

## ADDRESS UNITS SOME SOCIOLOGICAL AND LINGUISTIC FEATURES

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**Abstract:** In this given article, address units` some sociolinguistic and linguopoetic features were investigated the help of examples from literary texts. More and more writers used address units to do impresssily their non-fiction books.

**Key words:** sociolinguistic, linguopoetic, address units, poetic individuality, a function that enhances meaning, literary purpose.

### Introduction

Address is active syntactic unit in literary kind and genre. They active take part in not only address unit, but also notional mood, creates the decency of Uzbek communication, serve to open literary purpose of creator, carry different meaning as impressionable means in literary texts: *My mother girl, chambarak be the Sun on your head; My dear husband, eventually I loved you no less Kumush* ((M.Yusuf. "We will be happy"). *Она қизим, бошингга Офтоб бўлсин чамбарак; Бегим, Сизни мен ахир Кумушдан кам суймадим* (М.Юсуф. "Биз бахтли бўламиз"). Uzbeks are naturally open – minder, captivating, respect people`s honour, often address strangers as like their relatives brother, sister, uncle, aunt. It is the sign respect to this man, gives sincerity to speech, prevents of uncomfortable: *My father was embarrassed, looked at conner table – cloth. - whenever, my brother, we are common people. We don`t understand these rules, here the children were left in the cold. - That's it, brother! – Dalavoy`s ruddy gum plays sincere smile plays* ( U.Khoshimov. "Work of world", 83 ). *Дадам хижолат чекиб, дастурхон четини ҳимара бошлади. –Энди, укам, биз бир пўристой одаммиз. Бунақа қонунларни тушунмасак, бу ёқда болалар совуқда қолди. – Шу-да энди, ока! –Далавойнинг милки қизариб кетган кулранг кўзларида самимий табассум ўйнади*(Ў.Ҳошимов. "Дунёнинг ишлари", 83). Address units may go out their sematic function and take In literary texts, these units of reference may go beyond their semantic scope and take on themselves a function that enhances meaning, serve a specific literary purpose. For example, it is difficult to understand the stylistic meaning of aunt as term of address to elderly woman by given dialogue the story of U. Khoshimov namely "Why,why?" : – *What time is it in your watch, uncle! – I have not my watch, aunt! What the clock does to me* (O.Khoshimov. "Uzbeks") – *Соатингиз*

*неча бўлди, амаки? – Соатим йўқ, хола! Манда соат нима қилсин (Ў.Ҳошимов. “Ўзбеклар”).* The first imagination is addressed to *interlocutor as like aunt*. However, there is contradicting meaning from text. Passage was taken from dialogue non – fiction work hero with woman who going together on the bus. Non – fiction work hero didn't like the word of women which sign of elder *uncle* and in his thoughts “*Uncle ! she looks like the products of mill , but she says me uncle;*“*Амаки-я! Ўзининг юзи тегирмончининг маҳсусига ўхшайди-ку, амаки дейди*”; “And he replied the meaning of “you are not also young”: “*I have not my watch , aunt (маъносида “Соатим йўқ, хола!” )* This response has allegory meaning and also express the sign of hero`s anger. The fact that these meanings are simultaneously reflected in the works` hero`s speech and that the process is imagined by the reader acquires a lingvopoetic content. *What the clock does to me* word plays role to increase meaning. But works` hero is not bad person. He was embarrassed from his deal, tried to solution way. *Don't take off Orda , my little sister?* He said (*Ўрдага тушмайсизми, синглим?*). He used *my little sister* was not scorn somebody, he used given word as like tool sincerity. His application to a stranger in a sense that goes beyond the term kinship and is fully in line with the ethics of Uzbek communication gives a stylistic color to the word. *Aunt – little sister* words played role to perforce antinomy function in text. Here are the thoughts of the work`s hero after using this word: “*You have seen that immediately her face smiled. She is the same age with you. If do you not say her “aunt”, you never lose your authority?;* “*Кўрдингми, дарров чехраси ёришди. Нарв борса ўзинг тенги хотин кишига “хола” демасанг асаканг кетармиди?* So, in this case, the address units which is a means of address, is actively involved not only in the image, but also in the expression of character.

It is known that in the form of Uzbek communication, *children`s mother, children`s father (ayasi, dadasi)* addresses are used, which express the relationship between the couple. This addresses move with connotative-pragmatic meanings to the literary text as above: *This .. I astonished your son, son`s father .Other subjects He can read well , but when it comes to maths , he doesn`t know anything. ( U.Khoshimov “ Two multiply to two is five”)* (*Шу ... ўглингизга ҳайронман-да, دادаси... Бошқа дарслардан бинойидай ўқиркан-ку, ҳисобни билмасмиш (Ў.Ҳошимов. “Икки карра икки беш”); Children`s father , we are lucky persons, it is good that your Rakhmatilla is servicing of country in Termiz ... (U.Khoshimov .“Uzbeks”) ( Адажониси, пешанамиз ярақлаган экан, яхшиям Раҳматиллангиз Термизда хизмат қиляпти... (Ў.Ҳошимов. “Ўзбеклар”).*

If *children`s mother, children`s father (ayasi, dadasi)* addresses cut down, main meaning will be damaged, women's grace will be lost.

When used as a unit of address there is a person-number shifts in the words of the *mother, children`s father (ayasi, dadasi)* these elements in the form of a 3rd person singular are directed to the 2nd person in the content, to say that stylized. It is observed that the creators used dialectal very effectively variants of these forms of address, such as *children`s*

grandmother and children`s grandfather ( momosi , bobosi ),: *Qoplon again looked at his wife . Presently he said that : - Well , what will we do , children`s grandmother? “Oymomo looked at Qoplon . She stired her eyelashes. Then she said “I don`t know, children`s grandfather ... Қоплон тагин аёлига термулди. Эндиги термилиши манда бундай деди: – “Хўш, энди нима қиламиз, момоси?” Оймомо кўз қирида Қоплонга қаради. Киприклари пиртиради. Кўз қирини олиб қочди. Кўз қири мана бундай деди. “Билмасам, боваси, мен билмасам...” ( Т.Мирод. “Ойдинда юрган одамлар”).*

These powerful words which used in the language of the heroes of the work, who had no children, but lived with hope for a lifetime and never thought of separation, and assume part of the Uzbek spirituality, can shake the reader's heart.

In A . Kakhor`s story namely “Sinchalak”, there were address which used by Kalandarov to address Eshon , it played role as password , it reflected other lingvopoetic feature . If Kalandarov address to his servants with simple “ Eshon” , it means that vistors have nothing . If Kalandarov address to his servants with “hoy eshon”, it means to bring meal , “Go to house and say my wife I will go with a sensitive visitor”; “Ховлига бориб хотинимга айт, нозик меҳмон олиб бораман”. When Kalandarov met with chairwoman Saida at firt time , he had used from that addresses *Бирпас жимликдан кейин Қаландаров гулзорнинг нариги томонидаги идорага қараб: –Эшон, ҳой! – деб қичқирди. Саиданинг кўнгли бироз ёришиди, ичида: “Мухбирнинг айтгани рост бўлса, демак мен “нозик меҳмон” бўлсам керак...”* деб қўйди.

The gender feathers impact on the addresses also affect their expressiveness .For example in Uzbek men`s speech active words *akasi joningdan , jonidan* , used in women`s speech *jonim , aylanay , o`rgilay , qoqindi*q address move according to prose work or dramatic work in order to direct special literary-aeshetic function .

It can impact on very impressive effect to use lingvopoetic task was used by non – relative people . *At that time , Kholmat aka run unexpectedly embraced him. We have lost our mother, my little brother ! (U.Khoshimov. “Uzbeks”); Шу ондаёқ Холмат ака югуриб келиб, уни қучоқлади. Онамиздан айрилиб қолдик-ку, укам! (Ў.Ҳошимов. “Ўзбеклар”)*

In the second word , used work (*ona yoki uka*) *mother or brother* , by non – relative, plays essential role to devote sensitive .

The use of address is also important in terms of poetic syntax. For example , in U.Azim`s poem parts which namely “Impatient piece of patient” (Сабрнинг бесабр парчалари) , each poem begins with address , finishes with address and it acts as a ring that, as if in composition, maintains intellectual and emotional integrity: *Wind, run – away? Can we do a work! We leave themselves in this wolrd, wind? (U.Azim. “Faust”); Шамол, ўтиб кетаверамизми? Бир иш қилсак-чи! Бу дунёга ўзимизни қолдириб кетсак-чи, шамол? (У.Азим. “Фонус”).*

The philosophical generalization of the wind, used as a stimulus, is at the core of the work as an expression of the transience of the world. Its repetition in this way enhances the emphasis and attention:

*Бог, бу дарахтни нега қуритдинг?  
Сигмадими бу шўрлик шундай кенг қучоғингга?  
Қўлимдаги болтани эса энди ўзинг овути, бог...  
Тог, сен қандай тоғ бўлдинг бир жойда туравериб?  
Юрганингда нима бўлар эдинг тоғ?  
Тош! Бунча юмшоқсан, тош!  
Бошимни ургани ҳеч нарса қолмади дунёда!..*

Given hemistiches address taken stress by using again and again. In this way the poet uses the words flower, stream, traveler, fish, sky, leaf, earth, heart, lip, soul, and forehead as a stimulus and turns them into a powerful poetic tool.

Although the units of address in the form of prompts are found in more prose and dramatic speech than in poetic works, their value is not the same in terms of the poetic function they perform. Just as the general spirit of expression is strong in poetic texts, so is the aesthetic value of the lyrical appeals made in them. The diversity of subjective forms of assessment in the Uzbek language of communication, and the fact that some of them are manifested in the form of motivations, the actualization of this syntactic unit in simple sentences contributes to the high level of poetics of literary texts.

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