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FEATURES OF THE USE OF VOCABULARY WITH A REDUCED MEANING IN MODERN GERMAN LANGUAGE

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Abstract: The vocabulary with reduced meaning is not studied separately as such. We study foreign languages in their literary forms, but too little or no attention is paid to the study of reduced vocabulary. But familiarity with such vocabulary is necessary. We need it in order to understand everyday speech, communicate, perceive fiction, in order to master an important part of linguistic and regional studies, to consciously relate to the stylistic consistency of the design of statements in order to draw attention to a very significant, always dynamic, often expressive lexical layer.

Key words: vocabulary, situation, communication, challenge, inappropriate, speaker, foreigner, linguistic, language.

A reasonable selection of the material to be studied is possible only if there is sufficient familiarity with the various aspects of the structure of the language. It should be understood that the speech of a foreigner should be neither official-bookish, nor too familiar. It should be borne in mind that even in completely identical situations, what is permissible for a native speaker turns out to be impermissible for a foreigner. When communicating officially with a native

speaker, the use of such words can be perceived as a challenge, inappropriate and unacceptable mixing of styles. The use of words with a reduced meaning requires a great skill, which not everyone knows.

Underestimation of the role of colloquial speech for the development of the literary language, a disdainful attitude towards it as something irregular, incorrect, and therefore unworthy of attention, as well as the difficulty of studying it (the lack of reliable and complete recording of its numerous samples) led to the fact that the specifics of the colloquial -colored vocabulary turned out to be little studied and undescribed in all its diversity.

Such an attitude towards vocabulary with a reduced meaning negatively affects the methodology of teaching a foreign language. When setting on mastering conversational skills, there are many problems associated with teaching methods and with the linguistic description of the style of everyday communication. Before deciding what should be preferred for assimilation, and what methods to activate vocabulary, you need to have an idea of the basic patterns and specific features of colloquial speech. Reasonable selection of what is to be trained is possible only if there is sufficient familiarity with the different aspects of a particular phenomenon.

The absence in existing textbooks of special exercises aimed at mastering emotionally-colored vocabulary negatively affects the quality of teaching spoken language. Most often, the interlocutors switch to their native language precisely in those cases when it becomes necessary to express evaluative relations. It is important to know the meaning of linguistic ways of expressing emotional-evaluative relationships in order to understand them and thereby not make your speech rude.

So, colloquial speech, being the basis of the existence of language, is of exceptional interest for study. Without getting to know her, it is impossible to study the language system. Theoretical comprehension of the structure of colloquial speech should contribute to the practical knowledge of the language and, above all, to ensure the proper level of its culture.

Thus, the relevance of the research topic is determined, on the one hand, by the recently increased interest in the comparative typological study of languages and, on the other hand, by insufficient study of a large number of issues related to determining the reasons for the appearance in the language of vocabulary with a reduced meaning, the ways of its formation, conditions of functioning, and place in language systems.

The following works were chosen as the material on which our research will be based: "Hauab, duFlasche!" Ann Ladiges and Warren Miller's KalteWelt.

The purpose of the article: the study, analysis and systematization of vocabulary with a reduced meaning in modern German.

After a general description of the style of everyday communication, let us turn to the consideration of vocabulary with a reduced meaning and its genre implementation. First of all, let's consider the ways of forming such vocabulary. There are the following lexical and semantic ways of forming vocabulary with a reduced meaning:

- The transition of common vocabulary to invective due to the means of linguistic expressiveness: metaphorization, borrowing, synonymization and metonymy;
- Timbre coloring of common words;
- Transformation of a long or difficult-to-reproduce word into a shorter one;
- Borrowing from other languages with subsequent adaptation (for example, their russification);
- Limiting decrease or increase in the meaning of a word;
- Connections of two or more words or roots, one of which is invective;

Borrowing the names and surnames of historical and literary characters with pronounced negative features[3].

It is important to note that E. Riesel, noting the heterogeneous nature of the style of everyday communication, proposed the following differentiating scale for him: literary-colloquial - familiar (vernacular) - vulgar-rude. Such vocabulary is used in everyday life, everyday life, in an informal setting. This gives her ease, “non-bookings”, informality. For the plan of expression, this means the absence of all the ponderous, cumbersome, typical for the written language [4].

A more detailed differentiation of the vocabulary of the style of everyday communication is presented by V.D. Devkin. According to his point of view, a small share of the decrease in the meaning of vocabulary is characterized in stylistics as colloquial, not strongly violating literary quality; the greater the decrease gives the familiar layer (salopp); even lower on the ethical scale is vulgar and rude vocabulary, and at the lowest pole, abusive and obscene words [1,2].

Speaking about the genre implementation of the style of everyday communication, mention should be made of the presence of primary (simple) and secondary (complex) speech genres. Primary ones include, for example, greetings, goodbyes, congratulations, wishes. Secondary speech genres are novels, dramas, scientific research, journalistic genres, etc. They arise in the context of a more complex and relatively highly developed and cultural communication. As for the style of everyday communication, it is organized by primary speech genres.

In the everyday business variety of formalization in the strict sense is not observed, with the exception of such genre and stylistic forms as a personal letter, note, dispute, conversation, the boundaries of which are blurred.

It is important to emphasize that for this style the dominant speech form is dialogue, which can be both contact and synchronous, and distant.

The speech structure of dialogical speech in the sphere of everyday communication style does not possess structural integrity due to the fact that its thematic orientation, as a rule, is not maintained. In the dialogue, an important role is played by side associations that arise in the process of communication, and

various reactions to external reality. Any of the side associations or reactions may become a new topic of conversation, but soon it may also be interrupted.

A long dialogue often does not have compositional unity, but consists of a number of micro dialogues with their own micro themes and micro situations and their own structural design.

As for fiction, the vocabulary with a reduced meaning can be included in the speech characteristics of the hero, revealing his life experience, profession and interests. Such vocabulary is found in descriptions, increasing their accuracy and concreteness or creating metaphor and imagery, in speech characteristics and portraits of characters, in author's comments, etc.

Vocabulary with any degree of decrease in meaning is used to emphasize a negative subjective attitude towards the object or listener named by him and to create a certain spirit of speech, property, special isolation from accepted decency, to express the utterance. The subconscious feeling that the use of obscene means of expression, something condemned, forbidden, should, apparently, create something like a feeling of pleasant isolation from the prescribed, obligatory [2].

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