

Imprecations in Uzbek Movies - Sociolinguistic Approach

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Annotation: The article deals with imprecations in Uzbek movies. Imprecations are analyzed from a sociolinguistic point of view, considering the following issues: language and nation, the study of the national language as a historical category associated with the formation of the nation; social differentiation of the language at all levels of its structure and, in particular, the nature of the relationship between linguistic and social structures, typology of language situations.

Keywords: imprecations in Uzbek, formation of the nation, social differentiation, typology of language, language situations.

The sociolinguistic approach was developed by U. Labov and his followers (Labov 1972; Chambers, Trudgill 1980; Trudgill 1986). The basis of the sociolinguistic approach is the position that all language changes occur and are transmitted through specific people united in social groups.

In modern sociolinguistics, when analyzing linguistic phenomena and processes, the main emphasis is on the role of society: the influence of various social factors on the interaction of languages, the system of a separate language and its functioning is studied. The subject area of sociolinguistics includes a wide range of problems related to the active role that language plays in the life of society (the national literary language, having formed along with the nation, becomes an important factor in its further consolidation). The task of sociolinguistics is not only to study the reflections in the language of various social phenomena and processes, but also to study the role of language among the social factors that determine the functioning and evolution of society. Thus, sociolinguistics studies the whole range of problems that reflect the two-way nature of the relationship between language and society.

Modern sociolinguistics has its own methods of collecting sociolinguistic data. The most important of them are: questioning, interviewing, participant observation, sociolinguistic experiment, anonymous observations of the speech of subjects in public places, direct observations of spontaneous colloquial speech with subsequent interpretation of its content with the help of informants. Data processing uses: correlation analysis, implication scaling, comparative analysis of semantic fields, etc.

Communication theories are also being developed within the framework of such a scientific direction as semiosocial psychology. The subject of empirical research within its framework is a motivated and purposeful exchange of actions related to the generation and interpretation of texts - "text activity" (T.M. Dridze), which acts as an almost uninterrupted communication process of creating, exchanging and interpreting texts.

The effectiveness of textual activity in the structure of communication, and hence social interaction, is determined both by the characteristics of this activity itself, which takes place in certain specific historical conditions in the context of certain life situations, and by the semio-socio-psychological characteristics of communication partners.

Significant among them are the level of their communicative-cognitive skills and prospective readiness, the availability of skills adequate to the goals of communication, operating with semantic information contained in the text.

The main element of a work of art is the word. The words appear in the language of the characters of the work in different ways, some of them speak slowly, some of them stutter and speak dumbly, and

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some of them violate the norms of literary language. A great skill is required for an artist to give the speech of characters in a work of art. The speech of each character is suitable for his spirituality, behavior, profession, life experience, mentality, age, gender, and it is necessary to understand what kind of person he is from his speech. Character speech consists of dialogue (conversation between two or more characters) and monologue (internal speech of characters to themselves or to others), both of which are important tools for creating an image and character.

A dialogue should be lively, not only showing a person's mental experience, but also revealing a character (A. Makarenko), while a monologue is useful in revealing the spiritual world and emotional state of a particular character. The writer develops the speech of the character depending on his place in the events described in the work, his individual character traits. Depending on the nature of the hero of the work, the writer reveals his speech structure, vocabulary and other linguistic features. In order to typify and individualize the character, the writer, if necessary, uses the resources of the artistic language lexicon - elements such as archaism, neologism, professionalism, dialectism [3].

At this point, we would like to give an example of curse words from American writer Khalid Husayni's work "A Thousand Splendid Sun" translated into Uzbek by Rustam Jabbarov. Cursing words are considered a dysphemism phenomenon. For example, "O'l" applied to the word expressions like - *joyi jahannamdan, joyi jannatda bo'lsin, ikki yuzi qaro bo'lsun* are somewhat milder that is, manifested as a euphemism, however, in the expressions like *harom qotsin, go'rso'xta* the words *harom* and *go'r* due to the presence of words and due to the fact that it is rougher from the point of view of the environment of a certain period, it appears as a dysphemism expression. Dysphemism is briefly explained in the dictionary "Slovar lingvistikicheskikh terminov" by O.S. Akhmanova and in the book «Stylistics of the Uzbek language by A. Shomaqsudov. M.M. Mirtojiev extensively analyzed the current views on dysphemism in the monograph "Semasiology of the Uzbek language" and showed the subtleties between them [1].

Dysphemism is a pragmatic phenomenon associated with a negative attitude towards the value of denotation. Since dysphemism is related to euphemism, some signs in the classification of euphemisms serve as a basis for their classification. The range of semantic groups of dysphemisms mainly consists of units expressing the concepts of swearing, insult, cursing, sarcasm, mockery.

Based on these, on the basis of the collected examples, the following dysphemisms meaning cursing were presented in the speech of the characters, and their behavior, profession, life experience, mentality, age, and social background were determined:

"Maryam ilk bor "haromi" degan so'zni eshitganida besh yashar qizaloq edi. Xullasi kalom, bu hodisa payshanbada yuz bergandi. O'shanda uning es-hushi joyida emas, o'zini qo'yarga joy topolmasdi. Axir payshanba kunlari ularning yoniga Jalil kelardi-da! Vaqtni tezroq o'tkazish uchun (hademay u uzoqdan qo'llarini silkitganicha, tizza bo'yi o'tlarni bosib kela boshlaydi)

Maryam stulning ustiga chiqib oldi va tokchadagi xitoyi chinnilarga qo'l uzatdi. Bu chinni serviz Maryamning ikki yasharligida dunyodan o'tgan buvisidan qolgan yagona yodgorlik bo'lib, oyisi uni ko'z qorachiq'idek asrardi. Nana (Maryam oyisini shunday atardi) qushlar va xrizantema gullari tasviri tushirilgan piyolalarni, tumshug'i egik choynakni, yovuz ruhlarni quvadigan ajdar nusxasi solingan qanddoni, hatto ishlatishga ham ko'zi qiymasdi. Xuddi shu qanddon Maryamning qo'lchasidan yog'och polga sirg'alib tushdiyu chil-chil bo'ldi.

Nana polda sochilib yotgan chinni bo'laklarini ko'rduyu yuzlari qizarib, lablari titradi, hamisha mehr bilan boqib turuvchi ko'z "Nanamning yelkasiga yana shayton minib oldi", deb o'ylab, qo'rqib ketdi. Yo'q, o'tib ketdi. Nana qizining qo'llaridan mahkam tutib, o'ziga tortdi va tihlarini g'ichirlatganicha, uning qulog'i ostida g'azabnok shipshidi: - Ho'qo'lginang singur, axmoq!

Menga ko'rsatgan karomating shu bo'ldimi? Bu mitti haromi meni xonavayron qilmasa go'rgaydi. Shunday qimmatbaho narsani sindirdi-ya!" [4]



The social background of the characters is clearly visible from the curse of the mother to her daughter in this passage, the family consists of mother and daughter, the father has his own family, and the poor living conditions of the mother and daughter are described.

“Guldomandagi kulbalarida har yil ro’za hayitida onasi bilan Jalilni intizor bo’lib kutishardi. U kostyum-shim kiyib, bo’yinbog’ taqib, sovg’alar ko’tarib kelardi. Ona-bolaning yonida bir oz o’tirib, choy ichgach, ortiga qaytardi.

➤ *Ketdi yer yutkur, endi xotinchalari bilan bayram qiladi, -deya ming’iray boshlardi onasi Jalil ketishi bilan.” [4]*

The cursing words in this passage depict the image of a woman who curses her husband knowing that he is jealous of his other wives and that he spends most of his time with them.

“Ayol ustidagi matolarni bir chetga surdi. Kerishgancha o’rnidan turdi. Keyin taralmagan sochlarini bir chetga surib, qo’llarini yozib kerishib oldi. Derazadan tushayotgan yorug’lik uning ko’zini qamashtirgandi.

➤ *Maktabdan keldingmi? – so’radi mudroq ovozda. Har kuni shu ahvol. Bir xil, hissiz savol-javoblar. “Qanaqa dars o’tdinglar?”, “Ovqat yeb oldingmi?”, “Nechchi baho olding?” Onasi ko’zlarini kafti bilan to’sib oldi: - Shunaqa boshim og’rib ketyaptiki! - Dori opkelaymi, oyi? Onasi chakkalarini ishqaladi. - Yo’q, keyinroq! Otang kelmadimi? - Hali endi uch bo’ldi-ku! - E, ha, boya ayting-ku! – oyisi erinchoqlik bilan esnadi. - Oyi, bitta bola yuzimga to’pponchasi bilan siydik sepd, - hiqilladi Laylo. - Nima? Voy, qo’lginasi sinsin! Fariba biro z sergak tortdi. – Ertaga borib o’zim gaplashaman.” [4]*

In conclusion, it should be said that there are few scientific studies on the use of dysphemism in artistic works. Dysfemization is the pragmatic meaning of language units, which in turn provides enrichment of the range of speech semantics. Dysfemization in characters' speech can be evaluated as an individual method. This individuality is characterized by a certain priority over individuality in euphemism.

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