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## **THE LINGUISTIC FEATURES OF DIALOGUE DISCOURSE REFERRING TO ITS BEING USED IN FOLKS**

Ушбу мақолада бадий асарлардан келтирилган мисоллар ёрдамида халқ оғзаки ижодида диалогнинг лингвистик хусусиятлари таҳлил қилинган. Мақолада муаллиф халқ оғзаки ижодидан, яъни мақол, шеър, достон ва ҳикоялардан олинган парчалар шуни кўрсатадики унда халқларнинг маданияти, бой тарихи, дунёқараши, ҳаёти ва дини акс этган.

В статье анализируются лингвистические характеристики диалогов в фольклоре на примерах из художественной литературы. Исследование показало, что в фольклорном тексте отражены богатая история, культура, мировоззрение, жизнь и религия народа.

The article analyses the linguistic features of dialogue discourse in folks showing its peculiarities in the examples taken from literary books. The author tried to show the nation's culture, rich history, religion; life and world look in the passages taken from folks, such as proverbs, poems, proses, short stories and other forms of folk.

**Калит сўзлар:** мақол, халқ оғзаки ижоди, шеърят, таҳлил, тарих, эстетика.

**Ключевые слова:** пословицы, фольклор, поэзия, проза, дискурс, история, эстетика.

**Key words:** proverb, folk, prose, poetic, discourse, analyze, history, esthetic.

As is known that proverbs have separable peculiarities among other types of folks according to their language and discursive structures. For instance, they can be in poetic and prose forms. However, prose proverbs can also be expressed like poetic ones. They can express the last sentence of life and this sentence can be positive and negative. Besides, the personal manners of people's lives are generalized in proverbs. That is why, the sentence which is expressed in proverbs is impersonal or in the second person.

It can be seen that proverbs have their features and tasks as lexical, grammar and discursive units. Their lexical values opportunities, their features in speech process can separately be a research source.

In literature, the proverbs used in speech of characters can add their speech social spirits with their jokey and euphoric forms. For example, in the drama "A rich and a servant" ("Boy ila xizmatchi") the speeches of Gulbahor and Jamila can be stood near with folk songs with their poetic features. When Jamila tells her feelings to G'ofur, she does not simply tell them, but she sings. The clearness of romantic ideals, the deepness of feelings beauties of the speaker can be expressed in words: *«Ж а м и л а. Кетамиз! Мағорада яшасак ҳам, ишқимни куйлаб, сизни аллалай. Агар кафтингизга тикан курса кипригим билан чиқарай! Агар ўтирган*

*жойингизга хас-хашаклар тўжилса, сочларим билан супурай, чанги чиқса кўз ёшларим билан сув сепай, жонгинам!»*

Naturally, the creator of all beauties and wealth – brought up in a common hardworking family, Jamila's this speech is mixed other Jamilas' without any rights like her:

*Ёр юрган кўчаларни  
Супурай сочим билан  
Чанги чиқса сув сепай  
Кўздаги ёшим билан*

In this song not only the sole feelings of Uzbek women, but also the way of expressing of their thinking, talk, dreams, pities, sorrows can be seen. As the sisters of Jamila, lived five centuries ago, Shirin, Layli might have expressed their feelings in such words. For instance, we can read the following words in Shirin's letter to her lover Farhod:

*“Тикан кирса кафингга кийнасидин,  
Чиқорсам эрди киприк игнасидин.  
Кўруб хору хас ўрнунгда, ниҳоний  
Сочим бирла супурсам эрди они”*(8).

In the following words in the speech of Ra'no, the main character of “Mehrobdan chayon”, written by Abdulla Qodiriy, such situation in the dialogue between lovers as social types can also be read:

*Агар ор этса Лайли ҳақлидир Қайснинг жунунидин,  
Не бахт Раъно харидоринг талаб аҳлининг мирзоси.*

Layli, Shirin, Jamila and Ra'no, the four of these characters could have expressed their same feelings in other ways, but their choice of expression was folkloric and remained themselves Uzbek mentality.

In present time, proverbs as the product of far history can be seen in the difficulty of their notion. We can come across such kind of proverbs which can hardly be understood the general idea of them. In this way, their specific peculiarities from pragmatic point can be noticed. For example, let us analyze the proverb “*Бир сўм бериб йиғлатдим, юз сўм бериб юпатдим*”. We can symbolize its notion in the way of idea trend and its opposition. It warns us about the additional problem of negative actions in people's lives in general. However, why does it make you cry giving one sum and stop crying with 100 sums? In order to solve this pragmatic problem, the researchers referred to historical sources(4, 76).

...in ancient times there were special people for crying in funerals. They were called “гйранди”. This word was taken from the word “гирянди” and has the same meaning with the verb “to cry”. When somebody died, his or her relatives called for such kind of people for crying. Nevertheless, these people showed their

art so perfectly that the relatives could not stand for at that time. In this way, they asked these criers for stopping crying. In addition, as the result their wages rose because of the length of their non crying. The notion of the proverb is that, people called for such kind of people for crying with few wages, but their spending amount for making them stop crying was even more than that one. Therefore, the meaning of proverbs has a secret world like themselves and nature(5, 48).

The poetry of proverbs can be valuable as the superior sample of word art with the help of their complexity. The suitable features of their forms and meanings supplied their remaining in many centuries as folk. Time is the most required exam for the level of any masterpiece. Especially, it is very important for the plays in oral form can be suitable for any requirements of time. Санъат асарининг даражасини белгиловчи энг талабчан синов вақт ҳисобланади. “Қонни қон билан ювиб бўлмас” This proverb can be seen in Qoshg’ari’s work as “Қаниг қан била жумас”. One can hardly imagine this proverb’s life period since then, i.e. the basis of proverbs is in the relevance of their forms and meanings.

During such investigations of people’s lively speech in this aspect, there were several branches such as ethnolinguistics and linguoculturology, appeared on its basis, born. Though linguoculturology being a new branch of linguistics, it could also be subdivided in several branches as phraseological, lexicographical and linguodidactical linguoculturology. All of them can give scientific conclusions based on the researches on people’s active speeches.

There are several reasons for remarking the place of literature language; they include its historical reality and the appearance of suitable social processes. The literature language developed being connected with the history of literature language; it provided its social meanings. It has been taken much attention to folk, as well as written literary language developed by poets and writers, indeed all of them caused for historically investigating of literary language. Because the literature language appeared based on folk language, it is the means of showing many opportunities. Besides, the problem of the esthetic sensibility of literature language is considered as the main and important problem in social linguistics, it serves to clarify the notions such as word esthetics, language esthetics the esthetic means. There are so many phrasal means influencing esthetically that we can see many vocabulary units in a speech, which suited pragmatically. That is why much use of esthetic means can assign the special peculiarities of literary language. In this way, we can say that literary language is complex one, because it appeared as the result of such complex process – creativity.

We know that in literature ideal – esthetic use of literary notion has widely been spread. Every poet or writer use folks in their own ways as learning the secrets of folks depends on creators’ outlook, personality and creative peculiarities. In one

of them its sensibility strength is much, and in another one little, in one of them it can be widely spread and in another one at the same level. For instance, in the works of G'afur G'ulom, Hamid Olimjon, Oybek the influence of folks is stronger than it is expressed in the works of Uyg'un and Maqsud Shayxzoda. In the works of Abdulla Qahhor there can hardly be seen motives, plots belonging to folks, but the field of social spirits is very wide. Abdulla Qahhor moving to several villages with his hardworking father investigated all features of the beauties folk language and used them in his works. We can see the result of this investigation in the speech of the characters of his works as he learned the psychology and folk characters. In addition, he is the one in this field as no one else can create his characters in this way like this writer. He used to create epigraphs for his stories with the help of proverbs and sayings. This feature can show the characters, their social levels of the speakers and it is indeed the result of the author's using folks. For example, for showing the rich's greediness the writer uses in his story "O'g'ri" such proverb: "Куруқ қошиқ оғиз йиртади" «Кечкурун Қобил бобо аминнинг олдига борадиган бўлди. Куруқ қошиқ оғиз йиртади, аминга қанча пул олиб борса бўлади? Берганга битта ҳам кўп, олганга ўнта ҳам оз». Every proverb, saying, similes, emphasis used in his works can be expressed in the suitable events. We can see the proof of our words in the following works: "Текинга мушук офтобга чиқмайди", "Ўйнашмагил арбоб билан — сени урар ҳар боб билан" ("Ўғри"), "Гўшт суяксиз бўлмайди" ("Мунофиқ"), "Бир балоси бўлмаса, шудгорда қуйруқ на қилар" ("Ошиқ"), "Бошим кал бўлса ҳам, кўнглим нозик" ("Қанотсиз читтак") He was the first among uzbek writers who used proverbs as epigraphs in most of his stories and this method of his achieved his popularity in uzbek literature.

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