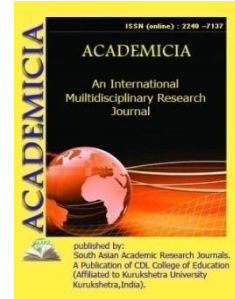




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USE OF PLEONASM IN USMAN AZIM'S ONE STEP DRAMATIC WORK

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ABSTRACT

The lexical, attached lexical-affix pleonasms employed in Usman Azim's drama "One Step Way" are described in this article. Pleonasm is a natural and natural occurrence that occurs in language. Pleonasm is a dialectically interconnected phenomenon that runs counter to the economy of language. Pleonasm is known to be caused by excessive talking. Pleonasm is based on the repetition of an existing meaning. The literary language of Uzbekistan has developed into one of the most developed literary languages today. As a result, our linguists are faced with a lot of difficult problems. The play's lexical pleonasms play an important part in conveying the writer's emotional state. In some cases, auxiliary words and cohesive children are repeated in a sentence. For example, I bake the bread, do the laundry, cook, and greet the guests.

KEYWORDS: *Redundancy, Lexical Pleonasm, Affixal Pleonasm, Lexical-Affixal Pleonasm.*

INTRODUCTION

In recent years, our government has placed a high priority on enhancing the dignity and standing of the Uzbek language. The issue of "preserving the purity of the state language, enriching it and improving the population's speech culture,... providing broad and equal opportunities and favorable conditions for teaching them the state language in order to develop the languages of all nationalities and ethnic groups living in our country"¹ the practical aspects of language, in this sense, the linguistic and poetic aspects of language.

Without a doubt, a literary work's success is determined by its linguistic structure and the author's artistic expression's age. As a result, in order to objectively appraise the substance of any literary work, the distinctiveness of its linguistic content must first be examined. The literary

language of Uzbekistan has developed into one of the most developed literary languages today. As a result, our linguists are faced with a lot of difficult problems. "It is impossible to talk about the literary language's speech culture, or to make literary-normative recommendations, without first thoroughly examining the laws of the literary language, the general state of the literary language's norms, and the stable and unstable phenomena in it."² In cohesive offspring, the pleonastic usage of the affixes of copulation, conjugation, and possession is only sensed in context. The following are examples of pleonastic use of the above affixes in cohesive children:

1. Used to emphasize meaning, express emotion, and reinforce meaning.
2. Avoiding ambiguity in context facilitates comprehension.
3. Makes stylistic smoothness with pleonastic.
4. When the conjunction is repeated, the same affixes are frequently used, implying that the conjunction requires the same affix stylistically.³

In this regard, it's crucial to look at the phenomena of pleonasm, which is extremely widespread in Turkic languages, from the standpoint of literary convention. Pleonasm is a natural and natural occurrence that occurs in language. Pleonasm is a dialectically interconnected phenomenon that runs counter to the economy of language. Pleonasm is known to be caused by excessive talking. Pleonasm is based on the repetition of an existing meaning. Consider the distinction between pleonasm and repetition for a moment. Pleonasm and repetition differ, first of all, according to their models, that is, in lexical pleonasms words have a definite-definite relationship with each other. In repeated words, the words are not subordinate to each other and are written with a hyphen. In pleonasm, the difference between repetitive forms is stylistically, or one of the repetitions is completely redundant. *For example: Eyebrow pillows are placed. (Osman Azim One Step Way, p. 103)* In this example, the eyebrow word is a repetitive word, and the -s affix in the pillow word is a redundancy. The term eyebrow repetition also refers to the number of pillows, however the prefix -s is unnecessary. They also differ in how they are arranged in linguistics, with repeated words being the object of word formation and pleonasm being the object of stylistics.

Pleonasm is well known to be incompatible with economic concepts. It does, however, play a significant part in stylistics. This is a common occurrence in both oral and creative discourse. Pleonasm is split into the following classes based on the type of recurrent elements:

1. Lexical pleonasms; 2. Semantic pleonasms; 3. Affixes pleonasms;
4. Lexical-affixal pleonasms; 5. Can be divided into syntactic pleonasms.

Affixes pleonasm occurs as a result of the repeated use of the same lexical or grammatical: meaningful affixes. In cohesive children (when horses come together) the pleonastic use of affixes is mainly observed within the indicators of three different grammatical categories: number, consonant, and possessive category. There are two types of affixes used in conjunction horses:

1. It is added to each of the organizers and represents different meanings depending on the semantics of the lexeme: Modern multi-storey buildings, asphalt streets, cars around. (*U. Azim One Step Path, p. 119.*)

2. It is added to the conjunctions as a rounding form, in which the affix -lar represents the meaning of copulation, aggregation: I want to visit the shrines of the elders. (*U. Azim One Step Path*, p. 119.)

Furthermore, the suffix -s is added to both of the horses that come with the show diamond: many of these are like a man entering a shop. (p. 104, *U. Azim One Step Page*.) The suffix -s, which is appended to the pronoun in this sentence, gives the meaning of plural, and the plural suffix in the past participle is superfluous. The participle is used with the suffix -s to express the idea of respect in words with the singular form: The chairman has asked you a question. (*One Step Path by U. Azim*, 108 p.)

There is a whole digestive tract in both situations. Even if the -s suffix is only added to the possessive in such circumstances, the meaning of copulation is understood, but in the following example, the suffix is also added to the cut, causing redundancy. Brother, it was shy individuals like you who first dreamed about communism! (*One Step Way*, by *U. Azim*, p. 105.) Even though the part of speech was "dreaming" in this case, the meaning of copulation was grasped. Because the possessive is employed in a compilation sense.

The conjugation category serves to indicate a syntactic relationship, and these affixes are usually the final form in the morpheme structure of the word. For this reason, the consonant affix is often added to each of the cohesive children separately to form a pleonastic use. We can encounter this situation in all agreements.

Future direction: In any case, I think it is necessary to serve the people, the Motherland.

(*U. Azim One Step Way* p. 105.) I do not respect those who are hired for money, slavery. (*U. Azim One Step Path* 105.)

The future of Karatchi: The mountains are covered with spruce and other plants. (*U. Azim One Step Page* 112.)

Dream come true: I want to see Registan, Gori Amir, Shahizinda - all in one go. (*U. Azim One Step Path*, p. 119.)

The way out: It seems saddened by his ancient splendor, as if he feels a little uncomfortable in his halls. (*U. Azim One Step Path*, p. 119.)

In the examples given, the consonant affixes perform a stylistic function, that is, they serve to emphasize the meaning. We can also see in the literary texts the pleonastic use of possessive affixes in cohesive children: You are my dream, my deed, my harmony, my destiny, my existence. (*U. Azim One Step Path*, p. 122.)

In Osman Azim's *One Step Road* drama, lexical pleonasms play an important role. In both spoken speech and fiction, lexical pleonasms play a significant role in expressing emotional expressiveness. The play's lexical pleonasms play an important part in conveying the writer's emotional state. In some cases, auxiliary words and cohesive children are repeated in a sentence. For example, I bake the bread, do the laundry, cook, and greet the guests. (*One Step Ahead*, by *U. Azim*, p. 108.) In Russia, there is a lot of alcohol and a lot of girls. (*One Step* by *U. Azim*, p. 111.) You say you bake bread, you say you do laundry, you don't know that life is over, my daughter!

(*U. Azim One step way, p. 113.*) We have been told about Samarkand since our childhood. (*U. Azim One Step Path, p. 111.*)

Another type of pleonasm is lexical-affixal pleonasm, which happens when lexical pleonasm and affixes pleonasm occur together. There is no repeat of forms in this sort of pleonasm, but there is a repetition of lexical or grammatical meanings:

The economy of our district is rapidly growing because to the efforts of individuals who, like Shakirjon, are burning for our people, for our country. (*P. 122 in U. Azim's One Step Way.*) I greet you with every atom, every cell, and every fiber of my being! (*P. 119 in U. Azim's One Step Path.*)

The language of the work of art has a unique function in the establishment and evolution of literary language norms; in other words, the language of the work of art is a kind of fiction laboratory in general. It is in such a laboratory that vernacular speech is treated as part of an artistic piece. A piece of art's language is a more generalized kind of literary language. Because the full range of possibilities associated with the formation and evolution of literary language are underrepresented in this style.

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