



TYPES OF SPEECH ACTS EXPRESSED THROUGH PAREMIAS IN A. KADIRI'S LITERARY WORKS

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Abstract: This article examines the linguopragmatic functions of paremias used in the literary works of A.Kadiri. Particular attention is paid to the role of paremias in the realization of different types of speech acts within fictional discourse. The study is based on examples selected from A.Kadiri's novels and analyzes them through the framework of Speech Act Theory. The findings demonstrate that paremias perform various communicative functions, including praising, criticizing, advising, defending, evaluating, cursing, explaining, and implying. Depending on the communicative intention and contextual conditions, the same paremia may realize different illocutionary forces. The analysis reveals that paremias contribute significantly to the expression of behabitive, exercitive, verdictive, and expositive speech acts.

Keywords: *paremia, proverb, linguopragmatics, speech act theory, illocutionary act, literary discourse, pragmatic meaning, communicative intention.*

In linguopragmatics, the development of Speech Act Theory laid the foundation for the detailed study of various types of speech acts. Today, it is virtually impossible for any researcher working in the field of linguopragmatics to avoid addressing the concept of the speech act. In particular, A. Shamaxmudova, who investigated the characteristics of indirect speech acts, defines a speech act in her monograph as follows:

"The subject of a speech act—the speaker—normally utters a speech structure believing that it will be perceived by the addressee, that is, the listener. The cooperation between the speaker and the listener is regarded as interaction, namely, the process by which interlocutors influence one another through speech acts. Depending on the situation and circumstances in which they are produced, speech acts may achieve their intended purpose and result in the expected perlocutionary effect, thereby becoming successful; alternatively, they may fail to fulfill the communicative goal and lead to communicative failure." Thus, successful communication depends not only on the production of a speech act but also on the achievement of the communicative purpose and the intended perlocutionary effect. In this regard, paremias play a significant role in facilitating the successful realization of speech acts.

For the Uzbek language component of the present study, examples were selected from the works of Abdulla Kadiri. A.Kadiri was among the first writers to compose novels in Uzbek literature and is widely recognized as the first Uzbek novelist. Moreover, his works occupy a distinctive place in Uzbek prose due to their rich use of paremias.

The following dialogue takes place during a banquet organized in Margilan, where several local residents are conversing with Otabek, the son of Yusufbek Hoji from Tashkent. The gathering serves as an occasion for the guests to become acquainted with Otabek. During the conversation, Otabek mentions that his commercial activities had taken him as far as the

Russian city of Shamay. At this point, Mirzakarim Qutidor joins the conversation with the intention of praising him:

“ – *Chin savdogar siz emishsiz, – dedi qutidor, – biz shu yoshqa kelib hali o‘zimizning kattaroq shaharlarimizni ham ko‘ralmadik; siz o‘risning Shamayigacha*

borg‘ansiz.

Yurgan daryo, o‘lturgan bo‘ryo emish, – dedi Akram hoji.” (A.Qodiriy, “O‘tkan kunlar”, B.17)

At that time, conducting trade in foreign countries was a difficult undertaking. Therefore, Qutidor praises Otabek for successfully accomplishing such a task. In response to these remarks, Akram Hoji of Andijan uses the proverb “*Yurgan daryo, o‘lturgan bo‘ryo emish.*” This proverb conveys the idea that a person who takes action and strives toward a goal is more likely to achieve success, whereas one who remains inactive must be content with limited results.

According to the intentional analysis of this speech act, Akram Hoji’s primary intention in using the proverb is to praise Otabek by highlighting his enterprise and determination, as demonstrated by his journey to a Russian city for commercial purposes. However, the resulting intention can be interpreted as an implicit reproach directed at Qutidor. Through the use of the proverb, the author indirectly suggests that Qutidor has not attained even half of what the young Otabek has achieved up to that point.

From the perspective of speech act classification, when the illocutionary force of the utterance is realized as praise, it belongs to the category of behabitives. Conversely, when it functions as a reproach or admonition, it can be classified as an exercitive speech act.

Furthermore, another example from the same novel contains the proverb “*Teng-tengi bilan, tezak qopi bilan.*” In this episode, the proverb is used by To‘ybeka, a servant working in Kumush’s household, while speaking about the suitors who have come to seek Kumush’s hand in marriage.

To‘ybeka Kumushning tundlanishini elamadi:

– *Ey singlim, hali sen bilmaysan, – dedi, – u yigitni bir ko‘rgin-da, hu, deb ketabergin... sen tugil, shu yoshim bilan menim ham unga tekkim keldi, – dedi va xaxolab yubordi.*

Kumushbibi chirt etib yuzini To‘ybekadan o‘girdi.

–*Tezroq tegib qoling.*

– *Koshki edi tegalsam, – dedi To‘ybeka, – men uning bir tukiga ham arzimayman. Ammo sen bo‘lsang uning bilan tenglashar eding. “Teng-tengi bilan, tezak qopi bilan”. Xa-xa-xa!...”* (A.Qodiriy, “O‘tkan kunlar”, B.32)

If this dialogue is analyzed, it becomes evident that Kumush is unwilling to marry an unknown man. However, To‘ybeka describes the suitors in a favorable manner with the intention of praising them. In response to Kumush’s ironic remarks, To‘ybeka emphasizes that Kumush is, in fact, a suitable match for the young man, arguing that they are equal in terms of beauty, intelligence, and social background.

When the paremia used in this context is examined from the perspective of speech act theory, it can be seen as performing an advisory function. Consequently, it may be classified as belonging to the category of exercitive speech acts, as it is employed to offer guidance and influence the interlocutor’s decision-making. Furthermore, the use of a paremia in the subsequent context is illustrated as follows:

“Qo‘rboshi tokchadan davot, qalam olib oldig‘a qo‘ydi-da, yozuvg‘a hozirlanib so‘radi:

–Aytchi Homidboy, muttahamlar kimlar edi?

–Bittasi toshkandlik Yusufbek hojining o'g'li – Otabek.

Qo'rboshi yozdi:

–Ha-ha! Hali Yusufbek hojining o'g'li degin. Bizning Marg'ilonni ham qong'a botirmoqchi ekan-da, muttamlar, ikkinchisi?

–Shu kunlarda Otabekka qizini bergan marg'ilonlik Mirzakarim.

–Pes-pesni qorong'ida topqan ekan, uchinchisi?

–Otabekning quli – Hasanali." (A.Qodiriy, "O'tkan kunlar", B.66)

This dialogue takes place between the military commander (*qo'rboshi*) and Homid. Homid approaches the commander with the intention of slandering Otabek, as he is unable to accept the fact that Mirzakarim Qutidor has given his daughter in marriage to Otabek. In the course of the conversation, the commander uses the proverb "*Pes-pesni qorong'ida topqan ekan*" (which also occurs in the variant "*Ko'r-ko'rni qorong'ida topadi*") in reference to both Otabek and Mirzakarim Qutidor.

In this context, the proverb is employed to express disapproval and condemnation of the two individuals. The commander uses it as a means of criticizing their relationship and portraying them negatively. Therefore, from the perspective of speech act theory, the paremia in this dialogue may be interpreted as realizing a behaviorative speech act, since it functions as an expression of criticism and censure. Another example of the use of a paremia can be observed in the following context:

– Bobolar: "Dunyoniki miri kam ikki" deganlar, – dedi, – tog'risi ham shun-

dog': o'zingni yuz yoqq'a ursang ham tiriklikning yana bir boshqa yamog'i chiqib turadir...

Tuyg'un Homid qo'rboshining nima maqsadi borlig'ini payqadi:

–To'g'ri so'zlaysiz, taqdir, – dedi, – dunyoniki hamisha miri kam ikki, shu yetishmaslik balosidan to'yib, ba'zi vaqtlarda kishining dunyodan chiqib ketkusi kelib qoladir. Yaxshikim, dunyoda oshna, og'ayni degan kimsalar bor... Agar shular bo'lmasa-chi, kishi allaqachon dunyodan chiqib ketadir. Shuning uchun men og'aynilarni ko'zlarim ustida tutaman, ularni muhtojliq chog'larida ko'rsam, o'zimni garav qo'yib bo'lsa ham ehtiyojdan chiqarishg'a tirishaman.

Qo'rboshi tizzasi ustiga ko'ndalang qo'yg'an qilichining ikki tarafidan bosib, bir qo'zg'alib qo'ydi:

–Bali, bali, mulla Homid, munday og'aynilarning sadaqasi ketsang arzir, – dedi tomoqlarini qirib qo'ydi. – Shu kunlarda o'g'ilchalarning yoshi yetib, sunnati nabiyunani bajo keltirish taqazo etadir... To'y keraklaridan ko'pini tadorik qilg'an bo'lsam ham, yetishmagan yerlari ham ko'b. Shuni sizning kelishingiz oldida o'ylab o'ltirar edim...." (A.Qodiriy, "O'tkan kunlar", B.90)

The purpose of presenting this passage in a more complete form is to demonstrate the function of the paremia introduced at the beginning of the dialogue through the context that follows. The commander begins the conversation with a proverb, thereby foreshadowing the direction and underlying meaning of the subsequent exchange. Specifically, the proverb "*Dunyoniki miri kam ikki*" conveys the idea that no matter how much one possesses or achieves, something will always be lacking; in other words, the world is inherently imperfect.

By employing this proverb, the commander indirectly alludes to his need for money to finance his son's circumcision ceremony and hints that Homid should provide him with a

certain amount of financial assistance. Thus, the proverb serves as an indirect communicative device through which the commander conveys his intention without stating it explicitly.

From the perspective of speech act theory, this paremia realizes an expositive speech act. However, since expositive speech acts are generally associated with functions such as explanation, emphasis, confirmation, and acknowledgment, it may be argued that the act of hinting or indirectly implying information, as illustrated in this example, should be considered an additional subtype within the broader category of expositive speech acts.

Furthermore, another passage containing a paremia may be cited as follows:

"Hojining bu so'zi O'zbek oyimg'a nechog'lik yoqqan bo'lsa, Otabekni shu qadar yerga qaratqan edi. Hoji o'zidan oshirib so'zlag'an bu so'zlarini shu gap bilan tamomladi:

-Bilgan topib so'zlar, bilmagan qopib, deganlaridek, onangning aytmakchi bo'lg'an so'zi faqat shu edi. Boyag'i gaplari bo'lsa o'z haqqini himoya qilish yo'lida uning po'pisalarigina bo'lib, mendan ko'ra onangning fe'lini yaxshiroq bilasan.." (A.Qodiriy, "O'tkan kunlar", B.136)

The dialogue presented above takes place between Otabek and his father. Otabek's mother is deeply upset upon learning that he married in Margilan without informing his parents, and she reproaches him harshly. In response, Otabek's father attempts to ease the tension by explaining that Otabek is his mother's only son and that all her hopes and expectations are invested in him.

The use of the paremia in this context serves the purpose of justifying and defending the mother's reaction. Through the proverb, the father seeks to explain her emotional state and legitimize her behavior. Therefore, from the perspective of speech act theory, the paremia realizes a verdictive speech act, as it functions to evaluate and pass judgment on the situation.

The following discourse further illustrates how paremias are employed for the purposes of evaluation as well as cursing:

"-To'g'risini indallo so'zlasam, - dedi va qiynalib to'xtadi, - har bir gulning isi o'z yo'lig'a.

-To'g'risini deyman!

-Anuv kelingizni o'lsa o'ligi ortiq...

-Gapirma-gapirma, - dedi O'zbek oyim, - boshda shu marg'ilonliq balosiga o'zing sababchi bo'lg'anmisan, hali ham o'shaning tomonini olib so'zlaysan! Sandek soqoli uzun, aqli qisqadan kengash so'rab o'lturg'an men ham ahmoq!

Hasanalining chalg'itishi va hayron bo'lishi O'zbek oyimning tabiatini yaxshi bilgani uchun edi. Ul o'z xohishiga teskari kelgan haqiqatni ko'rmaydirgan qiziq bir tabiatga molik edi.

-O'zingiz to'g'risini so'zlatib, tag'in nega mendan xafa bo'lasiz, oyi, - deb muqobala qila boshlagan edi, O'zbek oyim yana gurullab ketdi:

-Bo'ldi-bo'ldi...tuzingni ichib, tuzlig'ingga tupurganni xudoy ko'tarsin, -dedi." (A.Qodiriy, "O'tkan kunlar", B.164)

Thus, this dialogue occurs between the servant Hasanali and Otabek's mother, O'zbek Oyim, and it contains not one but three paremias. The first expression, "har bir gulning isi o'z yo'lig'a", appears in the paremiological dictionary in the form "Har gulning isi bor". When the wording of a proverb changes while its meaning remains intact, scholars refer to the phenomenon as occasionalism. In this episode, Hasanali refrains from categorically preferring one bride over the other. Although he acknowledges that Zaynab's temperament and intelligence do not equal Kumush's, he nevertheless recognizes that Zaynab possesses her own

positive qualities and evaluates both women accordingly. In this context, the proverb realizes a verdictive speech act because it is used to assess and evaluate.

The next paremia is O'zbek Oyim's "Soqoli uzun, aqli qisqa". In Uzbek paremiological sources, a related form is recorded as "Aqli qisqaning tili uzun bo'ladi", while in N. Abdullayeva's collection of proverbs another variant appears as "Sochi uzun – aqli kalta". These variations likewise exemplify occasionalism. Unable to tolerate Hasanali's assertion that Kumush surpasses Zaynab in beauty, intelligence, and perceptiveness, and unwilling to accept a reality that contradicts her own views, O'zbek Oyim insults Hasanali by calling him "long-bearded, short-witted." She then intensifies the attack with the curse "Tuzingni yeb tuzlig'iga tupurganga xudo ko'rsatsin" ("May God deal with the one who eats your salt and spits on your salt-cellar"). Consequently, these latter two paremias function as behavior speech acts, since they express insult, reproach, and cursing.

Another example of a paremia used in context is presented below:

"Onam ba'zi vaqtlarda:

Yangi yor topqanda do'stlar, eskidan kechmoq kerak,

Eskisini o'lgan sanab, latta kafan bichmoq kerak, baytini o'qub qo'yar, men bo'lsam ul vaqtlarda buning ma'nosiga tushunmas edim. Ammo... endi bu baytni kimga aytilganiga va uning ma'nolariga xo'b tushunmakdaman. Tashlandiqlikning so'ng o'tinchi qilib sizdan shuni so'rayman: uchunchi yor topqanda ikkinchi bechoraga ham shunday uyatsizliq qilinmas edi. Bu tilagim uchun ajablanmangiz, chunki, "pichoqni o'zingga ur, og'rimasa o'zgaga sol", deydirilar." (A.Qodiriy, "O'tkan kunlar", B.167)

The letter presented above, written by Kumush to Otabek, reflects a deep sense of sorrow and resentment, portraying Kumush's emotional state after learning of Otabek's marriage to Zaynab. In the letter, Kumush suggests that if Otabek were to take yet another wife in the future, she too might experience the same suffering and emotional distress. Consequently, Kumush appeals to Otabek not to subject Zaynab to the same fate.

The proverb "*Pichoqni o'zingga ur, og'rimasa o'zgaga sol*" ("Strike yourself with the knife first; if it does not hurt, then strike another") is employed here to explain and justify Kumush's position. Through this paremia, she urges Otabek to empathize with the pain experienced by others by first considering how he himself would feel in a similar situation. The proverb therefore functions as a means of clarification, justification, and reinforcement of her argument.

From the perspective of speech act theory, the paremia realizes an expositive speech act, as it serves to explain, elaborate upon, and support the speaker's viewpoint. In addition, the author implicitly conveys the character's resentment and emotional disappointment through the use of the proverb, allowing Kumush's negative feelings toward Otabek's actions to emerge indirectly rather than through explicit statements.

Conclusion. The analysis of paremias in A.Kadiri's literary works demonstrates that they are not merely stylistic or decorative elements but important pragmatic tools that facilitate communication between characters and reveal the author's implicit intentions. The examined examples show that paremias can realize different types of speech acts depending on the communicative situation, speaker intention, and discourse context. In particular, they are employed to express praise, criticism, advice, evaluation, defense, cursing, explanation, and indirect implication. The study confirms that behavior, exercitive, verdictive, and expositive speech acts are frequently represented through proverbial expressions in A.Kadiri's works.

Furthermore, the findings indicate that the pragmatic potential of paremias extends beyond their literal meanings, enabling speakers to convey complex attitudes and intentions indirectly. Therefore, the investigation of paremias from a linguopragmatic perspective contributes to a deeper understanding of both speech act realization and the artistic mastery of A.Kadiri's literary discourse.

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