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## **THE HUMAN FACTOR IN MATTERS OF LANGUAGE AND SOCIETY**

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The human mind has been helpless in the face of so-called language for thousands of years. The human mind has been trying to understand the essence of language for centuries, but it has not yet been able to fully comprehend all aspects of this miracle. It is no secret that language as a social phenomenon is constantly changing and evolving. Language has its own spirit, art and beauty. Days, months, years add richness to the language, polish it.

As much as language is connected with society, so is its smallest representative, man. Because language reflects the desires, spirit, joys and sorrows of all mankind. In a narrow sense, it represents the spirit, culture and spirituality of each nation. As a result, it is up to us to enrich and develop our language, to lift it to the sky, to make it strange, and to strike it in the leg. Because, in addition to the communicative function, "language performs a number of functions, such as knowing the world, collecting, storing knowledge, transmitting it to future generations, reflecting spiritual attitudes, realizing the categories of beauty."<sup>1</sup> But none of its functions can be imagined separately from the human individual. All the phenomena of language are directly or indirectly united around man - at its center is the human object. The polysemantic nature of simple words is also based on human characteristics:

epics that made the mountains cry;

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<sup>1</sup>Mahmudov N. Ma'rifatmanzillari. Toshkent: Ma'naviyat, 1999: 44



moon will be ashamed when passes by your eyebrows;

what did you enchant with, snow;

butterfly rolled from roses;

my amazement poured into the well;

the withered tree sighs;

black sea with black happiness;

the sun comes laughing, the sun goes crying;

don't ask my name, blue gate.<sup>2</sup>

There are many such examples.

In this form the concept of HUMAN-LANGUAGE-SOCIETY is formed. In the process of studying this concept, the field of linguoculturology is born on the basis of linguistic sciences. Linguoculturology is one of the youngest disciplines that emerged at the intersection of linguistics and cultural studies. Linguoculturology analyzes language directly based on national customs, ethnographic processes, and cultural traditions. The main problem in this area is the study of language and culture. Let us clarify what the issues of language and culture are: language and culture are social phenomena that are interdependent, complementary, and cannot exist without each other. Their connection is that the process of learning any language reveals the culture of that language. Or, conversely, in the process of understanding the culture of a people, the essence of that language becomes clear. In particular, Uzbek culture cannot be studied or imagined in isolation from the Uzbek language. Also, a foreigner studying our language will get acquainted directly with our

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<sup>2</sup>Yusuf M. Saylanma. Toshkent: Sharq, 2004:7, 16, 38, 118



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traditions, customs, and the culture that has been formed over the years and has taken on the image it has today. How much does the world community need linguoculturology today? First of all, it must be acknowledged that a single direction, a single branch of science, is not the right way to study such a complex phenomenon as language. In order to fully understand the nature of language, it is necessary to study it in detail. Language can be described in more detail only when it is analyzed in a communicative, social, culturological, structural, and similar way.

It is safe to say that language and culture are interrelated, and that man acts as a catalyst for both events. If our culture is on the brink of extinction today, then man is to blame, and if culture is at its peak, then man is to blame. When our language is like this to the world, it is our success, but when our language is in crisis, it is because of our mistakes. Because every innovation in language is created by man: any new word or new construction (new construction) is initially considered an occasional construction, and over time, if it passes the people's test, the public will accept this innovation and use it. begins - belongs to the property of the new artificial society, to the general lexicon of the language. Or, conversely, as a lexeme becomes obsolete, it becomes part of the lexicon of the language.

The issue of man and culture is as mutually exclusive as the issue of language and man. Any habit that is accepted by people and gradually accepted by others and becomes a tradition becomes part of the culture of human society. It is no secret that the forgotten customs and traditions of a nation become the cultural history of that nation. By themselves, the lexemes that express these traditions are also forgotten and become historicism. For example, in the epic "Alpomish"

many rituals are mentioned, such as "iririllar", "kampiro'ldi", "chachsiypatar", "qo'lushlata"<sup>3</sup>.

But today, just as these ceremonies are forgotten by our people, so are the words that express them. The example was not chosen from the epic "Alpomish", as academician Aziz Kayumov said, "It is the examples of folklore that appear to the general public. So they're simple, they're light, they're clear, they're free, but they're very artistic and influential."<sup>4</sup>

It is here that one can see the close connection of culture with language, the ethnographic features of language. Based on the above, the relationship between language, man and culture can be conditionally expressed by the following formula:



It is clear that man, as an object of influence, is equally dependent on both language and culture. At the same time, the human individual acts as a bridge between language and culture. It is also important to remember that as a mechanism that drives language and culture, a person has a huge responsibility. It is the responsibility to respect the language, to speak it correctly, to choose and create the words. The gift of contemplation is not in vain. Each of us must feel responsible for what we say, for what we say, before society, and before the world. The word must be, first and foremost,

<sup>3</sup>Alpomish. Toshkent: Sharq, 2010: 164

<sup>4</sup>Qayumov A. Asarlar, 7-jild. Toshkent: Mumtozso'z, 2012: 128



well thought out, chosen appropriately, and used in its place. Otherwise, we would be discriminating, not enriching the language with our point of view.

When it comes to the purity of language, the responsibility of speaking, we can, without hesitation, turn to the great AlisherNavoi to buy again and again. Zero "... as a result of all his work, the great poet did not deviate from the demand and motto" In words, Navoi, "whatever you say, say only true". This is a very rare phenomenon in the practice of creativity."<sup>5</sup> To do this, we introduce our youth to Navoi. We need to inculcate Navoi's art of speech in our psyche, because a person who knows Navoi, reads him, writes his poems in his heart, never disrespects the language, can not think of our culture. He knows the heritage deeply and thoroughly, he knows the secrets of enlightenment, freedom, courage and bravery so deeply. He who follows the lessons of Navoi spontaneously relies on the pains and anxieties of the people together with his partner. He fights thought - ignorance, science - enlightenment - against ignorance, delusion and ignorance"<sup>6</sup>.

A teenager who reads AlisherNavoi, knows Qodiriy, and memorizes Abdulla Aripov's poems will also have developed a focus on language. We can learn a lot about speaking from the geniuses of our literature. In particular, the founder of Uzbek novels, Abdullah Qodiriy, is one of the most sensitive writers in the field of word choice. In other words, the writer avoids adding any superfluous words or details to his work. Abdullah Qodiriy, in his article "Reading" (How to save words when writing short stories), talks about the skills of A. P. Chekhov. He also addresses the issue of the use of artistic detail, quoting the following very important figurative idea of Chekhov: "If there is a rifle in the first appearance, this rifle must be fired in the third or

<sup>5</sup>Abadiyatgulshani: maqolalar, she'rlar. Toshkent: Sharq, 2013: 32

<sup>6</sup>Haqqul I. Navoiygaqaytish. Toshkent: Fan, 2011: 7



fourth appearance, otherwise There's no need to talk about guns."<sup>7</sup> The use of Chekhov's words is also very demanding in Qodiriy's work. Just as the writer does not allow for extravagance, he does not "unnecessarily fatten it" by adding unnecessary details that do not "shoot" or clarify the scene."<sup>8</sup>

At this point, a serious question arises: "What about our ancestors, who left us such a great legacy, enriched and polished our language? What have we done for the Uzbek language? Has the development of our language contributed to its development? If Uzbek If we look at the current state of the language, we will not be able to find a convincing answer to any of the above questions. We will bite our tongues. In the language of these speech users, the "alphabet of the "odno" obscures the language on the other side. In addition to the orthographic rules for the written speech of the younger generation under consideration, how do they understand the orthoepic rules? We can say that this tragedy was partly due to the fact that dialectal words were seen as normal on TV channels and the incoherent words that filled the lyrics of modern songs. In addition, various social networks also serve as a means of popularizing such an abnormal language. Advertisements that fill the streets and spelling mistakes in place names should not be overlooked. The Uzbek language belongs to the whole Uzbek people - to all of us. We are all equally responsible and accountable for its preservation, its contribution to its development, and its efforts to raise the level of world languages.

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2. Yusuf M. Saylanma. Toshkent: Sharq, 2004: 7, 16, 38, 118

<sup>7</sup>Qodiriy A. Kichikasarlar. Toshkent, 1969: 200

<sup>8</sup>Karim B. Abdulla Qodiriyvagermeneviktakfakkur. Toshkent: Akademnashr, 2014: 116



3. Alpomish. Toshkent: Sharq, 2010: 164
4. Qayumov A. Asarlar, 7-jild. Toshkent: Mumtozso'z, 2012: 128
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8. Qodiriy A. Kichikasarlar. Toshkent, 1969: 200
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