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MASTERY OF USING TABOOS AND EUPHEMISMS BY ABDULLAH QADIRI

Abstract: This article examines the mastery of the use of the word by Abdullah Qadiri. In particular, on the example of small works of the author, taboos and euphemisms are classified both in terms of their formal structure and their use. The euphemisms used in the author's works are diverse not only quantitatively, but also thematically. Among the euphemistic means used in the author's work, there are a euphemistic word (phrase), a euphemistic compound, a euphemistic sentence. Abdullah Qadiri is a great master, in every word, in every sentence that he uses in his author's speech, in the speech of his heroes, their worldview, culture, spiritual mood, dreams, attitude to man, life, natural phenomena are reflected, their emotions are expressed and behavior.

Key words: taboo, euphemisms, euphemistic word (phrase), euphemistic combination, euphemistic sentence, formal structure.

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Introduction

There are times when people avoid saying the names of certain things, using certain words, and pronouncing them in conversation. That's why people try to make their speech civilized, pleasant, and not to use rude, obscene, or awkward words.

Euphemism is a stylistic phenomenon in language and one of the pictorial means of language [1,56].

Euphemisms play an important role in enriching the vocabulary of speech, expanding the meaning of words, the use of words for various stylistic purposes [2,3].

The main part

The euphemistic units in Abdullah Qadiri's works are also multifaceted, which allows them to be classified differently on the basis of each feature. The euphemisms used in the author's works are not only varied in size, but also in terms of themes:

1) **euphemistic means of identity:** «katta», zinokor, halol emas, suyuqoyoq, «aynigan» majnun,

layli, baba, barishnaxon, marja, tutash, «nozegasi», «fir'avn qizi»;

2) **euphemistic expressions for human body parts;**

3) **euphemistic expressions denoting biomaterial:** axlat, tezak, xilt;

4) **euphemistic expressions denoting a person's physical defects:** qulog'i og'ir, ko'zi ojiz;

5) **euphemistic expressions denoting the physical condition of a person:** yuklik, homilalalik, og'iroyoq, ikkiqat, tumsa, «qizil kuyov»;

6) **euphemistic expressions of a person's spiritual defects:** aqling oqsaydir, aqlingiz bir oz yanglishibdir, boshi bo'sh, jo'n odam, jahli basit, soddalavh, esi yarim, xom kishi;

7) **euphemistic expressions denoting defects in human behavior and attitudes:** yelkasi qichimasin (tamagirlik qilmasin), yovvoyichiqim (pora), «qarz» (pora), cho'ntakparast (tamagir, pulga o'ch odam), konvertorqali ulashilgan «badal»lar (pul, pora);

8) **euphemistic expressions denoting alcohol:** dori, zahar, «obi surx», obirahmat, oqsoqol.

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Classification of euphemisms according to their formal structure. Among the euphemistic means used in the author's work, the euphemistic word (phrase), the euphemistic compound, the euphemistic sentence were distinguished:

1) word-euphemism: *arra, axlat, qisqa* (ahmoq), *o'choqboshi* (hukumat), *o'yin* (hiyla), *yara* (dard), *yuraksiz* (qo'rqoq), *yuklik* (homilador), *etaksiz* (betayin), *chayqovchi* (olibsoatar, qallobo), *tillaxona* (hojatxona);

2) phrase-euphemism: *surobini to'g'irlab qo'yimoq* (ta'zirini bermoq), *kavshiningchakagi yirtilmoq* (ovora bo'lmoq), *boshida tegirmon yurgizmoq* (azob bermoq), *yoshini yashab, oshini oshamoq* (qarimoq), *kosasi oqarmay ketmoq* (kambag'al);

3) accumulation-euphemism: *yovvoyi chiqim* (pora), *ola-chipor drama* (yaroqsiz, xom asar), *silliq bola* (besoqol), *tomoq majlisi* (tanovul mahali);

4) In distinguishing speech-euphemism, it is preferable to rely on the pattern of simple sentence recognized in traditional Uzbek linguistics [subject + predicate]: *dimog'iga putur yetib qolgan* («g'o'ddaygan»), *dami kesiladi* (ovozi o'chadi), *yelkasi qichimasin* («tamagirlikqilmasin»), *katta tollar kesilgan* («yaxshi davrlar o'tib ketgan»), *suyaklar o'ltirgan* («qarib, munkayib qolgan») etc. are euphemisms in the form of speech. Abdullah Qadiri's works contain insults and curses with implicit expressions: *Qo'lingdan qamchin, belingdan oshpichoq, shopdek murtingningostidag'i sassiq og'zingdan* «Qizingni... onangni... diningni... otabobongni...»degan zikri oliylar doim favvora urar edi. («Mochalov»)

Abdullah Qadiri is a man of great skill in this regard. Every word and phrase of the writer in his speech and in the language of his protagonists reflects their spiritual mood, dreams, attitude to man, life, natural phenomena, worldview and cultural level, emotions and behavior. reaches We see this beauty in the very beginning of the novel "Last Days". For example, in the beginning of the work we see that the word "appropriate" is used in many places in the conversations of Homid, Rahmat and Otabek about marriage. In each case, the meaning is hidden. In some places the word rude is replaced by "soft", in others the word "soft" is replaced by rough:

1.– *Manimcha, uylanishdeknozik bir ish dunyoda yo'qdir,– dedi Rahmat va Otabekka yuz o'girdi. – Uylangach,xotining tab'ingga muvofiq kelsa, bu juda yaxshi; yo'qsa, munchalik og'ir gapdunyoda bo'lmas.*

2. – *So'zingizning to'g'rilig'ida shubha yo'q, – dedi, – ammo shuni ham qo'shmoq kerakki, oladiring'on xotiningiz sizga muvofiq bo'lishi barobarida er ham xoting'a muvofiquttab' bo'lsin.*

3. – *Xoting'a muvofiq bo'lish vabo'lmasliqni uncha keragi yo'q, – dedi Homid e'tirozlanib, –*

xotinlarga erdegan ismning o'zi kifoya... ammo jiyani aytkandek, xotin degan erga muvofiqbo'lsa bas.

4. *Masalan, men ota-onamning yoqdirishlari bilan uylandim... ammoxotinim ota-onamga muvofiq bo'lsa ham, menga muvofiq emas, siz aytgandek,ehtimol men ham xotining'a muvofiq emasdirman.*

5. – *Jiyan, – dedi HomidRahmatka qarab, – boshlab uylanishing, albatta, ota-onang uchun bo'lib ulardanranjib yurishingni o'rni yo'q. Xotining ko'nglingga muvofiq kelmas ekan,muvofiqini olib, xotinni ikki qil. Bunisi xam kelishmasa uchunchisini ol.Xotinim muvofiq emas deb zorlanib, hasratlanib yurish er kishining ishiemas.*

Of the 35 uses in the work, 11 are on one page and are used only in the dialogue between Otabek, Rahmat and Homid. The writer's skill in choosing words is that he does not have to look for colored words to express the idea of "matching the character". He uses the word "appropriate" with the feeling that there are such concepts as "understands me" and "I like". The need for ethics in the process of speech leads to the emergence of such a euphemistic unity. In the example of a single word, the writer not only imposes a euphemistic "responsibility" on him, but also paints a spiritual image of the people in the debate, but also serves the word for his own attitude. The debaters do not express their opinions openly, each measuring, comprehending and interpreting "conformity" with his own age. «Ko'nglini topish», «xizmatini qilish», «ra'yini qaytarmaslik», «zarur ehtiyojlariga xizmat qilish» expresses meanings that cannot be expressed to a certain extent, such as. Although the author gives Homid the status of a negative hero, he only "puts" veiled words in his mouth, and he does not see him without national pride and anxiety, no matter who or what he is, does not show disrespect to the reader. This shows how much the author prioritizes national elegance and delicacy. Abdullah Qadiri uses the appropriate word alone to ensure that the concepts of "worthy" take on a decorative as well as an impressive form. This euphemism, as in other euphemisms, is aimed at making a positive impression on the person in the process of speech, to "soften" unpleasant concepts.

Abdullah Qadiri's short works show his mastery in a unique way. The first and most important thing is to be able to see the requirements of the events of that period, in particular, to make a significant contribution to the solution of important issues of Uzbek culture and literature, both practically and theoretically. In his short works we find many examples of euphemisms. We see that euphemisms are often used, especially in political life:

Saidovlar uchun ilgari bu xilda «halol kasb» bilan kun ko'rish mumkin bo'lsa bo'lgandir; ammo endi, ayniqsa bu kun, ya'ni yorug' ochiq kunda o'g'riliq?! («Lug'at pudratchiligi va quruq rasmiyat»).

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In the above sentence, which describes the atmosphere of that period as "closed", it is clear that the political season is represented by a new unit of speech (*yorug' ochiq kun*). In other words, "in a country where democracy, transparency, and justice are flourishing, it is amazing to be robbed." In this case, the pitching tool, which is more typical of Abdullah Qadiri's speech, serves to use euphemisms. In this way, the meaning of the complaint about the failure of the policy is understood. In one sentence, a synonym (euphemism for the word thief) is also given in order not to repeat a word ("honest profession"). We see that the process of euphemism for such political realities, that is, the euphemistic-journalistic method of depiction, is unique in Qadiri's fiction. The cuts gradually lose their euphemistic character, and the general speech becomes imperceptible to ordinary speech, laughter, and anecdotes: *Ertalabki shaytonning «komitet qo'yining dumbasi tushib qolgan» so'zi esimga tushgan edi: – Ha, badbaxt, rost gapirgan ekansan, – deb qo'ydim («Dumbasi tushib qolgan emish»).*

Authors also use euphemisms to create humorous, humorous images in their works. For example, Abdullah Qadiri in his satirical work "Kalvak Mahzum from the notebook" Mahzum expresses his displeasure with the physical defect of the teacher with a euphemism for a joke phrase - to take meat from a butcher and treat a grocer: *Faqir shu yo'sin ikki yil komil beshikda sirilib yota-yota... boshqalardek beshikdan qutulib erkka chiqibdurmen. Ammo nazir boshim kesak qisqon qovindek qiyshiq bo'lib va yana jovdirag'on ko'zim qassobdan et olib baqqol birlan muomala qilaturg'on darajaga yetibdur.*

Euphemistic and dysphemic meanings are mainly expressed through lexical and phraseological units. Therefore, it is possible to observe that they are given in annotated dictionaries with linguistic meanings. We have analyzed the euphemistic means of "dying" in terms of this meaning (the evidence is taken from the works of Abdullah Qadiri).

Represents the concept of "dying" of the 22 euphemisms and dysphemic devices used in the author's works, 16 are euphemisms. (bu dunyoi foniyydan vido qilmoq, dunyo bilan vidolashmoq, dunyodan ketmoq, dunyodan ko'chmoq, dunyodan o'tgan, joyi jannatda bo'lmoq, jon bermoq, qazo qilmoq, qaro tuproqqa qo'shilmog, qon bermoq, qulog'i ostida qolmoq, manguilik uyquga ketmoq, saodat quchog'iga kirmog, so'nggi soati yetmoq, tobutga olinmoq, yoshini yashab, oshini oshamoq).

We will explain with the examples given in the play:

1) *Ko'zining oq-u qorasi bo'lgan Otabek holi nima kechti, qorong'u zindonlarda, rutubatlik zax yer ostlarida ochlikdan, tashnaliqdan, sovuqliqdan aziz ko'kragini yerga berib jon berdimikin? (O'K 104-bet)*

2) *Kumush jomga qo'zg'aldi, Otabek kelib qo'ltiqiladi, hoji ham uning boshini tutdi... bu gal qusuq qonga aylangan edi, burnidan ham bir necha tomchi qon oqdi. Qusuq yotg'ach, ko'zi yarqillab ochilib ketdi va tevaragiga betoqat qarandi:*

- *Oyi... dada... - so'ngra, - begim, - deb ingradi... erining yuzini yuziga qo'ydi, uyalgansumon ko'zini yumdi. (O'K 373-bet)*

3) *Nigorxonim Qo'qonning ko'p xotinlarig'a qarag'anda sabrlik va qanoatlik ekan. Dunyoda o'z o'g'lining xasisligiga chidalmagan ona bo'ladimi, holbuki, maxdum onasi – Mohlar oyim o'g'lining bu qadar toqat qilolmay, ixna va siqilqigiga toqat qilolmay noroziliq yuzasidan Marg'ilondagi o'g'lining yonig'a ko'chib ketib o'sha yerda vafot etdi.*

4) – *Bir oz kechikdingizmi Anvar? – Zarurroq ishlar bor edi. – Sarmunshiy qazo qilib, - dedi Shahidbek hamma og'irliq sizning ustingizga tushgan bo'lsa kerak mirzo. ("Mehrobdan chayon" 406-bet).*

5) *Ko'klamga chiqar-chiqmas Salim bo'yoqchining o'zi ham dunyo bilan vidolashdi.*

6) *Bu kunlarda Marg'ilonda shunday xabar chiqib qoldi: "Toshkent hokimi bo'lgan Azizbek Qo'qong'a qarshi bosh ko'targan. Xon tomonidan xiroj(zakat, soliq) uchun yuborilg'an devon beklarini o'ldirgan!(O'K 34-bet)*

Of these euphemisms, only the units of *dunyodan ko'chmoq, dunyodan o'tgan, jon bermoq* are in Sh.Rakhmatullayev's "Explanatory phraseological dictionary of the Uzbek language".

It is well known that taboo words are words and phrases that are not recommended for use in speech in society for various reasons. Abdullah Qadiri often uses taboo words to describe the characters in his works. For example,

O'zbek oyimning g'azabi tag'in ham alanga oldi:

- *So'zimni eshitasanmi, kar?*

Otabek sovuqqina qilib javob berdi:

- *Kar emasman, lekin sizning bu taklifingiz oldida ham kar, ham ko'rman. Bu to'g'ridasiz endi ortiqcha bosh og'ritmang!*

We see that the word deaf in this dialogue is taboo and is used against the Uzbek mother in an angry state. Instead of the word deaf, the word deaf is used to soften the meaning. The word hard of hearing refers to a physical disability in humans.

The Uzbek people have always been a caring and hospitable people. In Uzbek families, it is not polite for women to refer to their spouses as husbands and men as wives. However, Abdullah Qadiri uses the word husband and wife in many places in "Last Days" and "Scorpion from the Altar".

1. *Oftob oyim o'z fikrini ochiq aytishka yuraksina olmas, erining ko'ngli olinishidan qo'rqar, ammo – "musofir" masalasiga jon-u dildan qarshi edi.(O'K 46-bet).*

2. *O'zbek oyim eriga yalinib boshladi:*

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- *Bir so'zingizni qo'ying, er: o'zi aslzoda, loaqal bir og'iz o'g'lingizga aytib o'tishka va'da bering-chi, - dedi (O'K 133-bet).*

3. – *O'lma xotin, - dedi qutidor, - ana shu yigit uchun kelganlar (O'K 45-bet).*

4. *Yuzidan muloyimliq, eriga itoat, to'g'riliq ma'nolari tomib turg'an bu xotin qutidorning rafiqasi – Ofiob oyim (O'K 29-bet).* Abdullah Qadiri uses the words husband and wife in the process of depicting the protagonists, as well as the *rafiqa* euphemism for wife.

Homid: - Pes-pesni qorong'ida topqan ekan.

The word *pes* is a taboo in this context, and in medicine the names of various diseases are given to

patients under different names. The word white is used for the word pes.

Conclusion

In the process of being polite, following the rules of etiquette, reacting to or describing a person's behavior, words and phrases that seem unreasonable may need to be replaced with words of courtesy. In addition, the euphemistic use of a word, its replacement by an acceptable variant, depends not only on the desire to react to the event, but also on the legal status of the speaker (narrator) or writer.

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