

THE ATTITUDE OF THE LANGUAGE OF UZBEK FILMS AT THE PERIOD OF INDEPENDENCE TO THE LEXICAL NORMS

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ABSTRACT:

The language of the Uzbek films of the period of independence is considered to be an appearance of oral speech, and the lexical meaning plays an important role in it.

When generating lexical meaning in the language of cinema, it is necessary to take into account the lexical norm. The article analyzes the language of Uzbek films shot in the period of independence, selected as a source and their attitude to lexical norms.

The following lexical errors are listed in the films: 1) ignorance of the lexical meaning of the word, 2) violation of the lexical consistency of words, 3) logical distortion of speech, 4) violation of chronological sequence, 5) irregularity in the use of euphemisms (softening of rough meaning), 6) composing phrases without taking into account the stylistic dye, 7) allowing redundancy in speech, 8) inconsistency in the use of words such as synonyms, paronyms.

Each lexical error is explained with examples and the correct variant of these errors is mentioned as a recommendation.

Keywords: Uzbek film, lexical norm, lexical norm views, lexical error, types of lexical error, lexical meaning.

INTRODUCTION:

The entertainment of the film, its place in the hearts of the audience depends on the idea and the script. The content of the script is determined by the variety of words used. One

of the main tasks of the screenwriter is to show this diversity and the commonality of the literary language and the common language. Speech effectiveness is based on principles such as clarity, purity, accuracy, meaningfulness, comprehensibility. If the script is based on these principles, the film will be sealed in the heart of the viewer and show that the right path has been chosen to achieve the intended goal.

Every change that takes place in society, news, first of all, is reflected in its lexicon. For this reason, the most rapidly changing level among language levels is called lexicology. Thanks to independence, the lexicon of feature films has changed radically: modern images, modern words suitable for modern heroes. The richness of speech depends on its diversity [4, p.213]. Non-diverse speech bores the viewer. Sometimes the words that move from one movie to another, as a result of the frequent use of repetitive sentences, you say the word that the actor has to say before he says it while watching the movie. This low level of scriptwriting is indicative of the poor vocabulary of the screenwriter.

It should be noted that the semantics of words, the content of oral speech in the language of cinema depends more on the means of communication, which finds its expression in the script. Therefore, the study of the structure and semantics of the lexical means that form the basis of the language of cinema requires explanation. In this regard, it is important to analyze the relationship of cinema lexicon to lexical norm. It is important to take into account the meaning, level, place,

conformity / inconsistency of the word used in the analysis with the literary norm.

GOALS AND OBJECTIVES:

The purpose of the article is to determine the relationship of the language of Uzbek films to the lexical norm of the independence period. To achieve this goal, the following tasks have been identified:

- Definition and description of the concept of lexical norms;
- Study and interpretation of scientific literature on lexical norms;
- Identification and classification of lexical errors in the language of Uzbek films;
- Recommendations to filmmakers.

METHODS:

The article used the methods of observation, comparison, description, component analysis.

LITERATURE REVIEW:

There are those who do not evaluate the lexical norm as a type of universally accepted ecological norm, but are skeptical. For example, B.N. Golovin "The norm is a historically chosen choice of one of the functional paradigmatic and syntagmatic variants of the linguistic sign, which automatically regulates the purely structural aspect of speech by strictly acting. Not all of this has to do with the use of words in speech,"he said, noting that lexical choice is "usually not a norm, but a purpose - a very soft and demanding principle that meets the needs of oral communication" [4, p.49].

N.A. Nikolina, on the other hand, believes that the lexical level of a language is normatively secured and defines the concept of lexical norm as follows: 2) use in the existing meanings of the language; 3) the relevance of the use of common language combinations in a particular communicative situation [6,p.69].

According to Vinogradov S.I., the lexical norm is an orthological formation that performs two functions. First, it distinguishes the lexicon of literary language from dialect, slang, and simple speech, obsolete and incorrect new words, allows them to be used only in certain types of texts (simple speech, artistic, partially journalistic) and always performs a special communicative-methodological function. According to the researcher, the two stages of the expression of the lexical norm - the "stage of lexical composition" and the "stage of the lexical standard" interact [3, p.360-361].

Siennyist E.M. Khakimova means lexical normality: 1) knowledge of the system of lexical meanings, taking into account the phenomena of polysemy, homonymy, synonymy, paranomics; 2) understands the rules of dictionary structure. He also emphasizes that "the expediency of the use of local languages, slangs, dialectisms in a particular communicative situation is in some cases determined not by lexical, but by methodological and communicative norms" [7,p.58].

O.S. Akhmanova describes the lexical norm as "the norm of using words in a particular language" [1,p.271].

THE MAIN PART:

In our view, given that lexical norms change most rapidly than other language norms, it is necessary to take into account the purpose of communication as well as language norms. The language of the film is a clear example of this, as the actor brings to the screen images of people of different characters with his own appropriate vocabulary. As a result, the communication situation selects the target word, determining whether it is normative / non-normative. In Uzbek films, words such as "nu", "tak", "tak chto", "zato", "zachem",

"vabshe", "karochoi", "bratan" are not used; Swear words like "galvars", "jinni", "idiot", "ovsar", "sotak", "itvachcha". In the film "Hello Natasha" alone, almost all the protagonists use Russian words that are not mastered in Uzbek. In the film, Natasha and her family members, as well as Arthur, are portrayed as Russian characters. It is natural, therefore, that in their speech there is a colloquial form of the Russian literary language, but the speech of other characters cannot be fully justified. For example, the Bridegroom: - Patomu shto is trying to ruin my wedding [00:01:07]. "Well, we love each other." Do you understand? [00:01:13]. - I used to be an aformite [00:01:26]. - Davay-davay, ... paexili [00:01:45]. Umid: - My head was itchy, it scratched my head [00:03:26]. Umid's father: - I was having a hard time [00:07:22]. Examples like this can be seen in several frames of the film.

The active use of unlearned words in colloquial speech and conveying it to the public through the screen is tantamount to promoting these very words. After all, the correct choice of lexical norm is directly related to the accuracy, precision, purity of speech. At the same time, the title of the film above violates both the graphic, spelling and punctuation rules: "Hello NATASHA" - the title of the film is written like this. In our opinion, the language norms would not have been violated if it had been written in the style of "Hello, Natasha".

Since film titles are also a form of lexical unity, lexical orthological features must be taken into account. In our opinion, in any case, it is good that filmonyms do not go beyond the scope of the state language. Inappropriate use of foreign words, on the one hand, casts a shadow over our native language, on the other hand, we create the basis for our young people to be more exposed to the elements of "popular culture". There are certain requirements and criteria for creating a name in each language,

the film must reveal the essence of the script, not contradict the national, educational and cultural views, traditions, mentality, worldview and psyche of the people. It should also not arouse false imagination in a person, attract him, be remembered quickly and easily, be understandable to all, and most importantly, serve as a bridge of communication between the film and the audience. Only then will the chosen name ensure the popularity and marketability of the film.

1. Not knowing the lexical meaning of a word:

"Umid: What a poor child I am. I caused financial damage to that girl [00:02:57]. ... What kind of poor child I am [00:03:45]". The word poor is misused in the passage.

In the dictionary of this word, "conscience, dishonest, ugly, vile, greedy" [8, p.507] as a synonym for "stingy, hard, dry, poor, jealous, mother's son etc" [10,p.211]. It is said that it means "ready for the expenses of others." The meanings in the dictionary do not require the use of this word in the situation in the film. Umid Natasha, the protagonist of the movie, calls herself Nokas because she deliberately broke her glasses and mobile phone. However, in this case there are no signs of greed; naughty, doesn't even fully fit the meaning of ugliness, because the behavior of the film's protagonist is not an act of ugliness. In our opinion, it was preferable to choose the word bully instead of the word nokas. It would also be appropriate to use the words child or person instead of the word child.

2.Violation of lexical compatibility of words:

In "Warrior Mother-in-Law", Mother-in-law applies the phrase "Three children, one is insane" [00:04:33] to her daughter-in-law. In this sentence, the words one and the mind do not require each other in their lexical sense.

This is because the word mind belongs to a group of uncountable horses and does not require a word that means a definite amount before it.

3. Logical disorder of speech:

This situation can be seen more in the film "Nortoy". Nortoy: "Point, comma. I will remove two rows from your net and my pants will be taken off" [00:18:26], "I participated in karate when I was young, now I am getting married" [00:20:23]. Sentences are grammatically formed, but their meaning is far from logical. The result is a very ridiculous, unheard-of, unworthy spectator speech. And sometimes there are places in the movies where a deliberate logical distortion is used. In particular, this situation can be seen in the images of Lobar in "Jangovar kaynona" and Nazira and Nozimjon in "Onam bilmasin". The logical ambiguity in Lobar's speech can be seen more clearly in the conversation with Lola:

- "I licked the snake's oil."
- "A bitter kiss, huh?"
- "What's so bitter?"
- "Oil the snake."
- "How do I know?"
- "You say I licked a snake's oil..."
- "Mother-in-law is very cunning."
- "Hm, that's right. By licking the oil of a fox, by licking the oil of a giant snake ... That's what my sister Lola said [00:23:05]. "Can be seen in the image of Nazira in the film."
- "Daddy is coming, you should sweep the house sprinkling the water in it said mummy, [00:10:58]."
- When we watched the dialogue between Nazimjon and Nazira, we saw that the logical flaw in Nozimjan's speech created a funny situation:
- "Yeah, hey, why are my shoes wet?"
- "You wash my shoes and clean my pants."
- "Oh, I told you to wash my pants and clean my shoes." Eh, what am I wearing now?

- (daughter) Dada, wear mine.

4. Breaking the chronological sequence:

In the speech of an episodic protagonist in the film "Nortoy" there is a sentence "Long live the guards" [00:03:05]. The word mirshab means "night watchman in the khanates and their chief; s.t. police" [8, p.467]. Today, the word does not mean a word in everyday use. However, the film was shot after the independence of our country and is dedicated to the events of that period. This led to a chronological order disturbance. We also pay attention to the conversation of Shohjahon and Ahmadboy, the episodic heroes of the film "Yes Boss":

- Good morning , Ahmad aka. How are you?
- Hello. Are you coming?
- Yes.
- "Sit down." Are you the chairman's son?
- Yes.
- "How many eggs?"
- "Ten."
- Get it..
- Take.
- You can get 20 eggs in a week.

Thank you, Ahmad aka [00:12:44]. It can be seen from the passage that there is a reference to the image of the swindler Ahmadboy, one of the "heroes" of the XXI century, who borrowed from the public and promised to repay it twice, thus insulting several people. However, the film is based on the events of the abolition of the collective farm and its transformation into farms. At that time, Ahmadboy did not have a "hero".

5. Normality in the use of euphemisms (softening of rough meaning)

At the beginning of "Stubborn 2", the two-line euphemism is used several times in the speech of the protagonists (Jasur and Jasmina).

- What happened?"
- We are pregnant.

– "What?" Are we pregnant? What are we pregnant with?

Here are two lines [00:00:42]. Two lines are two red lines that appear on a pregnancy test, confirming the presence of a fetus. We consider it unconventional to say this euphemism in both explicit form (to say it to the public while sitting on the toilet or to display exactly two lines in a test).

6. Compose phrases without taking into account the methodological color:

In the speech of the protagonist of the film "Mr. Guard" Botir, there are such words as "Wow, this is a boy girl" [00:05:27], "I thought to myself that you jumped like Shawling, your heroine" [00:07:00]. The parts in the male-female phrase are not methodologically compatible. Man is a concept of land, which in a figurative sense means "brave, noble, courageous man" and in the same sense it is appropriate to use the word man, man, but it is better to choose the boy unit as an adjective-determiner of the word girl. The relative correctness of the use of this unit can be seen in the speech of the characters Anwar and Saodat in the film "Inner Brother-in-law": "My daughter, a boy, a girl" (Anwar) [00:07:14], Am I pampered? Pampered self, boy girl, boy girl. If he asks for money, you give him money, and if he asks for a car, you give him a car "(Saodat) [00:26:38].

In the word karatmon girl, the word karatmon is chosen incorrectly, it is unknown what it means (there is no explanation in dictionaries either), although every word used in the language of cinema should not be incomprehensible to the viewer.

7. Allowing excess in speech:

Let's take a look at the following excerpt from the movie "Warrior Mother-in-law". Mother-in-law: "My son clung to his wife. This

is how Zilola puts a thread through her nose" [00:04:38]. The use of such a unit in the passage would be superfluous if the sentence ended in the form of a thread passing through Zilola's nose.

8. Incompatibility in the use of words such as synonyms, paronyms:

In the above example from the movie "Warrior mother-in-law" there is a mistake in the use of paronyms: "Zilola's nose is threaded ..."

Here is another excerpt from the film:

"... Yes, you can come here for a month, bear."

- Coughing aside, we didn't hear it when I read [00:02:57]. The verb to read is "to cry out loud; sigh; to shout; roar; make a loud noise; scream" means [9, p.501]. The use of it in the sense of shouting, roaring in relation to animals, in the sense of making a loud noise, in the sense of shouting in relation to inanimate objects is reflected in dictionaries. From the content of the text it can be said that it is expedient to use one of the words to shout, to shout instead of the verb to read.

"Russian linguist G.V. Kostomarov said: "People do not deliberately speak badly, but also because they are not used to speaking differently." This means that learning to "speak differently" requires both attention and language literacy. In that sense, we need examples and recommendations that can serve as a model for writing and speaking"[5, p.55]. This requires more live speech analysis of practical importance.

CONCLUSION:

We must not forget that "the value, the function, the burden of the word on the stage increases several times more than in life," "the word is the lifeblood of the performing arts"[2, p.37]. Therefore, the need for the study of stage speech, in particular, the lexical units of

cinematic language in an orthological aspect, is emphasized by experts in the field.

- Observing and analyzing the attitude of the language of Uzbek films of the independence period to the lexical norm allows us to make the following recommendations to filmmakers:
- The lexical meaning of each lexical unit displayed on the screen must be taken into account;
- It is advisable to use different dictionaries (explanatory, spelling, synonym, paronym, translation, dictionary of dialect words, etc.) When writing a script;
- The script should be edited by a linguist;
- The actor's speech technique must be edited by a film editor.

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