



THE ISSUE OF THE SUBJECT OF SPEECH IN ALISHER NAVOI'S LYRICS

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ABSTRACT

The subject of speech is the central category of speech linguistics. The subject of speech determines the nature of speech. It is important to study the linguistic features of the subject of speech on the example of the works of the creators. This article examines the issue of the subject of speech on the example of Alisher Navoi's gazelle, and also paid attention to the aspects of interaction between the subject of speech and the speech producer.

KEYWORDS

Subject of speech, owner of speech, inner subject, sentence, grammatical person, grammatical form.

INTRODUCTION

It is known that at least two subjects participate in the communication process, and their main purpose is to inform each other, transfer information, exchange ideas and information, and one of the subjects affects the other in one way or another. The subject of communication is a person. During his speaking activity, he manifests himself as 1) language person, 2) speech person and 3) communicative person. That is, a linguistic person is a person who exhibits speech activity with a certain set of knowledge and ideas. A

speaking person is a person who selectively implements one or another strategy and tactic of communication, uses one or another linguistic and extralinguistic tools in communication. Communicative person is understood as a specific participant of a specific communicative act that acts in real communication. Therefore, when analyzing any type of activity (verbal form of speech) in modern linguistics, including in the analysis of poetic speech, it is necessary to first pay attention to the issue of the subject when analyzing communicative activity. After



all, one of the most important factors in understanding the content of a lyrical work is the correct and clear determination of the subject category, that is, the goal of the author of the work.

LITERATURE REVIEW

In Uzbek linguistics, the issue of the subject of speech has not been specifically researched in the case of a specific creator, but it is mentioned in the works of some authors. In particular, the issue of the subject of speech is covered in the works of S. Maksumova, Sh. Safarov, D. Lutfullayeva and D. Khudayberganova, D. Niyazova as part of the research topic. They use the term linguistic person to represent the author, that is, the subject of speech. In our opinion, the concepts of speech subject and linguistic person are close to each other, but at the same time they differ in certain aspects. When the issue of the subject of speech is studied in connection with the works of a specific creator, his scope as a linguistic entity is somewhat limited. After all, a linguistic person cannot always be a speech person. Linguistic personality is not only a person who transfers language into speech, but also a person who perceives speech and pronounces it. A linguistic person is a person who, participating in the process of communication, demonstrates language knowledge, the ability to create speech and its perception, as well as the language experience of society members, the mechanism of speech creation.

DISCUSSION AND RESULTS

It is known that at least two subjects participate in the communication process, and their main purpose is to inform each other, transfer information, exchange ideas and information, and one of the subjects affects the other in one way or another. “The subject of communication is a person. During his speaking activity, he manifests himself as 1) language person, 2) speech person and 3) communicative person. That is, a

linguistic person is a person who exhibits speech activity with a certain set of knowledge and ideas. A speaking person is a person who selectively implements one or another strategy and tactic of communication, uses one or another linguistic and extralinguistic tools in communication”. Communicative person is understood as a concrete participant of a concrete communicative act that acts in real communication. Therefore, when analyzing any type of activity (verbal form of speech) in modern linguistics, including in the analysis of poetic speech, it is necessary to first pay attention to the issue of the subject when analyzing communicative activity. After all, one of the most important factors in understanding the content of an artistic work is the correct and clear determination of the subject category, that is, the purpose of the author of the work.

The category of the subject of speech has been the cause of various debates and discussions in science, and this situation is still ongoing. In particular, the question of how the subject of speech is reflected in poetic works, and how they are expressed in which poetic language means, is of interest to both linguists and literary scholars alike. European and Russian linguists conducted philological research on this issue, and they achieved some success. However, in Uzbek linguistics, the issue of the subject of speech has not been fully studied in the researches related to the linguistic features of poetic works. Therefore, a group of special terms used in the research of poetic texts has not been formed. When we turn to philological scientific literature, we see that several terms are used to express a concept related to the topic of research. For example, addressee, producer, speaker, speech owner, speech subject/speech subject, linguistic person, language person; such as author, lyrical hero, lyrical subject, lyrical “men” (“I”).



It is appropriate to divide the subject of speech of a lyrical work into two types: 1. The subject of speech is the author, the owner of the speech is the external addressee. 2. The subject of speech is the lyrical subject/hero who stands behind the poetic text and is perceived through the elements of its internal structure - the internal addressee. In ghazals, the lyrical hero often addresses to himself as “men” and addresses another lyrical “men” (sometimes, “sen” (“you”) or “siz” (“you”) in the text, with whom they exchange places. It was also known as giving the turn to speak to “others” (second or third person), i.e., moving from artistic person to person. Alisher Navoi’s ghazals also use language symbols that refer directly to the subject of speech. The most active grammatical form of them is the first person (singular) form of the verb - the personal pronoun men and the inflectional forms used accordingly.

In Alisher Navoi’s lyrics, “men” is a person who makes a broad observation, thinks deeply about the truths of life, has a philosophical understanding, always searches for the meaning and truths of existence, he is the poet himself. When “men” is marked or felt in the lyric statement, poetic expression acquires an autopsychological character, and the poet becomes a subject to himself:

Men žahāndīn kečtim-u, kečmās meniņ žānīmdīn el,
Men ilik žāndīn jūdūm, čekmās ilik qanīmdīn el (G’S, 370).

When the lyrical subject is expressed by the grammatical first person, personal pronoun men, the internal experiences of the subject of speech serve to express the meanings related to his mental state and mood.

When the lyrical hero says biz (we), the connection between the subject of speech and the speech is significantly weakened, but by doing so, he turns to

“biz” and manages to think about himself or change the direction of thought towards himself:

Sāqij ā, tutqīl sabuhij bāda kim, bu dajrdīn,
Biz ketib bu nav’ tāle’ bolıyusī bisjār subh (G’S, 104).

In the lyrical works, biz show not the plurality of the speaker, but also a group of persons in which he participates: a) biz is inclusive men+sen//sen+men, men+sizlār; b) biz is exclusive men+ul//men+ular .

It is known that in live speech, in the language of journalistic works, as well as in solemn speeches, the pronoun biz is often used in the singular sense, sometimes expressing humility, sometimes arrogance. This feature is also noticeable in ghazals. In the beyt, the subject of speech, the pronoun biz performed the function of emphasis:

Baryalī ul husn ganž-i ıam buzuy könlümdädür,
Aždahā üji biziņ vajrāna boldī āqibat (G’S, 72).

The subjunctive mood serves to show the owner’s personality in addition to his desire and wish. It is more characteristic of the I person – (a)y form, which serves to express the central character of the lyric work and the subject of speech:

Išqīñ ičrā köksümā anča žunun tašin uraj
Kim, xiradniñ šavkatīn, taqvā šukuhīn sinduraj (G’S, 617).

In the text of ghazals, the meaning of the subject of speech is also formed using the forms of the 1st person in the subjunctive mood -gāj/-ıaj//-kāj/-qaj.

Sinsā könlümdä oquñ surtub işiı qandīn anı,
Paj mäsallik čirmayaj-men rišta-ji žāndīn anı (G’S, 10).

Sentences formed in grammatical second and third persons in lyrical works and the relationship between the subject of speech (lyrical hero) are manifested in a unique way. In this type of sentences, the lyrical hero



in the center of the text speaks on behalf of the second and third persons, and it opens a wide way for the poet to refer to other persons, nature, natural phenomena and landscapes, sometimes to various situations and events related to the content of the poetic work. In this way, the poet “alienates” himself (from his speech), and the activity moves to the lyrical hero. In this type of speech, the lyrical hero takes the position of a speaker-observer, assessor, and performs the task of describing, highlighting the events.

The communicative nature of the lyric work is also seen in the use of the personal pronoun *sen*, in fact that the lyrical subject can refer to any person, thing or event as “*sen*”, even to the poet himself. In the works of Alisher Navoi, the pronoun *sen* as a linguistic unit is simultaneously the subject of a sentence, *sen* is a second-person listener, a participant in the speech process, the subject of the listener, *sen* is a person who addresses himself in the context of the present tense, who describes his situation in the second person:

Ej, (*sen*) nubuvvat hajliya xātam bānij Ādam ara,
Gār alar hātam, *sen* ul öt kim, erür hātam ara (G’S, 6).

In connection with the communicative situation, “*sen*” also expresses the meaning of closeness and respect between the subject of speech and the listener.

The second-person of verbs in declarative sentence is expressed by the lyrical hero, he speaks more about the actions of the participants, describes their experiences, evaluates the actions of the other “*men*”, reports their actions or records them. This is more often seen in verbs in the second person in all three tenses that realize the implicit *sen* and its meaning:

Malāhat birlä tüzdüñ sarvqadlar qāmatin, ja’ni
Ki, mundaq zeb birlä ul alifni äjlādiñ zebā (G’S, 2).

The pronoun “*sen*” means to look at the subject of speech from the “outside” and also allows him to call himself “*sen*”. In such verses, “*men*” and “*sen*” are generalized. This is especially evident in the beyts involving the pseudonym Navoi:

Ej Navāij, *sen* çekār-*sen* āh, lekin jaxšidur

Ul pariniñ zulfı bu jel birlä darham bolmasa (G’S, 27).

Alisher Navoi also effectively used the third person pronoun “*ul*” to express his lyrical goals. “*Ul*” (“he” or “she”) as a linguistic unit is the subject of a sentence (“*ul*” is not the subject of speech), the “*ul*” is a third subject outside the sphere of speech, a stranger, at the same time, specific for this context, who knew well the situation of the lyrical hero, his lyrical experiences, appears as a third person who is aware of his inner feelings. The poet created the “*ul*” for himself. Through the “*ul*”, the poet expresses himself, speaks and thinks on behalf of the “*ul*”. Although the syntactic nature of such a sentence, from the content of the sentence structure, gives the impression that the poet and the “*ul*” are completely different persons, the ghazal-reader feels and knows about his “deception”.

Ne kelsä Navāijya sendin jüz evürmäs kim,

Ul zarra durur, *sen* mehr, ul banda-vu *sen* xāvand (G’S, 114).

In Alisher Navoi’s ghazals, the grammatical meaning of the third person “*u*” distances the speaker from his speech to a certain extent. Although the speaker does not clearly show himself in the sentence, his presence as the author is felt. In such cases, the connection between the subject of the sentence and the subject of speech is determined by extralinguistic means: this or that person, thing-event, etc. In such sentences, although the speaker does not directly express himself in the speech, he is implied. In other words, any person, thing or event described in the third person in a lyrical



work makes it possible to talk about the author himself in the first person.

CONCLUSION

In lyric works, it is appropriate to divide the speech subject into internal and external speech subjects. Lyrical hero//lyrical subject – internal subject is understood from the meaning of the structural elements of the lyrical work.

The study of the internal and external addressees is important in the analysis of poetic/lyrical works. Different relationships between internal and external addressees are important in determining the semantic structure of the lyric text, defining the semantics and function of different grammatical categories and forms in the lyric work.

During the study of the poetic function of the linguistic features of lyrical works, it became known that the lyrical work formed in the first person relies more on the expressive function of the language, the appellative function in the second person, and the communicative function of the language in the third person.

The method of poetic speech “speech for oneself” and “speech for others” formed in the second person in ghazals allows the poet to maximally express his inner spiritual world. Sometimes “speech for oneself” and “speech for others”, sometimes “speech for oneself” can be mixed in the form of “internal dialogue” or “monologue”.

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