



THE ROLE OF DYSPHEMISMS IN THE POETIC TEXT

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Article history:	Abstract:
Received: September 24 th 2022 Accepted: October 26 th 2022 Published: November 30 th 2022	In world linguistics, since the beginning of the 20th century, attention has been paid to studying the issues of linguopoetics. In the process of researching problems, linguopoetics is developing together with fields such as text linguistics, pragmatic linguistics, linguostylistics and cognitive linguistics.
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The ongoing research is considered a component of the anthropocentric approach to the language factor and its linguistic and cultural aspects. In this regard, it is important to study the functional-stylistic, linguopoetic characteristics of language units in different forms and levels of speech. After all, it is necessary to highlight the painstaking services of word artists in the achievement of artistic perfection of literary language and originality in creating national characters.

In world linguistics, text linguistics, including linguopoetic research, which is its highest stage, is conducted based on modern analysis methods. Its military aspects are deeply studied in the fields of stylistics and literary studies. Because he considers the phonetic, lexical and grammatical units as the main means of the formation of the language of fiction and the individual style of the creator and analyzes their most exemplary and characteristic aspects. However, the actualization of artistic image tools in the text, in particular, the thorough research of their linguopoetic properties, remains an urgent problem.

In the years of independence, the analysis of the human artistic-aesthetic world from the standpoint of dialectic of language and speech, language and style in the researches related to the study of the Uzbek artistic text creates conditions for us to better understand and master the extremely rich visual means of the Uzbek language.

Dysphemetic units are units formed in language and speech in connection with the way of life, ethnic development, and historical period of a particular nation. The similarity of dysphemism with euphemism is that it imposes a certain connotative content on the denotation, forms a synonymous line at the language level, and is the same ancient process and speech phenomenon as euphemism. considered as

The phenomenon of dysphemism, which is considered the opposite of euphemism, has also existed since ancient times, but unlike euphemism, it has been less studied. It is important to look for the reason for this in the norms of cultural communication. Because they are considered as a unity that cannot be

given from the point of view of manners in the literary literature, in the environment of cultural communication.

Usually, dysphemism is not specifically mentioned in linguistics dictionaries, but is briefly explained in the euphemism section. An example of this is "Lingvisticheskiy entsiklopedicheskiy slovar" published under the editorship of V.N. Yartseva. It defines euphemism as "replacing a stylistically and emotionally neutral word with a relatively coarse, awkward word"(1).

Dysphema is a pragmatic phenomenon associated with a negative subjective attitude to denotation. This, of course, cannot be a reason to say that it has no place in the literary language. Units with dysphemetic meaning are used to leave the listener with an enhanced negative impression of reality or a person, but this does not indicate that there is no reason to study, analyze and interpret it in this way, moreover, to classify it, that the purpose is unknown, that there is no need to feel the need. The problem is that, in fact, dysphemism is not a system of absolutely separate units, the dysphemetic value of such units is rhetorical, it is considered in the same system as euphemism, at the same time, as a tool opposite to it (2). It is known that today's Uzbek literary language works on the basis of strictly standardized and convenient criteria. When it comes to the language of an artistic work, cases of bypassing these criteria are noticeable. This is what the original materialization of creative experiences requires. About this, it is said in the book "Heart of the Universe" by Azod Sharafiddinov: "Such poetry always depends on the unique language of the poet. This language is not only the native language of the poet, but also the personal language of the poet"(3).

Observing Halima Khudoyberdieva's work, we see that she used dysphemetic units effectively in the formation of artistic text(4). "**Неники кўрдим кеча...**" we pay attention to the poem:

Ожиз, гўллигинг кўрдим,
Бир-бирин **Ғажиб**, еган
Ножинс **қуллигинг** кўрдим,



Негаям кўрдим, нега?!

Usually, the lexeme of *gajimaq* is often used in relation to cats, dogs, and animals in general. The following examples confirm that other creators also used this lexeme as a stylistic figure: What dog does not crush a bone lying on the street! (A. Kahhor. Painful teeth). If this term is used in relation to a person, it mainly serves to convey a negative meaning: If he let it, now they were ready to surprise each other, but the calm voice of the umbrella man overpowered them (H. Tursunkulov. The story of my life).

In the "Annotated Dictionary of the Uzbek Language" (M., 1981), the verb "gnaw" is explained as follows: to gnaw bone, hard bread, etc., *mujimoq* (often about dogs, cats, wild animals). The poet describes the sad day of our nation yesterday (in the recent past) and describes its weakness in the matter of its rights, its disunity in determining its own destiny, and at the same time, its innocence and simplicity. At such a time, being one nation, it hates those who sell each other, betray each other, and those who spoil one another's flesh. The poet equates such a sight with slavery, regrets having seen such a scene, being a witness, "what she saw last night."

It is known that the verb "*gajimaq*" has the "emoq" sema. Nevertheless, the poet uses two lexemes side by side. Compared to "emoq", "*gajimoq*" has a stronger meaning. The poetess has achieved her poetic intention by using "*gjazhimoq*", because *gjazhimoq* is not a characteristic of humanity.

By repeatedly using the verb "to see" in the verses, the author is trying to instill in the reader's mind how much pain it is to see such a sad scene. So that they know that such vices are alien to humanity.

The next part of this poem begins:

Гўримда ҳам куюр ой

Совурилиб ётарман.

Кўрганларим унутмай

Қовурилиб ётарман.

Here is individuality, here is skill, here is a unique approach... Looking at the works of Halima Khudoyberdieva, we witness the artist's innovation. Any pleasant thing, a pleasant word pleases a person, gives a mood. But what if it's the other way around? Generally, the words "cemetery", "graveyard" and "graveyard" are not pleasant to any person. A euphemistic rendering of the place softens such a chilling notion. But the creator does not do that this time, he says things in his own words and openly uses the word grave. With this, the lyricist tries to fully show the mental state and inner experience of the hero at that time. A smooth, soft rendering of reality makes one feel that it cannot fully express the artist's state of mind.

Although the lexemes of being blown away and fried are used in a figurative sense, it is related to the experiences of a person. Both lexemes are figuratively used to convey a negative meaning. The lexeme of waste is used for any waste of time, money, or work. There is an expression in our people "to fry oneself in one's own fat". Being roasted for a person is a severe punishment. There is no way to express the inner experiences more than this. Therefore, the poet skillfully brought these words into the artistic text and demonstrated her poetic individuality.

While studying the poetic language of Halima Khudoyberdieva's poems, the following sentences from the book "Introduction to Literary Studies" by the literary critic D. Kuronov draw our attention: "The writer, using the national language, deviates from the common norm (that is, he uses language elements in a different form, meaning, order, attitude, etc.) and it envisages a certain artistic-aesthetic goal from this "deviation". Such deviations can be observed at different levels of the language - phonetic, lexical, morphological, semantic, syntactic levels"(5). As a result of the deviations listed above, poetic language is achieved in the poet's poems. Here is an excerpt from the poem "Biz otarmiz. Eslar ul, kiz" written in 1990:

О, она Шарқ, она Шарқ-сен,

Бугун **фитна, қонга** ғарқсен.

Меросхўрларим манқурт деб,

Мозийдаги билим **йиғлар**

In this poem, the poet makes good use of vulgarisms, dialectisms, and archaic grammatical tools. Bloodshed and scandalous events between some Central Asian countries in the 1990s do not give peace to the artist. Where there is strife, blood is spilled, where there is strife, evil prevails, where there is strife, the brother is angry with his brother. The poet is worried about this and is looking for answers to her endless questions. Modern Turkish scholars, who have made great contributions to the world, write with great regret that they are crying "my heirs are manqurt". However, the term "manqurt" is used to refer to a person who does not know his identity, has no past, and is obedient. Only someone who does not know his identity he artistically brings into the text that only peoples can throw stones at each other.

It is known that the main element of euphemism is politeness. We see that the poet expresses such an ugly and unpleasant concept as "death" in different ways, avoiding repetition in each poem, using euphemistic means that are different in form but the same in content. In the following passage, the concept of dying is euphemistically used in the form of "we pass" and provides poetic completeness. According to Vazn's requirements, he brought the word son into the text in the style of ul, using the possibilities of the dialect, using the archaic



pronouns bul and shul, and was able to create a beautiful poetic structure.

In the third and fourth stanzas, the poetess also uses dysphemic units to describe the situation of Uzbeks and Kyrgyz who suffered from conflicts between Turkic peoples. He prefers to say such a tragic and sad situation with his own name, and brings dysphemisms such as "salty Uzbek", "salty Kyrgyz" and "death cries" into the artistic text:

Биз ўтармиз. Эслар ул, қиз,
Бул асрдан қолгай шул из.
Шўрлик ўзбек. Шўрлик қирғиз.
Қоқ ўртада ўлим йиғлар.

The benefits of independence are endless. It is difficult to enumerate them. But in the past feudal society, in the time of former Soviets, every artist knows what happened to him. In April 1991, Halima Khudoyberdieva wrote a poem entitled "The Name of the Poet", dedicated to Abdulla Oripov. Here is an excerpt from this poem:

Қодирийнинг қонларини обдон ичиб
тўйдилар,
Ҳануз билмам мен Усмонни отдиларми,
сўйдилар,
Насимийнинг терисини шилиб, кўзин
ўйдилар,
Энди билдим, нечун сенинг кўзинг
кулмас, оғажон,
Кўзларингда "халқим" деган сезим кулмас,
оғажон.

In order to openly show how the mature children of our people, scientists and scholars lived in the past, how they created, how they were slaves of the so-called man, to show the reader in full, to illuminate the history correctly, it is unpleasant to drink the blood of the poet, shoot, slaughter, skin, and gouge out the eyes of the poet's text. brings in units. Instead of such units, smooth, soft, gentle-sounding units could be used, but such an approach would not illuminate the historical truth to such an extent. As the reader reads the poem, the disgusting pages of the past appear before his eyes, he deeply understands the sad history of our nation, and does not stray from the path of justice and truth.

At this point, we would like to recall the following words of the Polish writer Jan Parandowski: "Indeed, the writer's writing is manifested in the artistic tools he chooses - these tools should be able to provoke or bring out the impressions that the writer wants to show as wide and deep as possible"(6).

It is known that the example of the vernacular is a source. But not all artists can drink water from this spring equally. The poet's talent for choosing words is so strong that these words smell of invitation, invitation, and encouragement. Every word in a poetic text affects a person's psyche, encourages something,

makes one think, calls for awareness, honesty, and solidarity. Every word that is used gives a responsibility to the person, it sounds as if it is evaluating your actions, activities, and past. His poems glorify patriotism, patriotism, nationalism, humanity, goodness, loyalty.

In conclusion, the poetess Halima Khudoyberdieva effectively used dysphemic units as an artistic tool in her work. Such units made it possible to realize the goal of creating a vivid image of reality, person or thing, as well as making a strong impression on the reader and openly showing his attitude.

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