

## About The Language Of Temirbek Turaboev's Novel "Theorem"

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### **Abstract**

The novel "Theorem", a unique work of Temirbek Turaboev, plays an important role in understanding our national identity, shaping our spiritual image and raising the feelings of national pride in the hearts of readers. In the novel, a person's inner experiences, mental state are perfectly described using words beginning with a single "t" sound. This article analyzes how the charm, melody, expressiveness, expressiveness of the Uzbek language is described in the novel using various linguistic means.

**Keywords:** language of the literary work, children's folklore, alliteration, individual style of the writer, author's neologisms, emotional-expressiveness.

### **Introduction**

The novel "Theorem" is the first event in the Uzbek novel in terms of writing style. Because in Uzbek literature so far there has not been a single story-level work that begins with a single word.

### **The Main Findings And Results**

In people Uzbek nation, the desire to express an idea with the same words has always been a sign of intelligence and wisdom. In Uzbek folklore, especially children's folklore, we can observe that the tendency to express an idea with words beginning with the same sound has existed since ancient times. Quick sayings like "G'ani g'ildirakni g'irillatdi" - Gani rocked the wheel, "Shotursunning shotutini shatirlatgan shamol Sharifning shaftolisini shitirlatdi" - The wind that blew Shotursun's mulberry rustled Sharif's peach., "Jamila jiydani joyiga joyladi" - Jamila put the jacket in place, "Saodat soatni soatsozga sozlatdi"- Saodat set the clock to the watchmaker in folklore of Uzbek people, [4. 131-132] or children's "Aytishmachoq" - "Saying" games are examples of this. For example, let's look at the "Aytishmachoq" - "Saying" game: Children participating in the saying are asked to make a sentence that starts with the same sound. A participant who shuffles a word that starts with a different sound is considered a loser and is eliminated from the game:

Ali: - Bugun Bahodir boqqa bormay bobosinikiga bordimi, bozorga bordimi? - Did Bahodir go to his grandfather's house or to the market today without going to the garden?

Vali: - Bugun Bahodir bobosinikigayam bormadi, bozorgayam bormadi. Bahodir bolalar bilan birgalikda Bog'dodga bordi. - Today, Bahodir did not go to his grandfather's house or to the market. Bahadur went to Baghdad with the children.

Ali: - Bahodirga Bog'dodda balo bormikan? - Is Bahodir in trouble in Baghdad?

Vali: - Balo bormi bilmadimku, Bahodir Bag'dodga bot-bot boradigan bo'ldi. - I didn't know if it was a disaster, but Bahadur was going to Baghdad.

Ali: - Bir balosi bordirki, bot-bot Bag'dodga boradi. Bilmadingmi?- He has a ball and often goes to Baghdad. Didn't you know?

Vali: - Bilmadim. Bolalardan birgina Bobur bilarkan. - - I do not know. Only Babur knows.

Ali: - Boburdan so'rab ko'rchi. - Ask Bobur.

Vali: - Yutqazding! - You lost! [2. 58]

We see that all of these patterns are aimed at developing children's thinking. Forming an idea from words that start with the same sound requires a sharp mind, a intellect from the child.

As a result of many years of hard work of the writer T. Turaboev, the novel "Theorem" was created on the basis of words beginning with the sound "t". It should be noted that the realities described in the play may not be perfect at the level of other novels in our literature, but this is not the pragmatic goal of the writer. He doesn't want to emphasize the reality; he just wants to tell the reader how limitless the possibilities of the Uzbek language are. In this sense, literary critics may not overestimate the content of a work. But linguists consider the work to be an extraordinary phenomenon. Professor S. Karimov, the author of the first scientific article on the language of the novel, said: "We know many Uzbek artists in the history of art who have demonstrated the great power of the word, raised its use to a high level of art and mastered its magic. The author of the novel "Theorem" Temirbek Turaboev is one of such creators. But in the process of creating a work of art, he chose a completely new way to demonstrate the power of our native language. T. Turaboev has worked hard to reaffirm the artistic and aesthetic potential of our native language. He argued that words beginning with a single sound were capable of expressing large-scale events artistically, and wrote the entire novel using words beginning with the sound "t". To be honest, it is a creative courage to do such a complex work. Armed with a handful of words, it is not easy to enter the field of art. Not all creators have the heart to do this. It requires endurance, perseverance. The most important thing is to be able to deeply understand and feel the secrets of our native language, its rules, the meanings of each word. After reading the work, we can easily say that the author was able to do it" [3, 2019].

Indeed, Temirbek Turaboev with his unique work "Theorem" plays an important role in understanding our national identity, shaping our spiritual image and raising the feelings of national pride in the hearts of readers. In the novel, a person's inner experiences, mental state are perfectly described using words that start with a single sound. In

particular, the novel describes the charm, melody, expressiveness, expressiveness of the Uzbek language with the help of various linguistic means. That is, "The commendable aspect of the Roman language is that research on the meanings of words, as one good usually leads to another good, has led to the emergence of many positive possibilities in them. New word-forming possibilities of a number of constructive and modifying grammatical indicators in relation to word meanings have been activated. At the same time, grammatical devices formed in a style unique to the text of this novel emerged. All this is, in fact, the result of T. Turaboev's artistic thinking, his research in the process of expression. The author, who chose to use words that began with only one sound, was forced to think in a strict order. This, in turn, led to the formation of a distinct style within the artistic thinking of the work. Therefore, it will not be difficult to find an answer to the question of what the poetic skill of the author, the style of the novel language looks like [6, 2019].

It should be noted that due to independence, there are opportunities for a comprehensive and comprehensive study of the rare masterpieces of our literature. In particular, excellent research has begun on the language of works of art. At the same time, researchers began to pay more attention to the analysis of the language of the work of art, to clarify the individual skills and ideas of the writer, to reveal such features as emotionality, expressiveness, modality, imagery in the work. In turn, Uzbek artists have begun to look for ways to create educational, original works that reflect the spirit of the times are artistically and ideologically mature, competitive, meet the requirements of an intelligent reader, show the richness of our language. The novel Theorem, the result of such research, came to the fore as a work that reflects the writer's attitude to language. Therefore, "Today, hundreds of works have been created that deeply reflect the beauty of our language and the artistic thinking of our people. However, our language felt the need to look at its nature, beauty, power in a different way, in a different tone. The "theorem" is the product of this need. Thanks to the "Theorem", a new opportunity of the Uzbek language, the unimaginable power of the Uzbek language, was demonstrated. Only words beginning with the letter "t" found each other, loved each other, became brothers and sisters, became a family, and became a "Theorem" only because of the inspiration and

blessing given by God. The original theorem "Mighty and great Uzbek language" was proved by Temirbek Turaboev in a new form "[5. 209-210].

One of the defining factors of Temirbek Turaboev's individual methodological skills in the novel is his authorial neologisms. The author has made many peculiar neologisms due to the strictly limited possibility of using words in the play. He created new words in the work by taking words from the internal possibilities of the Uzbek language, mainly dialects, adding new semantic meanings to words or adding word-forming suffixes. We can see the writer's unique innovation in using new words in the novel. The peculiarity of the new constructions is that these words appear in forms that are not found in the Uzbek language, and as a result, a new unit of meaning is formed.

New meaningful units created by the author can be considered within the context of word groups. In the novel, new meaningful words are created with the help of word-formative suffixes specific to more nouns and verbs. For example, a spouse (6), which means "husband, wife" in the noun category; "qo'shni", "hamsoya" meaning "neighbor" indicates to "under the one roof" (65), "futbol stadioni" - "football stadium" to mean "ball" (113), "paxtazor" - "cotton" to mean "fiber" (60), "paxtakor" - "cotton" to mean "workers who pick up cotton" (58) made in the novel, the following words typical of the noun category are also used: hamtovoq – tovoqdosh – two or more people does the same job (negative) (138); oshpaz – taompaz - cook (98); tuguncha – tukkich - knot (194); ko'p to'n tiktiruvchi – to'nxo'r – tailor who makes many national clothes (102); kurash usuli – to'lg'ama - method of struggle - stuffing (134); she'r – to'qima - poetry (29); sirli makon – tilsimgoh - mysterious place - talisman (144) etc.

To express the meaning of "betovfiq" – "unhappy" peculiar to the category of adjectives, the words tawfiq (26), to express the meaning of "g'azablangan" - "angry", to make a sign of tajangnok (39) to make sense, to make a hen (79), to make it easy to weave (60) were made.

The novel belongs to the most productive group of verbs to express a new meaning. "For example, in addition to nouns, adjectives, and numbers, the verb -la, -lan, -lat, -lash,

-lay performs an important linguistic function in the author's pen. First of all, the rule of austerity has been preserved - compound verbs have become simple verbs: taskin topmoq – taskinlanmoq - to find solace, taxir bo'lmoq – taxirlanmoq - to be sour and so on.

But the main achievement is not in the transformation of compound verbs into simple verbs. The point is that using this method, an additional task is assigned to the core meaning of the word. The words -la in the author's pen had such possibilities" [3, 2019]. The construction of new meaningful words in the novel is as follows: - words formed with the help of the suffix - la: taboraklamog - to bless (16); tavakkallamoq - tavakkallamoq (145); tavallolamoq - to beg (16); tavoflamog - to circumambulate (16); tayoqlamoq - to stick (157); taqalamog - to tie (125); takranglamog - to repeat (89); tamannoladi - to be foggy (19); tansiqlamoq - to introduce (21); tartiblamog to sort (49); tasannoladi - praised (19); tahlillamoq - to analyze (49); tashqarilamoq -to exclude (157); ta'zimlamog - to bow down (16); ta'qiblamog - to follow (9); tenglamog - to equate (10); tepalamog - to climb (27); tovonlamog - to compensate (15); tomoshalamoq - to watch (15); tortiqladi - to pull (19); to'tiyolamoq - to plead (16); words made using the suffix -lan: tillolanmoq - to gild (6); tabarruklandi - consecrated (18); tabassumlandi - he smiled (18); tabiblandi - to go to doctor (18); tavalludlandi - was born (18); tajanglanmoq - to tense up (10); tarovatlandi - smelled good (18); taskinlandi - calmed down (39); taxirlandi - went on the history (141); tashkillandi - was established (115); tashnalanmoq - to be thirsty (21); tashakkurlandi - thanks (18); tegajoqlandi - touched (24); terslandi - reversed (41); tetiklandi - triggered (28); tiyraklandi - sharpened (16); tiyralandi (37); tiklandi - restored (37); tillolandi - to get golden (18); tilsizlandi - muted (83); tog'landi - climbed (17); tolalandi - fibered (17); tolimlandi - got full (39); words made with the suffix - lash: tomoshalashdi - watched (17); tenglashmoq- to equalize (17); tuyg'unlashmoq - to feel (6); tunlashdi - spent the night (48); tuyuqlashmoq - to get stuck (11); to'rlashdi - netted (20); tillashmoq - to grind (17); auxiliary words made with the word-formative suffix - a: tasiramoq - to affect (121); taqiramoq - to stutter (121) et al.

In the play, the writer created new meaningful compound words to clarify the idea he wanted to express. For example: "berkko'cha" – closed street in the meaning "to'siqko'cha" – blocked street (38); "dakki" – tilitayog' (79); "la'nat" – tavqitayoq – damn (150); "hayotda to'g'ri yashagan inson" – to'g'riko'z – a person who has lived life right – truth wordy man (86); "futbolchi" – to'ptepar – footballer, ball kicker (115); "futbol jamoasi sardori" – to'pboshi – leader for the football team (115); "hujumchi futbolchi" – to'purar – attacker footballer (116), "futbol ishqibozi" – to'psevar – football fan (116); "darvozabon" – to'ptutar – gate keeper (116); "o'g'ri" – tomteshar – thief (134); "tengto'sh, tengqur" – tengkunli – peer (115); "o'g'il bola" – To'razoda – sun boy Torazoda (197); oshqozon – taomto'rva – stomach, food bag (39); ishtaha – taomtalab – appetite (39); krovat – taxtakart – bed (97); deraza – taxtaoyna – window (76); lopatka – temirkurak – shovel (59) compound words specializing in expressing new meanings such as. In addition, the game is again ground-breaking (50); tomtoshi – roof stone (87); to'ng'izsifat – pork adequate (132); tutqunxona – prison (172); tabobatxona – clinic (85) were also formed to express a new expressive meaning.

In the second novel of the tetralogy "Theorem", the author borrowed from the Arabic language to express some concepts in order to ensure the expressiveness, diversity, imagery of the text, "revived" many words that were used in the old Uzbek poetic language and are on the verge of extinction. used to provide the art of the work.

For example, in the sense of rape taaddilashmoq – to rejoice (158); determined in the sense of taayyun – identity (00); o'ylab o'yiga etolmaslik – taammullanmoq – inability to think (151); yolg'on – taan – lie (187); ahd qilmoq – taahhudlanmoq – to make a covenant (148); isitma – tob – temperature (35); xarob, vayronalik – tabox – ruin, run down (150); qo'rqmoq – tavahhulanmoq – to be afraid (199); qo'rqinchli – tavahhumli – scary (156); g'ururlanmoq – tavqirlanmoq – to be proud of (145); alla – tavla – alla (29); sovuqqonlik – tavsanlik – coldness (187); o'zgartirdi – tag'yirladi – changed (161); beparvolik – tag'ofulpeshalik – negligence (154); dars beruvchi – tadrishi – teacher (8); jahllanmoq – tajoxullashish – to get angry (188); hiyla – tazvir – trick (29); qaysarlik – tazviran – stubbornness (187); ziynat – tazyin – ornament (9); bayon qilmoq –



taqrirlamoq - to explain (177); kasallik - takassur - disease (200); jirkanmoq - talaffur - disgust (188); achchiq so'z - Talxguftor - bitter word (188); hayron bo'ldi - tang'irg'adi - was surprised (150); kinoya - tanz - irony (176); baquvvat - tanimand - strong (143); go'r - tanqir - grave (154); bardosh - tamkin - endurance (164); mehribon - Tammam - kind (190); shapaloq - tapon - slap (190); qaroqchi - tarror - robber (154); reja - tarh - plan (151); sadaqa - tasadduq - charity (156); sut - tojoq - milk (9); yovuzlik - tolixlik - evil (154); behuda - tomat - in vain (151); ajablandi - tongirg'adi - surprised (145); noyob - tongsux - unique (162); qimmatbaho - tongsuh - expensive (123); guvohsiz - tonuqsiz - without witnesses (151) and so on.

Although the author has given explanations and explanations of these words at the bottom of the page in the play, it has caused some difficulties for the reader to understand, to 'digest'. But such use, which was an opportunity for the writer, did not adversely affect the art of the work.

The writer also made new words related to the situation in the play. For example: "it" - tomsoqchi - dog, home keeper (199); "bezori" - toshtepar - thugs (47); "yozuvchi yoki shoir" - to'qirmanlik - writer or poet (8); "yosh bola" - tifi - young child (159); "hayot mashaqqatlarida sinalish" - tishqoqtim - a test in the hardships of life (111); "hazm bo'lmagan ovqat" - toshtalqon - undigested food (174); "ityaloq" - tevatyalog' (17); "Nasiba" - tiysha (165); "tungi bo'ron" - tunobod - night storm (155); "yorug'lik" - tobon - light (162) expressed in words.

The writer created words that express different meanings from the same core using word-forming affixes. For example, in the play, the word tavkar is used 58 times as a stem. This word is explained in the "Explanatory Dictionary of the Uzbek Language" as follows: "TAVKAR - GAMBLER. Gambling with four stone and a circle of gamblers participating in it [7. 632]. In the play, the following words are made from this root: tavkarboz (39), tavkarboshi (132), tavkardosh (132), tavkarxona (132). However, no matter how well the author describes the process of tavkar, that is, gambling, in the dictionary "TAVKARGIR - GAMBLER, old. The one who takes a brush from winning in gambling; chotalchi - an organizer of the gambling game and takes percent of it" [7. 632]



that he did not use the lexeme "tavkargir" – gambler ready for the process can be assessed as his aspiration for originality.

Another individual feature of the writer in the play is his skill in using dialectics. There are many dialectal elements in the play. For example: the dialectal variant of the lexeme "buvi" – "grandmother" in the literary language "to'ta" (8), "aqlsiz" – fool in the meaning of taypish in the dialect (29); ahmoq "stupid" in the meaning taytuv (29); meaning cloth tanapo'sh (165); meaning to neglect tesatmadi (167) dialectal words were used. The play also uses dialectal words in the following senses: ajablandi – tongirg'amadi – surprised (147); shirakayf – tumtarog' – drunk (145); kichik qop – tung – small tin (161); mensimaganday – to'g'otmaganday – neglecting (167); qarindosh – Tug'an – relative (30); kigiz o'rnida ishlatiladigan mato – to'rgajali – fabric used instead of felt (169); dog' – tugan – spot (200); holdan toydi – to'ngildi – satiated without (150); o'ylandi – taqaldi – thought (165); laqab – taqma – nickname (29); kutilmaganda – tappa – suddenly (122); shodlandi – taroblandi – rejoiced (145); cho'qqi – tegirma – peak (162); anchayin – tek – quite (134); tengdosh – temali – peer (48); gerdayib – tirrayib – twist (32); shapatiladi – tapatiladi – whipped (176); eran-qaran – talpanglab-tulpanglab (72); tong otibdi – tong'otibdi – it was morning (114) and so on.

It is known that in colloquial speech, in more local dialects, the sound at the beginning of words beginning with the d-sound is pronounced as the t-sound. The writer also made effective use of this phonetic phenomenon in the play. For example, in the novel do'ppi – to'ppi – circled national head wear (147); deraza – teraza – window (82); do'pposlash – to'pposlash – beating (170); dala – tala – field (112); dumalardi – tumalardi – rolled (116) used in the style of.

The reason for the writer's behavior is, as noted above, a lack of vocabulary within a sound range. The writer searches old classical dictionaries to express a particular concept, searches for words that were once the jewels of our language, revives them by "reviving" them, or uses dialectal elements to give the reader aesthetic pleasure. If he cannot find a word to express a concept that needs to be conveyed to the reader, he creates a new word himself. Consequently, the literary text is the product of the writer's ability to see,

assimilate, receptive (perceptual) talent on the basis of figurative, high-level emotion, expression, idea [1. 16]. It is astonishing that in the novel the writer skillfully uses lexical-grammatical means that provide the beauty of our language, such as emotionally colored words, jargons, figurative words, phrases, proverbs and aphorisms.

In general, in the process of reading the work, we witnessed that the writer worked on the words with special responsibility. As the linguist S.A. Karimov noted: "This example of creativity has once again proved that not only in the present, but also in the history of our language, the words in our dialects are still an inexhaustible source for art. In the pen of the author, aspects of meaning of some units that were not even reflected in the annotated dictionaries were discovered. By adding additional meanings to some words, the author reconnects the threads of kinship, semantics, which are torn apart in our language today, arguing that there is a closeness between them elsewhere. The author has revived and nurtured some of our thirsty words, showing in practice that they can be used in our modern literary language as well. It has become clear that our native words have not perished over the centuries. The fact that so few words, beginning with a single sound, are so polished in the artistic and aesthetic field has become a clear proof of the writer's skill and language skills. No matter how hard we try, it's not easy to imagine the author's creative anguish wandering amidst word shortages. It would therefore be fair to admit that the work came into being as a product of a particular effort and talent. "Theorem is not only a work of art, but also a unique song about the national word, the power of the national sound". [3, 2019] In fact, the words beginning with the sound "t" took on a new meaning in the pen of T. Turaboev and raised the Uzbek language to another level.

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