

LINGUISTIC TRANSFORMATION PROCESSES IN THE STAGED PERFORMANCE OF THE EPISTLE "IN THE PLACES OF DAWN"

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ABSTRACT

Transformatiology is a term that can be understood in a broad and narrow sense and is actively used in modern scientific fields. This term was first used in chemistry and was used to study the processes of structural changes in substances. Later, it began to be used in other scientific fields to study the causes of radical and partial changes. For the first time in linguistics, Professor Migirin Viktor Nikolaevich of the Crimean State Pedagogical Institute used it in his dissertation research entitled "Evolution of the subordinate clause and various types of transformation of the main and subordinate clauses in the Russian language". The article discusses the process of linguistic transformation of phraseological units in the staging of Usman Azim's epic poem "In the Lands of Dawn".

Keywords: Transformatiology, linguistic transformation processes, stage work, Usman Azim.

INTRODUCTION

Transformationology is a term that can be understood in a broad and narrow sense and is actively used in modern scientific fields. This term initially appeared in chemistry and was used to study the processes of structural changes in substances. Then it began to be used in other scientific fields to study the causes of fundamental and partial changes. For the first time in linguistics, Professor of the Crimean State Pedagogical Institute Migirin Viktor Nikolaevich used it in his dissertation research entitled "Evolution of the prepositional phrase and various types of transformations of the main and prepositional phrases in the Russian language". The various changes of words in the process of speech were studied to one degree or another by N.I. Grech, A.Kh. Vostokov, F.I. Buslaev, G.P. Pavsky, A.M. Peshkovsky, A.A. Shakhmatov and others. For example, A.M. Peshkovsky studied the occurrence of sound changes in the transition of a word to speech as part of this phenomenon. He also showed semantic changes, changes in the meaning of the word, and gradual transformations in the signs of the category. [Peshkovsky., 1938.]

A.A. Shakhmatov draws attention to changes in the syntactic structure of a sentence in the process of speech. The scientist also explains such phenomena as substantivization, adjectivalization, verbalization, pronominalization, adverbialization, and conjunctionalization on the basis of this term. [Shakhmatov., 1951. –p.37] V.V. Vinogradov explains the same phenomenon on the basis of the term "grammatical homonymy".

In Russian linguistics, there are also terms such as “perekhodnost”, “diachronnaya transformation”, “transposition”, “conversion”, each of which has its own specific scope. In addition to the above-mentioned scholars in Russian and world linguistics, the following scholars have also commented on this topic: 1. O.A. Gnatyuk¹. 2. Y.N.Vlasova². 3. T.S.Sorokina³. 4. A.V.Podkoritova⁴. Y.A.Yakovleva⁵ 5. Y.D.Apresyan⁶ 6. N.A.Chomsky⁷. 7. M.V.Montserrat⁸.

It is worth noting that the transfer of text into speech serves several purposes. In particular, in a feature film or stage play based on a literary text, very serious transformational processes are observed.

In this article, we will consider the purpose of some linguistic and speech changes manifested in the staging of Usman Azim's epic poem "In the Places of Dawn", using such terms as transformationology, transformational processes, speech changes, and within them lexical-semantic transformation, paremiological transformation, structural transformation of the text, general changes, and specific changes.

In his PhD thesis on the topic “Cholpon’s Artistic Language Skills”, M.Yuldashev provided information about the reasons why the word “*notob*” in the text was changed to “*betob*” in the video: “As described in the novel, the youngest wife of the chieftain Akbarali, after listening to the songs of Sultankhan Zebi, invites the owner of this wonderful voice to her house. However, she does not know at first that with this invitation she is buying herself some trouble. Sultankhan, who is a womanizer, realizes that if he hears Zebi’s voice, he can arrange a match for this beautiful girl. Now he needs to find a way out of this. Sultankhan, looking for a way, advises the housekeeper Umrinisabibi: The bride (Sultankhan) stared into Umrinisabibi’s eyes for a while: - If my mother calls me now, I will not be upset I was! – he said (41). The choice of the word *notob* in the expression of the situation in this sentence indicates the writer's sensitivity to words. Could the word *betob* or sick be used instead of this word? Of course, it was possible. The denotation expressed in all three words is the same, that is, there is no significant difference in their main meaning. However, these words differ from each other in terms of their coloring, the degree of expression of subjective attitude, and additional aspects of meaning. The word *notob* used in the sentence is softer, more emotional than the words *betob* and, especially, sick, and its meaning clearly expresses the subject's positive attitude

¹ Гнатюк О.А. К вопросу о разграничении понятий: «синонимия», «вариативность», «параллелизм» (теоретический обзор) // Филологический аспект: международный научно-практический журнал. Нижний Новгород: Научно-издательский центр «Открытое знание», 2024. №03 (107). С. 46–53. Режим доступа: <https://scipress.ru/upload/philology/fa032024-1.pdf> (кўрилди 18.01.2025).

² Власова Ю.Н. Синонимия синтаксических конструкций в современном английском языке / Ю.Н. Власова. Ростов-на-Дону: Изд-во Рост. ун-та, 1981. 159 с.

³ Сорокина Т.С. Функционально-когнитивные основания теории грамматической синонимии в английском языке: Дисс. док. филол. наук. М.: 1981. 186с.

⁴ Подкорытова А.В., Яковлева Е.А. Конверсия как способ реализации синтаксической синонимии на разных этапах изучения русского языка как иностранного // Молодежн. Вест. ИрГТУ. 2022. Т. 12, № 4. С. 836-839.

⁵ Яковлева Е.А. Конверсия как способ реализации синтаксической синонимии на разных этапах изучения русского языка как иностранного // Молодежный вестник ИрГТУ. 2022. Т. 12, № 4. С. 836-839.

⁶ Апресян Ю.Д. Идеи и методы современной структурной лингвистики (краткий очерк) / Ю.Д. Апресян. М.: Просвещение, 1966. 305с.

⁷ Chomsky, N.A. Transformational Approach to Syntax Transformational approach to syntax / N.A. Chomsky. –Texas, –1958. – pp: 124–158.

⁸ Montserrat Martínez Vázquez M. Complementos predicativos en inglés y en español/ Revista Alicantina de Estudios Ingleses, 1990. n. 3, pp. 89–96.

towards the mother. Therefore, the word *notob* corresponds to both the speaker's mental state and position (childhood). Sultankhan's inner thought, "I won't hurt my mother," and his desperate situation at the moment are expressed very beautifully and clearly by this word. Unfortunately, in the video film based on the novel "Night and Day," the word *sick* was used in this episode. As a result, the subtle aspects of meaning, such as softness and thoughtfulness, that the writer created by using the word *sick* were lost.⁹

In his treatise "Nigoh" (Tashkent, 2010, p. 21), Mahkam Muhammedov explains the linguistic transformation processes that occurred during the adaptation of Abdulla Qodiri's novel "Mehrobdan chayon" to the screen in this way: "If you read the novel, you cannot remove a single word from it. Qodiri wrote every word skillfully and beautifully. Every word has a deep meaning. There is no one happier than me if I produce it exactly as it is given in the book. I am not trying to say that this is how the direction should be. For example, I tried to explain the words to the actors. But I changed one aspect. That is, Qodiri wrote this work for 28 years, and one of the characters in the work is Abdurakhmon, a devout man who studied at the Bukhara madrasa for 15 years. Despite having so many years of education, he is still a "child". This He prays in the mosque, goes to weddings at night and acts "childish". He wrote about this in his work by Qadiri. At that time, the anti-religious policy demanded this." So, the ethnocultural factor was the basis for the linguistic transformation in this work. That is, it was precisely because of national-cultural codes and ideas about a religious person that information about Abdurakhmon's "childishness" depicted in the work was deliberately omitted during the filming process.

Usman Azim's prose dramatic epic called "In the Places of Dawn" was staged at the National Academic Theater of Uzbekistan. The work talks about the long past of our nation, the history of the country and such lofty feelings as identity, faith, homeland, and honor. The characters of this work, staged by the young director Askar Kholmominov, were played by such talented actors as Erkin Kamilov, Lola Eltoeva, Gulnora Jumanazarova, Hamza Hasanov and Saida Saidbekova.

When any work is staged, certain changes occur in its language, and this is quite natural. Such changes are studied by linguists within the framework of the concept of linguotransformational processes. Linguotransformational processes are understood as the processes of change, re-formation or adaptation of language units based on the requirements of a specific context. In this process, words, phrases and grammatical structures undergo phonetic, morphological, lexical-semantic, syntactic and pragmatic transformation. The word linguotransformational is a linguistic term formed from the combination of the words linguistics and transformation. Transformation is understood as the transformation of language units from one form to another. This process occurs for the following reasons: 1. In order to make the speech understandable and impressive to the viewer, the language of a particular work is adapted to the language of cinema or theater. 2. In the translation process, when a work in one language is translated into another, natural differences occur. 3. Under the influence of various events in society, certain changes are also manifested in the language.

⁹ Юлдашев М. Чўлпоннинг бадий тил маҳорати ("Кеча ва кундуз" романининг тили) Филол.фан.номз. ...дис. -Тошкент, 2000. -Б.23.

In the stage version of the drama “In the Places of Dawn”, we can observe the evolution of the language of the work as much as we want.

1. Transformation at the phonetic-phonological level. This refers to changes in the expression of certain words in order to effectively reflect the inner psyche of the characters of the play on stage. Pathos is the dominant theme in such speeches. Skilled actors aim to attract the audience's attention by changing the sound shell of the word. For example, the word “Otajon” acts as an exclamation in a sentence. The lengthening of the vowel phoneme at the end of the word, that is, the violation of the phonetic shell of the word, served to increase the intonational expressiveness of the speech. Such cases are common in the play.

2. Transformation at the lexical-semantic level. This refers to the change in the stage performance of certain words and phrases. The logic of such changes, of course, is carried out with a specific purpose.

For example, the word “*otiladi*” used in the text of the work is replaced by the word “*bogiladi*”. At the heart of this transformation in the speech of one of the characters of the work, Tongyorug, is the goal of socializing the event. Because the verb “*otiladi*” can be used in relation to a goose. The verb “*bogiladi*” in the native speech is understood in relation to society. The meanings of talented people not having the right to live in society, their suffocation, that is, being oppressed in every way, are realistically expressed. In this sense, the meaning of the oppressor not having the right to live is expanded from the image of a goose to the meaning of “people”. Or the expression “*koz tegmasyn*” exists in our language and is actively used in speech. On stage, this expression is expressed in the form of “be invisible to people”. As a result of the performance of the ethnographic phraseologism “to catch sight of” the meaning in it is assigned to the sentence “Shoot without being visible to people”. In this case, the component “so that the bullet does not hit” is moved later – to the end of the sentence in terms of position. A peculiar logic is also felt in the positional change of the parts of the sentence. That is, the logical sequence such as “shoot high”, “so that the bullet does not hit” is correctly thought out.

3. Transformation at the morphological level. The sentence formed in the style of “the power of God” in the drama “In the Places of Dawn” changes on stage to the style of “the power of God”. Since this sentence is given in the form of a compound with an emphasis, the emphasis is strongly expressed. If the accusative case in the compound were not expressed, the stress would be significantly stronger on the second word, and the emphasis on the main word would be relatively weakened. The combination in the text was changed in this way, taking into account the dynamics of the scene, and the possessor of power was given special emphasis through the accusative case. Or the statement “*Boysun-Koungiratga yetkazgyn*” is pronounced by the actor on stage as “*Boysun-Koungiratga etkazsin*”. While the second person singular form of the command is used in the text of the work, the third person singular form of the command is used on stage. In this case, we can note that the stage version of this sentence turned out to be successful, since giving a direct order to “gow” does not logically justify itself. When the third person form is used, the meanings of “hope”, “good intention”, “wish” come to the fore.

Also, the compound verb “to be wounded” in the drama is replaced by the verb “to be wounded” in the stage performance. If the compound “to be wounded” were used on stage, the meanings of “regret, oppression” that the hero wanted to express would not be sufficiently understood

intonation-wise. Because the compound clearly shows the literary norm, and the overall stress is divided into two. In the verb “to be wounded”, the feelings of “pity”, “sympathy” and “compassion” are clearly felt by both the viewer and the listener, since the stress falls on one word. In addition, the word “to be wounded” expresses the characteristic of oral speech in a bubble. Such linguistic transformation processes on stage create the opportunity to establish a comfortable dialogue with the viewer.

4. Transformation at the syntactic level. This refers to changes in word combinations and sentence construction that are made for a specific artistic and aesthetic purpose. For example, in a drama, the sentence “I am not listening” is pronounced as “I am not listening.” It can be said that the principle of conciseness and strong emphasis of stage speech was the basis for the transformation of this sentence. As a result, the ability to say a sentence with one accent also created the basis for the expression of additional meanings. That is, during the performance, meanings such as “collect useless things” and “do not try anything else” are understood.

5. Transformations associated with the omission of certain units in the text or the addition of new units in the performance. In this case, some units present in the text of the work are performed with the omission of certain units. Or, it is assumed that units that are not present in the text of the work appear in the stage performance. For example: the pronoun “*sendan*” is not used in the text of the drama. The addition of this pronoun in the speech of the hero of the work Tongyorug is a viewer-centered transformation and is carried out in accordance with the requirements of the principle of perception. The goal is that the information related to whom the question is addressed is clearly expressed as a result of the use of the pronoun “*sendan*”. In conclusion, it can be said that the transfer of the text to speech, stage or screen serves several purposes. When a certain work is staged, various changes occur in its language. Such transformations are studied by linguists under the term linguotransformational processes. Linguotransformational processes are understood as processes of change, re-formation or adaptation of language units based on the requirements of a specific context. In this process, words, phrases and grammatical structures undergo phonetic, morphological, lexical-semantic, syntactic and pragmatic transformation. We believe that the linguotransformational processes that occurred in the staging of Usman Azim's drama “In the Sides of Dawn” should be studied in various aspects of linguistics, in particular, based on the approaches and principles of such research fields as linguopragmatics, linguopoetics, psycholinguistics, transformology.

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