

## PRAGMATIC INTERPRETATION OF DIALECTISMS IN DIALOGIC TEXTS

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ABSTRACT	KEYWORDS
This article discusses the significance of dialectisms in enhancing the artistic and folkloric qualities of literary works. Various types of dialect-specific units, including phonetic, lexical, and grammatical dialectisms, are analyzed through dialogic texts. It is explored that in literary works, the pragmatic features of characters' speech are also influenced by dialect-specific lexicon, considered one of the fundamental linguistic units that reveal the relationships between interlocutors, serving as a means of speech individualization for characters and unveiling their internal, spiritual characteristics.	dialectism, phonetic dialectism, lexical dialectism, grammatical dialectism, ethnographic dialectisms, socio-semantic dialectisms.

### Introduction

In a literary work like this, its characters are often depicted in such a way that they embody the national customs, traditions, and linguistic characteristics, reflecting the Uzbek spirit and mentality. One of the most important tasks of literary work is its communicative aspect, as it portrays the interactions and dialogues between characters who represent various aspects of human emotions and behaviors within a specific community or society. This, in turn, highlights the unique discourse system of communication inherent to it, naturally.

It is well-known that literary language is always evolving and progressing. It constantly absorbs elements from non-literary layers. It should be emphasized that the intrusion of the national language into the established literary discourse is an ongoing and irreversible process. Language is a part of culture; therefore, all changes associated with language occur as a result of the ongoing processes in society. In this regard, the role of vernacular and dialects is significant in the development and enrichment of the literary language. The richness and attractiveness of the literary language also depend on the presence and role of dialectal elements. "The expressiveness of the literary language, the individuality of the characters' speech, is closely related to various regional linguistic elements"[1.] In the portrayal of characters in a literary work, the speech process of the characters plays a crucial role in revealing the pragmatic characteristics of their language. "The starting point for linguistic pragmatics is the possibilities of the pronunciation of the speech subject... Therefore, it is necessary to consider the correct and incorrect forms of national and dialectal pronunciation as an initial issue for linguistic pragmatics"[2.].

Authors employ various expressive methods in the speech of literary characters when interpreting significant events and emphasizing them. They use dialects, taboos, and idioms to provide richness and folkloric elements to the text. All such words and idioms have a certain degree of value, stylistic expression, and importance. These words serve as powerful tools in enhancing the expressiveness of literary works. According to the observations of linguists, in such cases, words with the same meaning can have several expressive equivalents, but they differ in the degree of emotional coloring. Authors depict their characters as if they live within their specific geographical and social environment and, consequently, use words that are characteristic of their daily life. Dialects (local expressions) not only emphasize local color and regional belonging but also perform a specific aesthetic function in literary language. However, the aesthetic value of dialects depends on their use, how they are employed in literary speech, and the context in which they are used [3.].

In literary works, the importance of dialectal lexicon in enhancing the art of speech cannot be overstated. Dialectal elements are considered tools for individualizing the speech of characters in a narrative, and they serve the aesthetic function of bringing out distinctiveness in the work while contributing to a unique style. The role and significance of dialectal elements in individualizing the speech of characters can also be observed in various words and grammatical features used in Uzbek literary works. This is because literary works depict various historical periods and aspects of folk life according to the chosen theme. The specific period and regional representatives are reflected in the language and speech of characters. This aspect of literary language has been examined in various scholarly works.

For instance, researcher B. Fayzullayev has explored the use of dialectal elements in differentiating the speech of characters in two ways: providing characters from a specific region or time period with their own unique speech and introducing characters from a different region into the narrative with their distinct speech patterns. This issue has received attention in literary studies [4].

When examining the lexical characteristics of the epic "Alpomish" by S. Tursunov, dialectal lexicon is analyzed and categorized into lexical, grammatical, phonetic, and phraseological dialectal elements [5].

In literature related to linguistics, it can be observed that distinctive features of dialects are presented in the form of phonetic, lexical, and grammatical dialectisms. Phonetic dialectisms primarily manifest themselves in changes in pronunciation, accentuation, intonation, and the use of specific speech sounds [M. Yoldoshev]. In literary texts, the use of phonetic changes typical of a particular dialect serves aesthetic purposes. Firstly, such alterations bring vitality to the speech, and secondly, they emphasize regional identity, contributing to the individuality of the characters' speech.

The creation of phonetic dialectisms involves various phonetic processes such as sound changes, accentuation, intonation, and vowel lengthening. Examples of such phonetic dialectisms can be seen in the following passages:

- [1] - H-a-a! What are you saying?  
- Are you standing still, my boy?! Are you standing still?  
- You will turn the whole village into ruins, aren't you afraid?! You won't let people sleep, will you?  
- Six weddings were held, seven weddings were held, my boy. Are you going to dream?  
- Oh, what do you need? What do you need?! I have milk for the calf, grain for the bird, but I don't have anything for you... (Q. Norqobil. Nozi... Nozigul.)

[2] - Hey, you examiners, do you recognize me? You should also make a separate place for the examiners. Now the assembly is in progress. Don't pay attention to them, let them go, hurry up to the meeting, there is a special place... The governor, the prosecutor, the head of the police, the head of the tax department, and the bigwigs from the region have come. They are waiting for you.

- Sarvar was sitting at the table near the window, surrounded by hundreds of different sweets.

These examples illustrate how phonetic dialectisms are used to depict the unique speech characteristics of characters and add depth to their individuality in literary works.

- What are you saying? After all, the students have gathered, and I'll go to join them too. What do they think?

- Come on, they do. You're a grown-up. Join the adults. They're waiting. (Q. Norqobil. Nozi... Nozigul.)

In this dialogic text, both phonetic dialectisms and stylistic phonetic events are utilized by the writer, along with variants of words borrowed from the Russian language. Without these, it would be challenging to imagine the charm and authenticity of the writer's works.

The authors of literary works make skillful use of lexical dialectisms to imbue the speech of the characters with authenticity and to make the events in the narrative more captivating. Professor M. Yoldoshev categorizes lexical dialectisms specific to dialects into three types: soft lexical dialectisms, ethnographic dialectisms, and semantic dialectisms [6].

In literary language, dialectisms that have the same meaning as standard words are referred to as soft lexical dialectisms:

— What if you don't have anything to boil?

— What did you want me to cook?

— I don't know, for example, the herd animals, the herd bull that you learned to milk, grazed, the bully who would bring defeat to people, he was sentenced to death... (Sh. Xolmirzayev. The Death of a Shepherd.)

In this dialogic text, the word "jonzo" is used in its original meaning, signifying a bull. In some dialects, this word is also used in the sense of "bull."

At home, the child was crying a lot.

— We resemble those who go crazy... When you leave, I'm afraid of this place in broad daylight... A young child goes to the center by himself. The winter will be severe...

— I'm not going anywhere... I'll be right there when the sun rises... — Omon said.

One night, he had a very hard time sleeping:

— Your son is crying. If I say to give him milk, there's none, it would turn into clotted cream in his stomach. Until your jacket buttons loosen up, let's not give it to him...

- Wife, if you milk, then milk; if you don't, then leave it! — said Omon. (Sh. Xolmirzayev. The Death of a Shepherd.)

In this text, we can see that words related to the herd, such as "juvana" meaning a two-year-old ram, and "inak" meaning a cow, are used. These words used in both dialogic texts serve to emphasize and enhance the sense of regional identity and emphasize the meaning.

The names of specific customs and traditions peculiar to the people living in a certain area are called ethnographic dialectisms. They are used to describe various customs and habits of people living in specific regions:

- I had a feeling in my heart, and I understood what it was.

- The bride's parents sent a letter. They said to tie the head of the groom, and they did so with the advice of Oqsoqol. We agreed to do this work today. We wanted to send a message; your uncle went to the bazaar. When is Robiya going to the hills? (O'. Hoshimov. The Space Between Two Doors. 172.)

In this dialogic text, the phrase "tie the head" is used in the sense of "celebrate." This phrase is used differently in various regions: to host a feast, to make a wedding, to celebrate, to hold a funeral feast, to perform a special prayer, and so on. In literary works, when characters use words specific to a dialect, it helps convey their age characteristics, character traits, mental state during speech, and mood at the time of speech.

Grammatical dialectisms have morphological and syntactic groups:

- You know. When the wedding was over, he put it on himself. The father-in-law. Nozigul was married to a young girl.

- I know this... Why didn't she come here? Didn't you tell them?

- Be patient. I'll tell you. I personally went and told her. So, we're going to celebrate, don't stop, Nozigul, just do your work quickly, I told her. If the girl is scared, take her, I also told her. With his daughter, Haydar's father lives in Choldevor. Have you heard that Haydar's father died last year? (Sh. Xolmirzayev. The Death of a Shepherd.)

In this text, we can observe the use of grammatical dialectisms in the form of specific verb forms and sentence structures that are characteristic of the dialect. These grammatical dialectisms contribute to the overall authenticity and regional flavor of the narrative.

- Has Haydar's father passed away? I haven't heard about this, my goodness.

- Yes, he has. He'll be buried after tomorrow's funeral prayer.

- I'll go, my goodness, I'll go. Let's go together, look after me, Nozi... Did you tie the funeral shroud on the child?

- Hey, people, people! Chori Kantuj's parents didn't give a penny to Nozigul after their son died. You've messed up with my son, so they came to take the bride away. Out of anger or fear, Chori Kantuj left the house without giving Nozigul the keys to the courtyard. (Q. Norqobil. Nozi... Nozigul.)

In summary, it can be said that in literary works, words specific to a dialect, known as dialectisms, play a crucial role in revealing the pragmatic characteristics of character speech. These words form an essential part of the language of communication between characters, serving to individualize character speech, reveal the inner and moral traits of characters, and provide local and historical color to the events depicted in the narrative. Dialectisms used in character speech come in various phonetic, lexical, and grammatical forms.

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