

THE IMPORTANCE OF DIALECTISMS IN PROVIDING NATIONAL COLOR AND IMAGERY

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Abstract

This article discusses the role of dialectisms in literary texts and their linguopoetic significance in ensuring the expressiveness of literary discourse. It also analyzes the linguistic and stylistic features of dialectal units found in contemporary Uzbek literary texts. Based on linguistic evidence, the study examines the use of dialectisms in creating national and local color and bringing literary texts closer to real life.

Keywords: *dialectism, literary text, linguopoetics, expressiveness, dialectal units, national color, local color, stylistic features, linguistic analysis, artistic representation.*

Whenever a writer creates a literary work, whether intentionally or unintentionally, elements related to their homeland, including its nature, culture, language, customs, traditions, and interpersonal relations, are reflected in the text. This is because writers are often inspired by particular events before creating a work, and their national identity naturally directs them toward expressing national spirit. As a result, even unconsciously, they reflect the culture of their homeland. Therefore, dialectisms used in literary works serve as a means of conveying national color to readers.

First, dialectisms individualize the speech of characters. Each character's speech reflects their origin, social environment, and cultural level. Dialectal words help express these features more clearly.

Second, they enhance the realism of a literary work. Writers strive to depict reality as it is, and dialectisms contribute to creating natural speech.

Third, dialectisms strengthen emotional and expressive impact. Through them, the feelings and inner experiences of characters are expressed more vividly. Moreover, dialectisms play an important role in creating national color. They reflect the customs, cultural environment, and folk spirit of the region depicted in the work.

Dialectisms are of great importance in revealing local color, local life, and the speech of people living in a particular area. Writers appropriately use such words to demonstrate the linguistic compatibility of characters with their environment and to portray the natural conditions, landscape, and lifestyle of a specific region. The lifestyle psychology of a people, including traditions, customs, aesthetic views, interests, art, and

culture, together with the lexical wealth associated with them, develops over centuries. Without these elements, it is impossible to gain a complete understanding of a nation.

Several examples relevant to our topic can be found in N. Norqobil's short story "Olim o'g'il." Through the use of dialectisms, the author attempts to preserve the educational level, regional identity, and naturalness of the language of the characters.

In the following excerpt:

"Qalinni sag'al ko'paytiring debdi," dedi chol atay norozi ohangda. "Shayman cholning uli olim bo'pti, olim degani puldi isiga yotolmaydigan xalq bo'ladi, shundayakan, Shayman chol qalindan qizg'anmasin," deb ertalab Salim ko'sadan aytirib yuboribdi. Sovchilar orqali xabar yetkazishgayam sabri chidamabdi...

Sag'al is a lexical dialectism corresponding to the literary Uzbek words sal, salgina, or bir oz (a little, slightly). In the text, it appears in the phrase "Qalinni sag'al ko'paytiring." This dialectism indicates the regional background of the speaker and strengthens the national and local color of the narrative. It also naturally expresses the idea that the bride price should be increased only slightly.

Uli is a phonetic dialectism corresponding to the literary form o'g'li (son). This form vividly reflects the character's everyday speech. Through this dialectal form, the author reveals the social and regional identity of the character, making the speech sound natural and convincing.

Hashsha is a lexical dialectism meaning ana shu or aynan shu (that very one). In the phrase "Hashsha shuni o'bersanlar," it strengthens emphasis and expresses the speaker's insistence. This dialectism adds a folk flavor to the speech and reflects the character's demanding nature.

Emasam is a grammatical-lexical dialectism corresponding to bo'lmasa or aks holda (otherwise). It is used to express conditional and causal relationships. Through this form, the author preserves the naturalness of the character's speech and presents their way of thinking in a folk style.

Tengsitarmidim is a grammatical dialectism corresponding to the literary form tenglashtirarmidim. It expresses the character's high opinion of himself and his belief that Haydar Ko'sa is not equal to him. Thus, the dialectism reveals not only regional characteristics but also the character's inner world and personality.

Qayoqqayam is a phonetic dialectism corresponding to the literary phrase qayerga ham (where else). In the text, it intensifies the meaning of helplessness and lack of choice. Through this dialectal form, the author naturally conveys the character's emotional state and sense of powerlessness.

The dialectisms sag'al, uli, hashsha, emasam, tengsitarmidim, and qayoqqayam perform important stylistic functions in the literary language of the work. They individualize the speech of the characters, indicate their regional identity, strengthen national color, and reveal their personalities and emotional states. Therefore, these

dialectal units function not merely as dialectal elements but also as important artistic devices.

The author uses dialectisms not only as dialectal features but also as means of character development. The speech of each character is closely connected with their social environment, upbringing, and place of residence. Consequently, the dialectal units in the story sound natural and convincing rather than artificial.

In addition, national vocabulary, elements of folklore, kinship terms, and words related to customs and traditions also play a significant role in creating national color. Such units enrich the depicted environment and allow readers to feel the national spirit more deeply.

This phenomenon can also be clearly observed in the novel "Shum bola." Through colloquial expressions characteristic of the Tashkent dialect, descriptions of neighborhood life, children's world, and the atmosphere of the old city, the author successfully creates national color. By using expressions close to everyday speech, the author makes the characters' language more natural and realistic.

In particular, folk forms of address and emotional exclamations found in the work help express the psychological state of the characters accurately. Dialectally colored units make the events more vivid and impressive. As a result, readers feel as if they are living in the Tashkent environment of that period.

In conclusion, dialectisms are important linguopoetic devices that shape national spirit, individualize characters, and enrich the language of literary works. They enable writers to portray reality more realistically and help readers experience the national environment more deeply.

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