

FEATURES OF THE USE OF WORDS IN ARTISTIC SPEECH THAT HAVE A LIMITED SCOPE OF DISTRIBUTION

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Abstract

This article discusses the features of the use of words in the speech of the limited vocabulary of the modern Russian language, which is widely used for stylistic purposes: terms, professionalisms, jargonisms, dialectisms, etc. Examples are given in which the features of the use of limited vocabulary in speech are determined.

Keywords: words of limited vocabulary, terms, professionalisms, jargonisms, dialectisms, obsolete words, neoplasms (neologisms), exoticism and barbarism.

Each language consists of a certain base of words, with the help of which speech is built. The vocabulary of the modern Russian language is very rich and diverse. From the point of view of the scope of distribution, the following layers can be distinguished in it: common vocabulary, vocabulary of limited use. In a literary text, these words have a special function of creating an individuality of style. "The illusions of its creator take place in the art world" [1, c 452]. To understand the text, it is necessary to reflect on the meaning of the words of the passive stock [3, c. 463–464]. "Considering an artistic word as an aesthetic phenomenon, it is necessary to gradate its meanings according to the degree of complexity" [2, c. 74].

Common vocabulary forms the main part of the modern Russian language, as it includes words of free use that do not require any restrictions. However, for stylistic purposes, words of a limited scope of use are widely used: terms, professionalisms, jargonisms, dialectisms, etc. "The interpretation of the means combined into one semantic group as members of the functional-semantic field also creates a good opportunity for a perfect illumination of ... the nature of language" [4, c. 202].

1. As you know, along with the national vocabulary (table, house, land, speak, yours, easy, bad, etc.) in the national language there are words with a limited scope of use. These are, first of all, terms – words or phrases of a special (scientific, technical, etc.) language that accurately express the definition of concepts, phenomena and objects. Narrow technical terms used in the industrial and technical literature are called technicisms. Many terms have organically entered the modern Russian literary language: tractor, electricity, radio, telephone, atom, etc. Such words denote both general scientific and general technical concepts, as well as phenomena that are widespread in production or in everyday life. Among these words, we can single out those that have become firmly embedded in everyday speech and are no longer perceived as special-purpose words, but as general literary ones. Terminological vocabulary can be used for stylistic purposes for the speech characteristics of the characters and for a realistic depiction of the life of a certain social environment, for accurate reproduction of reality (when certain processes related to science or production are depicted).

2. The words that have a limited scope of distribution also include professionalisms – semi-official words that exist among people of a particular profession: обилетить, оцифровать и др (to digitize etc.). The most typical and frequent is the use of professionalisms, as well as terms, in their usual function - naming certain objects and phenomena. They can also be used figuratively, becoming professional metaphor words: потолок, отдача, зеленая улица и др (ceiling, recoil, green street, etc.).

Professionalism mainly replenishes the stylistically reduced layer of literary vocabulary. Professionalisms, as well as terms, can also be used for stylistic purposes: for the speech characteristics of the characters, for the image of a certain social environment, etc.

The use of professional and technical vocabulary in the language of fiction (of course, within the limits of expediency) has social significance, since this vocabulary is quickly assimilated by a wide range of readers, thereby enriching their speech.

3. Professionalisms are joined by professional jargonisms in Russian language: informal expressions that exist in the speech and oral speech of representatives of a profession, for example, the word "руль" (steering wheel) in the jargon of drivers is called "баранка") and actually jargonisms - words characteristic of certain social groups, as well as argotism - words used by people who want to "classify" your language, for example, words from the jargon of "dudes": толкать (говорить) - push (speak) , усекать (понимать) - truncate (understand), предки (родители) - ancestors (parents); from the argot of criminal elements: замести (арестовать) - cover up (arrest) , перо (нож) - pen (knife), мокрое дело (убийство) - wet case (murder), etc.

Slang and professional slang vocabulary in fiction is often used for stylistic purposes. Slang vocabulary, as well as some professional jargonisms with a pronounced emotional assessment, are usually used in the speech of heroes as a means of negative characterization. In the author's speech, slang, and even more argotic vocabulary is used extremely rarely, and then only if the slang word is more figuratively and accurately than its commonly used synonym, conveys this or that concept. In the author's speech, professional jargon (and often non-professional) is usually used to give the text imagery, expression, as well as to create a comic effect.

So, in the chapter from V. Peskov's book "White Dreams", dedicated to the description of the New Zealand city of Christchurch, the author, telling about a meeting with his compatriots, with a group of cameramen, uses the professional jargon "киношники" (filmmakers):

An amazing meeting happened in Christchurch.

I was shooting wild ducks on the river. I hear a conversation in Russian behind my back. He turned around. Dear me! And where only the fate of "filmmakers" and journalists does not bring. Our own, Russians!

In Russian the professional jargon of «киношники» with the expression of familiarity at the same time emphasizes the warmth of the author's attitude towards people of this profession.

To enhance the imagery of the text, V. Peskov used professional jargon from the lexicon of hairdressers «под ежика» (short haircut) in the author's speech: Огромный парк в центре города. На остриженной «под ежика» лужайке люди сидят, лежат, читают газеты. *A huge park in the center of the city. On a **short-cropped** lawn, people are sitting, lying, reading newspapers.*

4. With a special stylistic task, exoticism and barbarism are used in speech. As you know, the lexical composition of the language is replenished both at the expense of internal resources and by

borrowing words from other languages. Many borrowed words have "russified", adapted to the lexical system of the Russian language and are no longer perceived as foreign. But some words of foreign origin, although they have entered the vocabulary of the Russian language and are understandable to its native speakers, have not "russified". These are exoticisms, for example: рейхстаг, полисмен, лорд, кюре и т. д. (reichstag, policeman, lord, cure, etc.).

Along with exoticism, barbarians are also used in speech – foreign (untranslated) words that are not recorded by the explanatory dictionaries of the Russian language, for example: : вива, салам, «Тайм», «Лайф» or circulus vitiosus (latin.)

Exoticism and barbarism are usually used as a visual and expressive means for certain stylistic purposes - to create a local color, for a more vivid depiction of reality phenomena and characters, for the purpose of parody, ridicule, as a means of speech characterization, etc.

Thus, in Ilf and Petrov's travel essays "One-Story America", barbarisms (there are more than 200 of them in the book) are widely used to denote phenomena of American reality that are little known to us. In this case, the authors often give an explanation that reveals the meaning of an unfamiliar word.

For the purpose of satirical ridicule, emphasizing the author's inner irony and creating a comic effect, N.B. Gogol's barbarisms are widely used in "Dead Souls" (the author's speech and in the speech of the heroes). The ironically sublime manner of describing the petty and vulgar life of the "chosen" society using barbarisms, mainly of French origin, emphasizes the author's irony, and sometimes sarcasm towards the depicted society, the discrepancy between the high claims of the heroes and their really worthlessness. An example is the use of barbarisms in the narrative about the "good" tone, the manner of speaking, which prevailed in the "chosen society".

L. N. Tolstoy makes extensive use of barbarisms as a means of emphasizing the characters and psychology of the heroes in the novel "War and Peace. Thus, when describing negative characters, Tolstoy uses the technique of mixing Russian and foreign speech (in the speech of Anna Pavlovna Scherer, Hippolytus Kurakin, Berg, etc.). An example is the story of Hippolytus anecdote in the living room of Anna Pavlovna Scherer (volume 1, part 11, chapter V).

5. Dialectisms are widely used for stylistic purposes – words of local or territorial dialects. Dialectisms are an integral part of the national Russian language, originally associated with various historical epochs. In modern Russian, due to the increasing influence of the literary language on local dialects, an intensive process of loss of dialect features is taking place. The vocabulary of dialects may include words that are not represented in the literary language. In turn, the literary language can assimilate dialect vocabulary, since it is a source of enrichment of the literary language. Dialect vocabulary (dialectisms) are intentionally used, especially in fiction, to create a local flavor, for a more realistic depiction of reality, to depict village life, for the speech characteristics of the characters and as a means of artistic expression.

Different writers introduce dialectisms with different stylistic tasks into speech. Thus, Russian writers of the XVIII century often introduced dialectisms into the speech of comedy characters to create a comic effect, showing the "irregularities" of the illiterate speech of the characters.

In the works of L. N. Tolstoy, dialectisms in which the author does not give any explanations are full-fledged lexical units along with the words of the literary language. In L.N. Tolstoy, dialectisms in the author's speech and in the speech of characters contribute to a realistic depiction of the life, everyday life and characters of people of a certain social group, serve as a source of enrichment of the language

of the artwork. Dialectisms interspersed in literary speech give the impression of novelty and therefore are a means of artistic depiction.

Many modern writers also use dialectisms, while remembering M. Gorky's call to observe a measure in the selection of folk dialect elements and to use in literary speech only those dialectisms that enrich, improve, and do not clog and spoil it, not to get carried away with excessive and unmotivated use of dialectisms, especially incomprehensible and inexpressive.

6. For stylistic purposes in fiction and journalistic literature, the technique of collision in one context of words with different spheres of use and with different stylistic coloring is widely used. Once in an unusual context, words with a pronounced sphere of use acquire a special expressiveness and semantic load and are used to create a comic effect as a means of enhancing the figurativeness of the text or as a means of speech characterization of the characters.

Especially often, for this purpose, book vocabulary is used: *умонастроение, иллюзорный, индифферентный* (mindset, illusory, indifferent), including high vocabulary: *претворение, мощь и т. д.* (implementation, power, etc.) and official: *погашать, надлежит и т. д.* (to repay, to be necessary, etc.), colloquial, located within the literary language and giving a relaxed character to speech: *чепуха, умудряться, мол, навряд ли и т. д.* (nonsense, they say, it is unlikely whether, etc.), as well as colloquial, non-literary with a negative emotional coloring: *балбес, забулдыга, муторно, зануда, дуралей и т. д.* (a dunce, a drunkard, a dreary, a bore, a fool, etc.).

Bookish, especially high, vocabulary is usually used to express lofty thoughts, to give solemnity, sublimity, poetry to speech.

The collision of words with different stylistic coloring is often used for stylistic purposes in the feuilleton. So, the author of the feuilleton "Dangerous relief" after the ironic remark that the collective farm machinery was not spoiled by "Selsozhtexnika" and that the repairs were carried out poorly, he introduces colloquial and colloquial words into a neutral context: The tractor or combine harvester will not have time to go into the field – it has collapsed... After such a mess, you will not get off with less than a major overhaul... Defense was especially troublesome.

7. Obsolete words and lexical neoplasms (neologisms) play a special stylistic role in speech.

Outdated vocabulary (archaisms and historicisms) are used in speech for certain stylistic purposes with an artistically expressive and pictorial attitude. Outdated vocabulary is used with the following stylistic functions: as a means of historical stylization, to reproduce the characteristic linguistic features of a syllable of a certain historical epoch; as a means of recreating the characteristic features of a character's speech; to give the speech solemnity, sublimity, elation. So, A.N. Tolstoy in the novel "Peter I" widely used outdated vocabulary (in the speech of the characters and in the author's speech) to create a historical flavor of the Peter the Great era and for speech characteristics.

Lexical archaisms: И Самсону **власы** резали ... (волосы) - And Samson's **hair** was cut... ; Бояре в Преображенском не бывают, - здесь ни чести, ни **прибытка** (прибыль) - Boyars do not come to Preobrazhenskoye - there is neither honor nor **profit** ; Да что же, господь **помрачил умы** ваши (сделаться смутным, неясным) - But what, the Lord has darkened your minds (to become vague, unclear).

Since the main stylistic load of obsolete words in "Peter I" is to recreate the flavor of the era, their use in a figurative sense or to express various shades of expression is limited. Only a few of the obsolete words are used in the novel in a figurative sense.

Most of the obsolete words, even words such as axe, finger, mouth, mirror, eye, etc., in the novel stylistically and expressively are not separated from the neutral words synonymous with them.

Outdated vocabulary and phraseology are used for other stylistic purposes [5, c. 296], in particular, Old Slavonisms, in the journalistic works of A.N. Tolstoy, in which outdated vocabulary, in addition to the function of creating a flavor of antiquity when describing the events of ancient times, recreating the historical situation and the speech of the heroes of that distant time, is used to create a solemn, excited, pathetic narrative.

Old Slavonisms are also used to create a comic effect, for example: Здесь нужен объективный анализ. Действительно ли был дураком **онный**, скрытый туманами веков человек из старой пословицы? (An objective analysis is needed here. Was the man from the old proverb, hidden by the mists of centuries, really a fool?) (M. Kolts.)

8. Words that have a limited scope of distribution also include neologisms (new words). A new word, if it already exists in the language, is a fact of the language, regardless of whether the speakers like it or dislike it, should be unconditionally accepted by native speakers of this language. One or another neologism or a new meaning that has recently arisen in old words may not yet enter the dictionary, although it really exists.

However, today the situation is facilitated by the fact that our first dictionary of new words and meanings has been published, in which new words and new meanings of old words are registered, in particular a large number of scientific and technical terms.

Neologisms can be used for stylistic purposes to create an ironic or humorous expression, to create an expression of hostility, mockery. Some neologisms serve to figuratively express thoughts. Neologisms express the artist's new attitude to existing and known things and concepts. Such poetic neologisms are emotionally saturated, expressive.

Word-making is widely used to enhance artistic expression.

V. Mayakovsky often turned to neologisms. He used neologisms to avoid speech cliches, to designate new concepts and phenomena, to economically express the subtlest shades of thoughts and feelings. Neoplasms in Mayakovsky serve for emotional and evaluative purposes, to express their attitude to the depicted, to satirically expose the negative phenomena of life and create hyperbolized images. The poet uses both colloquial and colloquial elements of the language and book elements when creating neologisms, relying on the main methods of Russian word formation: prefixal - **взвидишь, вызвонит, вынянчил**; suffixal - **бомбищею, вкуснятся, заводовым**, prefixal-suffixal - **разнедоуменным, припарадясь**; word composition- **громоустого, солнцелицей**.

We analyzed the stylistic use of various lexical groups that have a limited scope of distribution. Each of these lexical categories, occupying a special place in the national language, can be used in different styles of speech with a certain stylistic task. It is necessary to take into account the appropriateness of using each of these lexical categories in a particular style of utterance, bearing in mind that most of these categories have a limited scope and are not always combined with each other.

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