



 Research Article

ADDRESS AND ADDRESSE IN ALISHER NAVOI'S LYRICS

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ABSTRACT

In this article, the issue of addresse, which is one of the central categories of speech linguistics, was studied diachronically on the example of second-person command-request forms in the Uzbek language. The ghazals of Mir Alisher Navoi, founder of the old Uzbek literary language, a thinker, a talented poet, included in the book “Garayib-us sigar” (“Strange of Youth”) were selected as the subject of research. The main goal of the research is to analyze the author’s methods of introducing the addressee of the poetic text - the second-person command-desire forms into the communicative context, their types and content characteristics. In the study, speech units were analyzed using the semantic approach. Also, the concept of auto-address as a form of addresse was introduced into the analysis of poetic discourse.

KEYWORDS

Oral dialogic speech, poetic speech, second person imperative, form of address (impulse), object of address, addressee, category, auto-address.



INTRODUCTION

Any text, including a poetic text, is considered the product of a communicative act aimed at perception by the addressee. Therefore, its pragmatics requires learning not only from the point of view of the addressee, but also from the point of view of the real or implied addressee. In this, first of all, the main goal is to study the dialogization elements used in the work and the issues of its expression.

The category of address is the general name of text structure elements that direct speech to the addressee, ensure the addressee's activity during the speech act, or encourage him/her to perform one or another type of activity in this process, as well as a means of establishing communication with the direct listener - the addressee. Adresse is realized through language elements that are used directly in the process of speech, which perform the function of directing speech to someone or something. Although the category of address is characteristic of all speech styles, it does not appear in all of them in the same way: it is closely related to the concept of the text, its structure, the use of language tools, the method of speech and, of course, its genre features.

Verbal dialogic speech (urge, second person, command, interrogative categories) always requires a real interlocutor and is addressed using special language elements. These conditions typical of oral dialogic speech are often transferred by poets to poetic speech. But in many cases, certain differences and different aspects are visible between oral dialogic speech and poetic speech. One such difference is the category of listener addressee. Oral dialogical speech always requires the participation of two real interlocutors, while poetic speech, due to its methodological nature (that is, because it has the character of an internal monologic speech), does not require a real interlocutor, but there is always a poetic person or his participation is implied by the poet. The poetic personality is understood from the elements of the language system - the content of special

grammatical forms of the language. This poetic personality is an internal addressee category included in the structure of the poetic text.

In the Uzbek language, in the imperative form of the verb, address is stronger than other types of grammatical forms, and in the process of communication, it performs the function of calling the listener to perform a certain action, encourage to do something or participate in some event. So, from the content of such statements, it is assumed that the addressee becomes not just a witness, but a person who commits an action.

In the language of Uzbek written monuments, the head form of the command verb is used in relation to the listener, such as kel-, bar-, al-, tut-, bashla [Codikov 2020, 371] [10], as well as second person singular verb -gil/-kil/-gyl/qyl and the plural forms -ngiz/-ngyz added to the main form of the command verb mean command, desire (command-desire), demand, request [Mahmudov 2008, 205] [6], as well as expresses the meaning of advice and creates sentences with the meaning of command, demand, request, desire, which is expected to be fulfilled in practice, and expresses the addressee of the poetic sentence.

In Alisher Navoi's ghazals, among the special grammatical forms indicating the addressee - imperatives, the pronoun you, the second person form of the verb (sen/san person-number), the second person imperative form of the verb occupies a special place. In this article, the second person imperative form of the verb is addressed to the addressee of the poetic sentence - address and its content.

In the poet's ghazals, the internal addressee, understood through the imperative forms of the verb, does not participate as a real interlocutor in accordance with the content of the text, but his participation is understood in terms of the content. For example:

Qo'y tavonolig' so'zin, yod et ajal xorinki, bil,



Pashshalar nishi qoshinda notavone besh emas. (GS 223)

That is: Do not speak high-flying words, remember the thorn of death and know that it is not good to be weak in front of a nest of flies.

The second person, which is equivalent to the stem of verbs such as qo'y, yod et, bil used in this stanza, is used in the imperative mood, they are aimed at the internal addressee and encourage him to leave certain activities. Also:

Xasta jonim za'fin angla, ko'nglum afg'onin ko'rub,

So'rma ko'nglum yarasin, fahm et ko'zum qonin ko'rub. (GS 57)

That is: Seeing the cry of my heart, realize how weak my sick soul is. Don't ask about my heartache, see the blood in my eyes and understand it yourself!

The command meaning contained in verbs such as angla, so'rma, fahm et in the stanza is performing the task of making the situations expected in oral speech, that is, encouraging the internal addressee to practical activity. It should not be overlooked that the command forms above: qo'y, yod et, bil; angla, so'rma, fahm et evoke an emotional reaction in the reader - the addressee.

In the text of Alisher Navoi's ghazals, the second-person singular and plural forms of the verb express the meaning of command, demand, request, advice, and encourage the listener to perform one or another action, that is, dialogization between the poet and the ghazal (dialogic relations like in oral conversation) occurs. This brought out speech situations typical of live oral speech of the ghazal text. The poet exhorts the listener as in live speech:

Zulfu yuzdin sunbulungni gul uza tarqatma ko'p,

Dahr bog'ida gulu sunbul isin butratma ko'p. (GS 68)

That is: Don't spread/distribute your hair from your face on the surface of the flower! Do not spread the fragrance of flowers and sunbulbs in this world!

The personal meaning of this type of poetic sentences is reflected in grammatical forms, its subject (language subject) can sometimes be explicit, sometimes implicit. In addition to the grammatical second-person forms of the verb in the sentence, when the personal pronoun you is used, the meaning of the person, that is, the internal addressee, has an emphatic character. So, if the poet wants to focus his speech on the addressee, to emphasize it more strongly, that is, if he wants to draw the addressee's attention to himself more, the poet includes other language elements in the structure of the ghazal, except for the command form. In the following stanza, the second person singular pronoun you is used in addition to the imperative form. In the text of ghazals, the pronoun you is shallow in meaning, in many cases it is not clear who it represents: its meaning is generally second person. In its semantics: you < internal addressee: the listener to whom the poet's appeals are addressed (sweetheart) < the poet himself is also implied or it can be any ghazal khan:

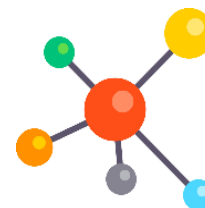
Shomi hajr o'lturdi bu noshodni, sen shod uyu,

Qayg'um etti qasdi jon, sen qayg'udin ozod uyu! (GS 518)

That is: The evening of parting has killed this grieving person, but you (grieving) sleep joyfully and rest! Sorrow has consumed my soul, you are free from sorrow and sleep!

In many stanzas, the internal addressee is actually used as an object of reference, and it complements the meaning of the grammatical second person in the command form, and the meaning of the implicit you. In the stanza below, in addition to the second-person command-request form, the address form is also used as an internal addressee, and the meaning of the second person is clarified:

Chekma un, ohim ko'r, ey Majnunki, bulbul ko'p fig'on



Chekhti, o'rtangan vale parvona bo'ldi oqibat. (GS 72)

That is: O Majnun, do not grieve (do not raise your voice), see my mind. Look, the nightingale made many noises, but in the end it became like a propeller.

Although the meaning of the grammatical second person who performs the activity in the verse is implicit, its literal meaning is clear, it is Majnun.

In the Uzbek language, the meaning of command, that is, to encourage the listener to do something, is constantly present in the form of the second person command-request, in addition, the use of the second person pronoun you or the use of address forms related to the meaning of the pronoun you serves to express the only addressee. This poetic phenomenon characteristic of classical texts - expression of the addressee with two or more grammatical forms is called auto-addressee in linguistics.

second person singular -gil/-kil/-gyl/qyl and plural forms -ngiz/-ngyz are distinguished by the fact that they encourage the listener to do something. These forms are added to verbs in the second person imperative form:

Sen o'z xulqungni tuzgil, bo'lma el axloqidin xursand,

Kishiga chun kishi farzandi hargiz bo'lmadi farzand. (GS 115)

That is: Correct your behavior and don't be happy about the morals of the people, because never was someone's child someone's child.

In Alisher Navoi's ghazals, the lyrical hero shows the image of the listener, including Navoi, as a person who forces him to perform some action through the content of the verbs in command forms: (sabr qilgil, ortagil, etc.) [Umarova 2005, 100] [11]. In the following stanza, the lyrical hero addresses Navoi as a qadam aylagil:

Faqr yo'linda Navoiy aylagil boshtin qadam,

Kim bu yo'l qat'ida bosh qo'ymoqdurur qo'ymoq ayog'. (GS 298)

That is: Navoi, you have already taken a step on the road to poverty, this walk is to put your feet on your head.

If the predicate of the sentence in the byte is used in the plural, then the number of addressees understood by the participle is also large. Since sentences of this type are directed to the majority in the second person, to the general, it is reasonable to think that the poet used the form ngiz out of respect for the unknown ghazal khan/addressee, as generalized images, that is, as generalized sentences. In addition, the second person -ngiz(-ingiz/-ingiz) forms in the singular -gil/-g'il; If the -kil/-qil forms are considered plural, they also have an imperative meaning:

Ul pari ko'yida men devonani band aylangiz,

Band-bandim zulfi zanjirig'a payvand aylangiz. (GS 221)

That is: Bind (shackle) the madman I who is walking behind the fairy, (I am the madman) bind my band to the zulfi chain.

The terms amr and nahi are also used in the analysis of the art of classic literature. "The poet uses forms such as amr and nahi, which mean expression methods in addition to the words of reference, in order to show the mental state of the lyrical hero more clearly" [Mullakhojaeva 2005, 22] [8]. Amr-nahi in modern grammar, the second person -gil/-g'il, known as command-desire; -kil/-qil; It is realized through the forms -ngiz(-ingiz/-ingiz). These grammatical forms represent the addressee directly related to the person of the student, the meanings of encouraging to perform an action, expressing a wish are directed directly to the addressee (interlocutor).

In the text of Alisher Navoi's ghazals, the internal addressee is the second-person imperative and possessive nouns (the image of Navoi, religious images: Isa, Khizr, Majnun, etc.), personal nouns



(mystical terms: saqi, gardener, ascetic, heart, etc.) and many other subject names were also used as objects of reference. For example:

Ey Navoiy, bilki, tong otquncha yig'lar har kecha

Charxdek har kimki, bir badmehr sargardonidur. (GS 188)

That is: O Navoi, know that he who is a merciless wanderer cries like a wheel every night until dawn..

The form of address O Navoi in the verse clearly shows to whom the speech is addressed. Its content is also unique: this appeal is not only to the author Navoi, but to the Navoi or other persons similar to Navoi, related to his thoughts, views, and thoughts. It is known that if there is no reference form, the semantics of the command verb has the meaning of more than one addressees. If an address form is used, its semantics may also contain multiple addressees.

N. Umarova, while analyzing the causal conjunctions in praise stanzas, calls the poet's self-directed speech "directed to the lyrical hero" as "the content is directed to the lyrical hero", this is "the command of the poet to himself", if the predicate of the sentence is directed to the second person, then the second person is the poet himself, that is, the lyrical hero. For this purpose, the poet introduces his nickname into the sentence as an incentive. As a result, the content of commanding the speaker, which does not correspond to grammatical regularity, occurs [Umarova 2005, 98] [11].

In the text of ghazals, it is possible to understand the meaning of second-person command forms as "internal addressee", the author's reference to himself/herself "speech for himself/herself" and other addressees (including the external addressee, the person of the reader). Such sentences take the form of "speech for himself/herself" aimed at the poet himself/herself, "speech for others" directed at others in general, that is, these grammatical forms can embody speech directed at two objects. Such forms of

speech mixed with the forms of command and desire are considered mutually exclusive and inseparable according to their content.:

Qariding, o'zni qarilar sari solkim, yarashur ,

Kirsa cholok yigit bazmig'a cholok yigit. (GS 81)

That is: You're getting old, now behave like an old man, because a young, handsome guy likes to come to a party like that.

The second-person meaning of the verbs to qarimoq and to solmoq in verse: to the poet – "speech for himself/herself", to the addressee – "speech for others": "internal addressee", "external addressee".

In the Uzbek language, the main feature of the second-person imperative form of verbs is to express the meaning of the speaker's desire to invite the listener to perform an action, to carry out an order, etc.

In the Uzbek language, the imperative form of the verb is considered the most basic and widespread type of address.

In Alisher Navoi's ghazals, the grammatical second person (you) and address forms are used against the background of the second person command-request form.

Special grammatical forms indicating the addressee - the second person command-request form of the verb, forms of reference, the pronoun you have a special place in the poetic text and serve to refer to the addressee.

The essence of the address is determined by the correct understanding of poetic works, the correct understanding of the meaning of the poetic sentence.

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