

**DIALEKTIZMLARNING ADABIY JARAYONDAGI YAXLIT O'RNI VA TOG'AY
MUROD HAMDA SHUKUR XOLMIRZAYEV IJODIDA SHAKLLANGAN
INTEGRATIV MODEL**

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**THE INTEGRATIVE ROLE OF DIALECTISMS IN THE LITERARY PROCESS AND
THE MODEL FORMED IN THE WORKS OF TOGAY MUROD AND SHUKUR
KHOLMIRZAYEV**

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**ИНТЕГРАТИВНАЯ РОЛЬ ДИАЛЕКТИЗМОВ В ЛИТЕРАТУРНОМ ПРОЦЕССЕ И
МОДЕЛЬ, СФОРМИРОВАННАЯ В ТВОРЧЕСТВЕ ТОГАЯ МУРОДА И ШУКУРА
ХОЛМИРЗАЕВА**

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Annotatsiya: Mazkur maqolada dialektizmlarning adabiy jarayondagi funksional-yaxlit o'rni hamda ularning Tog'ay Murod va Shukur Xolmirzayev ijodida shakllangan integrativ modeli tahlil qilinadi. Dialekt birliklar badiiy matnda faqat stilistik chekinish sifatida emas, balki semantik, pragmatik va estetik qatlamlarni uyg'unlashtiruvchi lingvopoetik mexanizm sifatida talqin etiladi. Tadqiqotda dialektizmlarning obraz yaratish, milliy ruh va madaniy xotirani ifodalash, shuningdek, badiiy matnning ichki yaxlitligini ta'minlashdagi roli aniqlanadi.

Kalit so'zlar: dialektizm, adabiy jarayon, integrativ model, lingvopoetika, Tog'ay Murod, Shukur Xolmirzayev.

Аннотация: В статье анализируется функционально-целостная роль диалектизмов в литературном процессе и интегративная модель их функционирования в творчестве Тога Мурода и Шукура Холмирзаева. Диалектные элементы рассматриваются не только как стилистические отклонения, но и как лингвопоэтический механизм, объединяющий семантические, прагматические и эстетические уровни художественного текста. Определяется их значение в создании образов, передаче национального колорита и культурной памяти.

Ключевые слова: диалектизм, литературный процесс, интегративная модель, лингвопоэтика, Тогай Мурод, Шукур Холмирзаев.

Abstract: This article analyzes the functional and holistic role of dialectisms in the literary process and the integrative model formed in the works of Togay Murod and Shukur Kholmirzayev. Dialectal elements are interpreted not merely as stylistic deviations, but as a linguopoetic mechanism that integrates semantic, pragmatic, and aesthetic layers of the literary text. The study highlights their role in character construction, expression of national identity, and preservation of cultural memory.



Keywords: dialectism, literary process, integrative model, linguopoetics, Togay Murod, Shukur Kholmirzayev.

INTRODUCTION

In the process of development of the Uzbek literary language, dialectisms have consistently played an important and active role. Dialects represent a linguistic layer that embodies not only the historical memory of the people, but also their cultural worldview and social experience¹. In literary texts, dialectal units function not merely as markers of regional speech, but as expressive means that enrich artistic thinking and expand the emotional and aesthetic potential of the text². In the second half of the twentieth century, the use of dialectisms in Uzbek literature became increasingly active within the framework of a new artistic conception.

In this context, the creative works of Tog'ay Murod and Shukur Xolmirzayev deserve special attention. In their writings, dialectisms are not opposed to the literary language; rather, they function effectively within an integrated and coherent artistic system of the text³.

LITERATURE REVIEW AND METHODOLOGY

The issue of dialectisms has been extensively studied in Uzbek linguistics from the perspectives of dialectology and stylistics. Scholars such as I.I. Zarubin, E.D. Polivanov, K.K. Yudakhin, G'ozil Olim, F. Abdullayev, A. Ishayev, and S. Otamirzayeva have developed the scientific foundations for the classification, functional characteristics, and historical development of dialectal units⁴. In the field of literary studies, the artistic and aesthetic functions of dialectisms have been analyzed on the basis of the works of Abdulla Qodiriy, O'tkir Hoshimov, Shukur Xolmirzayev, and Tog'ay Murod⁵.

In this study, descriptive, comparative-analytical, and linguopoetic methods were employed. The main focus was placed on identifying the mechanism through which dialectal units function as an integrative model within literary texts, that is, they were analyzed as means that harmonize the semantic, pragmatic, and aesthetic layers of the text⁶.

DISCUSSION AND RESULTS

In the literary process, dialectisms are often evaluated as auxiliary means that provide stylistic diversity and enliven a character's speech. However, accomplished examples of modern Uzbek prose demonstrate that, in the works of certain writers, dialectal units become a key factor that activates the internal semantic mechanisms of the literary text. In particular, in the works of Shukur Kholmirzayev and Tog'ay Murod, dialectisms perform a central linguopoetic function in revealing character traits, defining the social environment, and expressing the national spirit⁷.

In Shukur Kholmirzayev's short stories and novellas, units characteristic of the Surkhandarya dialect are used in dialogues and inner monologues in a manner consistent with the natural speech environment. For example, expressions such as "bor-ey," "shunaqa gap bo'ldimi?" and

¹ Qayumov M. *O'zbek tili lahjalari va shevalari*. – Toshkent: O'zbekiston, 1996. – B. 119–121.

² Abidjonova R., Qanoatova N. *O'zbek adabiy tilidagi shevalar va ularga bo'lgan munosabatlar*. – Modern Education and Development, 2025. – B. 82–86.

³ Xolmirzayev Sh. *Tanlangan asarlar*. – Toshkent: G'afur G'ulom nomidagi nashriyot, 2006; Tog'ay Murod. *Ot kishnagan oqshom*. – Toshkent: Sharq, 1996.

⁴ Ishayev A. *O'zbek tili dialektologiyasi*. – Toshkent: TDPU, 2007.

⁵ Qodiriy A. *O'tkan kunlar*. – Toshkent: Yozuvchi, 1990; Hoshimov O. *Dunyoning ishlari*. – Toshkent: Sharq, 2001; Xolmirzayev Sh. *Tanlangan asarlar*. – Toshkent: G'afur G'ulom nomidagi nashriyot, 2006; Tog'ay Murod. *Ot kishnagan oqshom*. – Toshkent: Sharq, 1996.

⁶ Abidjonova R., Qanoatova N. *O'zbek adabiy tilidagi shevalar va ularga bo'lgan munosabatlar*. – Modern Education and Development, 2025. – B. 82–86.

⁷ Vinogradov V.V. *Russkiy yazyk. Grammaticheskoe uchenie o slove*. – Moskva, 1986. – B. 112–115.



“voy dod,” which occur in the speech of his characters, not only convey emotional states but also reveal the characters’ attitudes toward life, their cognitive horizons, and social experience. In one of Kholmirzayev’s stories, the character’s utterance “Bor-ey, bu dunyo ham g’alati ekan-da...” expresses the everyday reflection of an ordinary person in a distinctly folk tone⁸. Such dialectal units do not function as artificial ornamentation in the literary text; rather, they serve as semantic supports that enhance realism. As researchers note, the contextually appropriate and norm-conscious use of dialectal units ensures the naturalness of characterization and increases the credibility of the literary text⁹.

In the works of Tog‘ay Murod, dialectisms acquire an even deeper artistic and philosophical significance. In works such as “Ot kishnagan oqshom” and “Otamdan qolgan dalalar”, dialectal words serve to express, through language, the inner essence of rural life, the people’s historical memory, and their spiritual world. Expressions like “Ulim, sen bu dalani tashlab ketma” and “berman kel, yer ham odamga o‘xshaydi” reveal the organic bond between the character and nature¹⁰. Dialectal units such as “puchuq” not only name an object but also encapsulate folk evaluation and an ironic attitude. In this process, dialectisms are not set in opposition to the literary language; rather, they harmonize with it to form a unified linguopoetic space¹¹.

Moreover, it is important to assess the functional load of dialectisms in literary texts from a pragmatic perspective. Dialectal units function as means of strengthening communicative interaction between the author and the reader. In the works of Shukur Kholmirzayev and Tog‘ay Murod, dialectisms serve to “immerse” the reader directly into the depicted environment, turning them into a participant in the represented reality. This indicates that dialectal units possess not only linguistic but also psychological and aesthetic impact. For instance, when a character’s inner experiences are revealed through dialectal speech in Tog‘ay Murod’s works, the reader perceives this speech naturally, without the need for “translation,” which enhances artistic effect¹².

In Shukur Kholmirzayev’s stories, dialectal units often function to implicitly convey the author’s position: behind folk expressions lie social criticism, irony, and life-based conclusions¹³. Studies indicate that such pragmatically oriented use of dialectisms increases the aesthetic value of the literary text and expands the functional capacities of the literary language¹⁴.

Thus, in the works of both writers, dialectisms emerge as an integrative model that unites semantic, stylistic, and pragmatic layers. Within this model, dialectal units contribute to creating the character’s speech portrait, expressing national mentality, and ensuring the internal coherence of the literary text. As a result, dialectisms appear in the Uzbek literary process not as peripheral phenomena but as active artistic means endowed with high aesthetic potential.

CONCLUSION

Dialectisms constitute an important artistic and aesthetic phenomenon in the Uzbek literary process and represent one of the principal sources that expand the functional potential of the literary language¹⁵. In the works of Tog‘ay Murod and Shukur Kholmirzayev, the use of dialectal units is not accidental; rather, it is carried out on the basis of a well-defined artistic conception.

⁸ Xolmirzayev Sh. *Tanlangan asarlar*. – Toshkent: G‘afur G‘ulom nomidagi nashriyot, 2005. – B. 47.

⁹ Reshetov V.V. *Uzbekskie dialekty i ih lingvisticheskaya xarakteristika*. – Toshkent: Fan, 1973. – B. 89–92.

¹⁰ Murod T. *Otamdan qolgan dalalar*. – Toshkent: Yozuvchi, 1994. – B. 63–65.

¹¹ Polivanov E.D. *Ocherki uzbekskoy dialektologii*. – Toshkent, 1933. – B. 41–44.

¹² Vinogradov V.V. *Russkiy yazyk. Grammaticheskoe uchenie o slove*. – Moskva, 1986. – B. 118–120.

¹³ Xolmirzayev Sh. *Tanlangan asarlar*. – Toshkent: G‘afur G‘ulom nomidagi nashriyot, 2005. – B. 52–54.

¹⁴ Reshetov V.V. *Uzbekskie dialekty i ih lingvisticheskaya xarakteristika*. – Toshkent: Fan, 1973. – B. 95–97.

¹⁵ Qayumov M. *O‘zbek tili lahjalari va shevalari*. – Toshkent: O‘zbekiston, 1996.



As a result, an integrative model has been formed that ensures a close and organic harmony between dialect and literary language¹⁶.

In Shukur Kholmirezayev's works, dialectisms serve to guarantee the naturalness and psychological credibility of characters' speech, whereas in Tog'ay Murod's creative writing they rise to the level of an aesthetic means that expresses folk mentality and artistic realism¹⁷. This demonstrates that dialectal units are capable of carrying not only a speech-related function but also an ideological and artistic load.

In conclusion, dialectisms manifest themselves not as elements that contradict the norms of the literary language, but as factors that enrich and further develop it. The integrative model formed in the works of Tog'ay Murod and Shukur Kholmirezayev may be regarded as a scholarly and practical example of the effective use of dialectal units in modern Uzbek literature.

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