

## **FEATURES OF ARTISTIC LANGUAGE IN ERKIN A'ZAM'S PROSE**

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Dialectal elements, archaisms, neologisms, jargon, and professional vocabulary employed within a literary text function as salient markers that concretize the socio-cultural environment of the character, thereby enhancing referential precision and pragmatic depth. At the same time, wordplay, semantic shifts, and metaphorical transpositions contribute to the stratification of meaning, generating multilayered semantic structures and intensifying the aesthetic impact of the text. In this regard, artistic language transcends its purely communicative function and emerges as a complex semiotic system that encodes national consciousness, cultural memory, and historically accumulated experience in an aesthetically transformed form.

Each lexical choice within artistic discourse serves as a carrier of culturally embedded meanings, reflecting the collective spirit, worldview, ethical norms, and value system of a given society. By mobilizing the expressive potential of language, the author preserves national speech coloration while subjecting it to aesthetic reconfiguration; as a result, the literary text is shaped through the dynamic interaction of vernacular authenticity and individual stylistic identity. From this perspective, lexical mastery constitutes one of the key indicators of the writer's poetic cognition and artistic competence.

In Erkin A'zam's prose, dialectal elements, colloquial expressions, and finely nuanced speech details are employed with remarkable precision, imbuing the narrative with a distinct national coloration. Such lexical strategies function as semiotic indices that delineate the character's social origin, cultural milieu, and worldview. Consequently, speech is transformed from a mere external attribute into an intrinsic poetic mechanism that reveals the inner essence and psychological depth of the character.

A defining feature of A'zam's artistic method is the preservation of the naturalness and authenticity of character speech, largely achieved through the integration of vernacular linguistic elements. The author deliberately avoids assimilating character speech into a standardized literary norm; instead, he preserves linguistically authentic units that reflect the character's lived experience and socio-cultural positioning. This approach ensures a high degree of mimetic credibility and enhances the dialogic texture of the narrative.

“– *Only one year remains, father. It will arrive soon, God willing. It is all the fault of that mountain friend of yours and his children! He brought that trouble here, didn't he—supposedly to keep it. And I, poor wretch, have been wandering about completely unaware of anything.*”

“– *You know yourself, he would never even speak of such things. He had never so much as smoked a cigarette. Well, it seems this, too, was written in our fate.*”<sup>1</sup>

In the analyzed passages, folk forms of address and dialectally marked units ensure the naturalness of the character's voice, while jargon and expressive lexical items convey evaluative stance and emotional response. Borrowed elements (e.g., from Russian) further contribute to the sociolectal specificity of the speech, reinforcing the realism of the narrative environment. At the same time, expressive units function as indirect markers of psychological tension, allowing the author to reveal inner states not through explicit narration but through emotionally charged speech.

The lexeme “*popiris*,” borrowed through Russian, represents a colloquial-jargon element that further concretizes the character's lived environment and cultural context. Such hybrid linguistic formations, combining native and borrowed elements, enhance the realism of the narrative texture and serve as sociolectal markers that precisely delineate the character's social milieu.

Moreover, expressive units such as “*go'rso'xta*” and “*baloni*” contribute to the psychological dramatization of the character's speech. Rather than providing direct authorial explanation of the character's inner turmoil, these lexemes function as vehicles of emotional articulation, indirectly revealing states of distress, regret, and internal tension. As a result, speech is transformed into a powerful poetic instrument that renders the character's inner experiences with heightened aesthetic intensity.

Let us consider the dialogue between Bahrom and an official in the film-novella “*Qarzdor*”:

“– What is this? By the way, who are you, young man? Doesn't that accountant fellow submit the report himself?!”

– He's my neighbor, sir; he asked me as a favor,” Bahrom says, lowering his tone in an attempt to expedite the matter. “You know how it is a long way, ten thousand soums just for the trip. He couldn't come.”

– *Toje mne!* What nonsense! *Bezobraziye!* Anyone can just walk in carrying reports like this?! What is this, some *sharashkina kontora* or what?! No, I cannot accept this – take it away!”<sup>2</sup>

<sup>1</sup> Аъзам Э. Сув ёқалаб / Танҳо қайик: киноқиссалар. – Т.: «Шарқ», 2017. – Б.29

<sup>2</sup> Аъзам Э. Қарздор / Танҳо қайик: киноқиссалар. – Т.: «Шарқ», 2017. – Б.98

In this episode, the characters' speech serves as a primary semiotic indicator through which their social status and psychological positioning are distinctly manifested. Bahrom's speech is characterized by the predominance of colloquial forms of address and a softened intonational pattern (e.g., "aka," "qo'shnim-da," "iltimos qildi"), which collectively construct the image of an ordinary individual striving to mitigate situational tension and overcome institutional barriers through politeness and interpersonal negotiation. His linguistic behavior reflects a strategy of accommodation, revealing both social modesty and a pragmatic orientation toward problem-solving.

In contrast, the official's speech incorporates Russian-derived expressions such as "tozhe mne," "bezobraziye," and "sharashkina kontora," resulting in a hybridized speech form. These lexemes function as markers of administrative jargon and index a bureaucratic communicative register. At the same time, they convey the character's arrogance, dismissive attitude, and authoritative stance. In particular, the expression "sharashkina kontora" carries a pejorative connotation implying disorder, illegitimacy, or lack of institutional credibility, thereby intensifying the official's dominant and emotionally detached position.

Thus, the interaction between vernacular speech, jargon, and expressive lexical units in Erkin A'zam's prose should not be regarded merely as a means of producing realistic coloration. Rather, it constitutes a crucial stylistic mechanism through which character psychology is revealed, social hierarchies are encoded, and the dialogic tension of the narrative is constructed.

Let us consider the following excerpt from the novella "Guli-guli":

*"– In the water, the old woman flails her arms in panic once or twice; then, her face and clothes drenched, she freezes in confusion in the middle of the lake – up to her waist in water.*

*Sho'ro bobo, ashamed of this ridiculous situation, forgets his earlier composure and angrily lashes his whip:*

*"– Get out of there, you wretch! I had heard that that woman's mother was 'lying in the water,' and now will people say that even her mother-in-law has fallen into it?!*

*("Lying in the water" in Jiydali's understanding, carries a highly disgraceful connotation – implying moral dishonor or promiscuity.)"<sup>3</sup>*

Particular attention should be paid to semantically layered expressions such as "suvda yotgan," which generate a dual semantic structure by simultaneously activating literal and figurative meanings. Such units enhance both the comic and dramatic dimensions of the text while increasing its semantic density. In line with Lotman's semiotic

<sup>3</sup> Аъзам Э. Гули-гули / Жийдалижон, жон жийдали: икки қисса ва уч ҳикоя. – Т.: «Ўзбекистон», 2019. – Б.41

perspective, the coexistence of multiple layers of meaning within a single lexical unit contributes to the formation of a complex and interpretively rich textual space.

This semantic interplay exemplifies the author's skillful exploitation of the expressive potential of language, reinforcing both the vernacular character of the character's speech and the overall poetic intensity of the narrative. The coexistence of literal and figurative meanings not only enriches the semantic density of the text but also activates a culturally specific associative field rooted in folk consciousness.

As Yuri Lotman observes, individual lexical units in a literary text are capable of simultaneously activating multiple layers of meaning, thereby increasing the semantic density and interpretive complexity of the text. The expression "*suvda yotgan*" in the novella "*Guli-guli*" exemplifies such semantic duality: on the one hand, it amplifies the comic dimension of the situation, while on the other, it serves as a marker of the characters' speech environment and socio-cultural mindset.

From this perspective, the phrase "*suvda yotgan*" can be interpreted as a form of poetic wordplay grounded in vernacular speech, functioning as a stylistic device that integrates semantic ambiguity, cultural connotation, and expressive intensity within a unified poetic structure.

In conclusion, artistic language in Erkin A'zam's prose should be understood as a multifunctional poetic system in which linguistic units operate as key instruments of aesthetic representation, socio-cultural encoding, and psychological characterization. The interaction of vernacular speech, jargon, expressive lexicon, and semantic layering not only produces a vivid and authentic narrative texture but also reveals the deeper structures of meaning embedded within the text. Thus, lexical choice emerges as a central mechanism of poetic thinking, through which the author achieves a synthesis of national linguistic coloration, individual stylistic creativity, and profound psychological insight.