most frequently incorporated as a crucial component of the look and natural world images. The use of detail is very beneficial to both landscape and portrait painting since it lends a particular image of nature or a character's appearance uniqueness and concreteness. The author's point of view is made evident by the use of graphic detail, which also actualizes the categories of modality, pragmatic orientation, and consistency.

The primary purpose of the clarifying detail is to make a truth or phenomena seem real by pointing out little nuances. Clarifying details are typically employed in dialogic discourse or in a well-delegated story.

The primary actualizer of anthropocentricity is the characterological detail. However, it carries out its purpose directly, addressing specific aspects of the portrayed persona, rather than obliquely, as a picture and clarifier. There are other instances of this kind of creative detail throughout the book. Instead of providing a thorough, regionally focused portrayal of the character, the author inserts facts and milestones into the narrative. They are typically offered casually as a well-known item. The compilation of all the characterological information strewn throughout the text might be directed toward either a thorough characterisation of the item or a reiteration of its salient characteristics. In the first instance, every single detail highlights a distinct aspect of the character; in the second, however, they are all subservient to the slow revelation of the character's primary passion.

The hinting detail identifies the phenomenon's outside feature, which leads one to surmise its underlying significance. It is evident from this detail's categorization that its primary goal is to provide a subtext or inference. The character's interior condition is the image's primary focus. Since the suggesting detail is the primary tool used to create, it is reasonable to say that it actualizes this specific kind of informative text. It always functions in a system of other kinds of detail and other actualization

methods, and it is anthropocentric. Therefore, the title, a list of keywords, and creative details are the primary means of expressing the author's identity in a piece of art.

Conclusion. The author's image is reciprocal in nature, since he is the outcome of collaborative efforts. The author creates the text; to put it another way, the author's details disclose the text, which the reader then interprets and recreates. Semantic dominants like titles, keywords, and creative features convey the author's attitude toward the content of the text. When the text is interpreted, each one of them takes on a unique significance.

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