

USE OF STIMULAS IN ARTISTIC SPEECH

Qahramonova Sevara

*Navoi State Pedagogical Institute Student of the Faculty of
Uzbek Language and Literature*

Annotation. This article stimulates on the role of task in linguistics, the expression of different emotions by the speaker. The role of motivation in the text is analyzed on the example of Alisher Navoi's epic "Farhod and Shirin".

Аннотация. В статье рассматривается роль задача в лингвистике, выражение различных эмоций говорящим на примере эпоса Алишера Навои «Фарход и Ширин»

Key words. Stimul, object, mental experience, emotional function, inanimate object

Ключевые слова. Ундалма, предмет, эмоциональная функция, неодушевленный объект.

In classical literature, stimuli, which are often used in the process of communication and have a sign of continuity, in addition to attracting the attention of the listener in speech, addressing, urging, also perform an emotionally charged function. When expressing the emotion of the motivator, this appeal means feelings such as anger, hatred, ridicule, cutting, please, pity, caress, respect, joy, congratulations, calling, satisfaction. is to get the listener's attention to the idea. ” Alisher Navoi's epic "Farhod and Shirin" also includes the attitude of the heroes to each other, the reflection of their spiritual experiences. For example, he overcame any difficulty to reach his mistress's vision and won Shirin's love

Shirin addresses Farhod in the first meeting:

Ki: *"Ey nodir yigit ofoq ichinda, Yagona charxi nili toq ichinda!*

Shirin's call to Farhod *"Ey nodir yigit ofoq ichinda"* reflected his boundless respect for him. Or when Mehinbonu tells Shirin the opinion of the suitors:

Ki: *"Ey na'layning o'rni qiblagohim! Harimi nazhating g'amdin panohim!*

In the above verse, if we explain the lexical meaning of the word "na'lay", it means "a pair of chases". So it is understandable that Shirin sees her aunt in the place

of her parents. In addition, the possessive affixes in the words qiblagoh and panohim signify mutual intimacy. This makes the speech more effective

Incentives are often person-centered and used to attract the listener's attention. It can also focus on animate and inanimate objects. Such stimuli are directed at inanimate objects, natural phenomena, in order to enhance expression and give emotional tone to speech. The speaker uses artistic imagery to animate inanimate objects to which his speech is directed. Such meanings emerge more strongly when referring to objects other than human, because in fiction the psyche of the protagonist is more openly revealed through this metaphor

We can see Farhod's appeal to natural phenomena in the epic "Farhod and Shirin". For example: *Debon: K-ey subh, men ishq ichra g'amnok, Ne ma'nidin sen aylabsan yaqo chok.*

In the next verse, the tyrant cries out to the heavens and complains about destiny: *Ki: "Ey sipehri kinaparvard! Chiqording ushbu xoki jismdin gard.*

In this case, "*sipehr*" means not only the concept of "*destiny*", "*heaven*" in the divine sense, but also a broader meaning, the concepts of society and the existing environment, the order and rules that give rise to oppression.

When the urge comes at the end of a sentence, the relationship and distance between the speaker and the listener becomes closer. In such cases, the speaker or the subject-listener is not important to the speaker, and the idea that belongs to the speaker plays an important role in his focus. For example:

Bu ne insof edi ,ey soqiyi dahr, O'lar chog'da qadah tutmoq to'la zahr?! Or Debon: - Ey ,rishtayi jonimg'a payvand! Uzorin aylasa parkand –parkand.

Farhod apologizes for all aspects of the transient world: natural phenomena such as deserts, valleys, mountain skies, apologizes to them:

*Buzug'luq, ey falak, ko'rguzdung oxir! Buzulg'an xotirimni buzdung oxir!
Ki: "Ey bodi sabo, Tengri uchun qo'p, Yetib Chin-u Xito mulkiga yer o'p!*

Through this address, Farhod sends greetings to his homeland, parents and relatives. Chapter XLIX of the epic tells the story of Farhod's death. "*Ajal koksini*

pora-pora aylab, Chiqorga xayli umri chora aylab. In the verses, a series of emotionally provocative urges are given, describing Farhod's mournful cries.

Typically, when a stimulus performs an emotionally charged task, the tuner describes emotional states such as emotions (feelings of joy, fear, depression, etc.), such as excitement. Hence, motivation plays an emotionally charged role. Farhod's appeals are directed to the unfaithful celestial body, and in each of his appeals he describes the unfaithful celestial body with various figurative adjectives, for example, first he says: "*Ey oltin falak, boshimni yanch, bugundan boshlab u menga kerak emas*"

Debon boshimni yonch, ey charxi zarkor

Kim, ul ermas bukundin nori darkor.

In the next verse, too, Farhod refers to the unfaithful heaven, but now he addresses the heaven through a different adjective, which indicates a wave of the protagonist's emotions. The following meaning is understood from the following verse:

"Ey mashaqqatlar qahramoni, kozimni oy, bugundan boshlab bu kozlar sevgilimni kormaydi":

Kozum oy, ey baliyat qahramoni

Kim, ul kormas bu kundin songra oni.

It is well known that intonation is high in complex emotionally stimulated stimuli, and that the emotions of the word-tuner indicate the strength of the father. In the next verse, Farhod addresses the unfaithful celestial with the urge "ey tigi gam", yani "ey qayguning qilichi"

It should be noted that emotional urges are vividly expressed in figurative stimuli:

Tilim, ey tigi g`am, kes betavahhum

Ki, emdi istamon ondin takallum.

Farhod says: "*Ey qayguning qilichi, qorqmay tilimni kesaver, endi men uning sozlashini istamayman*". In the next verse, another adjective is given to the heaven:

“Ey dushman falak, nafas olishimni toxtata qol, endi ortiq nola-yu oh chekmoqchi emasman”:

Damim yo`lini tut, ey charxi kinxoh

Ki, bordi emdi chekmak nolau oh.

Finally, he addresses the unfaithful celestial body as *“ey anduh toshi”*, that is *“ey qaygu toshi”* asking him to break his legs, for now he says that the walking power of these legs are gone:

Oyogim sindur, ey anduh toshi

Ki, ketti ro`yadin emdi xaroshi.

As Farhod turns a blind eye to life, he says that he no longer needs his head, then his eyes, his tongue, his breath, his legs. It is well known that in addition to having little semantic function in the impulses that come in the middle or at the end of a sentence, the expression of an additional emotional, modal relation is the leader, which is why the poet quotes the impulses in the middle and at the end of the sentence. Corina says that the poet did not want to repeat a single impulse, because the selected words clearly show the level of emotion of the tuner in the emotional impulse. Death threatened lover's (Farhod) stimulus like: *nido va afgonlari ey charxi zarkor, ey baliyat qahramoni, ey tigi gam, ey charxi kinxoh, ey anduh toshi* expressed through the urges and the meanings in the words are chosen in accordance with Farhod's psyche. Hence, motivation is such a means of speech that it not only serves to establish communication, but also to maintain, strengthen, and ensure continuity. The artistic value of emotional impulses is that they enrich the content of speech with such meanings as figurativeness, expressiveness, emotionality, increase the power of influence.

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