

The Use of Dialecticisms in the Language of Uzbek Cinema Films

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Abstract

Dialectisms are related to the delimited lexical layer of a language and are distinguished from other lexical units by belonging to a particular area and intelligibility for that area. These units, in the language of Motion Pictures, not only represent the region, character, attitude to People, national colorit, but also determine the level of Motion Pictures. The use of dialecticisms in the language of Motion Pictures according to an orthological criterion ensures that it does not compromise the level of Motion Pictures.

Keywords: cinema language, dialectism, phonetic dialectism, lexical dialectism, morphological dialectism, orthological criterion.

In lexicology, the application of bounded lexicon is usually studied in 3 groups:

- 1) dialectal lexicon;
- 2) terminological lexicon;
- 3) nonadabian lexicon (argo and jargons).

There are many works on the study of lexicon, the application of which is limited in World linguistics [1-12]. And the work done in this regard in Uzbek linguistics can be divided into 2 groups:

- 1) studies studied in a narrow range [13-19];
- 2) monographic research-level work [20,21].

Although there is a majority of studies on bounded lexicon in Uzbek linguistics, there is no research related to the language of Motion Pictures.

Dialecticism-words characteristic of the dialect are used within a certain territory and are basically a unit that is understandable to the inhabitants of that territory. These words are often used in a simple colloquial style. Since the language of the Film is a manifestation of the form of oral speech, the occurrence of dialecticisms in it is a natural phenomenon.

Observing the films made in the period of independence, we witness the meeting of heroes, representatives of various dialects. Of course, the use of words specific to the dialect in the speech of Film Critics indicates from what region the images are. This situation gives the viewer additional information, helps to find out the lexicon of an unspecified area. For example, since the protagonists of the film "Life", directed by Hilol Nasimov, were from Fergana, most of the actors speak a Fergana dialect. These include words referring to the local dialect, such as *Aya*, *kelinaya* (*Mom*, *sister-in-law*), found in the film. In addition, on the sides of the valley, a traditional habit is observed, that is, an episode of older people whining small ones. In the film, Hayatjan's parents approach all their children with you. The display of this style of

communication ethics in the frame served to increase the level of cinema. Also, a positive attitude towards the cinema is formed in the viewer.

Since today there are enough conditions for the creation of commercial Motion Pictures, their number is quite a long time. When we observed their language, we witnessed that the norm in the use of words specific to the dialect was practically not followed. The language of certain films, on the other hand, is based on a certain regional dialect. It is natural to use the Khwarazm dialect profitably, since the heroes of the film "yoshulli Toshkentda", directed by Murodbek Rozmetov, were mainly from Urgench. The film language is led by the Khwarezmian dialect from the beginning to the end. As a result of the use of dialects exceeding the norm, many sentences have become incomprehensible to the viewer. Perhaps the film in question was watched by the humorists with great interest, but at this point it is necessary to remember that the audience does not belong only to one region. For example: *dim, orqayin hov, , hova, ho'qqichasi, kukir-kukir, yoshulli, don, g'o'z, xorop, chopilg'on ijjan, ulli vilan, birch, apkan, assa, qop, , vyonda, o'ngidan bo'sin, neshiydi, so'zlashamiz* and etc.

The film "Cocktail", directed by Film-Director Kuanishbay Reymbaev, also has the image of a working guy from humiliation. We pay attention to his speech:

- *Bu yerda bar bo'mag'an, bo'masa ham kerak. ... Yaxshi aka. ... Tez buyana kel.*
- *Here they do not exist, let them be not here.....ok bro.....come here quickly.*

The passage uses dialect-related words such as Bo'magan, garak, Agha, gel, none of which is incomprehensible to the viewer. The image of a gypsy woman also took part in the film "Fighting mother-in-law". In his speech, a gypsy-specific dialect is found:

- *Qalaysiz, yaxshimisiz? Bachala yaxshimi? Kelinla yaxshimi oxe? O'ziz yaxshimi? ...Ibi o'lay, maymun bo'p qomay. ... Sizga o'zim yordam beraman. ... Oleng. Bo'pti apa, men boray. ... Raxmatni ettaga aytasiz.*

In this passage, when words characteristic of the literary style of speech or the dialect of a certain area (Tashkent, Surkhandarya, Khorezm) were used, it was considered that the norm of using dialects in the language of the film was violated, undermining naturalness. In this frame, dialectisms fully manifested their function.

In textbooks on linguistics, it is noted that the Tashkent, Fergana dialects, which are now part of the qarluq dialect, are the basis for the Uzbek literary language. This does not mean that in the Daily way of life of these regions, the words characteristic of the dialect used in street communication are also the norm, the basis. Unfortunately, in most motion pictures, Tashkent, a simple colloquial form of the Fergana dialect, prioritizes. The question arises: will only the Tashkent and the farghans play roles in Uzbek films, or will only the life of the inhabitants of these regions be shown? No other province, no cities? Such questions are also found in many comments left in the post by our compatriots, who are not one of us, walking away from their homeland, missing their country, their language and watching uploaded movies on Internet sites. The comments to the films indicate that, regardless of nationality, religion, age, any person is not indifferent to the films.

It is known that the words characteristic of the dialect differ phonetically, morphologically, lexically from the literary language. On the example of the language of Uzbek cinema films, we Group such different words as follows:

1) phonetic dialectisms: hammasi (everyone), voxtliv(early), to'g'irlab (correctly), nege (why), kotta (big), sovdo (trading), yengi (new), shakilli (probably), boxona (excuse), valasiped (bike), xozir (now), navara (grandchildren), meylis (meeting), chig'adi (comes out), hid (smell), mishqi (chatterbox), qorob (looking), hech qera (nowhere), qorindoshlarim (relatives), xapa (sad), keptur (visit often), bolla (children), haligi (what it was), kerek (necessary), labbiy (yes), galishtirib (affordable), donnish (acquaintance), dapib (found) and etc.

2) *morphological dialectisms*: og'rivotti (it hurts), yosh-di (young enough), o'zimmi (myself), oshshi (plov), eshitivol (listen), bizzi (us) and etc.

3) *lexical dialectisms*: billa (with), siynim (sister), janlimisiz (are you well), hovva (yes), dim (very), ag'a (brother), orqayin bo'lavering (don't worry), kukir (great), don (but), birch (pepper), g'oz (nut), apka (sister), yoshulli (boss,elderly) and etc.

4) *phonetic-morphological dialectisms*: ettila (they said), sho'tta (here), shetta (here), bo'tta (here), betta (here), o'tta (there), ta'sir qimeydi (does not affect), kevirib (coming) and etc.

1) Words in this group can be continued for a long time. Interestingly, the above-like forms of words characteristic of the dialect resemble Epic clichés found in epics, that is, moving from film to film. Too much displacement means that the viewer does not think that the dialect has been used much, but instead understands it as if it were a constant word of hearing or talking. This condition does not affect the quality of the literary language, serves to increase the "vocabulary" of language owners. Language is a social phenomenon, the language of cinema is also a social phenomenon. Both serve the community. Each unit embodied in the language of cinema, taken up by society and used in circulation, becomes the basis for its inclusion in the literary language in its own right. On the contrary, if the subtle sense edges of the language moved to the language of cinema, there would be light on the light.

- 1) The following factors contribute to the violation of the norm for the use of words specific to the dialect in motion pictures:
- 2) the fact that the speech technique of the actors is not fully formed;
- 3) director's lockdown;
- 4) author's level of knowledge;
- 5) inability to choose actors correctly;
- 6) neglect of jury members.

So that normative violations associated with jargons are not observed in the language of cinema, let's give filmmakers the following recommendations::

- 1) taking into account the region of origin of the actors and, accordingly, the distribution of roles;
- 2) work on the speech technique of actors;
- 3) be able to choose a high-quality and literate scenario;
- 4) to pay attention to the speech of voting Masters.

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