LINGUOCULTURAL FEATURES OF DIALECTICS

Navoi Innovation University
1st-year Master's student in Linguistics (Uzbek language)
Usmanova Shakhlo Akmal kizi,
Scientific supervisor: Associate Professor, Doctor of Philosophy (PhD) **Kobulova Nodira Bakhodirovna**

Abstract. *In this article, the linguocultural essence of dialectisms and their inextricable connection with national language and culture are analyzed. Dialectal units are interpreted as an important linguocultural indicator reflecting the historical experience, lifestyle, traditions, and mentality of the people. In the research process, the semantic layers of dialectisms, cultural connotations, and aspects related to regional thinking are highlighted. Also, the functional possibilities of dialectisms in artistic and oral speech, their role in the formation of national-cultural identity are substantiated. The results of the article serve to draw important scientific conclusions for the study of dialectology, linguoculturology, and intercultural communication.*

Keywords: *dialectism, linguoculture, national culture, regional language units, semantic connotation, ethnocultural thinking, oral folk speech, cultural identity.*

In modern linguistics, the study of the relationship between language and culture is one of the important scientific directions. In particular, linguoculturology studies language units in close connection with the historical experience, customs, worldview, and mentality of the people. From this point of view, dialectisms are not only a territorial manifestation of language, but also a linguistic expression of a certain cultural space and social environment.

imrconf.com

imrconf.com

Through dialectisms, the lifestyle, profession, social relations, values, and traditions of the people are reflected. Therefore, the linguocultural analysis of dialectal units is one of the pressing issues of linguistics. Dialecticism refers to phonetic, lexical, and grammatical units that deviate from the norms of the literary language and are characteristic of representatives of a particular region or group. Interlingual linguocultural study of dialectisms is one of the interesting and at the same time important issues of modern linguistics. If the dialectal lexicon, denoting the specifics of each language, is studied from a linguocultural point of view, it will be possible to obtain information about the culture of peoples, about their language. Of course, the comparative study of languages allows for the positive solution of many problems in the field of linguistics. In this case, a problem not solved within the framework of one language finds its solution based on the materials of another language, because people's ways and means of thinking, in short, their way of thinking, the process of feeling and understanding reality, also proceeds differently. However, a positive result can be expected from it only if the comparison is based on certain conditions and linguistic rules. In this article, the author reflects on the linguocultural features of some dialectal lexicons of the Uzbek language, belonging to the Turkic language family.

A group of talented writers who entered the field of literature in the late 70s and early 80s gave the right to look to the future of Uzbek prose with great hope. One of such talented writers was People's Writer of Uzbekistan Erkin A'zam. He has a number of works that have not lost their deep meaning and fresh scope. His collection of stories titled "Night Without Lights Extinguished," and his collection of short stories and novellas titled "Otoy's Year of Birth," such as "Shaytonchalar Street," "Excuse me, Comrade Teacher," "Ice Cream," "Walking," "Man Comes from the City," "Blue Door," "Memory," "Threshold," and "Fayzi's Uncle," are profound and meaningful, yet we never tire of picking them up again.

The local words found in Erkin A'zam's stories, while clearly defining the social environment of the characters, reflect the simple, sincere, and lifelike thinking characteristic of the Uzbek people.

Among his stories, the analysis of the story "Blue Door" does not fail to captivate every reader. The story's plot begins with the depiction of two student young men leaving their rented place and moving to another new one. Their newly rented apartment consisted of two damp, unsightly houses and a corridor. In this narrow courtyard, the old woman lived alone. Her daughter, who had become a neighbor's daughter-in-law, was busy with her family and would only visit her mother whenever she had time. His only son after his daughter had become a vagrant, had stopped checking on his mother, and after returning from military service, married a widow and lived somewhere else. The son sometimes comes home drunk and performs. The image of Buriboy is also found in the story. He's approaching thirty, and the neighbor's old woman's son lives here alone, unable to get along with his brother. After the old woman's son came home drunk and gave a show, the young men started looking for another apartment. They also move into a new apartment, and the landlord, although somewhat capricious, agrees to all the conditions set by him. The next day, they start looking for another apartment. Halima opa, who meets them on the street, again gives the address of Zuhra khola, the owner of the house with the "Blue Door."At the end of the story, the student boys return to that house again.The story's plot is fluent, easy to read and digest.However, there are several points in the story that draw our attention. Through this story, the writer not only describes the state of students of that time, the situation of students living in rented accommodations, but also emphasizes through the work that this world itself is a rented place, that we all live in rented accommodations, and that sometimes there are situations in the world that are unpleasant to our hearts, that force us to look for a new "rent" in the face of trials. The image of Buriboy aka vividly illuminates the image of people who aspire to scholarship,

imrconf.com

read a lot of newspapers, are not indifferent to the news of the world, sometimes their emotions overcome their reason and they cannot control themselves.

"This Mad Nature is a man destined for fate, and 'Scientific Work' must have been his dream at one time. He's always upset about something, broken about something. We don't know why, he probably doesn't even know himself." And old Zuhra is the embodiment of a true Uzbek woman, characteristic of Uzbek mothers. At this point, I thought it appropriate to quote these words he said to the young students: "If the house is getting cold, come over here to me, it's warmer anyway." It is a vividly illuminated image of our caring grandmothers who, having grown so accustomed to simple, kind, and kind-hearted, at the same time, love completely unfamiliar children like their own children, seeing off students with tears and greeting them with tears when they return. The owner of the new rent they found illuminated the image of people of that time, that is, people who made themselves into "lawyers," or as his wife would say, "somewhat of that nature." In "Blue Door," the writer illuminates the most subtle, imperceptible layers of the human soul. The story details the themes of kindness, humanity, worthlessness, and conscience. The writer shows the value of spiritual connection and bonds of affection between people through a simple life scene - two students living in a rented apartment at an old woman's house. The idea of the work is as follows: "Sometimes, chasing comfort, wealth, and new opportunities, a person loses what is dearest to them - sincerity and human warmth - without even realizing it." At first, two students - Hamid and the storyteller - ignore the old woman's affection. For them, she is only the "owner of the house." In their psyche, haste and playfulness, characteristic of young people, the desire to "seek comfort" prevail. After they left the old woman's house, everything was "good" in the new place - a warm room, comfortable conditions. But emptiness begins to be felt in their hearts. The old woman lacks a kind gaze and sincere demeanor. This state is an expression of psychological coldness, the need of the human soul for "warmth."

imrconf.com

The strongest emotional point of the story is the pangs of conscience. The heroes, remembering the old woman, are ashamed of their carelessness. This vividly demonstrates the moment of "spiritual awakening," the reawakening of the feeling of humanity in the human heart. Erkin Azam shows this situation very naturally, through an inner monologue - the reader also feels the same pangs of conscience. They return to the old woman. The old woman greets them with tears and affection. Here, the purity of the human soul and the striving for kindness prevail. Spiritual ease is when a person reconciles with their conscience. Symbol of the "blue door": The blue door is not an ordinary door. It is the door to spiritual warmth, sincerity, and love. Behind her lives the image of the Uzbek woman - the old woman, that is, humanity itself. When students leave this door, they actually distance themselves from spiritual peace. Therefore, the story's title is symbolic: "Blue Door" is the door of warmth in the human heart. The old woman is the central spiritual figure in the story. It is a symbol of love, patience, and care. His loneliness reflects the inner state of many people in society: a thirst for affection, a need for human attention. Every time he calls them "my children," a warmth appears in the reader's heart. Through the old woman, the writer extols the spiritual wealth and simplicity of man to a high degree. It teaches a lesson of "humanity" not only to students but also to the reader. The "blue door" shows the most delicate, but most important aspect of the human soul: kindness, sincerity, and conscience. Erkin A'zam reminds us: "Happiness is not in luxury, but in the warmth of the heart." The story has a profound emotional impact on the reader, as each of us tries to either lose or find that "blue door" - love and humanity - in our lives. Observing Erkin Azam's work and his stylistic direction, we see that he developed the construction of the plot and composition based on the character and mental state of the hero, taking into account the idea of his works. At first glance, Erkin A'zam's works seem simple and straightforward, but at first glance, they seem enriched with complex imagery. Sometimes we cannot find plot elements in

imrconf.com

the writer's works. The question of where is the climax and where is the conflict makes us think. Such peculiarities indicate that a new artistic style was created by the pen of Erkin Azam. In conclusion, the writer examines the hero's psyche through changes related to the era and environment. He compares yesterday with today. In the works of Erkin Azam, such diverse characters are depicted in all their complexity. Through various characters, each reader finds themselves, friends, brothers, sisters, neighbors.

In the work, we see that the linguocultural features of dialectisms are lexical units characteristic of a certain regional (dialectal) layer, having historical roots, embodying national culture, customs, and lifestyle; they play an important role in creating dialectal color, describing local conditions in fiction, understanding national identity, and showing the uniqueness of folklore, and also occupy an important place in intercultural communication and linguistic research.

The main features of dialecticism are:

Cultural diversity: Dialectisms reflect the unique worldview, customs, values, and even the climate and profession of a particular region or people.

Historicity: Many dialectisms belong to ancient lexical layers and preserve old words that have disappeared or changed in the literary language, which is an important source for studying the history of the language.

Means of artistic expression: Writers use dialectisms to create dialectal coloring, to show the socio-professional status of the characters, to ensure a realistic environment, and to enhance national expressiveness (for example, in folk tales).

National identity and group affiliation: Dialect words emphasize the uniqueness of representatives of a particular region and strengthen unity within the group.

imrconf.com

Linguocultural significance: They show the connection between language and culture; the meaning of a particular word is understood not only by linguistics, but also by knowing which culture this word belongs to.

Phonetic-phonological and morphological specificity: Some dialectisms may have phonetic or morphological forms different from the literary language (e.g., specific pronunciation or affixes).

LIST OF REFERENCES:

1. Safarov Sh. Fundamentals of Linguoculturology.-Tashkent: Fan Publishing House, 2007.-160 p.

2. Rakhmatullaev Sh. Uzbek Dialectology. - Tashkent: Fan Publishing House, 2009-220 p.

3. Erkin A'zam's artistic world: Collection of scientific articles and conversations.-T..Turon zamin ziyo, 2014-304 p.

4. Ulugov A. Theory of Literary Studies -T.. NMIU named after G. Gulyam.

imrconf.com