

LINGUO-POETIC POSSIBILITIES OF DIALECTISMS IN LITERARY TEXT (BASED ON THE POETRY OF SHAVKAT RAHMON)

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Abstract: Today, anthropocentric linguistics is rapidly developing in world linguistics. Studying language alongside the human factor is opening broad avenues for numerous branches of linguistics. In particular, the field of linguopoetics – which investigates the aesthetic functioning of language in literary text – examines the expressive possibilities of language and the mechanisms by which linguistic units generate emotional-expressive impact in literary texts. Dialect words hold an immensely important place in the enrichment of language, the regulation of lexicography, and the preservation of national-spiritual identity. The use of dialectisms in literary texts is one of the significant issues in linguistics that demands linguopoetic investigation. This article examines the use of dialectisms in poetic texts and their aesthetic possibilities from a linguopoetic perspective.

Keywords: dialectism, linguopoetics, emotional-expressiveness, local color.

Dialect-specific words also perform an aesthetic function in literary text. The following observations regarding the study of dialectisms in linguistics and their artistic characteristics are given in the treatise *"The Aesthetics of the Word"*: *"Folk language resources of diverse kinds, and in particular dialect words, occupy a special place in ensuring the popular character of a literary work. The picturesqueness and expressiveness of a literary work's language, and the individualization of characters' speech, depend greatly on dialect elements used appropriately and in proper measure."* The majority of dialectal words vividly reflect the distant past of our language, as well as the life, culture, customs, and traditions of our people.

One of the sources of enrichment for the literary language is the adoption of words from dialects. The transition of dialectal words from use within a specific dialect or subdialect to general usage is accomplished by skilled writers through activating the poetic potential of words in literary works. The linguopoetic function of dialectisms in literary texts is revealed through their role in expressing the writer's artistic purpose, their degree of usage, and the manner in which they are employed. When they are *"used in excess in the language of a literary work, they diminish the aesthetic value and impact of the work, and undermine the fluency of its language."*

In reviewing the study of the stylistic and poetic functions of dialectisms in literary texts within our linguistics, we observed that dialect-specific words have been studied more extensively in prose works. In research on dialects, the following points are emphasized: *"Such elements (dialect elements — ed.) serve to highlight regional belonging and local color distinctly;" "Words not found in the Uzbek literary language but recorded only in dialects. Such words are used in literary works only in the process of conveying dialect color;" "Dialect words are used in literary works for the purpose of conveying local color, individualizing a character's speech, and showing where the character is from and the specific features of their language."* Indeed, in prose works, dialectisms serve to emphasize regional belonging, convey local color, and individualize characters' speech. However, in poetic discourse, other poetic aspects of dialectisms — arising from the demands of meter — become more distinctly apparent.

For example, their poetic qualities become activated: the musicality and expressiveness of a word, rhyming in accordance with metrical requirements (i.e., the creation of rhythmic cohesion), the ability to quickly capture the reader's attention, and the expression of the writer's artistic and ideological purpose.

In Shavkat Rahmon's poetry, the use of dialect-related words not only serves to expressively convey a specific artistic and ideological purpose, but also to enrich the literary language with beautiful dialect words, to revitalize dialect vocabulary, and through this to generate new social dimensions of meaning within words.

B. Fayzullayev, who studied dialectisms in Oybek's works, notes that they may be classified and examined as follows: 1) *lexical dialectisms* that convey the same meaning in both the literary language and the dialect, but differ phonetically and morphologically from their literary variants — e.g., *mayram* (bayram, "holiday"); 2) *lexical dialectisms* specific to a dialect; 3) *ethnographic dialectisms*; 4) *semantic dialectisms*.

The linguist M. Yo'ldoshev divides dialectisms into three groups: *pure lexical dialectisms*, *ethnographic dialectisms*, and *semantic dialectisms*.

Drawing on the above classifications, we set out to examine the dialectisms used in the poet's verses by dividing them into phonetic and lexical groups.

It should be noted that "*phonetic dialectisms do not carry strong emotional coloring. Furthermore, the phonetic system peculiar to dialects can only be rendered accurately through transcription.*" Nevertheless, these phonetic distinctions are employed in literary texts for aesthetic purposes, since such differentiation lends charm and vitality to the artistic discourse. A number of phonetic dialectisms are found in the poet's verses. **For example:**

*Kutaverib charchar, nihoyat
o'ylab qolar ilk bor o'zini,
chaqirvolar ko'pdan ko'chada
yo'l poylagan ikki ko'zini... ("Yog'izlik")*

The poem depicts an elderly man who raised three sons and, at the end of his life, succumbs not to illness but to loneliness — taking death upon himself. In individualizing the speech of the lyrical protagonist, the poet renders the verb *chaqirib olmoq* ("to call someone over") in the dialect form *chaqirvolar*, thereby accentuating the traits characteristic of the old man. Likewise, the expression of the meaning "to wait" and "to fix one's eyes in anticipation" through the phrase *chaqirvolar ko'pdan ko'chada yo'l poylagan ikki ko'zini...* ("his two eyes, long watching the road from the street...") heightens the artistic quality of the poem.

Shavkat Rahmon employs phonetic dialectisms to convey a specific artistic and ideological purpose in his poetry. For example:

*Notiqlar esdalik aytar avlodga:
bir payt, azizlarim,
Masko'p orqali
borib kelar edik qo'shni afg'onga. ("Orzuga ayb yo'q")
Samoviy torlari kesilgan,
xudoga tenglaydi o'zlarin,
zaiflar ketidan ezitgan
ustaldan ololmas ko'zlarin. ("Fitnachi xususida")*

In the excerpt drawn from the poem "*Orzuga ayb yo'q*" ("No Fault in Dreams"), the phonetic dialectism *Masko'p* (for *Moskva* — Moscow) not only lends vitality to the speech but also makes it possible to vividly imagine the era being depicted. The dialectism *ustadan*, found in the subsequent excerpt and reflecting a feature of the national language, serves not only to emphasize local color but also as a significant device for expressing the poet's negative attitude.

Lexical dialectisms also perform an important poetic function in Shavkat Rahmon's poetry. The poet introduces them into the text with great skill and employs them in service of his artistic and ideological purpose.

Two types of lexical dialectisms are encountered in the poet's verses: *pure lexical dialectisms* and *semantic dialectisms*. Pure lexical dialectisms are those that have synonymous equivalents in the literary language.

Shavkat Rahmon is equally conscientious in his use of dialect words. He selects them carefully before bringing them into the text, paying close attention to their meaning, phonetic form, and musicality.

*Xullas, ushbu qolar yangi davrdan:
Tag'in tut tagida buvak big'-big'lar,
hammaning holiga har yoqdan qarab,
eshaklar kular-u
xo'tiklar yig'lar... ("Ommaning ahvoli")*

The word *buvak* is used in the Fergana Valley to mean a newborn child, an infant. In the literary text, this word — compared to its equivalent — is better suited to the poetic register and carries broader expressive possibilities. This is because within its semantic field there exist the semes of smallness and tenderness/pity, and through its integration with the onomatopoeic word *big'-big'lar* ("whimpering/crying sounds"), it creates the opportunity to render the depicted situation with striking clarity in the reader's imagination.

*Telvakezik, sayoq shamoldan
g'azablanib, ulkan, ulug'vor
boshin chayqab qo'yar-da, uzoq
g'ijirlatar tishlarin chinor. ("Yoz tuni")*

The lexeme *telvakezik* is a dialect word applied to people who wander about aimlessly and at length. By using this word in reference to the wind, the poet was able to fully capture its erratic, directionless movement.

There are also instances where the poet provides explanatory footnotes when using dialect words.

*Unutganim yo'qdir hali
o'yinqaroq zilol suvni,
tol tagida shom mahali
g'ira-shira ikki quvni. ("Esdalik")*

In the excerpt taken from the poem "*Esdalik*" ("Remembrance"), the author attaches a footnote marker to the word *quv*, providing at the bottom of the page the explanation: "*Quv — a device used to churn milk by shaking and whipping it in order to separate the butter.*" This clarifies the word's meaning, since *quv* is homonymous with the literary word *quv* (meaning "cunning/crafty") and could theoretically appear in the text with that very meaning. The poet's artistic aim is to create a distinctive depiction of a village at sunset. Here, through the phrase "*g'ira-shira ikki quv*" ("two churns in the dim twilight"), the scene conveys that at precisely this hour the village is bustling with activity and everyone is occupied with household chores. With the help of this word, the reader can also easily conjure in their imagination the figures of people engaged in tasks left unstated in the text — tending to livestock, milking cows, separating cream from milk. Thus, the use of the word *quv* in the poem not only ensures sonic harmony within the lines but also performs an important linguopoetic function in fully bringing the landscape to life.

As observed, lexical dialectisms in poetic texts — compared to prose works — are significant not only for creating local color, but also for the additional subtleties of meaning they carry, their musicality, and their expressiveness, all of which are essential to conveying the poet's artistic purpose precisely and effectively.

As M. Yo'ldoshev notes, "*in the semantic structure of most dialectal words, in addition to the expressive seme of 'regional belonging,' there also exists the expressive seme of 'excess of a quality.'*" This presents a convenient opportunity for enhancing the expressiveness of literary discourse." For example, the poet employs the lexical dialectism *hulvo* in his verses. This word is synonymous with the literary word *yalpiz* ("mint"), but within the semantic structure of *hulvo*, alongside "regional belonging," there also exists the seme of "excess of a quality." This expressive seme is felt in a distinctly special way precisely through the tone of "tenderness and freedom" present in the word's phonetic form.

*Yuz oyoq, yuz qo'li,
ming bir iboli.
pardaga o'ralgan yonoqlarida.
Eh, qanday sehrli sadolar uxlar
bu **hulvo** qizlarning tomoqlarida. ("Aravon ko'rinishlari")*

This word — phonetically intact and possessed of poetic resonance — caught the poet's attention. He names a poetry collection after it, employs it throughout his verses, and even uses it in his translations of Rafael Alberti's poems. The collection contains the following remark on this matter: *"It is no coincidence, indeed, that the collection is titled 'Hulvo.' If the snowdrop is the herald of spring, then hulvo is mint's tender daughter. The poet presents hulvo's sweet fragrance to us as a symbol of the radiant breezes of goodness."* Thus, the poet has distinct purposes in using this word: first, the word's poetic resonance and its possession of the senses of tenderness and freedom; second, its unfamiliarity to the reader, which swiftly captures attention; third, its capacity to express the poet's artistic and ideological aims. That is to say, mint's perpetually green color and its invigorating fragrance align with the ideals of freedom and liberty championed throughout the poet's verses — and in it, the poet perceives national identity and steadfastness in selfhood.

*Ertaga yomg'irlar keladi,
gurkirab yashnaydi havolar,
hulvolar keladi, **hulvolar**,
oylarga yetajak navolar. ("Yaxshi niyat")*

We likewise observed that the poet's verses employ *tevalar* (camels) from the Kipchak dialect and *so'z solmalar* (apples) from the Khorezm dialect. This demonstrates that the regional geography of dialect units in his work is broad and wide-ranging — a testament to the incomparable richness of Shavkat Rahmon's vocabulary and the depth of his imaginative power.

Semantic dialectisms also hold a special value for literary discourse. When a word exists in both the literary language and in a dialect, but is used in the dialect with a meaning absent from the literary language, that dialectal meaning — functioning as a semantic dialectism — gives rise to a distinctive stylistic picturesqueness in literary speech.

*Yog'iladi mayin sas, sado,
yog'ar, yog'ar **shomurut** qori,
naqadar xush jodugar navo,
ozod, qora sochlar ifori. ("Bir kecha yodi")*

Here the word *shomurut* is used in the sense of "a tree," whereas in the literary language it carries the meaning of "a long, curling moustache." Some research emphasizes its use in the sense of a long, curling moustache. However, this word is of agnonymic character. In the excerpt where *shomurut* appears, it conveys the meaning of "a fruit tree that blooms with dense white blossoms." In the collocation *shomurt qori* ("shomurt snow"), the poet associatively links the whiteness of snow to the whiteness of blossom, and alludes to sustenance and provision through the image of a fruit-bearing tree. The repeated use of the word *yog'ar* continues the musical resonance begun with the word *yog'iladi* ("it falls/is poured"). The use of the verb *yog'moq* ("to fall/snow") in the form *yog'iladi* serves as an important element in artistically capturing the freshness and rhythm of snowfall.

It becomes evident that there is also an artistic and ideological purpose of fostering self-awareness and promoting national identity through the revitalization of dialect words. It should be noted that today the active lexical layer of the Uzbek language has been enriched through the poet's verses with the lexemes *hulvo* and *shomurut*.

Dialectisms used in poetic texts acquire linguopoetic significance through their poetic resonance, expressiveness, capacity to create rhyme in accordance with metrical requirements — thereby achieving rhythmic wholeness — their ability to swiftly capture the reader's attention, and their power to convey the writer's artistic and ideological purpose.

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