

OBJECTIVES IN THE SPEECH OF THE IMAGES OF WIVES AND GIRLS IN ALISHER NAVOY'S "KHAMSA" (IN THE EXAMPLE OF THE CHARACTER OF LALI AND MAJNUN)

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ABSTRACT

In this article, one of the types of speech acts, the etiquette speech act-behaviors, is analyzed in the speech of the hero of Alisher Navoi's epic "Layli and Majnun", which is a rare example of our classic literature. In the article, the character and personal qualities of this character in different roles in the work are determined through the etiquette of behavior and speech acts of Laila. Also, the text contains thoughts about the importance of bekhabitivs in revealing the personality of the hero of the work.

KEYWORDS: *Speech Act, J.Austin, Illocutionary, Non-Informative, Non-Informative, Lyly's Speech.*

INTRODUCTION

Speech acts are one of the main concepts of pragmatics. A speech act is a purposeful communicative action performed in accordance with the rules of language. In pragmatics, any speech act can be considered, such as advice, thanks, threats, requests, excuses, etc. A speech act is a two-way process that involves speech, as well as hearing and understanding what is heard.

The concept of "speech act," created by J.Austin, is understood as a purposeful speech act subject to the rules and order of speech behavior. The main research object of this theory is: a) the speaker; b) the addressee; and c) a number of issues concerning their interaction and communication situation. In his research, J. Austin suggests a number of speech acts that clearly and clearly express an opinion, such as verdictive, exercisive, comissive, behavitive, and expository, in addition to the speech acts that express an indication, question, and command in the process of communication. According to his theory, it is possible to carry out specific goal-oriented linguistic activities such as judging, giving advice, making a promise, behaving in a team or reacting to someone's behavior, explaining an opinion, confirming.

J.Austin distinguishes three stages of speech acts: 1) locution-the act of speaking to oneself. 2) illocutionary: expresses one's intent to another; defines one's goal. 3) perlocutionary expresses the influence of another person's actions. J. Austin called the functions of the speech act illocutionary forces, and the verbs related to them illocutionary. [2: 22-129].

Classification of illocutionary speech acts J. Austin

1. Verdictive (speech act "court, judge"), with the help of which the speaker expresses his assessment of something or someone;
2. Exercisive (to awaken) serving to implement the speaker's sentence (orders, orders, etc.);
3. Commissive (promise) formulation of promises and obligations;
4. Behabitiv (etiquette) governs social behavior and relations between communicants (for example, congratulations, apologies, etc.).
5. Expository (explain, inform): determines the place of statements during the conversation (I admit, deny, etc.).

Behabitiv (combination of two roots -behave "behave" and habit "habit") is a speech act. Behaving in a group means reacting to someone's behavior. Dj. According to Austin's theory, this is a speech act that reflects people's personal relationships and their behavior, including greetings, sympathies, and apologies. In speech, V. Hak classified speech acts into 2 groups according to their meaning: informative and non-informative. Behabitives are a form of non-informative speech act because non-informatives include various "social" acts: greetings, congratulations, etc.

Behavitiv (Etiquette)

To give thanks

To praise

Forgive

Criticize

To blame

To ask

To curse

Prove

To oppose

We can find idioms in all fiction. Through these speech labels used in the speech of the characters, we better understand the content of the work and the artistic function of the images. The works of Alisher Navoi, who left his masterpiece legacy to our classical literature, "can't be imagined apart from the science of God. In the current new thinking process, attention is paid to studying the poet's works in connection with his views on God and Sufism." (N. Komilov and B. Eraliyev. "Samandar of the Fire of Love", Eastern Star. 1991. 11). However, the study of this work in the scope of new fields is also taking place and creates a basis for the creation of new interpretations in the analysis of this work. If we study the speech of women in Alisher Navoi's work "Khamsa" from a pragmalinguistic point of view, the essence of the characters in each role will be revealed. That's why we want to pay attention to the analysis of the speech of the character of Layli in the work "Layli and Majnun", which is also called "Firoqnoma" and "Nomayi Dard", which is the third epic of Alisher Navoi's "Khamsa".

In the play, Laili, one of the main characters, is transformed into a perfect, mature, perfect woman a symbol of love and loyalty. There are bride roles. His role in these roles, the etiquette of behaving in each role, is reflected in the character's actions (non-verbal means) and speech innuendos.

A speech quoted as the daughter of a tribal chief:

Please give your life

Please speak fluently to my body

You are a quarter to my soul's pain,

Don't call me a man, you are Surosh...

...I'm sorry, I can't handle this type,

I can't be satisfied with a face.[4:181-344]

"Oh, his words gave life to my body, and his messages made blood flow in my body! You are the one who finds a cure for my soul's pain, don't call me a person, you are an angel who brings news from the unseen! I will not forget your services. Even if I give you a hundred things, they will all be little. This speech was given to Zayd by a man named Zayd from his tribe before Majnun brought the news. In this place: "Zayd is a tribe member of Laila." He sympathizes with the two lovers and delivers letters to them. According to E.E. Bertels, Zayd was not in the original copy of Nizomy's work, and was added to the epic later by unknown editors. "Zayd is a small character in Nizami and serves to strengthen the religious spirit in the work, while in Navoi, he notes the importance of the love of Layli and Majnun as a mediator in the full development of their characters." (T. Ahmedov. Alisher Navoi's dastan "Layli and Majnun", T., 1970, 26-6.) The words "charako'sh" (seeker, finder) and "surosh" (Surosh - an angel who brings good news) mentioned in Layli's speech are the definition given to Zayd, and this word zlar has expressed the hidden meaning of comparing Zayd in Layli's speech to an angel who finds help and brings good news.

Speech delivered as a child.

In the play, Layli is the only child of the chief of the Hai tribe. It is known that in the saga, he is a valuable person not only for his parents, but also for his tribe. From the speech given in this role, it can be seen that Laila is a kind, beloved, passionate child towards her parents and midwife. In the 35th chapter of the work, Layli gets sick and dies. In that case, before her death, Layli tells her mother about her will. The speech in Layley's will contains a behabbit of apology and sympathy:

Oh, my soul is dead, my place

Who, my dear soul.

You took my anger on you,

You are in my pain asru.

If you live for a thousand years,

What language can you use to apologize?

...Be patient as long as possible,

Your wish to come

May God grant you patience,

May your life be strong...[4:264-344]

"I sacrifice my sick life for your life, your life was in my life. You have taken my pains, you have become a century for my pains and sufferings. Even if I live for a thousand years, I will not be able to say sorry. May God give you patience and keep your family safe."

The speech of the character of Layli as a lover.

As a husband, this character is proud and modest, faithful to his lover, and sympathetic. The main character of Layli's story is Kais-Majnun, the only son of the head of the Bani Amir tribe. In the epic, Qays's love for Laila is later named Majnun. Majnun means crazy, crazy, crazy. He is "one of the most famous heroes in the East." According to ancient Arab sources, Majnun was a historical figure and belonged to the Bani Amir tribe in Arabia. There are a lot of stories in the East about the fate of a madman in love. He took a place as a tragic hero in the works of great artists such as Nizami, Dehlavi, and Navoi. " (Alisher Navoi, Collection of Perfect Works, Vol. VII, 359-b) In Alisher Navoi's work, this hero is described as a lover who was born with innate love and who saw God's palace in Layla.

From Laila's speech acts in her relationship with Majnun, we can see modesty, self-confidence, and cunning in her behavior. In chapter 11, Kais goes to the school of the Layli tribe to learn, and they see each other for the first time at school. At their first meeting, Laila already fell in love with Majnun. During their meeting in the garden in the following events, Layli, sensing Majnun's love for her, starts talking to Majnun and asks him how he is doing:

How are you, young man?

What kind of anxiety do you have?

Who, you have no joy like others,

Do you have no prosperity like others?

...This sad incident happened to you,

Who is the cause of this violence? [4:78-344]

In this inquiry speech, we can witness Laila's kindness to her husband, Majnun's efforts to find out the reason for his sad condition, despite not knowing, how he behaves wisely and with feminine modesty in various situations.

Laila's speech from Majnun's letter (asking, grieving):

Hey, I don't have an enemy in the fire of love,

Oh, why he is without heart mistress?

Hey, my future love is crazy,

Don't make a mistake!

Hey, it's raining down on me,

Do not hide a thousand stones![4:183-344]

In this case, asking how things are in the first stanza-Hey, my love is my love, how are you?; in the second and third stanzas - sorrow - my heartbroken and desolate person, how are you? In the fourth and fifth stanzas, there are expressions of pity for the fact that Majnun could not enjoy even a single sip of Layli's drink, and that Majnun did not hide his head even when a thousand stones (calamities) rained down on him in the ravine. The words "khas"-im-stick, thing, "bekas"-lonely, lonely, "madhush"-unconscious, "jura"-friend in the verse express hidden meanings in the speech and are part of the verbs in Laili's speech. This served to increase popularity.

In the play, Laila's congratulatory speech is also given, in which Laila's brother-in-law Qays Nawfal congratulates his brother-in-law with the news that he will marry his daughter:

God bless you,

May this good deed be blessed.

How many times are you going to have?

Remember this disease as well.

Do not shy away from honesty,

Don't forget us one more time.[4:188-344]

"Nawfal is the head of one of the Arab tribes, who understood the situation of Majnun and is described in the epic as his savior. Although Nawfal is a statesman, he understands and appreciates the value of a person and his inner experiences from the bottom of his heart. Although Nawfal understands Majnun's love and helps him, he condemns him for walking away from people and walking in the mountains and among wild animals. (T. Akhmedov. Alisher Navoi's epic "Layli and Majnun", T., 1970, 88-6.) In the congratulatory speech given above, together with the nobility of this image, the jealousy characteristic of a lover was also revealed in this speech, hidden in irony.

The idioms used in the speech of each hero are a part of their culture, which shows the culture and manners of people and serves for effective and successful communication. Through the monologues and dialogues of the above-mentioned character, Laila, the qualities of this character in different roles, etiquette, and positive characteristics of his character were revealed.

As a companion:

Devoted to her love, caring, feminine pride, noble.

As a child:

Honorable, kind, obedient, educated, and beloved. As a student: self-confident, respectful, and knowledgeable.

As the Chief's daughter:

Knows his place, believes in himself, can admit his fault, is generous. It can be seen that both for the writer and for the reader who analyzes it, the idioms in the speech act are important for the

further perfection of the work, its enrichment, and the achievement of the goal of opening the world of the hero.

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