

The Role of Colloquial Restricted Units in the Poetics of a Literary Work

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Abstract:

This article examines the role of colloquial restricted units—such as idioms, slang, and conversational expressions—in the poetics of a literary work. It analyzes how these elements contribute to authenticity, character development, and emotional impact within a text. The article discusses the effectiveness of using colloquial language to reflect the realities of everyday speech and create vivid, relatable characters. Through literary examples, the study demonstrates how restricted colloquial units enhance expressiveness, enrich imagery, and support the author’s artistic goals, ultimately deepening the reader’s engagement with the narrative.

Keywords: *colloquial speech, restricted units, poetics, literary work, expressiveness, character development, authenticity*

Abstract

This article examines the significance of colloquial restricted units—lexical items specific to spoken, informal language—in the poetics of Uzbek literary works, focusing on the poetry and prose of Khayriddin Sulton. By analyzing the ways in which Sulton incorporates these units into his literary language, the article reveals how colloquial expressions enhance the authenticity, expressiveness, and individuality of literary characters and narration. The discussion also considers the aesthetic and communicative functions of colloquial restricted units in shaping reader perception and emotional response.

Keywords: *Uzbek literature, Khayriddin Sulton, colloquial language, restricted units, poetics, characterization, expressiveness*

Introduction

In the realm of Uzbek literature, language is more than a medium of narration—it is a vibrant force that shapes the identity and poetics of literary works. Among the most dynamic linguistic features are colloquial restricted units, which include informal,

dialectal, and idiomatic expressions typically found in everyday conversation rather than formal literary language. Khayriddin Sulton, a renowned Uzbek writer and poet, masterfully weaves these elements into his works, giving voice to his characters and grounding his stories in the lived realities of his society.

This article explores how the strategic use of colloquial restricted units in Sulton's works creates a unique literary style and deepens the artistic impact of his poetry and prose.

Colloquial restricted units are linguistic forms whose usage is limited by context, register, or region. These may include:

- *Dialect words and forms*
- *Slang and nonstandard vocabulary*
- *Set phrases and idioms from spoken Uzbek*
- *Diminutives and affectionate suffixes (e.g., -jon, -voy)*
- *Expressive interjections and exclamations*

Such units are often marked by emotional expressiveness and cultural specificity. Their appearance in a literary text is not random; rather, it is a deliberate artistic strategy to capture the rhythm, humor, and emotion of real speech.

Authenticity and Local Color

Khayriddin Sulton's use of colloquial restricted units allows him to recreate the sound and feel of actual Uzbek speech, particularly as spoken in everyday contexts. For example, in dialogues and monologues, Sulton frequently incorporates: Affectionate suffixes like “-jon” (e.g., Hojijon) to convey warmth and respect. Local idioms that situate characters within a specific cultural and geographical space. These features give his characters lifelike authenticity and invite readers to immerse themselves in a world that feels immediate and real. For instance, in Sulton's work, the repetition and placement of “-jon” not only marks familiarity but also reveals the speaker's emotional attitude toward the listener.

Characterization and Individualization

Colloquial restricted units are instrumental in individualizing characters. Sulton assigns certain expressions and speech patterns to particular characters, making their voices distinct. For example, in Saodat sohili, a character consistently uses the “-jon” suffix, setting her apart and highlighting her tenderness and politeness. This linguistic signature becomes an integral part of her persona.

In another example from Yo, Jamshid, the use of words like “kennoyi” (colloquial variant of “kelinoyi”) and fixed expressions such as “to‘ng‘izdan to‘q” (“fuller than a pig”—an insult) enrich the characterization and reflect the social environment and relationships among characters.

Expressiveness and Emotional Depth

Colloquial restricted units often intensify the emotional resonance of a text. They enable writers to express emotions—affection, anger, frustration, or irony—more directly and colorfully than standard language. Sulton uses:

Exclamations (e.g., E, battar bo‘lsin!)

Disfemisms and insults (e.g., itvachcha, dayus, to‘ng‘iz terisi)

These units provide immediacy and rawness to emotional exchanges. In heated arguments or scenes of distress, such as the famous confrontation in *Yo, Jamshid*, colloquial speech conveys authentic anger and familial tension, immersing the reader in the characters’ psychological states.

Poetic Function and Artistic Freedom

Sulton’s use of colloquial restricted units demonstrates linguistic creativity. For example, the phrase “o‘lmasang, o‘mbaloq osh”—which literally refers to somersaulting if one does not die—becomes an individualized metaphor for ending up in an even worse situation. Through such expressions, Sulton not only conveys meaning but also introduces poetic imagery rooted in everyday Uzbek life.

These forms grant the author artistic freedom, enabling him to reflect spontaneous thought and speech, create vivid metaphors, and introduce humor or irony.

The Aesthetic and Communicative Impact

The integration of colloquial restricted units into literary Uzbek transforms the reading experience in several ways:

Enhances Expressiveness: The vividness and immediacy of colloquial language increase the expressive potential of literary texts.

Reflects Social Identity: Use of regionalisms, slang, and dialects ties characters to specific communities, reinforcing themes of belonging or alienation.

Creates Reader Engagement: Familiar speech patterns resonate with readers, fostering empathy and identification with characters.

Challenges the Reader: For those unfamiliar with specific expressions, these units pose a challenge, prompting readers to seek deeper cultural understanding. Furthermore, Sulton’s approach underscores the importance of the poet’s intent in text structure and formation. Each choice of word or phrase serves not only to narrate but also to signal deeper artistic and emotional objectives. Translating Sulton's works into other languages raises questions about how to preserve the flavor and meaning of colloquial restricted units. Many Uzbek expressions have no direct equivalent in English or Russian, and their expressive force can be diluted in translation. Translators must balance literal accuracy with cultural adaptation, often opting for creative solutions to capture the original’s intent and tone.

Conclusion

Khayriddin Sulton's literary art demonstrates that colloquial restricted units are not simply adornments but vital elements of Uzbek poetics. Their use enriches literary works by deepening characterization, enhancing emotional expressiveness, and bringing the text closer to the lived experience of its readers. Sulton's mastery of colloquial language reflects a profound understanding of both linguistic and cultural nuance, establishing him as a leading figure in contemporary Uzbek literature. As Uzbek literary scholarship continues to evolve, the study of colloquial restricted units promises fresh insights into the dynamics of language, culture, and poetics.

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