



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original
content from this work
may be used under the
terms of the creative
commons attributes
4.0 licence.

POLYPHONIC SPEECH IS THE BASIS OF A DRAMATIC WORK

Submission Date: Aug 09, 2024, Accepted Date: Aug 14, 2024,

Published Date: Aug 19, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue08-05>

Ikramova Muhtaram

Doctoral student at Linguistics (Uzbek language) at NamSU, Uzbekistan

ABSTRACT

The article provides an analysis of the linguistic characteristics of dramatic works, as well as the analysis of the linguopoetic characteristics of the dramas "Jalaluddin Manguberdi" and "Mirzo Ulugbek" by Maqsud Shaykhzoda as an example of type and genre.

KEYWORDS

Drama, artistic speech, monologue, dialogue, author's speech, characters' speech, polyphonic speech, conflict.

INTRODUCTION

In poetic and prosaic works, the author, first of all, makes appropriate and productive use of language possibilities, ensures the readability of the work, emphasizes the issue of artistic language. Artistic language is a phenomenon of speech, that is, the content of the created works of art cannot be imagined without the speech of the characters and the author. Artistic speech is a special form of speech that sheds light on the content of human destinies, the true

picture of the era, and reflects the characteristics of the era described in the speech of the heroes with the mirror of reality, historical conditions and environment [1]. At this point, the issue of artistic speech is problematic and relevant even in dramatic works.

METHODS

It is known that drama means "movement" in Greek [2], based on such theories as the art of speech is the

mother of drama, and the theater is its father [3], in the process of researching dramatic works, emphasis is placed on the issue of language and speech. given, it is permissible to study in connection with literature and theater art. Since theater art is based on actions, these actions are based on the speech of characters in a dramatic text. In a dramatic text, the speech of symbols forms the basis of the plot, climax, conflict, monologue and dialogue. According to this, symbolic speech is a linguistic characteristic of dramatic works.

In Uzbek linguistics, scientists such as I. Ganiyev, F. Babadzhonov [4] founded the first theories on the issues of poetics and linguistic features of dramatic works.

Analyzing the linguistic features of dramas, F. Babadjanov structurally divides dramatic speech into 2 types: the author's speech (remark) and the characters' speech [4].

Speech forms are classified in different ways in the literature. As mentioned above, in the research of F. Babadzhonov in dramatic works, the general classification such as the speech of the author and characters was analyzed.

Results and Discussion

In our opinion, since the dramatic work focuses on the tragic fate of a certain character, it would be appropriate to analyze the speech of the characters

according to the monologic and dialogic forms of speech.

In dramatic speech, the tension of speech situations is felt, and these speech situations are based on the speech of the characters, their activity in the work, the development of events, and sharp turns.

In his studies, M. Bakhtin analyzes the types of speech that directly express the subject - true (author's) speech, hero's speech, words built on the speech of others - two-voice speech [5]. The scientist actively uses the concept of polyphonic speech as the 3rd member of the classification.

Here, in addition to F. Babadzhonov's classification of the issue of dramatic speech, in our opinion, the concept of polyphonic speech in dramatic works written in the historical direction requires a linguopoetic analysis. In some research studies, the term multi-layered speech is used accordingly. Polyphonic speech is important in artistic functional-semantic terms in a dramatic work. Analyzes of the author's speech and the speech of characters are another matter. And polyphonic speech has an artistic power in the ideological content of the work.

In literary studies, the fact that dramatic works are based on polyphony according to the nature of the genre is theoretically based. Y. Solijonov analyzed that a polyphonic work is a product of a developed social period, that it is distinguished by the fact that it is built

on the basis of dialogue from the beginning to the end, independent voices that do not mix with the voices of others, many opinions [6]. Polyphony is expressed in the work in the form of polyphonic speech. The author adapts dialogues and replicas to the tone of polyphonic speech, but not all dialogues in the work can be polyphonic speech. Polyphonic speech should be based on prudence, and through this speech, the unique "I" of each social class and individual should be described.

The tragedies "Jalaluddin Manguberdi" and "Mirzo Ulugbek", which are among the masterpieces of Uzbek dramaturgy, can be called polyphonic works, and in the two dramas the author expresses each artistic symbol with his own polyphonic speech. In the language of the work of art, starting from the author's own language, there is the language of all classes in the society with their own characteristics depending on their place in the work. The language of the characters belonging to each social class forms a unique layer in the language of the artistic work [7]. Adib Shaykhzada talks about each character in dramas through polyphonic speech from their past and lineage, sometimes gloriously, sometimes bloody.

In the tragedy "Mirzo Ulugbek", the author expresses the phenomenon of Ulugbek, the main character, characteristic of the spirit of Shah Amir Temur:

"I salute Amir Temur"

Only sultans are responsible for decrees...[8:74]

In the tragedy, Ulugbek is embodied as a king, scientist, teacher, warrior, father, son, husband, but the author expresses each image of the symbol with the dignity typical of kings. Mirza Ulugbek is the grandson of Amir Temur, the founder of Movarounnahr. He is a descendant of the Timurids. In more than ten places in the literary work, in the speech of Ulugbek, the combination "Amir Temur's words from Ulugbek" is described in a polyphonic tone of speech. In the context, Ulugbek starts his speech with this combination before every order. It is understood that through Ulugbek's speech, the author expressed the spirit of the founder of the state, Amir Temur, and the style of the Timurid sultans. The compound is used in the context of "the founder of my generation, the owner of the kingdom, my generous grandfather made my thoughts and remembrance great." Polyphonic speech in the tragedy expressed belonging to the royal lineage, as well as imagery, artistry, and expressiveness.

"Mirzo Ulugbek" is a bloody historical, tragic dramatic work. At the climax of the work, Maqsud Shaykhzade describes the conflicting tragedy of Ulugbek on the path to the throne and knowledge, and also figuratively expresses the tragedy of ordinary people who gave their lives for freedom. Piri Zindani skillfully brings the image of Zindani into the subject of the work in order to revive the sad fate and painful tragedy of

the common people. The writer makes the character's
speech artistic on the basis of polyphonic speech:

Piri Zindoniy

Ellik yil-a!.. bandilikda umrim chirigan,

Demak, qancha farzandlarim tug'ilmay o'lgan,

Qancha o'roq, qancha omoch yasalmay qolgan...

Zo'ra vonning zillatiga hech toqatim yo'q.

Baloxo'rlar, nazarimda, ayni qalloblar,

Tekin yegan hazratlar-chi, xuddi hasharot.

Ulug'bek

So'zlaringda tafakkurdan zug'um ortiqroq,

Sultonlar ham xudovandning navkarlari-ku!

Yo'q, bularni haromtomoq deyish nohaqlik!

Saltanatki, sultoni yo'q – boshsiz bir tanga.

Piri Zindoniy

Tushunmayman, tushunmayman, shavkatli

Mirzo,

Vaholanki, toj – boshdagi fikrga qafas.

Ulug'bek

Siz ellik yil g'aflat ichra qolgansiz, usta.

Piri Zindoniy

(qahqaha solib kuladi)

Istasangiz tiz cho'kayin oyog'ingizga,

Sizga, buyuk qalbli inson, ulug' munajjim!

Ammo, sulton Ulug'bekka, sohibi tojga

Bosh egmayman, egolmayman, yo'q,
egolmayman [8:135].

A specific feature of polyphonic works is that the work is built on the basis of dialogue. The author's skill effectively expresses the polyphonic speech based on dialogic replicas through various visual means, proverbs, the writer was able to use these means appropriately in the speech of symbols. In sentences, Mirza Ulugbek speaks like a king, a sage and a scientist, and Piri Zindani speaks like an oppressed people-loving person. In the dialogue, Piri Zindani's hatred for the kings and the generation of Timurids is shown. This hatred was artisticized by the artist through sarcasm. The writer pointed to the tragic situation of the times by expressing similar lexemes such as violent, Balochors, swindlers, zugum, haromtomoq, carelessness in one paradigm. The negative connotation increases from lexeme to lexeme. If the author does not form one of the dialogic units, the content and artistic idea of the work will be damaged. Allegorical sayings in the dialogues, such as the ones who ate for free, like an insect, and the crown is a cage for thoughts in the head, served not only to reveal the

artistry of the work, but also the character and life philosophy of Piri Zindani. In the last lines, the author emphasizes the fact that Piri Zindani bows to the leader of science, but does not bow to the crown of the owner, who is oppressed and humiliated by the sultans. Author Piri Zindani skillfully described the portrait of Sarbadar sultans and oppressed people based on polyphony in his speech.

The main idea of the dramas "Jalaluddin Manguberdi" and "Mirzo Ulugbek" is the struggle for the freedom of the homeland, striving for manhood, truth and freedom. This idea, in demand of the time, is observed in the polyphonic speech of each symbol. The skill of Maqsud Sheikhzade expresses individual imagery and artistry in each figurative speech in revealing the main content. For example, let's pay attention to the following lines in the drama "Jalaluddin Manguberdi":

Jaloliddin

Mangulikdan joy olgan – yashar abadiy,

Men-ku, Manguberdiman, olam biladi.

Ko'klardanmi, suvdanmi, yo yer tagidan,

Balki sahro bag'ridan, tog' etagidan,

Bir kun paydo bo'laman shu yurt, shu yerda,

Yurt shaydosi ko'milmas g'urbatda – go'rda.

Ulug'vor niyatlarga kor qilmas ajal,

Kim yurtidan yovni quvsa – mendurman o'shal.

[9:417.]

The terms are based on polyphonic speech. The writer wrote the drama during World War II. The realities of the work reflect the period of struggle for independence against Genghis Khan in the first quarter of the 13th century. The author harmoniously describes the bloody historical period of 1217-1224 and 1939-1945 in one drama. Adib portrays Jaloliddin as a contemporary hero who fought for the freedom of the country and people, as well as the spirit of patriotic Uzbek boys during World War II.

The author expresses the history in the form of a polyphonic speech through the means of artistic images in an image characteristic of the philosophy of symbols. Similes such as the place of mangulik, the desert, the foot of the mountain, and noble intentions have increased the charm of the verses. The devil of the country is in an unburied exile - the grave sentence expressed the didactic purpose of the creator, that is, the hero who loved his people and fought for their freedom will live forever through folk wisdom. The sentences in the last verse have become an inseparable paraphrase in the spiritual consciousness of our people today. In the paraphrase of "Mendurman oshal", today our nation remembers the image of Jalaluddin Manguberdi, who fought for freedom. Adib Shaykhzade was able to express through the context that Jalaluddin is the owner of qualities such as brave,

ambitious, single-minded, left-handed, a great commander, brave, worldly. In the portrait of Jalaluddin, the writer portrays the original yutr boys who bravely stand for yutr freedom in every political process. The descendants of Jalaluddin are the real heroes who fight for the freedom of the Motherland and protect their lives. Jalaluddin's spirit will be revived in the sons of this country, and his name will be immortalized like Manguberdi.

CONCLUSION

The basis of a dramatic work is action and speech. Therefore, it is appropriate to study the characteristics of the concept of dramatic speech, such as the author's speech, the speech of symbols: monologue and dialogue, polyphonic speech. Each form of speech should serve artistic, figurative in terms of structural-semantic, stylistic. Maqsd Sheikhzoda's skill describes every form of dramatic speech according to the genre, idea, subject of the work, the philosophy of symbols, social class. These dramas ensure the melodiousness and expressiveness of the artistic idea.

REFERENCES

1. Имомова Г.Тирик миллий характерлар яратишда бадий нутқнинг роли : фил. фанлари номзоди ... дисс. –Тошкент, 1993. – Б. 29-30.
2. Ўзбек тилининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси, 2020. – 1-ж. – Б.653
3. Ғаниев И. Фитрат драмалари поэтикаси. – Тошкент: Фан, 2005. – Б. 254.
4. Бабаджанов Ф. Ўзбек жаҳид драмаларининг лисоний хусусиятлари: фил. фанлари номзоди ... дисс. –Тошкент, 2002.
5. Бахтин М. Проблемы поэтики Достоевского. – М., 1963. – С.243-250.
6. Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадий нутқ поэтикаси: Фил. фанлари доктори... дисс... . – тошкент, 2002. – Б. 221-228.
7. Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986. – Б. 210.
8. Shayxzoda M. Mirzo Ulug'bek. – Toshkent: Yoshlar nashriyot uyi, 2019. – 273 b.
9. Шайхзода М. Дунё боқий. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашрети, 1988. – 424 б.