



EXPRESSION OF DIALECT WORDS IN THE NOVEL "THE LAND OF JUDAISM"

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ABSTRACT

This article analyzes dialectal words, morphological, lexical, and phonetic features specific to the Tashkent dialect in Murad Mansur's novel "The land of judaism ". In addition, the effective use of the Tashkent dialect and children's speech words in the literary work is described.

Keywords: dialectisms, grammatical form, dialectal words, local color, morphological, phonetic, lexical feature, character speech, dialect words.

Introduction

We know that dialect words have a special place in ensuring the nationalism of an artistic work. Imagery, expressiveness of the language of the work of art, individualization of the speech of the characters depends to a large extent on the appropriate and moderately used elements of the dialect. The language of fiction cannot be imagined without dialectics.

Dialectisms are an integral part of the national language, and although they are considered lexemes and expressions, grammatical forms, which are mainly characteristic of live conversation, they have a special place in fiction.

Therefore, through the use of dialectal words, artists individualize the speech of the characters, create speech specific to the local color, and pay attention to their use to depict the situation of the characters. At the same time, the writer should take care that there is a limit in the use of dialectal words and phrases and that they do not allow abuse in speech.

In the newspaper "Literature and Art of Uzbekistan" (XII.19, 2008) a round discussion of literary experts on the topic "Language and period of artistic prose" was announced. In it, the well-founded and intense opinions of the doctor of philology, professor Bahadir Karimov and Gulom Karimov about the language of the work "The land of Judaism" are highlighted. If Bahadir Karimov describes the attractiveness, softness, and mild sadness in the language of this novel, Gulom Karimov proved the richness and diversity of the lexicon of the novel language, that is, the presented evidence can fully confirm the following words of B. Nazarov: "Our dialects and our dialects are so rich that any people of the world can envy it" (Noshen Gazeta). We would not be wrong if we say that dialectisms expressed in the work are a charm that shows the richness of the Uzbek language.

Recently, a revival of the use of dialectal words has been noticed in the works of Uzbek writers. Therefore, writers pay attention to the skillful use of dialectics in order to make the



language of their works richer and more popular. Such a situation can be clearly seen in Murad Mansur's novel "Land of Jewry". For example, in order to bring the language of his works closer to real life, the writer makes the characters speak in their own dialects. This creates a wide opportunity for the language of the writer's works to be colorful. For instance, "–Hozir **qattaykan?**– dedi Sultonmurod akam shosha –pisha. –Yo **opketib** bo‘lishdimi”. (First book,pg.68)

In the cited texts, the word forms characteristic of the dialect, mainly of oral speech, are used. In this place, we mean such usages as qattaykan (qayerda ekan),op ketib (olib ketib), op (olibning shevaga, og‘zaki nutqqa xos shakli).

The events in the novel take place mainly in Tashkent. That is why the morphological, phonetic, lexical features of the Tashkent dialect are reflected in the language of the work. Murad Mansur individualizes the speech of the characters through the use of dialectics. Especially in the dialogical form of the speech, it is possible to see that this thing is given in a more lively and believable state through the examples given by the writer from the novel. In particular, we can see that dialectal words were used to create the unique language of Maqsudhoja and Soli and to describe their individual speech characteristics:

“O‘ zo‘rakan. Baxting borakan, Maqsud. Endi bularni sening hovuzchangda boqib turamiz– dedi Soli balivni menga tutqazib, - Ma ushlab tur.

Oborgunimizcha, tag‘in o‘lib bo‘lmaydimi?– dedim hayron qolib.

Lallayma! Hali tushurib... ishshaygan (page 175)”.

In this passage, the writer skillfully used the lexemes of the Tashkent dialect to create an individual speech of Maqsudkhoja, from the characteristics of the Tashkent dialect, oborgunimizcha (olib borganimizcha), tag‘in(yana), ishshaygancha (kulganacha). Here, the writer solved two problems by using dialectics: firstly, he individualized it, and secondly, he was able to create a Tashkent color. Observations show that the writer uses several different methods to individualize the characters' speech through dialectics. First of all, he gives the unique speech of representatives of the dialect living in the region of Tashkent, where the story takes place in the novel.

Murad Mansur uses dialecticisms to give a speech scene specific to that place in the events he describes.

Consequently, the writer gives more importance to dialectal words in the novel in order to reveal the compatibility of the speech of the characters with respect to the place, in order to describe the lifestyle of the region where he lives. Because every nation or people's home thoughts, language, culture are formed in the process of conversation. This is directly characteristic of dialectisms, and the writer, having absorbed the lexical layer belonging to the representatives of the Tashkent people or dialects into the language of his work, accurately describes the representatives of this region. In particular, the second book of "The Land of Judaism" is called "The Angel of Salvation". The events depicted in it take place on the edge of Kalkovuz¹, in the foothills of Almazor, Kangli, Izza, and Tangritog. Therefore, the writer's creation of characteristics in the novel revealed the specific aspects of the

¹ abandoned place



Tashkent dialect. In this place, in order to create a speech process specific to this region, different forms of dialectisms according to their structure are effectively used: :”- Allamahalda Bahriddin akamning jo‘ralari qaytib kelishdi. Ammo o‘zi ham ,munday eng yaqin kuyovjo‘rasi ham yo‘q edi” (first book, pg103).

In the above-mentioned texts, a local landscape typical of the Tashkent dialect was created through lexical dialectisms such as munday (bunday), jo‘ra(do‘st).

It is known that one of the conditions of artistic reflection of life is its individualization. This condition directly applies to the individualization of the speech of the heroes of the work. Accordingly, a number of dialecticisms are effectively used in the novel. Due to the fact that the work is dedicated to describing the life of Tashkent, the experiences and hopes of the people living in this corner, many dialect words are used in the speech of the characters. The following examples illustrate this: “Nihoyat, Soli uni (bedanani- T.S.) turvaga solib, og‘zini bug‘dida, menga tutqazdi:

-Buni ushla-da, sen u ariqdan, men bu ariqdan tushdik, jur(27):

“Qayoqdanam(bedana solingan to‘rva)ni ko‘tarib ola qolgan ekanman?

-Jur-jur! Nimaga angrayapsan?(277)” As a matter of fact, the word "jur" (in the sense of yur) is used in the speech of representatives of the Kipchak dialect. We witnessed that this word is also used in the Tashkent dialect through the above examples.

One of the proofs of the writer's ability to use language is the uniqueness of children's speech in the highlighted places. Such a situation can be clearly seen, for example, in the image of Maqsudhoja picking mushrooms in the morning with his friend: “Onaboshilarini ol, onaboshilarini. Maktabdan qaytgunimizcha bolalari ham mush-mushakon bo‘p qoladi, ko‘rasan”(first book,130).

It is worth noting that the example shows that some dialectal words are used in the language of the work. For example, when Salam Khan smelled a mushroom and said, “Omonlik-somonlik shu kunlarga yetkizganiga shukr”, (first book, 130) it was used in relation to the stability of a person's life.

In the novel, there are many phonetic dialectics in the character's speech. It certainly serves to create a local color. For example, many such words can be remembered, such as qamalup(qamalib),qo‘riqdab(qo‘riqlab), barakalda(barakalla), ittimos(iltimos), mukopat (mukofat), duvana (devona)Some examples are:

“-Ibi, axun, hay-hay, tapushgan jayumuzzi ko‘rung. Haziq to‘ramning astanasini qo‘riqdab yatiyur ekansiz-da?..”(second book, 65-bet).

“- Hay- hay- hay, muncha qamalup olmasanguz, axun? Barakalda- barakalda! ” (second book,65-bet).

“- O‘shaning ahlu ayoluni izlayurlar. – Keyin azza – bazza qulog‘i ortiga engashib, shivirladi.

- Tapganga cho‘ng mukapat var, ha!”(second book,67)

“- Bir duvana aldab opketub...”(74)

“- Viradar, ittimos, shusiz gaplashayluk, - dedi titrab – qaqshab”.

Thus, in the process of studying the work of the writer, it is determined that there are all phonetic, lexical, morphological and semantic forms of dialectics.



Phonetic dialectisms are the phonetic local pronunciation of words. Phonetic dialectisms have been widely studied in linguistics. An example of this is the research of Fattoh Abdullaev².

We can see the use of phonetic dialectics in literary works in the following examples:

“-Balkim, Siz bilan-da, ishumiz putaverar? Axur, keldi-ketdu, javap- muomalalar Sizsiz putmas? (second book,67)”.

“-Hay- hay- hay, muncha qamalup olmasanguz, axun? (second book, 65)”.

In the quoted texts, the phonetic dialectisms putaverar (bitaverar), putmas(bitmas), javap(javob), muncha (buncha), qamalup (qamalib) are used, and they differ from each other in terms of meaning.

In addition, we can see the use of many morphological dialectics in the novel "Land of Judaism": For example:” Oftobga qarasam, u teatr binosi tomidan oshib o‘tib, kun peshinga yaqinlashib qopti”(second book,173).

“-Kichkinaligimda oyim bir marta Qoratosha optushganlar”(second book,116).

Morphological dialectisms such as qopti(qolibdi), optushgan (olib tushgan) were used in the given examples. In the above dialectisms, meaning enhancement was almost not noticed, only dialectic words appeared in abbreviated form, and this ensured the vernacularity of the novel.

In general, every artist pays attention to the dialect layer in order to enrich his language and reflect the local speech. This directly indicates the use of dialectal words in the works of the writer Murad Mansur, the fact that the author turned more to the national language and paid attention to this language. In the novel of the writer Murad Mansur, the Tashkent dialect shines brightly. Adib strictly adheres to the standards of literary language in the artistic text. In giving the speech of the characters and their inner speech, the writer did not deviate from the style of folk speech and the unique worldview of the Uzbek nation.

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