

Poetic Use of Euphemistic Meaning Regarding Linguo-Cultural Issues



Linguistics

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Abstract

The paper deals with one of the major problems of linguo-cultural study in linguistics. It especially deals with the illuminated poetic use of euphemistic meaning as regards to linguo-cultural issues and also the role of euphemistic features in the analysis of the Uzbek text.

The national nature of each language is visible in the examples of the folklore, artistic literature, the press, cinema, television and radio, using the variety of figurative expression, proverb, saying, and phrases which are used in people's daily speech. That's why these language expressions are evaluated as units which are untranslated events, but their casual counterparts and alternatives are found in other languages, too. Their originality is associated with the view of the people and scope, traditions which are its product, the geographical environment and economic situation which are determined by the way of their life, it is being closely as the skin and nail, they generally show the unity of life and culture. They show speciality with their polyphonic nature in the example of proverbs as the symbol of the wisdom of the nation.

Understanding the universe has the ethnic character. Researchers will gesture to the national specialty of understanding the universe. Of course, it is not true to absolutely reject or complete it. There are number of objective factors. First of all, the nation - in many cases, is the discrete event of linguistic aspects. After all, any national language has the dialectic points.

The speciality of dialectical points is marked by phonological, grammatical and lexical differences. Orphoepic and mental factors exist under these differences, and have determining status. The look and intuition which are the roots of mentality and at the same time, the branches, are related with ethnic factors as the characters of national unit like the articulation base for the orphoepics. The ethnic-level among the person and nation is also discrete, the mental and geographical foundation is more stronger than the linguistic base of this discretisizm.

Clearly, the differences are visible at the linguistic "view" of the parish who forms the nation. The linguistic differences on the basis of the national discretisizm decreases from the differences on the basis of ethnic discretisizm to particular personality element as the arithmetic progression. Indeed, the motivational base which came out in its expression, of course, is objective, universal, and indifferent rather than representational.

It seems, understanding the universe has specific feature in the different dialects in one language as its speciality in each language, but the differences among the ethnic languages (dialects) are the subtlety case.

Research specification of understanding the universe may be done at the diachronic or synchronic aspect. Research specification of understanding the universe will be the analysis of the combination of the form and the particular development of the language at the diachronic aspect.

Understanding the universe on the basis of linguistics, nation and culture is considered to be the mutual counterpart influenced by these events. The national look and intuitive form serve not only on the basis of national culture, but also as the development factor or tool of the national culture. For example, the first euphemistic use of the unit of particular language is the result of the influence of the environment, the national-cultural situation, also, it serves to enrich and develop culture which is related to it in its level. Studying the proverb and adage which is the product of the nation's wisdom, in particular, their euphemistic use are undoubtedly on the focus of originality of research of national culture.

The poetic making event and literary norm relation of euphemistic meaning

Any artistic work is the utterance of national artistic mentality, the national mentality is the product of the national look and intuition. National culture, the antiquity and richness of inscription culture which are part of it, provide the suitability of elasticity and euphemistical level of expressions which is the product of artistic mentality. The elasticity of language expressions is implied first of all by their multiple meanings and the opportunities of speech identity of multiple meanings.

In the speech identity euphemistic part has the special role. Euphemistic depiction of language expressions in poetic text is seen as one of the artistic appearances. The common aspect on the basis of artistic speech and literary speech is seen in the inseparable completeness of the literary from artistic and artistic from literary. Although literary and artistic word is the product of one base, the genetic continuity among them in the terminological aspect exchange with the differentiability. For example, when artistic expression comes as the adjective for speech lexeme, it will serve to express the speech type which will be written in the artistic work as the alternative of expressions in the Uzbek language: “художественная” (речь) in Russian language, ‘artistic’ (speech) in English language. Literary speech has characteristics “over-simplified, normalized, recycled form of common national language”, three characteristics in this definition are combined with the artistic norm category. That's why, in the literary speech, seeing the elements and symptoms of artistic speech is natural. In this regard, artistic speech corresponds with all measurements of literary speech.

These measurements can be divided as follows: 1) the accuracy and objectivity; 2) processing and sorting; 3) selecting and estimating; 4) stability and openness; 5) development and modernity; 6) traditionality and typicality; 7) widespreading and versionality; 8) strictly limitation and methodological identification; 9) record in measure and modelity; 10) samplity and nationwideity; 11) specific to some people and admitted by majority; 12) functional necessity, cultural and aesthetic property [1, pp. 26-27].

Linguist A. E. Mamatov added the sign of expediency and separated it with, such as stability, development, legalization, alternatively as the main dimensions among them [4, pp. 71-72].

According to the emphasis of the linguist G'. N. Zikrillaev that the norm of the Uzbek literary language is evaluated as a whole from the following criteria: 1) stability; 2) differentiability; 3) regulating; 4) variability [2, p. 24]. When this linguist comments each of these main characters, understands the unchangeability of the language structure as the stability. Clearly, the first stage of the literary language (literary language of the nation) and in the first period of the second stage (the national literary language) relative stability will lead to the next period of the second stage, namely, the strong developed stage of the literary language in which the strict stability will occur.

G'. Zikrillaev refers versionality as the differentiability. "Differentiability means regional, functional and methodological of regulatory instruments, in other words, it is understood versionality. It is based on having more than one formal view of them in the case that the word and its form, main meaning of the syntactic units do not change" [2, p. 24].

Versionality is associated with euphemistical of language expressions. It may approach to this from both sides. The first is the characterization of objects at two types on the basis of euphemistical or uneuphemistical use of particular language unit, the second is giving two variants of one object - euphemistical or uneuphemistical expression.

For example, the proverb "*Qarg'a qarg'aning ko'zini cho'qimaydi*", plead (yon bosmoq) phrase, compassionate (ayamoq) lexemes are the different linguistic forms which is representing one event, linguistic form represents one of the various objects in the euphemistic base, the other in the uneuphemistic base. Or eventuate (tamom bo'lmoq) phrasal verb means "end" (tugamoq), "overwork" (holdan toymoq) and "die" (o'lmoq), in the first case the expression is neutral to the euphemistical, in the second is dispheemic and in the third has euphemistical value. Versionality of expressions is referred in the first case, versionality of the meaning is visible in the second case, too.

As linguists noticed, the norm of literary language, namely, is not its normalization but it is its pure social-legal and social-historical phenomenon, which historicity and traditionality lead in its formation. Together with this, the language policy in the society, the stability degree of the relationship among languages, as well as the dominant social religious belief have a great

influence to the social value of the language. In particular, it has a specific role at the euphemistic level of language expressions. Euphemistic unit of one language is related to the social-historical and socio-psychological factors, which is shown in the artistic speech at the brightness of images.

The role of euphemistic means in the artistic text

The euphemistic units which are used in the context of poetic texts, passed traditions, national outlook, experience of the nation which were formed historically from the artistic point of view of the author are harmonized with the system of created images. In particular, the proverbs are specified units which are used to represent thought with "encircling", this "cover" in them becomes stronger, and euphemistical level may increase. [11, p. 136; 6, pp. 52-53; 8, pp. 53-54].

The following tasks of euphemistic units are seen clearly in the artistic text, such as:

- participation in the formation of the text;
- Aesthetic effect;
- giving beauty to the speech [9; 3; 5; 10].

In the poetic text, entirety of thought, expression and goal and mutual harmony of these elements supply the entirety and "strength" of the text. It is referred to the two techniques that effect to the formation of the text:

- expressing the thought in the text;
- connecting structural parts of the text.

In the expression of thought, the character of language is determined with the contribution to show logical weight of representing thought and supplying the aesthetic strength.

The expression of thought creates openly the opportunity by directly giving to it the logical weight. Together with this, it surfaces clearly the artistic intention of the author or the speaker.

However, because of the artistic text which is one of the main component or characteristic of thought is not seen directly. Selecting the unit, which the sign of 'softness' is the leader variant in the expression system of thought which impacts the importance of the logic depending on the scope and situation of the listener. In this approach, using replacement language unit is determined by one of the two cases below:

- The speaker can not afford using "rude" expression, therein, in the position of addressing person will be the second degree than the position of adresant in terms of the importance;
- the character of adresant can not allow using "rude" expression of the speaker, therein, the balance will be seen at the position of speaker and the listener.

At communication balance the equal scope of both communicants gives opportunity to show the intension of adresant by the aspects of choosing and receiving euphemistical means.

Taking into account the nature of the listener in the first case, (his language knowledge, his scope, his cultural level) the euphemistic means may impede expressing properly and fully the communication intention of the addressee. The ability and intellect of communicants choosing and using expression, is usually given with the "linguistic taste" term [9].

It should be noted that the linguistic taste is specified ethnically. The unit which is high in its cultural level, euphemistic capacity for one ethnic region may have different character for another [7, p. 42]. Therein, the author is out of the ethnic reality and acts in accordance with the requirements of the national literary norms. For example, *tungullamoq* (**tungullamoq** - means "return", "refuse"), *ungullamoq* words in the proverb "*Tusi borga tungullama, tusi yo'qqa ungullama*" at Kipchak dialects are specified ethnically, therefore, using this proverb is not expedient by the linguistic taste point of view at the individualization of ethnic outlook and language of character. It can not assume "softness" responsibility because it has no literary norm type and it is inhabited, and it impacts negatively to the linguistic taste level.

The proverbs are specialized by the aspect of using and directing socially, their euphemistic level will vary differently by this aspect. Specific to the herdsman's speech or the euphemistic proverb used for the herdsman may be below the representatives of other field in terms of euphemisms. For example, the proverb "*Semiz qo'yning umri kalta*" is the euphemism for the sentence that "fat sheep is not stored, is slayed (die)", it is not advanced to move wholly to the social life [7, p. 42] and, therefore, in other areas it is not euphemistic, contrariwise, it may be dispheemic. That's why, the dispheemic nature of this proverb shows that it will be poetic painful and "soft" expression. But using proverbs related to the herd is not limited by the social aspect, and, therefore, in the poetic speech they can do euphemistic task.

For example, *Ot yigitning yo'ldoshi, Sinamagan otning sirtidan o'tma, Ot tepmas, it qopmas dema* proverbs. Or in the proverb *Aslini bilmay so'z demaslar, Naslini bilmay qiz bermaslar* using the word "generation" shows that this proverb is actually connected with the animal world, the world of herd. However, the correlation is very low and the proverb has social and euphemistic value. In the work of Tog'ay Murod 'The people walking in the moonlight' ("Oydinda yurgan odamlar"), Eson qassob (butcher) replied with the euphemistic proverb "*Aslini bilmay so'z demaslar, Naslini bilmay qiz bermaslar*" to "*Singlingning boshiga baxt qushi qo'ndi, uchirib yuborma*" (euphemistic expression "the good husband is found, give sister to him")" sentence of matchmakers (familiar with Eson butcher) who came to the house of her brother for **Oymomo** (orphan girl).

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