Research Article

SOME LINGUISTIC ASPECTS OF THE PLAYS BY *TOGAY MUROD*

Literature

Kobilov Nomoz Urolovich | **Researcher of Samarkand State University. City Samarkand, Uzbekistan.**

Abstract

This article addresses figurative expressions like irony, metaphor, repetition used in Togay Murod's works. The author tries to highlight the functions and features of these descriptive means. He explains the importance of studying heroes` pragmatic speech to perceive their spiritual state. The author presents lots of examples from the writer`s plays such as "The night at which the horse neighs", "People under the moonlight", he shows that the writer can depict each personage`s feelings, opinions and ideas properly. The author claims that the significance and role of pragmatic speech is essential in fictions for several reasons and the study of pragmatics needs further investigations.

It is common knowledge that literature has a great significance in the development of the language being a national one. Therefore, it is important to learn the method and the language of the plays being written by writers who are contributing to the development of today`s literature. Hero`s speech is usually emotional expressive in fictions. This can mostly be seen in the mixture with the communicative functions of the language. That is why these processes play a great role to understand the content of the play. The writer uses all grammatical and lexical features of the language and attempts to utilize figurative language effectively as well. Their ability to use language features can be noticed in different situations. The lexicon, phraseology, and figurative expressions are usually on the focus of attention while learning the language and the method of the fiction. Whereas, there are means to describe the hero`s ideas, opinions, views and dreams, and they can also be expressed by grammatical and phonetical items.

Togay Murod is referred as one of the writers in Uzbek literature who has special value. While reading the writer`s plays, one can notice that there are not only figurative expressions to depict the hero`s characteristics, but also grammatical, lexical, phonetical means are used proficiently to show the mentality of people living in the region Surkhandarya.

The writer`s specific individual method is characterized with his ability to show characters' pragmatic features and the wealth of limited layers of the vernacular language by using colloquial speech opportunities. To achieve the result of influencing socially on figurative expressions requires proficiency from the writer. The writer tries to describe the pragmatic aspects of heroes` speech through precise and clear explanations by utilizing literary devices like simile, irony, anthromorphism, personification instead of lengthy explanations and expressions in order to deliver the ideas he is going to convey to readers unambiguously, without any confusions. These notions are called descriptive means in linguistics and literature (1., 97). Specific descriptive means are divided into two parts: tropes and figures. Literary men learn them as poetic figurative

expressions (tropes) and poetic syntax (syntactic-stylistic figures) in the field of poetic speech (2., 25). From our point of view, this approach is not correct. Because, they seem to have applied the terms "poetic figurative expressions" and "poetic syntax" in a small scale as poetic figurative expressions and poetic syntax. However, today the terms "poetics", "poetics of a fiction" or "writer`s poetics" refer to the writer`s or play`s ability to use decorative means of esthetic speech. This can be seen while analyzing prosaic plays.

In this article we try to convey our opinions about the descriptive means in Togay Murod`s plays expressing pragmatic aspects of character`s speech.

While investigating the writer`s plays it has become obvious that he could use descriptive means like metaphor, metonymy, synecdoche, simile, symbol, irony and others effectively. One of the most used figurative expressions by the writer is metaphor. Metaphor has a great value to create image in literature, to describe events reliably and brightly. Metaphor always attracts researchers for expressing not only nominative meaning but also connotation as a figurative expression. "Metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable, a thing regarded as representative or symbolic of something else" (1.,3). A metaphor has two parts:

1. To name a thing which has no name.
2. To rename a thing which already has a name. (the second name)

The first case is certain to come from necessity. The second case comes into existence when the word cannot provide the necessary meaning from the speaker`s point of view (3.,10). In renaming there is speaker`s subjective attitude, as a consequence metaphorical words or phrases have connotative meanings. In Linguistics there are three types of metaphors: Common metaphors, personification and synesthetic metaphors (4.,73). Approving that definition, we consider applying the term "alive metaphors" (5.,34-42) instead of "personification". Because here personification can be expressed as a descriptive means on the basis of alive metaphor.

1. In common metaphors when the meaning of one word is transferred to the next, common features belonging to that thing or event remain in the next one too. Writers mostly utilize common metaphors of vernacular language like snake, fox, bear, wolf, pig, donkey, rabbit, dog and others to express connotative meanings.

It is clear that in terms systematic-structural linguistics, the meaning of any word is composed of several small meaningful parts (semanteme). For example, a tree: 1) a thing; 2) a plant; 3) growing in the soil; 4) having a stem; 5) having a root; 6) having branches; 7) having leaves (6.,58). In metaphor one of these meanings are taken as dominant and applied to another person or thing. In this case, the common features belonging to the item are kept in the notion (7., 101).

We want to draw your attention to the following extract: "Red clothing was seen in the path. There was a white scarf on the head. There was a basket in the hand. Steps were harder and harder. This was a genuine song! Why do we need mukhammas song if there is a genuine song? There was no choice but a genuine song! The song began coming down the hill… What did the songs talk to each other when they came face to face? They talked to each other crying: - I did not want to take your time, <u>bovasi</u> (grandfather of my grandchildren), you are an only child….. – You are talking nonsense, <u>momosi</u> (grandmother of my grandchildren). I will take care of you, momosi" (8., 340). A song: 1) an abstract thing, 2) created production, 3) a combination of lyrics and music, 4) pleasant melody.

In the text above, the first, second and third semas become faint, the sema "pleasant" intensifies and there occurs metaphoric transference. There can be seen similarities between pleasantness of the song and the relationships of two people (Koplon and Oymomo).

2. In alive metaphor "features belonging to humans and alive creatures transfer to natural events, things and notions" (4., 76). The writer utilizes alive metaphors effectively. They serve to describe characters` spiritual state, the nature, heroes` attitude to the reality figuratively. Dear friends, Momasuluv is in my dreams as Chulpon star, She was my Moon in my consciousness, then she became the Sun in my hug! (8., 66). Phrases like "Chulpon star", "the Moon", "the Sun" are applied to a woman and generate strong emotional state. Because from the hero`s pragmatic speech it can be noticed that the hero has forgotten himself, while devoting himself to Momosuluv in his minds, he considers her as celestial bodies enjoying her beauty.

3. In synesthetic metaphors an item or a notion felt with a sensory organ is applied to another item or notion felt by another sensory organ and as a result figurative meaning occurs. In Togay Murod`s plays, the author`s metaphors come into existence relying on this type of metaphor and they serve to make the plays attractive in order to draw readers` attention. For example, "I heard bitter and bitter utterances from adults" (8., 131). "I clinked words, I clinked sentences, I made horses dance" (8., 120). "The genius wrote unthankful poems" (8., 390). The phrases "bitter and bitter utterances", "clinked words", "clinked sentences", "unthankful poems" are not connected to each other logically, but the meaning "unpleasant" perceived from "bitter", "to adapt, to modify" from the phrases "utterances" and "words", "discontent" from "unthankful" make them possible to use these phrases together based on synesthetic metaphors. This unusualness in phrases draws readers` attention to the play, that kind of figurative expressions make readers stop and think for a while. Such "incorrectness" of structures in fictions has more lexical-esthetic effects than usual, correct, straight ones (4.,76).

The writer could use symbols effectively in his plays. Generally speaking, if we observe today`s Uzbek literature, the usage of figurative expressions, especially symbols, we can see that its functions, essence are widening and enriching. "Symbol is one type of descriptive means, used as a conventional representation of an object, function or process, expressing events, notions and

things figuratively in fictions…" (9.,279). One can easily notice by observing his plays that Togay Murod attempts to use figurative expressions to create symbolic meanings and characters. He tries to express a holistic notion including peculiar and common features with the help of figurative expressions. It helps readers to imagine spiritual and corporeal discriminations against Uzbek nation in the years of stagnation by reading about the experiences of Ziyodulla, the main character of the play "The night at which the horse neighed". The events the main character experienced reflect the torments of the whole Uzbek nation under the reign of former Soviet Union. It is likely to attract readers` concentration that the national Uzbek tradition -  kupkari (in which horse-riders compete to gain the item made of gate`s leather) is loved and the horse which is the main figure of this game is treated as a child by Ziyodulla since his childhood. Tarlon`s (the name of the horse) terrible neigh after seeing the evil people`s oppression to Ziyodulla, grievances in society show that the philosophical category converts from peculiarity to commonality in practice. There is a symbolic feature in Torlon`s neigh. It describes tragedies figuratively happening in society. It challenges members of society to fight against grievances.

Pay attention to the following extract:

"At that moment… at that moment, the horse neighs. I have spent all my life with the horse. I have seen such horses, I have heard such neighs. The horse neighs being thirsty, the horse neighs being hungry. I make the horse happy by giving it some water, I make the horse happy by giving it some food. The horse neighs missing its ancestors, the horse neighs missing its community…" (8.,210).

The feelings of the main character are described by depicting the horse`s perception of events happening in life, Ziyodulla`s attitude to life is shown reliably by the monologue of his pragmatic speech.

Irony is also widely used in his plays. "Irony is the expression one`s meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. The main emphasis is not on the literary meaning of words or phrases, but on figurative, hidden meaning" (10, 350). Moreover, in the play "People under the moonlight" Kimmat momo (old lady) always torments Oymomo with her sarcastic utterances being aware of her dream of having a baby, this case can be seen in her pragmatic speech including bitter ironies. "While singing lullaby, Kimmat momo has a glance at Oymomo and says: -You are suffering, aren`t you?- but Oymomo does not respond at all"(8., 261). – My pug-hosed went to school, dear neighbor. Otherwise, I would send with pleasure. Kimmat momo yells slapping her knees. Ohh, may childlessness come to the end, may childlessness escape from the world forever - says Kimmat momo. Oymomo becomes pale. Oymoma looks down (8., 262). For describing Oymomo`s fate being childless the writer uses sarcastic ironies. These events are told by the author, but it mixed with heroes` pragmatic speech. Oymomo`s inner state full of grief is continually depicted through Kimmat momo`s speech, her attitude to life becomes clear day by day. Readers can easily imagine Oymomo`s pains and hopes

from life, "they activate readers` senses" (11., 45). Suh occasions generate "illusions" (12., 10) and ironical macro-texts become dominant. Especially, "Oymomo dances flirtatiously, Oymomo dances snapping her fingers, she dances such beautifully, she dances such attractively!... Kimmat momo looks and looks at her dance and says nodding her head, - Such a pretty woman has no child, no any child (8., 265). The state of Oymomo`s attempts to get rid of pains by dancing, and being under the attack of Kimmat momo`s sarcastic ironies is understood by readers through her pragmatic speech. It is clear that readers can feel terrible mental pain by realizing the essence.

Syntactic figures have a considerable impact to reveal heroes` pragmatic features.

Stylistic-syntactic figures are stylistic changes done to intensify meanings of words and their descriptive features in literature. It is widespread knowledge that every linguistic item can have both a nominative function and a stylistic means. Syntactic figures are considered as speech forms coming from the features of live languages, they serve to generate special stylistic purposes. Because language units are chosen by writers for communicative purposes in fictions and the writer`s individual work can be seen in this process. Stylistic opportunities of tropes and stylistic-syntactic figures are used effectively to generate emotional expressive meanings in the writer`s works. The repetition of phonetical, lexical and grammatical units for different purposes has special functions as literary repetition. Repetition is one of the factors intensifying meaning and determining expressiveness and descriptiveness of fictions. Repetition is usually used in poems. One can notice that saj` (a form of rhymed prose in literature) exists in the writer`s place based on folk tone. The writer utilizes it to describe specific forms of literal repetitions.

Repetition plays a considerable role to intensify personage`s speech in Togay Murod`s works. Repetition in the author`s plays can be classified according to linguistic features as following: a) Alliteration – a phonetic repetition – ***Наврўз ҳаминқадар шод-хуррамликда ўтса, ҳаминқадар хуш-хушвақтликда кечса***... - May Navruz be celebrated such joyfully, such in a jubilate. (8., 265). ***Айтиб-айтиб йиглади: -Холамов-в, холамов-в!.. – Опамов-в, опамов-в!..-Аммамов-в, аммамов-в!..*** She keens: oh, my aunt, my aunt!... – Oh, my sister, my sister!... (8., 338)

b) Repetition of parts of speech: "- Ah, we have such a woman, such a woman!" (8., p.95). "Ah, the smell of plov, smell of plov!", "Mother closed and opened her eyes, closed and opened…." (8., 337).

c) Repetition of sentences: "Your slaves pray for kings, your slaves pray for lords. Your slaves pray for things, your slaves pray for things…" (8., 296).

d) Repetition of introductory words: - Oh, Oykhol momo…Oykhol momo! Oh, Oykhol momo! – calls the chairman (8., 36). "So…so, could you lend me some money, raisbova (a way of addressing to the chairman), I would give it back as soon as I earned some" (8., 97).

e) Repetition of exclamations: "You are a fine fellow, Tarlonboy, fine-fellow!" (8., 239)

f) Repetition of exclamatory passages, apostrophes: - "A loud sound is heard from the house: - Oykhol, run, Oykhol!" (8., 443). – Darband! Ride, Darband! Try, Darband! – they say and run fast (8., 85).

g) As emphasis: It is good, it is good… says Bo'ri polvon (69). He mentions houses separately-separately (p.6), Oh, poor little boy, poor little boy! (8., 289).

PARALLELISM is the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning, or meter. This method adds balance and rhythm to sentences, giving ideas a smoother flow and thus persuasiveness, because of the repetition it employs. "She reads poems lying, reads standing, reads sitting" (3, p.366). "He hearkens to the sounds from the kitchen, he hearkens the sounds from the doorway. He hearkens to the sounds from cowsheds. He does not where the sound comes from" (8., 25).

POLYSYNDETON is a stylistic device in which several coordinating conjunctions are used succession in order to achieve an artistic effect. However, Togay Murod avoids this rule and uses particles in polysyndeton and shows the peculiarities of personage`s speech. ***"Уйгинасида, бола-бақрагинаси олдигинасида ётса бўлмайдими-а?"[8., 31].-*** It would be better if he stayed with his children at his pretty little house.

Having considered all things, it can be said that Togay Murod, the leader of Uzbek prose has his own way to express attitudes to events happening in society through heroes` pragmatic speech, to use proper words in his works. He can describe heroes mental and emotional states reliably by utilizing various figurative expressions. Especially, the use of irony, metaphor, repetition and others are important factors to create an interesting plot. It shows that linguists have to conduct further researches on heroes` pragmatic speech used in the writer`s works.

References

1. Kungurov R., Begmatov E., Tojiev Y. (1992) – Nutq madaniyati va uslubiyat asoslari – Tashkent: Uqituvchi.
2. Boboev T. (2002) - Adabiyotshunosik asoslari – Tashkent: O`zbekiston.
3. Kobuljonova G (2000) – Metaforaning sistemaviy lingvistik talqini. – a dissertation work written for PhD. Tashkent.
4. Yuldoshev M, (2002) – Chulpon suzining sirlari – Tashkent: Ma`naviyat.
5. Aikulov T (1997) – Ma`no chegaralash masalasiga doir – Journal Teaching Language and Culture Nr.2. P. 39-42.
6. Nematov H., Rasulov R. (1995) – O`zbek tili sistem leksikologiyasi asoslari – Tshkent. O`qituvchi.

7. Iriskulov M (1992) – Tilshunoslikka kirish. – Tashkent. O`qituvchi.

8. Togay Murod (2008) – Tanlangan Asarlar – Volume 1. "Sharq" Publication.

9. Khudoyberdiev E (2003) – Adabiyotshunoslikka kirish – Tashkent: O`zbekiston.

10. Khotamov N., Sarimsokov B (1979) – Adabiyotshunoslik terminlarining ruscha-o`zbekcha izohli lug`ati – Tashkent: O`qituvchi.

11. Ulugov A. (1998) – O`zgarayotgan adabiyot manzaralari – Journal "Sharq Yulduzi", p.45.

12. Solijonov Y. (2002) – XX asrning 80-90 yillari o`zbek nasrida badiiy nutq poetikasi. A dissertation work for PhD. Tashkent.