

JARGONISMS AS A MEANS OF EXPRESSION

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Abstract: In this article, using examples from I. Selvinsky, V. Kaverin and Ch. Aitmatov considers the question of how it is advisable to use jargon in order to enhance the expressiveness of the language of a work of art.

Keywords: jargonisms, means of artistry, artistic originality, national literary language, reinterpreted vocabulary.

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As you know, the language of a work of art is built, in general, on the basis of the national literary language. At the same time, it often includes (albeit to a very small extent) material drawn from special resources alien to the literary norm, which is used to highlight certain characteristic features of the phenomenon depicted, to concretize it.

Of course, if a writer depicts a living environment in which the language does not have any specific features, then he will not turn to special speech resources at all. But even in those cases when in the language of the environment depicted by him the features that stand out clearly against the background of the national language are very noticeable, he will mark them only if necessary and moreover with very few strokes.

The special lexical resources of artistic speech include dialectisms, professionalisms, argotisms, jargonisms, barbarisms, archaisms, vulgarisms, etc.

Verbal means related to these categories are also called extra-literary vocabulary, since they are, as it were, outside the norms of generally accepted word usage, and therefore the language of fiction.

Here it can also be noted that according to some literary critics, the words of these categories of the national dictionary fund only acquire the status of "special resources of the poetic language" when they are specifically borrowed into the composition of artistic speech, and it is in this case that they begin to be "magnified" with the addition of the suffix "ism" - "barbarisms" to their "name", "jargonisms", "dialectisms", etc.

The purpose of this article is to try to show, based on the observations of well-known literary critics, as well as on their own research, how slang words are used in the language of an art work, and how, in our opinion, they should not be used.

Jargonisms are created on the basis of literary language by reinterpretation, metaphorization, sound distortion, etc. (for example, dates – money, finance; academy – prison; arshin – merchant; beard – failure; bagpipes – crowbar or revolver; sparrows – bullets; raspberries – a place where you can hide and relax; bear – fireproof cabinet; a broom, garbage or a rooster – a policeman, a nanny – bread, oats or cabbage – money, a sunflower – a gold watch).

A popular dictionary among specialists contains an excerpt from I. Selvinsky's poem "The Thief" – it is attached to the article "jargon". We present this passage together with the text of this article and the commentary to the verse:

"Jargon (French. jargon) is a kind of colloquial dialect that has circulation in a small social group and differs from the national language by the use of specific expressions that are understandable only to those who speak this dialect; more often it is the jargon of street vendors, criminal elements – thieves, prostitutes, etc. In Russia, the jargon of criminals is called "thug language" or "thug music".

A case of jargon usage similar in nature and meaning is contained in the textbook "Fundamentals of Literary Theory" (author – L.I. Timofeev). . This text and its explanation teach us how this category of vocabulary should not be used in artistic speech. So, in Timofeev we read:

"Jargonism is the words of jargon (or argot, hence argoticism), ie. a conditional language used in some area of life. Such, for example, is the jargon of criminals (thug, thug music) who develop a conditional language incomprehensible to others, as well as a range of conditional expressions of some profession that have very limited use. Inappropriate, unmotivated use of them can reduce the artistic merits of the text. Such, for example, is the use of them in Kaverin ("The End of the haza"):

"The wastelands of Khaza, the flophouses of a city that has been flying the devil knows where for two hundred years with its avenues, sometimes rise on stirrups. It's time to work for the farcical mazs, whose hands are missing a good gun. Punks who have been peacefully snapping seeds with their girlfriends on the avenues of the Petrogradskaya side and Vasilyevsky Island, riding Roller coasters in the garden of the People's House, spending evenings in pubs with harmonicists or in the cinema... now he leaves his friends a carefree life. But in the mountains on such days, work begins to boil: in the quenching chambers, separated from each other by plank partitions, dealers buy up strained slime, gunners sell glue, burglars, townspeople, farm workers break up their prey. Gopa buzzes until dawn..."

This excerpt is completely incomprehensible, it needs to be translated into literary language: haza is a hangout, a gun is a revolver, a farcical maz is a first-class raider, punks are teenage thieves, a hop is a flophouse, a dealer is a buyer of

stolen goods, to steal – to steal, trash is prey (thief), glue is an indication of a place where you can arrange a raid, a burglar – an apartment thief, a burglar – a shoplifter, a pharmacist – a seller of fake jewelry, to break up – to share stolen goods, etc.

The use of jargon is all the more unjustified here, and it is not true that they are included in the speech of the narrator, who seems to authorize the transfer of thieves' speech to universal use.

However, with really skillful handling of jargons, they can also give an artistic effect," L. Timofeev rightly concludes.

We see an example of the appropriate and moderate use of jargon in Ch. Aitmatov's novel "The Scaffold":

When we reached the station building, the Iron turned the cart into a corner where there were no people, and there, looking around, I gave him greetings from Pashka's friend, whose name was Igor, but the messengers called him Walrus. Why a walrus, who knows.

- And where is the Walrus himself? Iron inquired.

"It's coming," I said. - Stomach ulcer tormented.

- I was looking into the water, - Iron slapped his forehead with regret, but not without triumph. - - I told him, chinook, the last time I said, don't be stupid, Walrus, don't climb the hook. He used extra, well, and intercepted over the edge. So much for the ulcer.

I put on a sympathetic face, although, frankly, I didn't understand what kind of extra vodka it was or something else. But, thank God, I guessed not to specify. As it turned out later, extra meant extracted from plasticine – a hemp-pollen mass resembling children's plasticine – the most valuable raw material (by the way, I knew about plasticine, Viktor Nikiforovich told me), a special final narcotic substance like opium. This was the extra. In chemical laboratories, extra could be converted into powder for injection, like heroin. This was not available to such as Walrus and other messengers, but they could use extra if they really wanted to – keep it under their tongue, chew it, drink vodka, swallow it with bread. To use extra was called hitting their brains. But the most accessible and simple thing was still to smoke pineapple – who knows what – in its pure form, mixed with tobacco. This is probably no worse than hitting the brains, however, the effect of smoke is more fleeting than other methods.

All this and much more from the life of the messengers themselves, I gradually learned on a trip to "khalkhin-gol"; "khalkhin-gol" again meant the places of growth of pineapple. With this "khalkhin-gol" I almost got into a mess again.

- And you, chinook, are also on the Khalkhin-gol? Iron asked casually.

At first I stumbled, not understanding what kind of "khalkhin-gol" it was, and then somehow I realized:

- Yes, it seems. In general, yes, otherwise why would I...

- Well, then like this. Don't worry about tickets, chinook. Everything will be.

Well, as for the rest – it's already when you come back with the weed, the Dog himself will figure it out. It's not my business.

Who was the Great Dane who provided us with tickets, and what he had to figure out later, I did not know and did not find out until the very end. But in that conversation with the Iron, I learned that our departure to Khalkhin-gol could take place no earlier than the next day. First of all, because not all the messengers have arrived yet. Two messengers from Murmansk were supposed to arrive by night train. And another one, I don't know from where, could arrive only in the morning. It didn't bother me at all, spending an extra day in Moscow also meant something.

Saying goodbye to me until tomorrow, when I had to come to the Kazan railway station at the agreed hour (and what was there for me to come there when I would have to spend the night at the station anyway), the Iron asked if I had a backpack and plastic bags to put grass, that is, pineapple. I had a backpack and bags in my suitcase. And he recommended me to look in stores for some hermetically sealed glass or plastic box to collect pollen mass in it - the so-called plasticine.

- You won't be a burdock, you'll collect a little plasticine, although it's not an easy task, – he explained. – I've never traveled myself, but I've heard a lot. There is one here, Lech, so he grabbed a "Zhiguli" in two seasons. Now he's driving around Moscow spitting... And the work – from the strength of ten days ..."

In the above text from the novel "The Scaffold", the reinterpreted vocabulary, therefore, the words and expressions "extra", "plasticine", "khalkhin-gol", "punch in the brains" that have become jargonisms do not remain incomprehensible to the reader – their explanations are a skilful master of artistic speech Ch. Aitmatov put the character into the language. The main thing is slang words, thanks to the art of Ch. Aitmatova become jargonisms that "decorate" the speech of people from the criminal world, and at the same time do not complicate their perception by readers at all.

Argotisms (French, ed. ch. argotisme; from argot – a secret language). They arise, most often, by the desire of certain people, individual social groups to limit themselves from society, due to the reinterpretation of words known within the literary norm. As an example, we can cite a fragment from *The Captain's Daughter* by A.S. Pushkin – a conversation between the innkeeper and Pugachev, the leader of the uprising against the tsarist government, hiding from the authorities:

"The owner took a damask and a glass out of the shutter, went up to him (Pugachev, N.A.) and, looking into his face: "Eh," he said, – you're in our land again! My counselor blinked significantly and replied with a saying: "I was flying into the garden, pecking at cannabis; my grandmother threw a pebble – but by. Well, what about yours?"

- Yes that our! – the owner answered, continuing the allegorical conversation. – They began to call for vespers, but the priest does not order: the priest is visiting, the devils are in the churchyard.

- Be quiet, uncle, - my tramp objected, - there will be rain, there will be fungi; and there will be fungi, there will be a body, And now (here he blinked again) put the axe behind your back: the forester walks."

In Russian, argot is considered as a special case of jargon.

It should be noted that the inclusion of argotisms in the language of a work of art is a very rare phenomenon. Jargonisms are much more often used in the speech of characters.

Thus, the words of a special secret language used for conspiratorial purposes by a narrow group of people become a stylistic means of characterization of a character's speech in a work of fiction.

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