

A STYLISTIC ANALYSIS OF DIALECTISMS IN LITERARY TEXTS

Turgunboyeva Sarvinoz Uygun qizi

Department of Uzbek Language and Literature

Scientific Supervisor: Fayzullaeva Dilnoza

Associate Professor, Doctor of Philosophy (PhD) in Philology

ARTICLE  
INFORMATION

ABSTRACT:

ARTICLE HISTORY:

Received:12.02.2026

Revised: 13.02.2026

Accepted:14.02.2026

KEYWORDS:

people, character,  
word, literary  
character, dialect,  
literary work, speech,  
expression, artistic,  
color.

*This article analyzes the role of dialectisms in the language of literary works, focusing on their function in creating the distinctive speech of characters and protagonists. It also examines how dialectal elements contribute to conveying local and historical color in literary texts. The study highlights the stylistic value of dialect-specific linguistic features as a means of artistic expression.*

The study of the language of a literary work is conducted from both linguistic and stylistic perspectives. A stylistic analysis of a particular literary text focuses on how skillfully the author makes use of the resources of the national language. This is because a literary text is a highly complex and coherent whole that conveys the content of the work, is functionally complete, and is shaped by all expressive means of language. It freely incorporates various stylistic forms in accordance with the author's artistic intention and possesses the capacity to influence the reader or listener and provide aesthetic pleasure.

In a literary text, unlike other functional styles, not all norms are strictly observed. Instead, all expressive and figurative means of language are fully utilized. Therefore, in order to achieve realism, create vivid and authentic characters, shape the individual speech

of protagonists, and convey local and historical color, writers effectively employ linguistic elements characteristic of regional dialects.

Prominent Uzbek writers such as A. Qodiriy, Oybek, G'. G'ulom, A. Qahhor, Said Ahmad, A. Muxtor, P. Qodirov, and H. G'ulom skillfully drew upon the invaluable richness of the folk language and created works that gained widespread appreciation. These authors also used dialectisms for various artistic purposes. Below, we will discuss some of the functions performed by dialectisms in the works of these writers.

When working on a literary piece, a writer primarily strives to ensure that the language of the work is rich, diverse, vivid, expressive, simple, and meaningful. The aesthetic appeal of a literary work largely depends on the beauty and elegance of its language. When used appropriately and skillfully, dialectisms can significantly contribute to achieving this goal. Properly employed dialectal elements enhance the richness of the language, expand its synonymic range, and increase the imagery and expressiveness of the text.

It is well known that character creation is one of the central issues in literary works. Without depicting the surrounding reality, the social environment, the psychology, worldview, and distinctive manner of speech of a character, it is impossible to achieve concreteness and authenticity. Therefore, providing each character with an individual and distinctive speech style is of great importance in character development. As noted, "character is reflected in language, and language is an integral part of character."

Dialectisms serve as a valuable resource for writers precisely in this regard, namely, in creating the individual speech of characters. When an author depicts real-life events of a certain historical period, it is essential to accurately portray the worldview, psychology, and environment of the people living in that era. Most importantly, to reveal their character, the writer creates a unique speech pattern for each character, making effective use of dialectisms. As the great Russian critic V. G. Belinsky stated, "A great master of words makes both the rich man and the peasant speak in their own language," thereby creating characters that are typical of their time.

One of the earliest Uzbek writers to use dialectisms for the purpose of individualizing characters' speech was Abdulla Qodiriy. In his novels Mehrobdan chayon (Scorpion from the Altar) and O'tgan kunlar (Bygone Days), he skillfully employed dialectal elements in character creation. For example, in Mehrobdan chayon, Qodiriy masterfully uses dialectisms to construct the distinctive speech of the Bukhara natives Sharif and Rahim, who arrive together with Anvar's brother Qobilboy:

“The town crier stopped, and the noise and commotion continued as before. During the announcement, Qobilboy, his ears pricked up and eyes wide open, fell silent. — Why have you suddenly gone quiet, Qobil? What is the crier shouting about today?”

Qobil gave no answer and only shook his head.

— Speak, — said Sharif. — He must be saying Mirzo Anvar, rebellious Anvar, perhaps?

Qobil remained silent again.

— You have a tongue, don’t you? Have they arrested your brother or what?

— No.

— Then why did you suddenly fall silent like that?

— Why would they arrest him...

— Arrest him now? — Rahim sneered sarcastically.

— They are chasing trouble itself.

— You don’t understand. Didn’t we go to a clerk’s house the other day?

— Yes.

— They seized him as a hostage, saying you were Anvar’s friend... If Anvar doesn’t come by tomorrow, they say they will kill Sultanali.

When the young men finally grasped the meaning of the announcement, their faces changed instantly; anger and hatred flared up in their eyes.

— This is no khan, this is a scoundrel! — said Rahim. — May I smear mud on your lips—are they going to kill my friend Sharif?!

In this passage, the writer skillfully employs characteristic features of the Bukhara dialect to create the individual speech of the Bukhara characters. These include:

Words borrowed from Tajik, such as *zabon* (“language”), *dardi kharina* (“trouble, calamity”), and *dayus* (“scoundrel”);

Phonetic features typical of the Bukhara dialect, such as *gapur* (“speak”), *axe* (“after all”);

Grammatical features, including *xomush to’xtading* (“you fell silent”), *tutkanlar-chi?* (“have they arrested him?”), *undaychikin* (“like that”), *hay* (“yes”), *bu xon yo’q* (“this is not a khan”), *man* (“I”), *san* (“you”);

Lexical items, such as *akun* (“friend”) and *burodar* (“brother”).

Here, the writer assigns two functions to dialectisms. First, they serve to individualize the characters’ speech; second, they help convey local Bukhara color. In particular, these

dialectal elements used in the characters' speech contribute to revealing their inner character.

Using dialectisms for the same purpose, P. Qodirov creates the distinctive speech of Cho'lponoy's mother in his novel *Qora ko'zlar* (Black Eyes):

"In a small two-room house near the school lived the young teacher Cho'lponoy. Her mother—a short, elderly woman—spoke in the Fergana dialect with a voice surprisingly loud for her frail body:

"When I came back from the field, it was standing right there. In the dark room, the old woman struck a match and searched for the kumis jug. Trying to say "just now," she would say:

— I had just seen it a moment ago."

In this passage, the writer conveys the old woman's individual speech through dialectal features typical of the Fergana dialect, such as *tala* ("field"), *shatta* ("right here"), and *endigina* ("just now"). Likewise, throughout the novel, Qodirov appropriately employs dialectisms to individualize the speech of other characters, including Avaz, Hulkar, Zamonali, Sanam buvi, and Sabohat, who appears only briefly.

The use of dialectisms in the creation of both negative and positive character types can be observed in different ways. Some writers tend to employ dialectal features more frequently when revealing the character of negative protagonists. In such cases, the characters' speech is often rendered in a harsh, distorted, or coarse manner. Characters such as Ashirmat and Nasimjon (Breezes from the Golden Valley), Inoyat Oqsoqol (The Horizon), and Lobar (The People of Tashkent) can be cited as examples.

Such usage is widely encountered in the works of Uzbek writers. Thus, in literary texts, dialectisms play an important role in making characters speak in a manner consistent with their individual traits and, more generally, in the process of character creation.

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