DICTIONARY WORK IN THE PROCESS OF STUDYING LITERARY TEXTS

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ABSTRACT

In this article, the words used in literary works are shown to have certain differences from both the lexicon of live speech and the vocabulary of popular science texts. Such differences, especially variations in speech styles, are thoroughly explored in linguistics. The use of words in literary works has also been studied according to their frequency of occurrence. According to the calculations of S. Rizaev 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 dictionary units. In Uzbek language classes, the accuracy, completeness, and depth of reading literary texts, understanding their content, and artistic perception largely depend on how well students have mastered the lexical and grammatical materials within them. "Building vocabulary", says L.A. Sheyman, "is the primary way to overcome the language "barrier" that students face when studying examples of Russian literature in the original"1. 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.

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 assimilated. L.A. Sheyman states, "Building vocabulary is the primary means of overcoming the language "barrier" those students face when mastering examples of Russian literature in the original". 1. 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 distinct differences from both the lexicon of everyday speech and that of popular science texts. Such differences, particularly 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. 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 vocabulary

units. However, according to the requirements of the State Educational Standard for "Uzbek Language", only 2,100 vocabulary units are to be studied in grades 2-9. These figures highlight the vast difference between the two. This disparity is just one aspect of the difficulties associated with lexical coverage in understanding literary texts. Other challenges arise from polysemy, shifts in word meanings, and other linguistic phenomena.

The linguistic features of literary works have been extensively explored from a theoretical perspective. This topic has been thoroughly examined in books on literary theory, manuals on literary-theoretical concepts, and studies analyzing the language of literary works. H.Nematov and R.Rasulov, while elucidating the lexicon of the Uzbek language based on integral (component) analysis, define the expressive semes in word meanings as "semes denoting various additional meanings (stylistic coloring, personal attitude, scope of usage) besides the nominative seme in the sememe".

M.M.Yuldashev, in his research work titled "Chulpon's Mastery of Artistic Language", discusses in detail the descriptive possibilities of synonyms and antonyms. For instance, ..."in the Uzbek language, among the synonyms *o'ramoq, burkamoq, chulg'amoq, chirmamoq* (all meaning "to wrap" or "to cover"), the word burkamoq carries a much stronger connotation of wrapping compared to o'ramoq. Its semantic structure includes an additional semantic component implying "leaving no part uncovered". That is why in this passage, Chulpon managed to increase the accuracy and expressiveness of the imagery by choosing the word "burkamoq" (to cover) instead of "o'ramoq" (to wrap) to convey the intended meaning".

Often, three synonymous words are used side by side in the work, and the semantic components of the expression serve to convey the gradation of a characteristic. "The novel also contains beautiful examples of phraseological synonymy. The expressions "achchig'ini chiqarmoq" (to make angry) and "g'ashini qo'zg'atmoq" (to irritate) in our language are synonymous, yet they are used in the novel in a somewhat contrasting manner: "For this, he said something that would not make the Sufi angry, but would slightly irritate him".

Lexical-phraseological synonymy serves to express certain content in the novel with rich expressiveness.

In his novel, Chulpon created unique examples of the art of antithesis, contrast, and opposition based on words with opposite meanings. By using a series of antonyms, the writer has the opportunity to further emphasize various concepts, characteristics, states, and images through juxtaposition. The lexical antonymy at the linguistic level used in the novel is mostly related to nouns, adjectives, adverbs, and verbs. Examples: Elder sister - sometimes a friend, sometimes an enemy... And the younger sister is the same!

Chulpon effectively and appropriately used historical words to realistically depict the reality of the period described in the novel and to ensure the work's historical spirit6.

In any theory of artistic speech, tropes are considered central figures, as most tropes impart important qualities to artistic speech, such as emotionality, expressiveness, impact, and imagery. The linguopoetic basis of any simile is the standard of comparison. The originality of a simile arises from the originality of its standard of comparison. In our speech, several similes such as "rough as a bear", "meek as a sheep", "cunning as a fox", "white as cotton", and "hard as stone" are considered traditional similes because their standards of comparison have lost their originality.

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M.M.Yuldashev, recalling M.Mukarramov's opinion that traditional similes have lost their figurative and emotional-expressive properties, particularly emphasizes that it depends on the writer's skill to make any word or phrase in the language serve the purpose of imagery and figurativeness. Chulpon gives new expressive light to such similes, alongside various means of enhancing the imagery, as if revitalizing them.

Discussing metaphors, the researcher notes that specialists' use of this device to name previously unnamed concepts or ideas is not solely tied to this necessity. It is also connected to the human inclination for figurative expression; there exists an innate tendency in people to express even named things metaphorically. The researcher states: "Metaphors, especially author-specific ones, often arise from an aesthetic purpose - naming reality while infusing it with subjective attitudes. This is why they always carry connotative meanings". He continues, "Some metaphors created in the work are based on words that express concepts newly introduced into the social life of that era. For example, "How talkative this woman is!" said Miryoqub. "A gramophone, indeed!".

When discussing the linguistic features of a literary work, it should be noted that a poetic word is often polysemous, but the Russian equivalent of this Uzbek word may not necessarily be poetic. In this context, the teacher should train students to recognize and select words that add artistic quality to the sentence from among Russian alternatives. The teacher should also cultivate in students the habit of ensuring that emotion is conveyed even in the Russian expression of an Uzbek sentence they translate themselves. This is because the use of words in a literary text is based on the most fundamental characteristic of words - polysemy. Such word usage is not fixed and constantly evolves.

Some literary concepts are better mastered in language lessons. For example, epithet: *oltin qo'llar; tucha mrachnaya*.

At the same time, it is crucial to consistently focus on the associative connections of words and to stimulate these associations, as this is where the opportunities for guiding the activities of younger students lie hidden. This activity should be directed towards the aesthetic perception of literary works1.

As A.T. Rubaylo explains, "The interplay between artistic word and speech presents certain challenges. Teaching to understand this interplay creates a solid foundation for developing aesthetically conscious reading skills". Therefore, attention should also be given to the analysis of live speech. It is through this that the resonance of words is fully manifested. The student learns to perceive and feel through listening.

The following opinion put forward in the book "Methodology of Explanatory and Literary Reading" is pertinent: "Russian words (in our case - Uzbek words) should be associated not with the forms of the native language, but with its concepts. It is the visual

image that evokes direct associative connections between forms of other languages and objects and phenomena of objective reality, thus contributing to the development of figurative and conceptual thinking in this language".

It should be noted that there are numerous instances in Uzbek language classes that hinder the independent thinking of Russian-speaking students. For example, when encountering an unfamiliar word in a literary text, the task of looking it up in a dictionary arises. Upon finding it, if there are two or more Russian equivalents for this word, the challenge becomes which one to choose. To correctly solve this task and demonstrate independence, the student must exhibit a sense of self-confidence. It is a well-known fact that a student who lacks firm confidence in their abilities cannot make independent decisions.

In a literary work, words are imbued with artistic imagery. This situation also necessitates the selection of stylistically nuanced alternatives in translation. The same scenario can be encountered with grammatical devices. In short, there are numerous aspects that require step-by-step independent decision-making when studying literary material.

In the process of reading a literary text, numerous lexical and grammatical difficulties arise. The following types of work are required to overcome these difficulties:

1. Dictionary work on new words, as well as words whose meanings have been forgotten.

2. Lexical and grammatical analysis to understand the content of sentences in the text.

3. Work on figurative expressions.

In Uzbek language learning sessions, literary material is considered an important and significant factor in education and upbringing. On the one hand, using lexical and grammatical materials in conditions close to real communication is easier through literature. On the other hand, some additional difficulties arise when becoming familiar with lexical materials. However, in any case, studying literary works ultimately makes it easier to read non-literary texts.

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