
Use of Dialectics in Character Speech

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Abstract: This article mainly contains elements of the style of speech used in artistic speech, revealing the lexical and morphological features of the dialectical units mentioned in the character's speech in Uncle Murad's story "Stars burn forever".

Keywords: dialectisms, artistic speech, character speech, lexical dialectisms, morphological dialectisms, semantic shift

Dialectisms are one of the means of individualizing character speech. Many of these words have a special stylistic significance in the play, creating imagery and serving an aesthetic function. At the artistic point, dialect units are of great importance. A number of scientific and research works have been carried out. If we study the language of Uzbek works of art, we see that dialect units are of special importance. The importance of dialectalism in the individualization of a character's speech is that while depicting the protagonist, it helps to depict people from different eras and places. The role and importance of dialectisms in the individualization of the character's speech can be seen in the example of various dialect words and grammatical devices used in the language of Uzbek dramatic works. When a work of art is illuminated, it reflects the life of different periods, different peoples, in which the characters of different characters and categories participate as representatives of different peoples, different dialects. The character's speech reflects which dialect he represents. There are phonetic, grammatical and lexical forms of dialectics. A distinctive feature of Uncle Murad's works is the frequent use of dialectal units. It defines the language of a work of art and ensures its charm. In the language of the work, dialectal words are often used for artistic purposes. The goal is to show the protagonist's living space and individualize his speech. In Uncle Murad's story "Stars Burn Forever", he uses dialectal units to impose Surkhandarya's unique linguistic features on the speech of the protagonists. Among the units of dialectalism listed above, phonetic dialectalism is the most common.

Phonetic dialectalisms are formed by phonetic processes. That is, it is caused by a change in volume, an increase in volume, and a decrease in volume.

1. Change of sounds in the middle of a word (mainly y becomes j)
2. The transformation of the v sound into b in the middle of a word. "The men came from the west at sunset.

The plate of rice was strained.

3. At the end of the speech, the v sound turns into "The women clapped in unison. He shouted:

-Kishtala-kish, kish, kish, hay-ha-a-a-ay!

Yeah Al that sounds pretty crap to me, Looks like paint for me either.

-People, dear guests from far and near, the team has gathered. We can start now

4. When pairing two words. The elders must take the chip and start the circle

5. The use of the sound b in some words in the form of v: The circle turned to the old men.

-Yeah, don't be idle, Grandparent

6. Sometimes the change of the sound b to the sound p

- Your wrestlers are grazing everywhere, what is this sitting? "Look at me, gather your strength together." The salt is gone ... Do you understand? Be your own boss.

7. Sometimes through the phenomenon of falling sound:

- With a couple of braves, save our Tilovberdi at the end of the round.

- This is Bakirboy's son Jonibek, who is studying in Samarkand.

The wolf's mother covered Nasim's shoulder with a blanket. She kissed him on the forehead.

"Now you are my death!"

8. Use of the -b form instead of the tense form:

"Bo'ri, you're not going to call me a friend."

-What about you ?!

"Bo'ri, I lied to you."

9. Change of the sound j in the middle of a word to y: The use of the word Majlis in the form of a consonant.

10. The increase in the y sound in the middle of a word is prestige. Not everyone has this reputation. Yes, the word combines the concepts of bigotry and boasting. Sometimes exaggerated, sometimes pampered, and sometimes discriminatory.

Units related to Sheva cannot be imagined without phonetic phenomena. The skill of the writer is to use these units appropriately.

Lexical dialectalism is used in a more conversational way. Lexical dialectalism is widely used in the language of fiction because the character's speech is expressed in a colloquial manner.

In the play, only the traditions of this oasis are dialectically encountered.

"People, there will be kupkari in Aqjar," said the elder Nabi. "Look, he took the kid!" Let those who wish go! Remember, you can get it at night, and more tomorrow! The emergence of wrestling as a national sport can be explained by the fact that this sport appeared in Surkhandarya. This is also emphasized in the work.

Usually, Uzbek dialects have several synonyms. Its use in various regions is expanding and it is becoming a literary language tool.

Immaculate childhood, carefree youth, in the near future - the white of hair, the curls of the faces, the light of the eyes, remained in the depths of the heart.

Kulmat-ay! Go to the neighborhood and let the guests know! Say it's getting started! Run, run, run! (In the case of a wedding in a country house, guests should be accommodated in a neighbor's house. Each house has its own separate rooms-neighbors)

-Polvon buva, don't give me that chil. I'd like to meet a wrestler! (Chil-hadith, strength test), (acquaintance - here it is observed that the body and health supplements are combined, that

is, in the sense that no part is injured, the body is healthy). The phrases used in the speech also indicate the age of the character, his character traits. The above unit uses a dating unit for two-year-old wrestlers.

Bless the President bova manovi wrestlers. Put on a taller one, both of which look like big wrestlers. (More - more

Give way to the devil, wrestler, get out now. Let's go around my wrestler, my wrestler, my wrestler

Thanksgiving is upon us, which means the holiday season is in full swing.

-Rais bova, bless Kholyor Polvon, let him take it for his brother's ori! He said, "If I do a thousand, I will be a colleague."

At that moment, the headscarf on the wall turned black: the women looked around.

The wolf raised his voice and said:

"Oh, poshikas, don't go too far against the wall, you'll be the wrestler's dream!" Sometimes there is a dialectic in the language of the work of art, which is accompanied by a shift in meaning:

The children played a game they liked.

A group of children hit the testicles.

-Hold the shoe! "Look, yours is cracked, come on!" That's enough, I'm not going to fight you anymore.

The wolf's mother placed the squash well in the pit. Used as a container for).

There were a lot of people in the grass.

The wolf gave the cane to the girls and gave it to Momoqiz.

The girls went to Wolf's every day. (Gartak-gartak-less); The resentment of the girls from the Wolf wrestler, who gave less grass in the sense of (day-to-day resentment), is a softer notion of resentment, meaning temporary resentment.

"Oh, dear, go beg with a sack around your neck!" Some dialects may have originated in the customs, traditions, and clothing of the region. (Jelak - men's clothing), Tilovberdi wrestler from Khojasoat, wearing a vertical jacket.

"Shall I tell you something, Nasim?" My mother hid the testicles in the hayloft. In the play, the mother is used in one place as a mother and in another as a parent in relation to the person who gave birth to her in different situations. When a child is used as a mother in speech, the ceremony is used as a sign of respect for the mother, and the mother is used as a sign of respect.

Morphological dialectalism also plays an important role in the play. Horse categories are very common among the dialect units in the play. The characteristic feature of the words Ena, bachcha (child), Hamsoya (neighbor) is that these words are sometimes indefinite. Repeated dialects are used more and more, day after day, day after day. From the pair of words chippa - indeed, most of the dialects in the category of adjectives have a characteristic Jelakli, and in the dialects there is a shift in meaning. The presence of headscarves, poshikas, and phrases in the dialect, Jora, shakes his hand to dry his face. The king had two friends. When it is observed that the form of the pronouns is more frequent than the other categories (more pronounced, more pronounced), it can be seen that the pronouns of the pronouns are slightly distorted.

Ha, shuyakan! Ashurboy, catch the sheep and don't lock them in the barn!

Hey, live, thank you wrestler! Come on in, take a look and enjoy yourself!

Turn around!

Dialectal variants are also found in the Uzbek language within the broad and wide range of verbs:

You can start taking it now.

Shukur ate. He's in the circle again. In these sentences, the verbs embody the dialect of the region. Sometimes used in a completely figurative sense, it makes the work interesting and emotional. In the play, there are also indefinite pronouns and possessive pronouns in the dialect. M. Yuldashev divides lexical dialectalisms of dialect into three parts. Pure dialectalism can be divided into ethnographic and semantic dialectalism. In Uncle Murad's works, we find all three of these species. In conclusion, lexical, phonetic, morphological, and semantic types are widely used in the story. These units, in turn, enrich the language of the work of art and individualize the character's speech.

In conclusion, it is important to note that the elements of rhetoric used in artistic discourse not only express the territorial affiliation of the artistic image, but also demonstrate the writer's ability to realize and individualize the character's speech. This can be seen in Uncle Murad's story "Stars Shine Forever". It can be said that the vivid image of the protagonists of the work is based on the appropriate use of the elements of speech in this style.