

**SOCIOLINGUISTIC ANALYSIS OF COMMUNICATION  
UNITS IN TAHIR MALIK'S NOVEL "SHAYTANAT"****Dadebaeva Malika**2nd stage student of Uzbek Philology Faculty of Karakalpak  
State University named after Berdak***Received: Marc 22, 2024; Accepted: Apr 29, 2024; Published: May 22, 2024;*****Abstract:** Selling tours is beneficial for both parties - tour operators and clients, providing the opportunity to gain access to a variety of travel offers and save on travel.**Keywords:** works of art, word art, creative skill, social status, sociolinguistic aspects.This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

As it is known, it is necessary to highlight the laborious services of word artists in the achievement of artistic perfection of the literary language and originality in the creation of national characters. Therefore, linguistic study of the language and style of their works is important today. After all, "self-awareness, expression of national consciousness and thinking, spiritual-spiritual connection between generations is manifested through language. One of the main reasons why great works of fiction are so loved is their vitality. A person who begins to read the work feels as if the events in it are happening in real life. If the heroes of the work suffer, they suffer, and if they are happy, they are happy. This testifies to the high level of creative skills, potential, and knowledge of the creator of the century.

We recognize that Tahir Malik's novel "Shaitanat" is at the peak of artistic examples. Therefore, when the work is analyzed in every way, we witness its perfection. A deeper examination of literary works is one of the important, and at the same time, highly responsible tasks facing linguists. The value of a work of art is primarily determined by its artistic language. Creativity is the main criterion of any literature and is studied from the point of view of literary studies and linguistics. The figurative meanings of the word are one of the main factors that create this artistry.

When analyzing a work of art, attention is also paid to its linguistic aspects. Linguistic aspects of Tahir Malik's novel "Shaitanat", in particular, we will consider the sociolinguistic aspects of dialogues in the work.

Communication is an interaction between two or more people that consists of the exchange of information of an affective evaluative nature and knowledge. In sociolinguistics, "communication" is used as a synonym for "dialogue". Communication is the transmission of messages, the exchange of ideas and information, that is, communication. Communication is not always smooth. Because this process depends on the behavior of the participants and different people speak differently. According to the participation of the participants in the dialogue, it can be a dialogue (two-person), a polylogue (multi-person). In literary works, dialogues and polylogues are the main elements that reveal the characters' character. Through the conversations of the characters in the work, it is possible to understand what kind of person he is, his social status, age, gender, and what region he is from. Tahir Malik created the novel "Shaytanat" so skillfully that the unexpected answers of the interlocutors in the dialogues in the work make the

reader "shudder". It should be noted that many dialogues and polylogues are used in the work, which play an important role in increasing the artistic value of the work. For example:

"Karimulla was worried that Asadbek was not alone. When he entered, he ran away. Ildam walked up and asked him to hug Asadbek. Asadbek did not move and gave his hand...?"

- Don't talk too much. They know what message to convey to me. You want to do Hajj, is this also a lie?

- It's true, it's true, my lady. This is what I came to say. The elders are saying that brother Asadbek should go too. If we go with you, it will be like performing Hajj twice.

- Is it okay if I walk with you?

- Even if you don't walk with me... it is better for you to walk as pilgrim to Asadbek.

- Where do you get the money from? If you are poor-poor?...

- Begum, I have relatives, fifteen thousand money now? We used to commit many sins, if we didn't think about the hereafter...

-deign the end... If I pay fifteen thousand and bring some small things from there, will you cover the cost?

Asadbek asked this question for testing. Karimullah, who did not understand this, died.

- It will come out, my lady, and it will stay for a while.

- Do I have twenty thousand left over for expenses?

Karimullah answered this question without thinking:

- Twenty thousand won't come out, but about ten thousand will remain.

- Say so, you have calculated, huh?

-Now people are saying...

Asadbek approached the shelf and opened the door. Karimullah gasped when he saw the money lying around. "Looks like it's worth the cost," he cheered.

"Leave your relatives alone," said Asadbek, counting the money. - Here's ten thousand for you. he carries the money towards Karimulla without bending his back.

Karimullah's hand for the money remained hanging. - Don't set your dirty steps on Mecca. Pure people to Mecca must go Get out of my sight.

The dialogue should be lively, not only showing the spiritual experiences of a person, but also revealing his character. The above-mentioned dialogue itself can reveal the character of Asadbek and his interlocutor Karimullah, that is, even a person who has not read this work can learn about their character by reading this dialogue. Even though Karimullah is a mullah, he wants to go on pilgrimage, not to visit the house of Allah, to fulfill his human duty, but to use it as a trade. And Asadbek knows very well his humble humanity. Even though he is a mullah, he does not respect him at all because he knows. We know this from the fact that Asadbek held the tip of his hand

when he sat down to say hello. And Asadbek is a very smart, serious, cold mafia who has experienced life's difficulties. We can see that he does not treat bad people, regardless of their position, profession, or reputation. This can be understood from the words of the above Mullah, "Don't set your dirty steps to Makkah." Talking about the life of mafias in the novel "Shaitanat", if we look at the life of mafias before they became a mafia, it is difficult to remember mafias who had a good childhood and lived like ordinary children. Because the reason for this mafia is this difficult childhood. Asadbek also experienced such a difficult childhood. Behind the theft, gambling, the mafia has stepped into the den. No one can argue with him. He can reach where he wants. But if we see the relationship and communication of such a powerful person with a wonderful friend, we can observe very interesting situations. He is his friend Jalil. Everyone is afraid of Asadbek, and speaking against him means looking him straight in the eye can't. But Jalil is such a person that he always tells the truth to his face without hesitation:

"My daughter was stolen," he said. When he said this, he said it out of shame, and he averted his eyes. He bowed his head like a guilty sinner.

-When? Not found?

- They left yesterday.

- Did you know who it is?

- I don't know for sure. I have a suspicion.

Jalil thought. After a few breaths he sighed:

- He returned from God

Asadbek raised his head tentatively;

- What do you mean?!

- The girls you lived with also had parents, they were also oppressed, they complained to God, God is not deaf, he heard these sighs... [3.68-69].

And Asadbek accepts his words correctly. Despite being a mafia, Asadbek talks to Jalil like normal friends.

In this dialogue, we can learn how Jalil stands for Asadbek. Jalil is an ordinary person, not a mafia or a rich man. Nevertheless, a person like Asadbek listens to him and respects him. So, the social status of Asadbek and Jalil is not important in this place. Mafias mostly speak the language of the street. Their speech includes slang, slang, barbarism, vulgarisms abound. The characters of "The Devil" also used them a lot in their speeches:

- Why did you do that? - said Asadbek, after getting into the car.

- I took my revenge on Haromi, - said Kesakpolvan, lighting a cigarette...5

....Boyhood is so much! Get over yourself, he is scattered from the dog, Jamshid tied his leg and left.

Such lexical units help the natural output of dialogues in a work of art. Naturalness is the main requirement for a work of art. A reader who knows a little about Tahir Malik's life is reading Tahir Malik's Street People. the question arises as to how he knew about the way mafia conversations

go. This indicates that the writer has a comprehensive knowledge, that he did not write the work he was creating blindly, but thought carefully about what to write in advance.

In conclusion, we can say that the sociolinguistic perfection of Tahir Malik's novel "Shaitanat" has increased the value of the work of art and can be the basis for this work to be loved and read in all times

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