

Dialectism in English and Uzbek Literary Works

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Abstract: The role of dialecticism in English and Uzbek language fiction, linguo-poetics was taken as the main object of this article. The dialectics used in the literature of both nations were analyzed, and their problematic aspects were studied.

Keywords: dialecticism, lexical dialect, character, lingua-poetics, orthography.

Introduction

When we talk about languages spoken around the world, people often use the words language and dialect interchangeably. There is a clear difference between the two terms. A dialect is sometimes viewed as a subset or ‘type’ of a particular language. It is broadly defined as “a version of a language spoken in a particular geographical area or by a particular group of people.” If the broader language is the parent, then the dialect is the child. A dialect is not considered a literary language.

Method

Here the question arises: if the dialect does not meet the rules of the literary language, then why do the writers allow the participation of dialect words in the works of art? Because dialect is a powerful tool that helps writers bring their characters to life. A creator can use accent as well as dialect to highlight a character's unique mannerisms, and in doing so can show the character's place of residence, culture, and social class. For example, Hagrid's dialogue in JK Rowling's Harry Potter and the Goblet of Fire: “I am what I am, and I'm not ashamed. 'Never be ashamed,' my ol' dad used to say, 'there's some who'll hold it against you, but they're not worth botherin' with.' And he was right.” In dialogue, Hagrid's accent helps to shape his character and sets him apart from other characters.

The use of dialectal words in the work sometimes makes the work more understandable to the reader. But careless use of dialect in fiction can do more harm than good. In her thesis entitled “Writing in Dialect in Fiction: A History and Study,” children's author Jennifer Sommer writes: The perpetual dilemma for the writer is to determine how far to go in accuracy in dialect without losing the reader. Writing fiction in dialect has long roots in the history of English literature. During the Old English period, all works were written in dialect because there was no standardized version of the English language at that time. As written English became standardized, dialect writing became widely used as a means of characterization. Writers from Chaucer to Shakespeare used dialect as an easy way to create funny characters. Usually, dialect played an important role in the portrayal of characters who were unhinged, bad-tempered, drunkards, culturally backward, or the like. In her novel “Shirley”, the writer Charlotte skillfully used dialect words. There is a shining burr in the dialect used by Charlotte, mainly because the novelist reflects the poor status of protesting workers against machines introduced into the textile mills, which threatened many of

them to become jobless. Dialect use in Shirley was a marker to separate the working class: unskilled laborers, lost children, old women, abandoned mothers, distressed governesses, and instructors, and the middle class made of arrogant and pitiless entrepreneurs. In general, the novel speaks about the inhumane treatment of the vulnerable in the Victorian era.

Writing in a dialect is a problematic practice for many reasons. First of all, the problem of orthography. The written form of any dialect used by writers can be an approximation of the sounds the speaker makes. Let's pay attention to the analysis of some dialogues in the novel "Great Expectations" by Charles Dickens: in chapter 27 of the work, a character named Joe visits London and there is a conversation between Joe and another character named Pip: "Your servant, Sir," said Joe, "which I hope as you and Pip" - here his eye fell on the Avenger, who was putting some toast on the table, and so plainly denoted an intention to make that young gentleman one of the family, that I frowned it down and confused him more - "I meanders, you two gentlemen - which I hope as you get your elves in this close spot? For the present may be a very good inn, according to London opinions," said Joe, confidentially, "and I believe its character does stand i; but I wouldn't keep a pig in it myself - not in the case that I wished him to fatten wholesomely and to eat with a meller flavor on him." In this passage, Joe feels uncomfortable in an unfamiliar environment, and he doesn't even know how to treat Pip. Throughout the process, the characters' dialect shows the social class difference between Joe and Pip. One of the phrases associated with Joe is "meanders". The hero uses the phrase "meant to say" in this way. Such words have become an important part of Joe Gargery's character.

"My father, Pip, he was given to drink, and when he was overtaken with drink, he hammered away at my mother, most merciful. It was almost the only hammering he did, indeed, 'excepting at myself. And he hammered at me with a vigor only to be equaled by the vigor with which he didn't hammer at his anvil. - You're listening and understanding, Pip?". In this passage, we can see that Joe's educational background is reflected not only in his story but also in his speech. Mistakes in his speech such as "he was ", "it was" indicate his social weakness and lack of education.

According to the famous linguist David Crystal, "some people think of dialects as a non-standard type of language that only low-status groups adjust" and describe people of the upper class as "speaking straight English, with no trace of dialect in their speech." But this is a wrong approach, because everyone speaks a dialect, whether urban or rural, standard or non-standard, upper class or lower class. Therefore, the use of dialect in fiction is considered appropriate. Even poets use dialect in their poems. For example, in 2014, Liz Berry's compilation "Black Country" won the Forward Award for Best Compilation:

For years you kept your accent,
In a box beneath the bed
The lock rusted shut by hours of elocution
How now brown cow
The teacher's ruler is across your legs.
bible, little, tiny, um,
vowels ferrous as nails, consonants
you could lick the coal from.

In this collection, Berry uses dialect as a way to give voice to forgotten, caricatured working-class women, lost industries, and history.

Writers of Uzbek literature also make good use of dialects to make the work more interesting. In particular, Togay Murad skillfully incorporated dialect words into his characters' speech in his short stories. Pronouns used in the works of the writer: "Polvon bova, manov Ermat polvonni bir sinab ko'ring" ("Yulduzlar mangu yonadi"), "Bari ayol shunday deydi" ("Momo yer qo'shig'i"); adverbs: "Shu bois Tarlonni oshiqcha zarblamadim" ("Ot kishnagan oqshom", 130). "Bovasi ilkisdan turib ketdi" ("Oydinda yurgan odamlar", 87) (the word "zarblamadim" means "urmadim, majburlamadim, the word "ilkisdan" means "to'satdan) ; verbs: "Go'sht maydalab boshladim" ("Ot kishnagan oqshom", 92), "Daho sho'rvani muzdayligicha yedi" ("Ot kishnagan oqshom" 67) ("maydalamoq" means "to'g'ramoq", "yemoq" means "ichmoq" in these sentences) made the plot of the work interesting, and at the same time revealed the national color characteristic of the region in the stories.

In addition, the writer Shuhrat Matkarimov also uses artistic imagery and dialects to express his poetic opinion. In the short story "Yilon" he skillfully used dialect words: -Na, u narsa shu xaltangizdagi? – yana sabrsizlandi Bahodir. – Ulli narsaga o`xshamiydi. In the passage, the dialect "Na" is used instead of the pronoun "ana u" to attract the listener's attention. The word "Ulli" means "katta" and the verb "o`xshamiydi" is used instead of the lexeme "o`xshamaydi" to reflect the life of the people.

Dialect is important in children's literature, particularly in Mark Twain's "Tom Sawyer". In this work, the writer used the Hannibal dialect of his hometown, Missouri: "Hang the boy, can't I never learn anything? Isn't he played me tricks enough for me to know better? But old fools are the biggest fools there are. He pears to know just how long he can tease before the anger starts." (Twain, Tom Sawyer).

Conclusion

However, dialects should be used carefully in children's literature. Because children have just started to learn the language grammatically correctly. On the other hand, dialect helps them to pronounce words and, on this basis, to determine their meanings.

So, dialectisms are introduced by the author, first of all, to describe the character's speech. They indicate the social status of the speaker and his origin from a certain area. However, it is necessary to be careful when using them in works of art.

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