

The Role Of Dialectal Lexicon In The Aesthetics Of Popular Oral Creative Works

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Abstract: This article discusses linguo-folkloristics and its historical stages of development, the scholars who have worked in this field, and the essence of their academic contributions. Alla (lullaby) texts recorded in Tashkent region were subjected to linguo-folkloristic analysis. The study investigates the degree to which dialectal elements are manifested in folklore works.

Keywords: Linguo-folkloristics, Qarluq dialects, Qipchoq (composite) dialects, dialect, dialectalism.

Introduction: It is well known that specimens of popular oral creativity express the people's worldview, thinking, and aesthetic taste at a high level; they incorporate all layers of the national language, including—very actively—the dialectal lexicon. In particular, folk oral genres such as doston (epic), fairy tale, riddle, proverb, maxim, legend, lyric song, alla (lullaby), yor-yor (a type of greeting or love song), and lapar (folk utterance) all reflect dialectal vocabulary.

Dialectal words, as artistic expressive means, intensify a folkloric text's meaning, color, and national spirit. They play an important role in enriching the imagery, expressiveness, and artistic qualities of folklore. When folk oral pieces are recorded from living local speech, the performer freely expresses feelings and thoughts in his or her own dialect; there are no artificial restraints. In other words, the performer creates art in their own idiom without limiting the particular features of their dialect. While performing, the individual does not consciously aim to apply poetic devices or select beautiful words; for example, when singing a lullaby (alla) or a yor-yor the performer, often unconsciously, produces artistic craft. The distinctiveness that dialectal words impart to artistic expression is significant because they create color and local flavor.

As is known, poetic devices serve to render the ideas presented in a literary work more vivid and effective, to make lyrical and epic images more vivid, and to provide metrical delicacy, musicality, and charm to lines, couplets, and stanzas. When speaking about poetic

devices, one can confidently assert that in alla songs—which are essentially inextricable from music—all texts contain poetic figures.

In Uzbek allas, as mentioned above, we encountered the following artistic devices most often: tajnis (paronomasia or pun—similarity/assonance), tazod (antithesis), sifatlash (adjectivization/descriptive quality), mubolag'a (hyperbole), tamsil (metaphor or exemplification), husni ta'lil (elegant justification/beautiful reasoning), tajohuli orifil (feigned ignorance), tashhis (personification), intoq (animating the inanimate), talmeh (allusion), iste'ora (metaphorical usage), irsolli masal (quoting or referring to a proverb). These poetic devices are particularly visible in the allas of some mothers, who are natural-born poets. We have also observed instances where dialectal words contribute to the formation of these poetic effects.

We divided the poetic devices encountered into two groups for analytical purposes. The first group includes poetic devices commonly used: tajnis (paronomasia), sifatlash (descriptive adjectivization), mubolag'a (hyperbole), tamsil (metaphor/exemplification), tajohuli orifil (feigned ignorance), tashhis (personification), and iste'ora (metaphor). The second group comprises poetic devices that occur in specific places in alla texts: tazod (antithesis), husni ta'lil (elegant justification), intoq (animating the inanimate), talmeh (allusion), and irsolli masal (proverbial citation). The topic we aim to illuminate is how dialectal lexicon

in alla and yor-yor songs contributes to the emergence of artistic expression; on the basis of analysis of a set of dialectal texts, we identify the role of dialectal lexis in aesthetics.

Examples from the corpus (as recorded):

Surpada xamir ko'ptiray, alla,
Tandirda nonlar yoptiray, alla.
To'yiga atab bolamning, alla,
Qop-qoplab bug'doy septiray, alla.
Chopag'onlar yig'dirib, alla,
To'yingda uloq choptiray, alla.
Pirlarimni keltirib, alla,
Peshonangga tuptiray, alla.
Tilab olgan tilovim, alla,
Silab olgan siylovim, alla.
Otlar minsang kattarib, alla,
Qo'lda bo'lar jiloving, alla.
Xayrovga ketgan otasi,
Maydonga ketgan bo'tasi,
Alla-yo, alla.
Xayrovdan kelsa otasi,
No'xtali bo'lar bo'tasi,
Alla-yo, alla.

In this alla text, alongside the tajnis (pun/paronomasia), we find talmeh—the device of alluding to well-known historical events, legends, literary works, or proverbs.

For instance:

Pirlarimni keltirib, alla,
Peshonangga tuptiray, alla.

In this stanza the dialectal lexical item tuptiray produces an iste'ora-like poetic effect. In popular belief, pirs (saints, holy figures) are recognized as sanctified, perfected persons; it is not characteristic of their nature to spit. Hence, the “pressing” or “tupping” of a pir onto the forehead is not a literal action but a poetic image—an act resembling the imparting of a blessing or a benediction. By “tupping a pir on the child’s forehead” the mother wishes to confer goodness upon the child. This is figurative expression: a nonliteral, imaginative action that intensifies the thought.

The tajnis device appears in the second line, and talmeh in the fifth line. We have also encountered other alla texts where talmeh appears:

Alla jonom, to'manim,
Oftoboyim chamanim.

Man alla aytganimda,
Orom olib tolmagin.

Here the dialectal word to'manim (tömänim in dialectal transcription) is a dialectal term meaning the side where the sun rises (in the To'man composite dialect). The mother compares her child to the sun that brightens the world; tömänim in the alla text yields a talmeh poetic effect.

Hajatg'im tämirisan ällä bäläm ällä
jörajim ämäri'sän ällä bäläm ällä
kättä bolib elgä kır ällä bäläm ällä
qäni tezrçq tilgä kır ällä bäläm ällä

In this alla text the word tamir (root/trunk; figuratively, lifeline) evokes talmeh. The mother likens her child to the trunk or the lifeline of her own existence.

Dadasining chapqisi
Ko'pkarida chapadi,
Yutip chiqsa bo'larmi,
Alla, balam-a alla.

In this text chapqisi is a dialectal derivational lexeme; chapqı refers to a horse that runs in races. The dialectal features contribute lexical items that carry vivid local meanings.

Pichan tirma qo'limda,
Sarig' saman yo'limda,
Umid bag'ladim senga,
Alla so'zi tilimda.
Men alla aytayin,
Uxla balam, alla.

Here the phrase “sarig’ saman yo’limda” (my path strewn with yellow straw) alludes to the performer’s personal hardships; this is supported by the subsequent line “umid bag’ladim senga” (I have bound my hopes to you). The dialectal item sariq saman (yellow straw) produces a sifatlash (descriptive) poetic effect in the alla text.

From these alla texts we see that dialectal lexis plays a vital role in enhancing the artistic quality of texts. When a performer sings in his or her own dialect, they make full use of its expressive potential. For example, by expressing an idea through images, the performer produces tamsil (metaphor/exemplification).

Chimillig'ing chip-chinora,
Bo'ying chinora, yor-yor.
Bo'yginangga ko'z tegmasin,
Olay tumora, yor-yor.

In this yor-yor text the dialectal repetition chip-chinora

together with chinora in the second line produces a tajnis effect.

Rhyme and rhythm are also important features of alla and yor-yor texts. A performer's inspiration produces rhyme; when a performer is inspired, they utilize dialectal resources fully. In this regard, dialectal lexis often forms rhymes and thus impacts the aesthetic of dialectal texts. Through dialectal lexemes, images characteristic of the people's mentality, customs, and way of life are infused into the text.

Har kimning bo'lsa kasholi, alla-yo alla.

Tarqoq bo'lar hayoli, alla-yo alla.

Cho'l yerlarda bitgan giyohsan, alla-yo alla.

Ko'zlarimga to'tiyosan, alla-yo alla.

The dialectal word kashol (implying a state of waiting or expectant longing) in the first line forms a rhyme with hayoli in the second line. Here the influence of dialectal words on aesthetic effect is clearly manifest.

This phenomenon also occurs in yor-yor texts:

Qishlog'immi sadasi,

Jilamagin yar-yar,

Uzatadi dadasi,

Yar uyiya yar-yar.

Sag'inganda dadasin,

Kelar qizi yar-yar,

Yar uyidan kelalmasa,

Yular bag'rin yar-yar.

In the Qaytmas village dialect of the Quyi Chirchiq district of Tashkent region, the dialectal word sada denotes a central or middle place. In this alla text the word sada in the first line rhymes with adasi (line 3) to produce poetic sound patterning.

Daraxni asragani,

Ildizidir, yar-yar.

Kuyovni siylagani,

Boldizidir, yar-yar.

Boldiz bo'lib siylangin,

Erka qizsan yar-yar,

Ildiz bo'lib asragin,

Ayileni yar-yar.

In the Qurama dialect the dialectal word boldiz denotes the bridegroom's sister-in-law (the wife's sister). In this yor-yor text boldiz (line 4) forms a rhyme with ildiz (line 2).

Sometimes the performer—usually a mother in a lullaby—addresses epic or legendary figures. This also enriches the artistic texture of the alla text.

Majnun atang qoshida Layli-dekman, alla,
Ming suluvdan o'zim ortiqdirman, alla.

Farhod bo'lsa yonida Shirindirman, alla,
So'zlaridan bol tomgan suydirganiman, alla.

In this alla, the mother likens the father of her child to heroes of folk romance (Majnun, Farhad), suggesting that she and her child are worthy counterparts—through this comparison she sings of the loving and ideal family into which the child is being brought.

CONCLUSION

In conclusion, alla and yor-yor texts contain a wide array of poetic devices. This fact demonstrates that dialectal lexis enriches the aesthetic quality of popular oral creations. Poetic devices perform multiple functions; most notably, they intensify imagery. The more skillfully poetic devices are rendered in oral folk pieces, the more the performer is inclined to use dialectal lexis. Rhythm and rhyme develop the child's sense of assimilation and facilitate memorization.

Dialectal vocabulary in popular oral literature is not merely a regional linguistic feature; it is a powerful instrument expressing artistic, stylistic, cultural, and national concepts. Such lexemes make folklore texts lively, native, and rich in content. Therefore, the study of dialectal lexis within folkloristics and the analysis of its poetic and semantic potentials remain an urgent scientific task today.

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