

AUTHOR'S SPEECH AS WELL AS RELIGIOUS WORDS AND PHRASES IN MUHAMMAD ALI'S HISTORICAL NOVELS

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ABSTRACT:

This article discusses the author's speech as well as religious words and phrases in Muhammad Ali's historical novels.

KEYWORDS: author's speech, character's speech, linguistic view of the world, historical words, narrative style, religious words and phrases.

INTRODUCTION

As long as a person lives in a society, he lives, thinks, acts under the influence of an ideological being that is a priority in the life of the society. It is safe to say that the depiction of reality in historical works, taking into account the ideology of the time, is one of the conditions for ensuring its vitality, a convincing interpretation of the activities of the heroes. One of the main conditions for convincing the reader in the writings about the past life, to satisfy his artistic and aesthetic needs is to accurately depict the historical environment and reality. In other words, it is important for the author to ensure that the protagonists, as well as the reader, begin to live in "... the artistic reality created through the elements of language." The existing ideological legacy, which is reflected in the speech, thoughts, actions of the protagonists, is expressed through words and phrases that are specific to him.

Archaic words have a special significance in historical works. "... if the authors of the

work used too many words and phrases typical of that period, which are still considered archaic, in order to preserve the color of that period, the modern reader would not be able to master these works, and therefore the impact of these works would be reduced. On the contrary, when the authors expressed the events of the distant past in words and phrases used today, the color of the historical period would not be noticeable, and therefore, even in it, would undermine the artistic influence of the work. So, in this regard, as noted in the literature, it was very important that writers find a certain norm. The correct definition of such a normative gap in the author's speech is a characteristic feature of the well-known writer, author of historical works Muhammad Ali's tetralogy "Sarbadorlar", "Ulug Sultanat" - historical novels. While some of the archaic words in them merge into one nest with some of the spiritual groups in the historical word system mentioned above, most of them consist only of words in another spiritual group, the nest, which is different from the use of historical words. Also, while some of the archaic words are equivalent to their modern language meanings, most of them have some degree of semantic change.

MAIN PART:

The active use of lexical units and expressions related to the Islamic concept in the novels of Muhammad Ali is also directly related to this point. The first novel of the

tetralogy was originally described in convincing episodes as the protagonist Amir Temur's lifestyle, attitude to life, beliefs, as well as the prelude to his success, at the same time, the main factor is the Islamic worldview. We consider the importance of religious words and phrases used in the author's speech in the example of some of the episodes described in the first sections of the first chapter of this section.

Drawing a portrait of the great Temurbek in the first pages of the first book of the tetralogy "Ulug Sultanat", the author says that there is some charm and magic in his voice, "When the Qur'an was revealed, his voice was as juicy and pleasant as that of famous poets" (U.s. -1 : 10) clamps the sentence. From a pragmatic point of view, this statement paves the way for a vivid, convincing narration and acceptance of subsequent episodes, in general, the events in the plot system of the work, in the context of the author-reader relationship. As stated in the linguistic literature, "... a speech act is a linguistic address of the speaker to the listener in a certain environment, for a specific purpose", the idea of the speaker (writer) to the listener (reader) through the novel is revealed one after another in the following pages. It should be noted that the words "Qur'an" and "qori" in the sentence are of an initial deictic nature. If the Holy Qur'an indicates that the protagonist has programmed the main book of Islam and the theoretical and practical realities related to it for his life and activity, the lexeme "qori" means that this vital principle is imprinted on his heart and memory. In the following pages, the situation of the Sahibkiran, who observed himself in a dream, is noteworthy: "My face is prostrating and asking Allah for salvation, who listens to the cries of the poor." (U.s. -1: 13) The words in this sentence are not expressed verbally according to their semantic connection, but

refer to the essence that is understood through the subtext under the text. The above-mentioned source of the Qur'an verbally confirms that Temurbek, who prostrated before Allah, listened to the cries of the poor. The expressions of asking for salvation and bowing down to prostration confirm that he is one of the poor who is listened to, the owner of power and conquest that shook the world, a great master, but a weak servant before the Creator, and he confesses it with all his being.

Throughout the text, we read: "Temurbek woke up ... The clerk prepared water, Temurbek took ablution and washed. Then he wrote a velvet prayer in the tent and began to perform the morning prayer. He then prayed to Allah for a long time, believing that the Creator was the only support for Muslims; He prayed earnestly for the prophets and saints, wishing them success in their endeavors. He could not estimate how long he sat. Suddenly, between half-sleep and half-wakefulness, he disappeared: "Temurbek! May victory be with you!" (U.s.-1:13)

The anthroponym "Temurbek", which means a historical figure, and "May Fathu Zafar be with you!" the citation serves as a reference to the ideological, ideological foundations of the maze realities (i.e., the triumph of the master) that are now known to the whole world, while at the same time serving to ensure the vitality and reliability of subsequent images associated with their emergence.

"Makkai Mukarrama, the respected leader of the Naqibs, the great, the noble, did not announce or promise before the arrival of Mir Sayyid Baraka. Temurbek later saw that his arrival was as sharp as a death sentence, but how viable it was. Wherever he went, he stopped in amazement!" (U.s. -1: 22.) In the first sentence of this passage, we see that religious words and phrases, combined with words of historical and archaic color, are a

means of clearly embodying the spirit and environment of the past. Makkai Mukarrama (qibla of the Islamic world), naqib (great lineage, ie descendant of the Prophet), murtazai a'zam (greatness of those who abstain from riyaa, i.e. great pir) the name (hence the historical word) Mir Sayyid Baraka, a compound verb that did not promise to have an archaic color, reinforced the historical accent in this passage. This aspect is even more vividly expressed in the following sentences: "Sheikh Shamsiddin, the piri and teacher of Temurbek Padar Buzrukvori, the qibla of the Muslims, was holding the skirt of a potter. Recently, Hazrat - the mystery of Jerusalem - passed away and handed over his deposit to its owner. The Lord is gracious, incomparably merciful, and always eats the sorrows of His servant. Temurbek still believes in it. Here, the blessed Mir Sayyid Baraka himself delivers to the future of Temurbek. He will now turn to Mir Sayyid Baraka." (U.s.-1: 22.)

CONCLUSION:

Thus we are convinced that the historical, archaic and religious words and phrases formed by various paradigms in the text of the novel complement and interpret each other both in meaning and form, and serve to perfect the linguistic landscape of the period.

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