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ON THE USE OF ALTERNATIVE WORDS

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ABSTRACT

The article is discussed to the issues of variant compatibility in the Uzbek language, its place in fiction, and its use in poetry.

KEYWORDS

Variant, linguistic phenomenon, form, weight, spelling dictionary, norm, literary language.

INTRODUCTION

It is known that variantness is one of the important problems of modern linguistics, and it means the co-existence of at least two changed forms of a certain unit in the language that are not related to the change of its semantic function. Variability as a linguistic phenomenon indicates the linguistic redundancy necessary for language, and it is the basis for the further development of language. The excess of form is an indicator of the natural state of the language, its vitality and dynamism.

The progress and development of linguistics, the rapid change of time, imposes its own requirements on each variant word. Some of them are taken out of use due to factors such as belonging to an outdated layer, speech characteristics, not conforming to the standard of literary pronunciation, and not meeting the requirements of the cultural layer. The dominant unity is characterized by the fact that it corresponds to the norms of the literary language in all respects, and the norm selects and legitimizes it. Variant can be seen as

a competition of means of expression. As a result of this competition, the most convenient and suitable options for certain communication conditions win, that is, competition is a natural phenomenon determined by communicative expediency.

Of course, due to the "sharpness" of its connotative color, the suppressed variant unit has the ability to perform a certain emotional-expressive task in the peripheral areas of speech, which creates conditions for their "survival" to a certain extent, although it has a passive application. But this does not indicate that they have an absolute sign of legitimacy. In general, an element in a language, whether it is a word, a phrase, a proverb or any other device, cannot be lost.

Variation of language means within the literary norm occurs as a result of the entry of more than one dialect or dialect elements into the literary norm or the preservation of more than one means of expression in the language according to the requirements of the style.

The requirement to reflect the spirit of the time, to give dialectal or dialectal features, as well as the requirements of artistry, consisting of the individualization of the speech of the hero in the works of art, allow the use of such options. In fiction, we come across different variants of words. We can see this in the work of poets Iqbal Mirza and Abdulla

Oripov. Some morphological forms also confirm our opinion in this regard:

mening – manim:

Man saningman, san manim

Soching belga kamarim.

(I.Mirzo “Bu dunyoga kelganim”).

ko‘rar – ko‘rajak, aytadi – aytajak, topar-topajak:

Men ko‘rmagan baxtni kimdir ko‘rajak,

Men aytmagan so‘zni aytajak kimdir.

(A.Oripov. “O‘zimni moziyning ...”)

Barakalla,

Qanot bog‘lab uchsa fil agar,

Ikkalamiz topajakmiz bunga ham chora.

(A.Oripov. “Sohibqiron”)

One of the main issues with word options is to choose one or two of them as the norm of the literary language. Some researchers say that since it is normal to have more than two (sometimes dozens) variants of a word, it is necessary to choose one of them, but they often base it on their own taste. When choosing one of the many options, it is necessary to follow certain legal rules, facts in the language, for example, which options are used a lot, whether there are similar words in the

same language . In particular, art harmonizes its own laws with the norms of literary language in the use of morphological variant units. Some variants of morphological forms listed above are distinguished by the priority of their aesthetic function in artistic speech.

The emergence of variant units should be considered as a transitional phenomenon from instability to stability. On the other hand, stability can turn into instability, an option can weaken and go out of use. This can be applied, for example, to the obsolete units of the variant. Here are some examples:

barhavo – bahavo

baxabar – boxabar

In Uzbek poetry, many units that are part of the traditional artistic lexicon do not fit into the literary norms. There are some words that fall outside the literary norm, but provide a poetic resonance that is difficult to fit into the generally accepted patterns of the literary norm.

Some morphological forms also confirm our opinion in this regard:

suyanaman–suyangum:

Shunchalar kaj erur dunyoi gardun,

Undan diyonatni axtarmoq nechun,

Padar shod o‘z o‘g‘lin bag‘rin etsa xun,

Men kimga suyangum Allohdan boshqa.

(A.Oripov. “Men kimga suyangum”)

shunday–shundoq:

Men-ku oddiy odam,

Shundoq bo‘lsa ham

Shukr, bas, degancha g‘animlarim bor.

(A.Oripov. “Bobur”)

bo‘ladi– bo‘lg‘uvsidir:

Rasululloh dedi:– U ham va bu ham

Mahkum bo‘lg‘uvsidir do‘zax to‘riga.

Ikki ham maydonga tushganlari dam

O‘lim tilaganlar biri biriga.

(A.Oripov. “Do‘zaxiylar”)

The use of these variant forms is determined by the uniqueness of the creative style of writers. This method gave each verse a special charm, increased their spiritual power. The use of these forms is characterized by the fact that they are subordinated to the goal of realizing the creator's idea, thought and purpose, ensuring his vitality and artistic pathos, achieving poetic elation, increasing poetic solemnity,

and ensuring the balance of weight in artistic forms-stanzas.

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