



THE ROLE OF DEIXIS IN UZBEK LITERATURE AND ITS POEMS

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Abstract: This paper analyzes the role and significance of deixis in Uzbek literature and poetry. Deixis, derived from the Greek word *deiktikos* meaning “pointing,” refers to linguistic elements that cannot be fully understood without context. In Uzbek literary tradition, especially in the works of Alisher Navoiy, Chulpon, Abdulla Oripov, and Erkin Vohidov, deictic markers appear in personal, spatial, temporal, discourse, and social forms, serving as essential stylistic devices. The study highlights the functions of deixis in Uzbek poetry, including the expression of national identity, intensification of emotions, grounding abstract ideas in lived reality, and providing stylistic ornamentation.

Keywords: deixis, Uzbek literature, poetry, personal deixis, spatial deixis, temporal deixis.

Introduction

Deixis, derived from the Greek word *deiktikos* meaning “pointing,” is a fundamental concept in pragmatics and stylistics. It refers to linguistic elements whose meaning depends on the context of the utterance, such as I, you, here, now, this, that. In literature and poetry, deixis serves as a bridge between the speaker, the reader, and the world being described. It creates immediacy, expresses emotions, and anchors abstract ideas in lived reality.

In Uzbek literature, deixis is of special importance because of the strong cultural traditions, oral heritage, and poetic symbolism that characterize Uzbek literary works. From classical poets such as Alisher Navoiy to modern voices like Abdulla Oripov and Erkin Vohidov, deictic markers are employed to construct identities, highlight spatial and temporal settings, and evoke national consciousness. This paper explores the role of deixis in Uzbek literature and poetry, focusing on its types, functions, and artistic significance.

Types of Deixis in Uzbek Poetry

1. Personal Deixis

Personal pronouns (men – I, sen – you, u – he/she, biz – we) play a dominant role in Uzbek poetry. They allow the poet to shift between subjective expression and collective identity. Example: Alisher Navoiy often used *men* in



ghazals to emphasize personal suffering in love, while *sen* addressed both the beloved and divine figures. In modern poetry, *biz* serves to highlight collective struggle and unity, as in patriotic poems by Abdulla Oripov.

2. Spatial Deixis

Spatial markers such as *bu* (this), *shu yerda* (here), *u yerda* (there), *o'sha* (that) create vivid imagery of place. Example: Chulpon's use of *bu yurt* (this land) emphasizes closeness to the homeland, evoking patriotic and emotional ties. Poets often contrast "here" and "there" to portray exile, longing, or distance between lovers.

3. Temporal Deixis

Temporal deixis situates events in time: *bugun* (today), *hozir* (now), *ertaga* (tomorrow), *kecha* (yesterday). Example: Abdulla Oripov contrasts *kecha* (yesterday) with *bugun* (today) to illustrate the progress of Uzbekistan and its people. Erkin Vohidov uses *hozir* to emphasize living in the present moment, strengthening the immediacy of poetic expression.

4. Discourse Deixis

This form refers to parts of the text itself, such as *bu gap* (this saying), *shuning uchun* (therefore), or *mana shu* (this one). Example: Didactic works like Navoiy's *Hayrat ul-abror* employ discourse deixis to guide readers through moral and philosophical arguments.

5. Social Deixis

Uzbek culture places strong emphasis on respect, reflected in honorifics and pronouns. The distinction between *sen* (intimate you) and *siz* (respectful you) plays a vital role in poetry. Example: In romantic poems, *sen* conveys intimacy and closeness, while in devotional or respectful contexts, *siz* shows reverence (towards elders, teachers, or God).

Functions of Deixis in Uzbek Literature

1. Creating Immediacy and Presence: Deixis makes readers feel as though they are directly involved in the poetic event.

2. Strengthening Emotional Connection: Personal pronouns link the poet's feelings to the reader.

3. Shaping National and Cultural Identity: Deictic markers connect individual emotion to collective belonging.

4. Providing Stylistic Ornamentation: Shifts in deixis add rhythm, intensity, and rhetorical force.

5. Grounding Abstract Themes in Reality: By situating emotions in time and space, deixis prevents poetry from becoming overly abstract.

Examples from Uzbek Literature and Poetry

Alisher Navoiy (1441–1501): Frequently alternated between *men* (I) and *sen* (you) to dramatize the relationship between the poet, beloved, and divine



love.

Chulpon (1897–1938): His use of bu yurt (this homeland) became a symbol of patriotic devotion.

Erkin Vohidov (1936–2016): Employed temporal deixis (hozir, bugun) to emphasize cultural revival and national responsibility.

Abdulla Oripov (1941–2016): His poems frequently address sen as both a beloved figure and metaphorical representation of Uzbekistan.

Conclusion

Deixis in Uzbek literature and poetry functions as more than a linguistic phenomenon; it is a stylistic and cultural device that shapes meaning, emotion, and identity. Through personal, spatial, temporal, discourse, and social deixis, poets bridge the gap between the self and society, between individual feelings and collective values. From classical works of Navoiy to modern patriotic verses of Oripov and Vohidov, deixis enriches Uzbek poetry by anchoring abstract thought in lived experience.

Ultimately, deixis helps Uzbek poets connect with their readers across time, space, and history, ensuring that their words remain vivid, relevant, and emotionally powerful.

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