



NARRATIVE STYLE AND ITS COMPOSITION CHARACTERISTICS IN THE NOVEL "SWINGING OF EURASIA"

Khoshimova Shoira Kasimovna

Lecturer, Fergana State University, Uzbekistan

ABOUT ARTICLE

Key words: Novel, narrative, composition, image, monologue, dialogue, narrative style, metaphorical thinking.

Received: 20.11.2023

Accepted: 25.11.2023

Published: 30.11.2023

Abstract: The article discusses the methods of telling the story in the novel "Swinging Eurasia" by the talented Russian writer Timur Pulatov and the role of these methods in the overall composition of the work. After all, in a number of scientific sources, it is noted that the narrative style plays an important role in the composition of the work. That is why Timur Pulatov takes the narrative from the author's language. In this, the personal position of the writer is exaggerated. But he effectively used dialogue and monologue to reveal the psyche of the characters. As a result, the substantive composition of the novel has become multi-layered. He has achieved diversity in the narrative.

INTRODUCTION

In literary studies, attention has always been paid to the relationship between man and nature, individual and society, the realistic or mythical way of thinking of an individual, and the methods of their expression. Consequently, the story told by the author in any artistic work is formed on the basis of a specific purpose. In this case, the narrative style or the narrator is of particular importance. The characters reveal their inner world through various situations and forms of speech, analyze it, give an aesthetic assessment of reality. But he may not be the writer himself. In this sense, the narrator and his manner of narration are one of the main factors determining the composition of the work. Timur Polatov's riviya tarsi in the novel "Swinging Eurasia" and its importance in creating the composition of the work have not been sufficiently studied.

LITERATURE ANALYSIS AND METHODOLOGY

It is known that the narrator and his narration style, as well as the various speech components presented in the narration, also determine the composition of the work. After all, "The storyteller can replace the author-narrator, without changing the way of narration of another speaker, without

stylization, but simply from the compositional side"[3; etc. 989]. Here, the narrator and his style of storytelling, worldview approaches the author's. But it may not be exactly. Because the image in the narrative is depicted in the middle of a certain event, its role in the plot affects the narrative style. Because "depicting and expressing reality through images is called imagery" [8; 21]. This shows that it also serves to ensure the artistry of the narrative language.

In another source, it is noted that "The narrator is the leader and the author who is relatively close to the speaker and is considered to convey the point of view in the literary work" [6; 167]. Based on this consideration, the narrator informs the reader about the behavior of the characters, the events taking place in the work, and notes the space and the time passing in it.

In fact, there are different opinions about the style of narration or the theory of narration. In particular, Professor Wolf Schmid expressed valuable opinions about narrative style, narrative stages and levels in his book "Theory of Narratology" [9; 304]. But another scientist writes the following: "Until now, researchers have not developed a unified point of view on the level of expression, the quality and quantity of its levels. However, the following stages of the statement are distinguished:

1) clear author and reader stage; 2) abstract author and reader (implicit) stage" [4; 14]. It seems that the problem of the narrative style and its stages has not been fully resolved. In our opinion, this problem is one of the permanent problems that can be solved within the framework of a concrete work, and it is one of the permanent problems of the theory of literary studies. "Thus, we can define an invariant discourse structure as the totality of discourses that are taken for an epic work in advance. That is, the speech and subject called "the author's", regardless of whether it belongs to the narrator or the narrator, it is sometimes also the speech of the image.. [9; 305] we observe.

RESULTS

The analysis of the above scientific literature and the sources determining the methodological direction of the work shows that the narrative style and its importance in the composition of the work have not been sufficiently studied. In addition, the narrative in each work can have an individual character. Similarly, in the narrative, some writer may describe the reality in the third person language, and sometimes include various forms of dialogue and monologic speech. This shows that the image in the composition of the work, the significance of the plot also depends on the narrative style. Narrator's speech has a great role in combining different speech forms used in the narration into one composition. Because one of the characteristics of the narrator's speech is to create a being that represents the unity of space and time, and the other is to express the characters in this existence and their worldview. This ensures that the style of the narrator's speech appears in various forms and styles.

Another aspect of the narrator's speech is the metaphorical way of thinking, which, while expressing the multifaceted and comprehensive nature of the depicted universe, teaches artistic and philosophical perception of it. In front of the reader's eyes, it is possible to observe the actualization of the narrator's position, not the activity of the characters.

ANALYZES

Timur Polatov in his novel "Wobbling Eurasia" begins the exposition of the work with the image of the Arosat square: "A fat man with an iron rope in his hand was standing swaying on the bridge of Sirot, which is thinner than a mountain, looking for support. Suddenly, he made such a desperate gesture that my heart, watching him, was filled with pity for him: Oh, God, what is he doing, throwing himself down

and going to nothingness? ! However, the frog took a step and the fire that came out from under the bridge burned his face." [7].

As a result, the apocalypse in the composition of the work took scene and the trembling, helpless state of the character in it is shown. This gives the impression that the reference to the shaking of the Eurasian continent in the novel's title is an explanation. The character of the narrator and his reaction to the happenings are also described here. That is, the narrator feels sorry for the man who is swaying while standing on the bridge of the orphanage with an iron rope in his hand, who is looking for support and trying to regain his balance, and in this case, his heart is pulled back. showed. This is exactly the case in many works. But in some novels, the position of the author is absorbed into the leading line of the character or plot. As a result, the reader will not understand it in one reading. But here it is not. The narrator and his way of narrating the story seem to have a feeling of being surprised by the situation, a rhetorical appeal, as well as a feeling of sympathy for the person who is in this religious-mythical situation, helplessness, helplessness, precarious situation. These features of the narrative style mean that the role of the narrator is important in the composition of the novel. Therefore, the writer, as a narrator, clarifies his attitude towards Davlatov from the very beginning of the novel: "As a narrator, I want to admit with impatience: although I, as an ordinary citizen of Shohgrad, saw a lot in those terrible days. In my case, my goal is to express that I have no enmity or grudge against Davlatov and that I have a strong desire to protect him. There are good reasons for my inconspicuous attitude towards Davlatov, which I will explain later" [7].

In this passage, the writer, addressing the reader directly, effectively uses a method often used in folk epics. More precisely, in folk epics, the narrator addresses the audience directly, tells the purpose of the epic genre from the very beginning, and clarifies his place in the composition of the epic. We can find it in Uzbek and Russian fairy tales. In this novel too, the writer promises to follow the traditional way of narration and describe his reasonable attitude towards Davlatov. There are many places where the narrator shows his presence in the direct events of the plot, and it is also found in the middle of the novel: "So, I was distracted by focusing my gaze on the flickering screen of the television [7]". In this way, in the bridges behind the narrative, the narrator often remembers his presence and the fact that the events are narrated in his language. On the one hand, this creates a bond between the narrator and the reader, and on the other hand, it is possible to observe the loyalty to the folklore tradition in the work. So, we can observe that the narrator tries to be closer to the reader by using the method of phologism in the narrative style in the process of telling the story. As a result, the novel logically and consistently changes from the form of commenting and explanation of the situation related to the earthquake in society and specific place (Shohgrad) to the form of striving to reach the essence and deep meaning of the event connects ta. For example, in the following passage, the narrator cites Davlatov's story about a Central Asian man who went to an exhibition of thoroughbred horses in Moscow and carried with him a hoof of a horse with magical powers everywhere:

" Mana Davlatov's melancholic oriental story began to spread by word of mouth. In it, a Central Asian man, who went to the World Exhibition of Horsemen, was carrying the hoof of a horse believed to have magical powers everywhere in Moscow, and this led him to escape from the dead-end streets of the capital - from the All-Union Collective Farmers' House, where his compatriots spent the night in a relatively cramped place. it is narrated that he will show you the right way. And one of the more widespread stories is about an Oriental guest in one of his salon-apartments in Moscow, and everyone listened without a breath, understanding his meaning" [7].

In the cited passage, it is emphasized that through the speech of the narrator, Davlatov told people a story about the mysterious and attractive side of the EAST and that it took different forms. describes. The narrator indicates that the main character and he are telling different stories. This is the basis for the inner growth and meaningful deepening of the narrator's speech. From the point of view of the composition of the plot, one can understand that one end of the knot of the work is growing from here. Because in the exposition, which is a component of the composition of the plot, the image of the fat man on the orphan bridge and his comment about the neutrality of the author's position for the work, the treatment of the image of Davlatov as a narrator in the narrator's speech, strengthened the artistry of the work. In addition, the reference to the cult of the horse in the description given to Davlatov's image (carrying a camel and showing the way to a person) also indicates the presence of myth in the narrator's speech. Thus, the writer provided diversity in the narrator's speech by expressing the religious-mythical nature of reality in this passage. We can observe this in the process related to Davlatov's narration in the passage quoted above. The author mentions that Davlatov's story about the mythical power of the horse was re-told by people with various additions and additions, and it is mentioned that people added a number of textures to the artistic image thinking, the story through their own ways of revitalizing, describing, simulating. . This ensured that even a simple story told by Davlatov as a narrator would eventually turn into a great legend and provided the dynamic of growth in the narrator's speech. As the writer narrates various events, other characters in these events also narrate their stories and experiences in the novel. This is added to the main narrative style of speech forms such as dialogic, monologic or character narration within the narrator's speech, and forms a composition of a holistic point of view. For example, "Insidious! - he thought about Sharsharov. - collected news after me?! Aren't they retaliating because I didn't leave the Union? Damned traitor!" [7] Here, the inner monologue of the character is presented in the narrator's speech, and here the character's inner essence, rhetorical questioning, and character aspects of Sharsharov's image are revealed in a narrative style. It seems that the border of reality woven here has fully opened the function of the narrator's speech. At first glance, YA may seem like an inefficient, indecisive person. But the function of the narrator is attached to the character and shows the quality of the character.

These issues determine the essence of the content of the artistic work. Because "the existing and moral activity of awareness, which is part of the perception and evaluation of an aesthetic object, takes the form of a clear, intuitive union, individuation, individuality and completeness, i.e. comprehensive artistic expression using a certain material ... we call it an artistic work. (namely, the aesthetic object) is called the content" [1; 32]. In this sense, the writer's storytelling style includes a number of tasks, such as the selection of events, characters, and speech units in the language of the work directly included in the plot of the work. They are simply selected and included in the novel, not forming a single ideological-content structure, but are absorbed into the artistic-aesthetic concept of the work. As a result, the writer's high artistic and aesthetic views can be observed in the narrator's speech, which is a bit difficult to read, and in some cases seems incomprehensible. Real reality, sincere expression, harmony of content and form expressed by the writer's thinking are the main tools that ensure the novel's artistry, and they are more deeply seen in the narrator's speech. This requires the use of narrative epic experience, different forms of speech, portraits, landscapes. Of course, these elements are considered to be conditionally related to the characters, places, and the image of the space in the novel. As a result, the narrator's speech and its compositional construction become conditionality.

The novel "Shaking Eurasia" gives the impression that the narrator is observing or narrating the events from the outside. Therefore, in the process of narrating, he sometimes shows his place, characters or

his attitude to the event. Also, the introduction of unexpected coincidences into the system of events in the novel, the determination of the narrative style using myths, legends, and narratives brought variety to the narrative style of the novel. For example, the novel begins with the image of the Sirat Bridge, and in some places it takes the hadiths of our prophet, and in another place the news about the earthquake at a time when science had not yet made it possible to predict the earthquake: "Today at ten o'clock, or at this time tomorrow, or during this week, but within thirty days, a strong, ten-point earthquake will occur in the CITY! The new high-speed equipment, created with the involvement of the best scientists of the Union and progressive seismologists from abroad, determined the location and estimated time of the disaster" [7].

In this passage, on the one hand, it seems like a real reality, on the other hand, the earthquake has a symbolic meaning. The society in which Davlatov lived, and even the most correct scientists, were on the wrong path of development. was informed by the letter he received. At first, Davlatov was happy that the news at the congress spread quickly. By reading the text and using my information, you will admit that everything is correct, except that the report about the mythical equipment is false.

When the narrative comes to this point, Davlatov's inner world is illuminated on the basis of a monologue. He begins to think that the city council has a very powerful protector he doesn't know about, and that it might be Chairman Adambaev. Aitzarov, the head of the department on earthquakes of the institute where he works, thinks that not only the department, but maybe the whole Central Asian Congress will be ashamed. But at the end of the message he feels humiliated and questions arise after the sentence that says "Council of rescuers". "What kind of council is this? Where did it come from? And why was I not invited as the chairman, at least as a member of the presidium? As always, this time, the product of the activities of the elected people was used by the public... but I do not believe that my copyright on your earthquake predictions will be restored sooner or later..." [7]

Timur Polatov, in the image of an earthquake, gives the concept of a return to the original core of moral values in society due to wrong faith and wrong lifestyle. This is "... to identify the writer's philosophical-aesthetic concept in the work and summarize it in a holistic manner, which allows to understand and explain his specific work or overall creativity" [2; 8]. In particular, in this novel that we are studying, the writer's only creative concept is the spiritual foundations of the world and society, the change in the structure of society, which is manifested in the form of an earthquake, and in order to survive, people need to have stability and trust in universal values. the idea stands.

Through the image of Sharsharov, the writer created an image of false creators in the society, people who create for profit and have a poisonous tongue. The narrator wants SHArsharov to create an almanac together with people close to him, and in fact SHArsharov wants to consider himself a great writer and hear good opinions about him from cities like London and Paris. In real life, the image of Shharsharov, who has no students except for two or three enthusiastic fans, represents the "plague of lack of talent". He criticizes the distribution of tasks in the society according to their interests and not according to their talents. This is of particular importance in the structure of the novel. After all, the narrator is expressing "How and in what form the meaning is expressed forms the structure of an artistic work. The resulting structure, in turn, begins to produce new layers and layers of meaning.[5; 93]. In this sense, the image of Sharsharov is an image in opposition to Davlatov, and it also contributes to the formation of the conflict in the narrative. A little earlier this season, it was pointed out that Sharsharov has become a regular method of collecting various information from people and delivering it to the relevant organizations and destroying real competitors in this way. It was the news that Sharsharov went on a trip to the West (this was also kept a secret until the last moment), Davlatov and In

Ptashkovskoy's apartment, they secretly talk about Russians and the West. The writer effectively uses metaphors to express the concepts of this topic. For example, sentences such as "behind the curtain" ("pod zanaves"), "I ran out of patience" ("lopnula nit"), "two concepts are stitched together" ("s pomoshchyu kotoroy oni sshivali v odin loskut oba eti ponyatiya") are narrators. It can be observed that it served to reveal the metaphorical way of thinking in his speech more clearly.

CONCLUSIONS

1. Concluding our research on the narrator's speech and composition, we emphasize that the writer was able to shape the composition of the work by adding various metaphorical and proverbial features to the narrator's speech and his manner of narration. Through the narrator's speech, the writer puts forward the ideas of preserving the traditional development of society, justice, humanity, and patriotism. As a result, the unity of form and content in the novel is sufficiently perfect.

2. Timur Polatov, in the formation of the narrator's style in the novel "Wobbling Eurasia", introduced speech forms such as dialogue, monologue, ironic, metaphorical, symbolic methods, and created variety in the narrative. This, in turn, creates an opportunity to combine various plot lines and image systems into a single composition with the help of the narrator's speech, as well as an artistic reflection of the artistic and philosophical ideas put forward by the writer.

REFERENCES

1. Bakhtin M. Voprosy literatury i esthetiki. Issledovaniya raznyx let. - M.: Khudoj. lit., 1975. - 504.
2. Yakubov I. Artistic - aesthetic word magic. - T.: TVDPU, 2011. - 152 p.
3. Literaturnaya entsiklopediya terminov i ponyatij / Pod ed. A.N. Nikoliukina. — M.: NPK "Intelvak", 2001. — 1600 stb.
4. Mamurkina O.V. Khudojestvennyy naryativ v putevoy prose vtoroy polve XVIII veka: genesis i formy: avtoref. diss. ... Ph.D. St. Petersburg: LGU im.A.S. Pushkina, 2021. -P.14. www.dslib.net/.
5. Miliev Suvonkul (Suvon Meli) Poetics of global scientific and artistic interpretation. Philologist. science. doctoral dissertation. - Tashkent, 2019. - 220 p.
6. Poetics: slova, aktual. terminov i ponyatij / [gl. Nauch. ed. N.D. Tamarchenko]. — M.: Izdatelstvo Kulaginoy; Intrada, 2008. - 358 c.
7. Pulatov T.I. Plavayushchaya Eurasia. www.rulit.ru/Pulatov/Plavayushchaya_Yerasiya_RuLit_Net.rtf.zip
8. Sarimsakov B. Basics and criteria of art. - Tashkent: Bookmany print, 2022. - 252 p.
9. Schmid V. Narratology. 2-e izd. esp. i dop. - Moscow: Summer Slavic culture, 2008. - 304 p.