

Dictionary Work in The Process of Studying Literary Texts

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Abstract: The words used in the literary works discussed in this article differ from those used in everyday speech and in popular scientific texts. Such differences, particularly in terms of speech styles, have been thoroughly examined in the field of linguistics. The use of words in literary works has also been studied in terms of frequency of use. According to the calculations in S.Rizayev and N.Buronov's "Frequency Dictionary of the Language of the Story of Abdulla Qahhor "Sinchalak", a total of 37,482 words are used in this work, representing 10,590 vocabulary units. Understanding the content of literary texts in Uzbek language classes largely depends on the extent to which students have mastered lexical and grammatical materials. L.A.Sheiman states that "vocabulary formation is the main way to overcome the language "barrier" that stands in the way of students mastering samples of Russian literature in the original" In the study of samples of Uzbek literature, this path becomes even more important given that the Uzbek speech of Russian-speaking students is not up to standard.

Keywords: Frequency dictionary, linguistic features of the work, theoretical aspect, literary theory, study of vocabulary, literary-theoretical concepts, samples of Uzbek literature, Russian-speaking students, Uzbek speech, lively speech, artistic language skills, polysemy, transfer of word meanings.

Introduction: In Uzbek language classes, the accuracy, completeness, and depth of reading comprehension and artistic perception of literary texts largely depend on how well the lexical and grammatical materials within them have been mastered. L.A.Sheyman states, "Building vocabulary is the primary means of overcoming the language "barrier" that students face when studying examples of Russian literature in the original". This approach becomes even more crucial when studying examples of Uzbek literature, considering that the Uzbek speech of Russian-speaking students is not at the required level.

Words used in literary works have certain differences from both the lexicon of everyday speech and the vocabulary found in popular science texts. Such differences, especially those in speech styles, have been thoroughly examined in linguistics. The use of words in literary works has also been studied in terms of their frequency of occurrence. According to the calculations by S.Rizayev and N.Buronov in their "Frequency Dictionary of the Language of Abdulla

Qahhor's Novella "Sinchalak", a total of 37,482 words were used in this work, representing 10,590 unique vocabulary units. In contrast, according to the requirements of the State Educational Standard for "Uzbek Language", a total of 2,100 vocabulary units are to be studied in grades 2-9. These figures highlight the significant disparity between the two. This distinction represents only one aspect of the difficulties associated with lexical coverage in understanding literary texts. Other challenges arise from polysemy, figurative language, and other linguistic phenomena.

The linguistic features of a work of art are examined in depth from a theoretical standpoint. This issue has been thoroughly examined in books on literary theory, manuals for studying literary-theoretical concepts and studies analyzing the language of works of art. H.Ne'matov and R.Rasulov define the semantics of expression in the meaning of a word as "semases that, in addition to the term's meaning, denote various additional meanings (stylistic colouring, personal attitude, scope of application)" when covering the

lexicon of the Uzbek language on the basis of component analysis.

In his research work on the topic “Chulpon’s Artistic Language Mastery”, M.Yuldoshev speaks in detail about the descriptive possibilities of synonymous and antonymous words. For example, he states that in the Uzbek language, the word *burkamoq* has a much larger number of wrapping signs than the word *o’ramoq*. This is because its semantic construction contains an additional semantic meaning of “leaving no open space”. This is why, in this passage, Chulpon chose the word *burkamoq* rather than *o’ramoq* to express the relevant content, thereby increasing the clarity and expressiveness of the image.

Often, three synonymous words are used side by side in a work, and the semantics of expression serve to express the sign in a graded manner³. “There are also beautiful examples of phraseological synonymy in the novel. The expressions in our language to relieve anger and to make angry are synonymous, and they are used in the novel in a somewhat contrasting way: For this, he said something that would not relieve the Sufi's anger, but would make him a little angry.”

Lexical-phraseological synonymy serves to express a certain content in the novel with intense expression.

In the novel, Chulpon created unique examples of the art of contrast, contrast, and opposition, which are created on the basis of words with contradictory meanings. Using a series of antonyms, the writer has the opportunity to further emphasize various concepts, signs, situations, and images by contrasting them. The lexical antonyms used in the novel at the linguistic level relate more to nouns, adjectives, adverbs, and verbs. Examples: Sister is sometimes a friend, sometimes an enemy... So is a sister!

Chulpon used historical words appropriately and effectively to realistically depict the reality of the era described in the novel and to ensure the spirit of historicity of the work.

In any theory of artistic speech, metaphors are considered central figures, since most metaphors give such important qualities in artistic speech as emotionality, expressiveness, expressiveness, and imagery. The linguopoetic basis of any simile is the metaphor standard. The originality of a simile arises from the originality of the metaphor standard. In our speech, some similes, such as rough as a bear, gentle as a sheep, cunning as a fox, white as cotton, and hard as a stone, are considered traditional similes because the metaphor standards in them have lost their originality.

M.M.Yuldoshev states that “In any theory of artistic speech, metaphors are considered central figures,

since most metaphors give such important qualities in artistic speech as emotionality, expressiveness, impressionability, and imagery. The linguopoetic basis of any simile is the metaphor standard. The originality of a simile arises according to the originality of the metaphor standard. The metaphor standards in a number of similes in our speech, such as rough as a bear, gentle as a sheep, cunning as a fox, white as cotton, and hard as a stone, are considered traditional similes because they have lost their originality”.

M.M.Yuldoshev, recalling M.Mukarramov's opinion that traditional similes have lost their figurative and emotional-expressive properties, emphasizes that making any word or phrase in the language serve the purpose of imagery and figurativeness depends on the skill of the writer. Chulpon gives such similes a new expressive light, along with various means that enhance the image.

The researcher, referring to the idea that the use of this tool to name nameless things and images is not only due to this need, but also to the desire for figurative expression in human nature, and that there is an internal natural desire in humans to express things that have names metaphorically, says: “Metaphors, especially private-author metaphors, arise more for an aesthetic purpose, that is, naming something with the addition of a subjective attitude. That is why they always have a connotative meaning” ... “Some of the metaphors created in the work are based on words that express concepts that have just entered the social life of that period. For example, “Muncha sergap ekan bu xotin? – dedi Miryoqub. – Gramofon-a!”.

When talking about the linguistic features of a work of art, it should not be forgotten that a poetic word has many meanings, but the Russian equivalent of this Uzbek word may not be poetic. In this case, the teacher should teach students to know and accurately choose words that give artistic meaning to a sentence from among Russian alternatives, and to form in them the habit of paying attention to the fact that the Russian expression of the Uzbek sentence, which they translate and understand, also conveys emotion. Because the use of words in a literary text is based on the most basic property of the word - its many meanings. Such use of words is not stable, but constantly changes. Some concepts of literature are better mastered in language lessons. For example, epithet: *oltin qo'llar*; *tucha mrachnaya*.

At the same time, it is important to always pay attention to the associative connections of words, to awaken these associations, and it is here that the possibilities of guiding the activities of younger students are hidden. This activity should be directed

towards the aesthetic perception of a work of art¹.

As A.T. Rubailo explains, "The proportionality of the artistic word and speech creates certain difficulties. Teaching to understand this proportionality creates a solid foundation for the development of aesthetically conscious reading skills." Therefore, attention should also be paid to the analysis of live speech. Then the sonority of the word will be fully manifested. The student will learn to hear, perceive and feel.

The following idea put forward in the book "Methodology of explanatory and literary reading" is appropriate: "Russian words (in our case, Uzbek words) should be associated not with the forms of the native language, but with their concepts. This visual image evokes direct associative connections of other language forms with objects and phenomena of objective reality, and helps students develop figurative and conceptual thinking in this language".

It is worth noting that in Uzbek language classes, there are many situations that hinder the independent thinking of Russian-speaking students. For example, when you find an unfamiliar word in a literary text, and when you find it, you are faced with the task of finding out which one to choose, if there are two or more Russian equivalents for this word. In order to solve this task correctly and demonstrate independence, the student must demonstrate a sense of self-confidence. It is a well-known fact that a student who is not confident in his own abilities cannot make an independent decision.

In a literary work, the word is given artistic imagery. This situation also encourages the choice of stylistically colored alternatives in translation. The same situation can be encountered in the case of grammatical devices. Thus, there are many aspects that require step-by-step independent decision-making in the study of literary material.

Many lexical and grammatical difficulties arise when reading a literary text. The following types of work are required to overcome these difficulties:

1. Dictionary work on new and forgotten words.
2. Lexical and grammatical analysis work on understanding the meaning of sentences in the text.
3. Work on figurative expressions.

In Uzbek language lessons, literary material is considered an important and significant factor in education and upbringing. On the one hand, the use of lexical and grammatical materials in conditions close to real communication is facilitated by literature, on the other hand, some additional difficulties arise in familiarizing yourself with lexical materials. However, in any case, studying literary works ultimately makes it

easier to read non-fiction texts.

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