

Stylistic Characteristics Of Some Lexical Units Used In Uzbek Dramas

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Annotation. This article discusses some of the considerations for the lexical analysis of Uzbek dramatic works and the role of lexemes of a limited layer in enhancing the artistic effectiveness of these works.

Keywords: Drama, dialectal vocabulary, terminological vocabulary, slang, argot, barbarism, vulgarism, professional jargon, social jargon, speech economy, historicism and archaism, neologism, expressive-stylistic vocabulary.

Lexically analyzing Uzbek dramas, we see that the role of units belonging to a limited layer in revealing the art of their dramas is great. It is known that the lexicon of this layer is divided into three types according to the limiting nature of the scope of application. These are:

- 1) dialectal lexicon;
- 2) terminological lexicon;
- 3) jargon and slang.

In particular, words that are not part of the literary language lexicon specific to the speech of people living in a particular area, territory constitute a dialectal lexicon. Such words, which apply only to representatives of certain dialects and slangs, are called dialectisms. [1.98]

In fiction, dialectisms are used to reveal locality, to individualize the speech of characters. For example:

Nozik. O'zimam shunaqa ahvolga tushasiz deb o'ylamovdim (Sh.Boshbekov. "Eshik qoqqan kim bo'ldi?"). (Thin. I did not think that you would be in such a situation (Sh. Boshbekov. "Who knocked on the door?"))

Pirmat. Endi-i munday. Gaplaringni indamay o'tirib eshitdim. Qani, menga aytinglar-chi, Rahmatilla deganlaring qanaqa odam edi?(Sh.Boshbekov. "Eshik qoqqan kim bo'ldi?"). (Pirmat. Now that's it. I listened in silence. Tell me, what kind of person was Rahmatilla? (Sh. Boshbekov. "Who knocked on the door?"))

In these examples, dialectal units are formed by grammatical and lexical methods. The word "O'ylamovdim (I didn't think)" is grammatically formed, and the words "munday (such)" and "gazit (newspaper)" are lexical, which are dialectal variants of the words "gazeta" "o'ylamagan edim (I didn't think)", "bunday (such)", and "gazit (newspaper)". Such words are used in the speech of the speakers of this dialect.

In the dictionary of Uzbek dialects there are such words that these are expressed in a different word in the literary language. It is desirable to give a variant of such dialectisms in the language of literature in brackets, which is used with the need to give local calories.

M: Quadrat: -Assalomu alaykum, Oydin momo, yaxshimisiz, damlikkinamisiz, dimog'ingiz chog'mi, suyak yengilmi, momo. Assalom, boybicha, siz ham durustginamisiz? Olis manzillardan shamollab keldingizmi, boybicha? O'rus og'aynilarimiz ham tinchmikan? Kuyovto'ra-biznesto'ra qalay ekan, hozirgina sizni u yoqlardan kelganingizni eshitib, yugurib kelaverdim shamolday bo'lib... (M: Quadrat: - Assalamu alaykum, Aydin momo, how are you, aren't you tired, bone light? Hi, how are you? Did you come from far away places, rich man? Are our Russian brothers safe? As soon as the bridegroom came, I heard that you had just come from there, and I ran like the wind ...)

(Q. Norqobil. «Quyoshni sen uyg'otasan»),(You wake the sun)

The fact that a literary language is enriched by the lexical units of some dialects is a natural condition

for the development of languages. The reason why a large part of the modern literary dictionary is actually considered to be dialectical is because of the generalization of such lexical units. [1, 98]

Dialectisms can be introduced into literary discourse in the following cases: if this or that local concept does not have a definite name in the general stratum, or if its term in dialect differs from a general word with a stylistic dye of lexical meaning, its literary discourse is correct.

M: Sulaymon ota. (Galinaga). Mana, ishlar bitdi, Galina. Men ham endi ketay. Bitta dilgirom berib yuborsang. O'zbekiston, Zarkat qishlog'i (O'. Umarbekov. «Qiyomat qarz») (M: Father of Solomon. (Galina). Here, works are done, Galina. I'll go now too. If you give one beggar. Zarkat village, Uzbekistan (O.Umarbekov. "Doomsday debt"))

It is necessary to distinguish between the phenomenon of the transition of a dialectal word to literary speech and the phenomenon of the use of dialectal words in a work of art. Writers can use dialectal words in their works to draw a realistic picture of life, to give local color, to individualize the speech of the characters, or to express a certain local sign of a situation in which the dialect term of a concept is important to the reader.

The development and enrichment of any literary language depends on the degree of interaction between the literary language and the dialects. Therefore, it is necessary to interpret the use of dialectisms in a work of art and their transition to a literary language according to specific historical conditions.

M:Pirmat. Lo'kkavo'yga o'tirayotib sho'pir bola "qayoqqa hayday?" desa, indalmi tamshanib qolding-ku. Keyin men aytdim. "Kunbotishga hayda" deb. (M: Pirmat. As he sat in the locker room, the boy asked, "Where are you going?" If you say so, you have already tasted it. Then I said. "Drive to sunset.")

(Sh. Boshbekov. "Eshik qoqqan kim bo'ldi?")

The main reason why writers use slang words in their works is that it is possible to know clearly what character the character or image has, what oasis child he is. This also increases the value of the work. The protagonists of the work will never be forgotten by the reader with this feature. In the process of linguistic analysis of a literary text, it is necessary to identify lexical units in which the semantics of emotional-expressive expression, reflecting the writer's skill in language use, and to what extent they served the writer's artistic and aesthetic purpose. For this purpose, synonymous, formal, contradictory, polysemous, historical and archaic words, new constructions, slang words, foreign and vulgar words in the language of the work of art are distinguished and the purpose of the work is explained. [2, 160]

The writers use eloquent words out of a need to portray their characters as convincingly and vividly as they do in real life, without separating them from the region and environment in which they live. Slang words have a certain aesthetic function in artistic discourse, while clearly reflecting the local color, regional affiliation. However, the aesthetic value of dialectics depends on their norm in artistic discourse, how they are used, and what dialectics are used at the same time. [3, 57]

Dialectisms tell about the charm of the language of the work, the uniqueness of the speech of the protagonists, the region in which the events are described. Dialectisms are words that are used in a literary language for a specific reason and for a specific purpose, reflecting the phonetic, morphological, lexical and syntactic features of a particular dialect and local dialects that perform a specific function. and phrases.

M: Pirmat. Voy, omi-yey, kim aytadi seni pront ko'rgan deb! General harbiy bo'ladi, kalla. (M: Pirmat. Wow, uncle, who says you saw a pront! The general will be a soldier, head.)

(Sh. Boshbekov. "Eshik qoqqan kim bo'ldi?")

Introducing a dialectal word into a literary text requires great skill on the part of the writer. Sharof Boshbekov's dramas also express dialectics in a unique way. The author skillfully uses dialectal words to enhance the artistic expression and impact of his work.

Words that have become commonplace in everyday life and do not have new features are called active words. The activity of words takes place not only in the context of a common language, but also in the field of a profession. Inactive words in language reflect various changes as they signify news in life or outdated concepts. Lexicology, on the other hand, studies the vocabulary of a language in groups and rows. Words whose use is limited to a specific area are called dialectisms, and they also form a separate group. Words used in the field of science and technology in the dictionary are called terms, the field of their study is called terminology. When the terms are used in speech, however, they do not have expressive color.

In any work of art, the communicative function of language is also realized, but the aesthetic task comes first, leading. That is why the linguistic literature emphasizes this situation in the following way:

"Artistic text, unlike any non-fiction text, performs a separate function - an aesthetic function, which is manifested in a complex interaction with the communicative task and is a decisive factor in the specific structure of the text." [5, 59]

It should be noted that the field in which this specific aesthetic function of language is manifested is only the text of the work of art, in the form of any speech, language can not fulfill this function. But a number of objections to these views are also found in the scientific literature.

Occupational lexicon is the names of events and concepts related to one or another type of social work, production, science, literature, art, etc. Professional vocabulary (professionalism) is actively used mainly in oral and written texts related to a particular field, while in the general language they are more passive. The limitation on the scope of use of such layer lexemes is thus determined. In Uzbek dramas, too, the professional terms of the protagonists are used in their proper place.

M: Sodiq. Galileo Galilei o'zining "Astronomik mulohazalar" kitobida yerning sayyoralar orasidagi eng... (Eshik taqillaydi. Sodiq sapchib o'rnidan turib, bolani karavot ostiga yashiradi). Jim yot! Sen uchun jang bo'ladi hozir. Kim? Kiring. (M: Sodiq. In his book Astronomical Thoughts, Galileo Galilei discusses the most ... (Knocks on the door. Sadiq jumps up and hides the child under the bed.) Shut up! There will be a fight for you now. Who? Come in.)

(O'. Umarbekov. «Qiyomat qarz» 16-bet (O.Umarbekov. "Doomsday debt" page 16))

In the example above, Galileo Galilei, "Astronomical considerations," the words earth and planet are astronomical terms. Since the protagonists of the drama are from this field, the terms related to this field are given in the drama. It also has a purpose. As a result of using these terms, the object of the image becomes more powerful, and the reader or spectator quickly realizes which field the protagonist of the drama belongs to.

The third type of lexicon with limited scope is jargon, slang, barbarism, vulgarism. Words of local territorial dialects (slang words) are considered dialectisms, while words of a class dialect are called jargons. Jargons are words and phrases that are understandable to the upper class, indicating class distinction.

It is well known that professional jargon includes special words and phrases used by professionals. The emergence of these types of jargons is usually associated with production, specialization, general working conditions, and sometimes lifestyles. Professional jargon differs from social jargon in that it has a negative and sometimes vulgar meaning.

Some representatives of the sphere and groups of the sphere also use jargon for speech saving, convenience. Playwrights, on the other hand, use such units to reveal the nature of the characters.

Argot consists of several linguistic elements, mixed and, in many cases, manifested in a type of speech incomprehensible to others. Argot is used in speech to keep the subject of communication secret. Slang, like slang words, is the "artificial language" of a social group or category, such as athletes, thieves, traffickers, bribe-takers, and so on. Argots represent a hidden meaning. It also requires a struggle against jargon for the comprehensibility and purity of language, accuracy and clarity.

M: Shoir. A'zamjon doim o'g'il bola gapni gapiradi. Nima demoqchi edim? Ha, Rahmatilla akamlarsiz yashash qiyin. (Rost gap ma'nosida) (M: Shoir. Azamjon always speaks like a boy. What did I mean? Yes, it is difficult to live without Rahmatilla brothers. (Literally))

(Sh. Boshbekov. "Eshik qoqqan kim bo'ldi?" page 140)

In the artistic text, slang is used in part for stylistic purposes. Because slang is distributed among certain social classes or groups, they are used as a means of conveying the speech of this group of people.

Vulgarisms are words that are used in an insulting way. For example: *xunasa*, *dayus*, *so'tak*, *to'nka* (gay, gigolo, sotak, gawk). Such lexemes or their vulgar meanings are not considered a literary linguistic unit, and their use is considered contrary to the culture of speech. However, in the language of fiction, such words are used as a methodological tool [6,59], bringing the expression closer to live speech.

M: Qulmat. Qo'ylardan xavotirlanmang. Yetmish yildan beri qo'llaridan tayoq tushmaydi. Prontga go'sht kerak deb urushdan ham bron qilishgan, ho'pmi? Lekin, mulla Olimjon, bizning dadamiz bosmachining enasini ko'rsatganlardan. (M: Kulmat. Don't worry about the sheep. He hasn't had a stick in seventy years. They even booked a war because they needed meat, didn't they? But, Mullah Olimjon, our

father was one of those who pointed to the extortioner's mother.)

(Sh. Boshbekov. "Eshik qoqqan kim bo'ldi?" page 128)

Apparently, vulgar words individualize the speech of the protagonist and ensure the expressiveness of the work of art.

There are words in Uzbek that are not used in literary language. They have not mastered the Uzbek language, and the words or phrases of another language are called barbarisms. Barbarisms are commonly used in fiction to depict local customs, to give local colors, and to individualize the speech of the protagonists, to increase the effectiveness of the work of art.

M: Maks (kesatib). O', boboy! Men buni bilmabman. Pardon. Lekin ilojim yo'q. O'lis yo'lga chiqar ekanman, mamam yumshoq vagonda, alohida kupeda, pastki qavatda yotishimni tayinlaganlar. Roditellarning izmidan chiqib bo'ladimi? Tepaga chiqishim mumkin, faqat bitta shart bilan...

(O'. Umarbekov. «Qiyomat qarz» 16-bet)

This is especially the case with Sharof Boshbekov's "Who Knocked on the Door?" The protagonist of the drama is clearly reflected in the speech of the Scholar. Anthropologist by profession. He uses barbarism in his speech inappropriately and extensively. Pirmat, who did not understand his words, answered them on his own. This not only creates a comic situation and situation in the play, but also ensures the expressiveness of the work of art and gives the reader a special pleasure.

Olim. Rahmatilla tilla odam-da o'zi. Qachon kelmang, eshigi sutkaning "lyuboy momentida" ochiq. (Scientist. Rahmatilla is a golden man. Whenever you come, the door is open at any time of the day.)

(Sh. Boshbekov. «Eshik qoqqan kim bo'ldi?» page 160)

Apparently, the limited layer units used in Uzbek dramas not only ensured the attractiveness of the work of art, but also revealed the peculiarities of the author's wording skills.

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