

**THE USE OF SPEECH ACTS IN KHURSHID DAVRON'S POEM "I PUT MY HEAD ON YOUR CHEST"**

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ABSTRACT	KEYWORDS
<p>This article examines the use of speech acts in the process of verbal communication. It analyzes their linguistic and pragmatic features, as well as their role in revealing the aesthetic nature of a literary text. Special attention is given to the expression of the speaker's emotions and intentions and to the significance of speech acts in uncovering the content and ideas of a literary work.</p>	<p>Speech act, locutionary act, illocutionary act, perlocutionary act, pragmatics, theme of homeland, lyrical hero, aesthetic effect, emotional expression, poetic speech.</p>

**Introduction**

In modern linguistics, the study of speech activity and communicative processes occupies an important place. The theory of speech acts interprets speech not only as a means of transmitting information, but also as a form of exerting a certain influence. Each utterance pursues a specific goal and has an emotional and emotional impact on the listener. In this regard, speech acts are a key component of the communication process. The relevance of the topic is determined by the need to analyze speech acts from a linguistic and pragmatic point of view. In particular, speech acts play a special role in a literary text. Because in it, the word has not only meaning, but also aesthetic and emotional impact. In literary works, speech acts serve as an important tool for revealing the author's idea, expressing the inner experiences of the lyrical hero, and illuminating the general content of the work. The existence of language is associated with the performance of human speech or writing actions. In the process of performing these actions, linguistic units (primarily sentences) show the ability to express, in addition to their original meaning, content such as confirmation, command, warning, promise. These meanings are the result of the speech activity performed by the speaker. Therefore, a speech act is a linguistic address of the speaker to the listener in a certain environment and for a specific purpose.<sup>1</sup>

In fiction, especially in poetry, the role of speech acts is very important.

They play an important role in enhancing the emotional and aesthetic impact of the poem on the reader. The expression of emotional and aesthetic phenomena undoubtedly makes an impression as one of the main elements in ensuring the charm of the text. It is known that the expressiveness of the

<sup>1</sup> Safarov Sh. Pragmalingvistika. Monografiya. – Toshkent: 2008. – B.77

literary text reveals dozens of aspects, such as feelings, emotions, passion, elegance, and sophistication. In particular, the manifestations of speech acts are highlighted in the analysis of poetic texts. In general, the expressiveness of speech acts is widely used from the point of view of linguistics. “A speech act is not limited to the expression of meaning of language units, but also performs a certain effect and action. A speech act is a “building material” for communication.<sup>2</sup> This “building material” is further expanded through the effective and productive use of speech acts in the poet’s “lyrical self” and is based on the various levels of differentiation of the lyrical hero. And finally, a lyrical creation with a large artistic scope appears. As is known, there are 3 types of speech acts: These are locutionary, illocutionary and perlocutionary acts. Locutionary is the content directly expressed in speech. Illocutionary act is a speech act performed through speaking. The concept of illocution is the most common concept in the theory of speech acts. At the center of the structure of a speech act is an illocutionary act. There are even cases when an illocutionary act is considered as an alternative to a speech act in its entirety, and the classification of speech acts is based on the indicators of illocutionary purpose.<sup>3</sup> It is appropriate to say that the poem “I laid my head on your chest...” by the people's poet of Uzbekistan Khurshid Davron embodies all types of speech acts in highlighting the theme of love for the homeland. Let us consider the expression of speech acts in this poem of the poet.

I laid my head on your chest,  
I burned in the pain you suffered.  
I loved your Akdaryang,  
I loved both the Karadaryang  
O, mother of my heart, Motherland. (H. Davron “Voice of Childhood”, 1986, p. 3”)

In this passage, the hero compares the homeland to his mother, expresses through words that he burned with her in her pain, that he loves her with all his being. The expression of his love and devotion to the homeland created a locative act. In the illocutionary act, honoring, glorifying, loving the homeland is a recognition of his boundless love for it. The realization of these acts gives impetus to the successive foundation of the truths in the spiritual world of the lyrical hero. The scope of the homeland theme that the poet truly took to heart has thousands of lyrical creations, but in “Men koksingga bashimni koydym” the wishes and intentions of Khurshid Davron are rounded off in the prism of the heart’s desire to “burn in longing” with the happiness of laying one’s head on the homeland’s chest, to say “I burned in longing” with all his being, to the homeland, to the country, to become an intellectually mature person. Ultimately, to the homeland to awaken a sense of love for the homeland, to make it seem like a mother, a sacred place, to make the homeland feel the pain that it has experienced for centuries through the line “you burned pain, I burned in longing”. By bringing in the Akdarya and Karadarya rivers, to enhance the feeling of glorifying and appreciating the nature of the homeland, every inch of its land, its values. By awakening feelings of love and loyalty to the homeland and spiritually influencing the reader, a perlocutionary act has emerged. At the same time, the overall image of the listener and the lyrical hero who has love for the homeland in his heart begins to appear on the canvas based on artistically describing, drawing, and expressing it. One wonders how such thoughts and views would have been expressed if they had awakened in the heart of a master artist, a skilled musician, a talented potter, or a unique sculptor. He would have achieved this with his own

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<sup>2</sup> Safarov Sh. Pragmalingvistika. Monografiya. – Toshkent: 2008. – B.232

<sup>3</sup> Searle 1969: 16; Wunderlich 1976: 75; Pochepsov 1986: 27.

subject or tool. But you can imagine them by seeing or listening to them. In poetry, all of these things are combined and we develop with the HOLY WORD. More precisely, the poet shows the skill of listening and understanding, reading and understanding, seeing and feeling, which is the most important aspect of poetry and literature. You are a verse written by grandfathers

I add my love,

I say it,

Sometimes, setting off into the past.

I return knowing your future,

O, mother of my heart, Motherland. (H. Davron "Voice of Childhood", 1986, p. 3")

A structural sequence is visible in the above paragraphs. The poet elevates the homeland not as a simple concept, but to the level of a poetic verse written by grandfathers. Through this image, the past, present and future are interconnected. He compares the homeland to a poem written by ancestors.

In general, in this passage, the poet says "my love "I will add" expresses his sincere love for the homeland through the line, instills sincerity in the readers, awakens a sense of respect for ancestors, awakens a sense of studying the history of the homeland and forces them to think about their duty and responsibility in their homeland in the future. After all, "without history - there is no future." In this way, he compares the homeland to a mother and calls on us to respect, love, be loyal, and show affection to her as we respect our own mother. The poet also beautifully expresses the great courage shown by our ancestors in our history in the following verses of the poem. For example, if we pay attention to this passage,

The path you have traveled is the path of my heart,

The path where the tears of suffering have fallen.

To the courage of my ancestors,

The witness is the path bathed in fiery blood.

O, mother of my heart, Motherland. (H. Davron "Voice of Childhood", 1986, p. 3")

The poet addresses the homeland in this passage, expressing that its path is connected with the heart, full of suffering and tears, and watered with blood. Here, the suffering of the brave men who fought for every inch of their homeland and the historical tragedies experienced by the people are expressed. The reader who reads this passage immediately sees history, the courage of our ancestors from the past, our grandfathers Jaloliddin Manguberdi, Amir Temur, Mirzo Ulugbek, Zahiriddin Muhammad Babur, who fought for the homeland by sacrificing their lives. The reader becomes interested in studying history. He feels proud of the courage of our grandfathers and feels the need to love and appreciate the homeland.

Your name will tell the shoots.

Your name will tell the sun,

Your name will tell the warrior hearts

When the struggle is over, endure,

O, mother of my heart, the Motherland. (H. Davron "The Voice of Childhood", 1986, p. 3")

The poet wrote each line of the poem in a very strong and figurative way, in a spirit that penetrates the heart of the listener. In the above passage, the poet shows how powerful the name of the homeland is as a spiritual and vital source. He describes how the buds awaken with its name, how its name is as powerful as the rising sun, how it is light and hope, how even when warriors are exhausted during the battle, they are given strength again when they hear the name of the homeland. Through this

verse, the poet glorifies the homeland, elevates the homeland to the level of a mother and addresses it. This passage creates in every reader a feeling of elation, a feeling of not retreating during the struggle, of working for the homeland until the last breath, a feeling of pride in the name of the homeland. Encourages endurance, courage and patriotism.

Children make from paper,

Like white boats that leak.

Make good mornings, good mornings,

Leak from your boats.

Oh, mother of my heart, Motherland, (H. Davron "Voice of Childhood", 1986, p. 3")

If in the previous two stanzas the poet took the readers on a journey into history, now through this passage he encourages them to take a look at the future. He compares the state of children making a boat out of paper and launching it into the water with innocence and future dreams. He describes the mornings in blue and red, says that the mornings "flow" from the nights, and calls the homeland the dawn of life. This awakens a feeling of warmth and comfort in the reader, recalls childhood memories, creates confidence and hope for the future. He represents the homeland as the dawn of life.

I laid my head on your chest.

I burned in the sorrow and longing you suffered,

I loved your Akdaryang too.

I also loved the Karadaryang,

Oh, mother of my heart, Motherland. (H. Davron "Voice of Childhood" "voice", 1986, p. 3")

From beginning to end, the poem connects love and loyalty like a ring. It imprints the main idea in the reader's mind, starting the poem with love for the homeland and ending it with this love again.

In conclusion, the poet, through the poem "I laid my head on your chest...", describes love for the homeland as a mother's image, a painful past, a hopeful dawn, a spirit-giving force and a fulcrum. It increases the reader's sense of patriotism, makes them think deeply about the suffering of our ancestors who sacrificed their lives for the homeland. It encourages readers to love the homeland like a mother, to protect and appreciate every inch of its soil. It is very spiritually powerful, inspiring and exciting.

In this poem, the poet harmoniously demonstrates all types of speech acts (locutionary, illocutionary, perlocutionary). The poet not only expresses the content through linguistic means, but also has a strong emotional impact on the reader's heart. As a result, it is no exaggeration to say that the poet conveyed love for the homeland in a deep and aesthetic way through just one poem.

In conclusion, the theory of the speech act serves as an important methodological basis for a deep and multifaceted analysis of the content of a literary text. In particular, the mutual harmony of locutionary, illocutionary and perlocutionary acts in poetic speech is a leading factor in revealing the ideological and artistic content of the work. The language units used by the poet are not only a means of transmitting information, but also have a force of influence directed towards a specific goal. Our above analysis shows that the predominance of illocutionary force in a literary text enhances the emotional-expressive effect of the work, while the perlocutionary effect evokes a spiritual feeling in the reader's mind. Speech acts express the lyrical hero's inner feelings, loyalty, suffering, and attitude to the aesthetic ideal. Thus, speech act theory is an effective scientific tool for revealing the pragmatic possibilities of a poetic text, determining its impact, and determining its ideological direction. This approach is of great theoretical and practical importance in the linguopragmatic analysis of literary works.