



THE NARRATOR'S SPEECH AND THE AUTHOR'S POSITION IN THE NOVEL-PAMPHLET "SILENCE AFTER THE ASSASSINATION OR FROM GENGHIS KHAN TO CHURCHILL"

Yusupjanov Elyorbek

FarDU independent researcher

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Abstract: The article discusses the narrator's speech in the novel-pamphlet and its artistic and aesthetic functions, as well as the role of the author's position in their expression. Because in most literary and publicistic works, the narrator's speech occupies a leading place in revealing the artistic and aesthetic concept of the work. In this sense, it is necessary to study whether this problem serves to reveal the artistic and social idea put forward by the writer. In fact, scholars have expressed sufficient scientific and theoretical opinions about the narrator's speech, the narration and its various forms, the irony, sarcasm, aphorisms used by the writer in the process of narration. The scientific results obtained as a result of the ideas of scholars became the scientific methodological basis for the analysis of the work and the final conclusions.

In this novel-pamphlet, Nurali Kabul artistically expresses his scientific and theoretical views on the practice of building a state and society by retelling the historical reality of the events he saw, the characters he knew or heard about. He actively uses such methods as irony, sarcasm, and aphorism in dialogues. As a result, the narrator's speech takes on a unique appearance. The author's position is clearly expressed in it.

Key words: speech, irony, sarcasm, style, dialogue, character, novel-pamphlet, artistic language, historical fact.

I. Introduction.

It is known that "the narrator is the speech of the author in epic works, the narrator, the narrator, that is, it represents all the speech, except for the direct speech of the character" [4,280]. Based on this, it can be said that the event, the activities of people, the description of the place, and the expression of opinions in the artistic work, including the novel-pamphlet, are all given through the narrator's speech. This also means that the character of the narrator's speech, the method of narration is derived from the position of the author. The author's point of view and position are influenced by his socio-ideological, artistic-aesthetic, historical-psychological concepts. For example, in this novel-pamphlet of Nurali Qabul, which we are studying, the narrator's speech is primarily based on the point of view chosen by the author. It is aimed at analyzing the activities





of society, the state, and some figures from a socio-political point of view. This also determined the genre of the work that the author is describing. So, the narrative, the narrator's speech is directly related to the genre of the work, its composition, the way of using language units in it. It follows that the analysis of the narrator's speech and the author's position in this work becomes relevant.

ii . Methodology And Literature Review.

As is known, a literary and publicistic work, as a product of social consciousness, serves to quickly find solutions to the problems of its time, to express reality at various levels. In this, of course, it uses artistic language. Because, "the language of a literary work lives in an organic unity with all other components of a literary work. Therefore, the ideological and aesthetic characteristics of the literary language should be studied using methods specific to the discipline of literary criticism" [3, 313]. The writer's talent is manifested precisely in his speech, in the process of using words. Therefore, the writer conveys to the reader both major and minor events in the work through various figurative expressions, figurative means, and various forms of speech.

In this work, Nurali Kabul expresses the truths of life based on the concepts, ideals, and views that he himself understood, imagined, and dreamed of. As a result, a style close to beauty emerges in his speech, which reflects such aesthetic approaches as irony, sarcasm, pitching, slyness, and laughter. "The method of expressing the inner hidden attitude expressed in the speech process to one or another state of the interlocutor's behavior is called irony" [2, 22]. In this sense, in the novel-pamphlet, there are also often cases of secretly conveying an idea or goal about various leaders and individuals through words or expressions. However, the main reality is conveyed through the narrator's speech.

In fact, "the narrative is the core of epic works that objectively and realistically reflect reality, the main form of the epic work's construction, the speech of the author or character-narrator in it, that is, the part of the text of the work that is not the speech of the characters. The basis of the narrative is a story about events taking place in time and space, which consists of various details about the time and place in which those events take place, the characters who are their participants (landscape, objects, portrait, author's characteristics), the author's philosophical, spiritual-moral, socio-political, and other observations..." [5, 250]. Many scholars have reached a unanimous opinion on this. In particular, Aristotle emphasizes that it is useful to remember the past period of a person's life, when he first had difficulties, and then to draw the right conclusions from it,





and in this case, he emphasizes that it is possible to understand the full scope of a person's life or a part of the events in society: "By dividing an event or incident into different parts and comparing them, it is possible to express the scope of the whole thing, that it is the beginning of other great things. Expressing the difficulty, rarity, age, place, and time of an event, an action, or a thing also increases its meaning" [1, 257]. Aristotle, citing these thoughts, explains that it is possible to understand the general picture of a great process in society in short lines by citing excerpts from the works of poets such as Simonides and Iphicrates. In this sense, Nurali Kabul also expresses great socio-political processes through compact episodes and profound aphorisms.

D. Kuronov and cites the following about the poetic features of the literary language: "The figurativeness of the literary language is even more vividly manifested in prose (epic) works... the artistic reality depicted in epic works is an independent, objectified picture in itself. Therefore, in epic works, the reality seen through the eyes of the creator also comes to life in the reader's imagination. The reader sees the place where the events of the work take place, the actions of the heroes" [8, 113]. In this sense, the literary language and its role in the dynamics of the narrative are of great importance in describing the events in the novel-pamphlet.

iii. Results .

The increase in the weight of the ideological content of the literary language, the expression of the content composition of the work, the plot, image and imagery should be analyzed together with theoretical issues. In this sense, in Nurali Kabul's novel-pamphlet " The Silence After the Assassination or From Genghis Khan to Churchill" [7], it is relevant to examine the literary speech, in particular, the manner and method of describing the event. Because in novel-pamphlets, the writer's point of view, the author's "me" is more clearly and actively visible than in a purely literary work. In order to reflect the idea he is expressing, the point of view of his speech more broadly and in more detail, he approaches the language of the work differently in building the plot and composition, based on his purpose. Here, it is not the character logic of the character or the development of the event in real conditions that is more important, but the writer's position in creating the work, the socio-philosophical concept he is promoting.

The image of the narrator and the narrator's speech in the work correspond to real reality with their entire content volume. In composing a story, the writer uses the necessary words or speech units in order to fully





preserve the ideological and content layer that he wants to convey. Instead, in narrative speech, the characters "enter the language themselves", they can also serve to realize reality within a specific place and time within the plot. In this case, the writer can return to historical reality and introduce into their language elements of the language of that period.

Iv . Analyses

In the second book of the novel-pamphlet, "The Silence After the Assassination, or From Genghis Khan to Churchill," we see the author's philosophical, spiritual-moral, socio-political views in the description of autobiographical events. In particular, the first chapter of the novel describes the injustices inflicted on the author's family during the former regime, first the innocent exile of Grandfather Qabul in 1937, then the voluntary exile of his father Kholbuta, and how Shodmon Oris keeps silent and lives as if he knows nothing about this suffering family, without acknowledging his guilt. In fact, the ancient value that people living in the same village and eating from the same plate should respect each other and that they are duty and responsibility to each other has long been forgotten for Shodmon Oris and others like him.

"I was a clerk on the "Nurli Kuyosh" collective farm," my dear father would begin his story, taking a deep breath and speaking sadly. "Towards evening, the chairman Shodmon, riding his horse, covered in black sweat and knee-deep in snow, entered our Russian courtyard.

- Hurry up, Holbuta! First Secretary Ergash Holmatov is calling you! Get on my horse, I'll take you there myself! - said the chairman in a triumphant tone.
- "What does the district committee have to do with me? I'm not a communist. I'm just a simple clerk," my father said, looking at the chairman's expression and becoming flustered.
- I don't know. Raykom has called, so it has something important to say. District council when you call me don't let it, malla bear and gray wolves in the mountain of Aikor - Shodmon Oris emphasizes the importance of invitation . [7, 5-6]

The dialogue is a forced summons by its nature, and it is expressed in a sharp satirical image and imagery that people are afraid of the district committee's authority, and when it calls, even wolves forget about their work and obey it. Here, through the method of exaggeration, there is also a hint that people like Chairman Shodmon serve the former regime with great loyalty and, if told by the district committee or another person in the government, can imprison or destroy innocent people. Also, coming to an ordinary person's house





in the evening and summoning them is actually contrary to ordinary human principles, and if the real purpose is revealed, it is possible that someone who knows what the summons is for can go. However, the fact that he summoned them while keeping it a secret worries Holbuta. Because he remembers that when he was eight years old, a group of people led by Chairman Shodmon took his father and exiled him to Siberia. Kholbuta knows very well that he died from there, but he does not go far, and he carries this dream in his heart. But he cannot tell this fear to the chairman, because he is afraid. So, the person who leads society is holding people in fear. But Kholbuta Qabulov, helpless, follows the chairman to the district committee. There, without asking his consent, he is given the task of becoming the manager of the horse farm in Gallakon. When he does not agree, he threatens, "I will not drink the water of Osmat." Due to this threat from the district committee, the Qabulov family (along with the families of two uncles) leaves their home and moves to the back of the Turkestan mountain range, to the area where their more distant relatives live in what is now Tajikistan. Because in the past, all these lands were considered one country.

As the writer describes the event, the narrator's speech first cites Kholbuta's conversation, first with Shodmon the Russian, and then with the district committee. These dialogues are taken from the language of real characters, thereby bringing emotion and liveliness to the narrative of the event.

Another important aspect of the above passage is that it shows the lack of a place and value of an ordinary person in society as a person. Holbuta is appointed to the position of manager of a horse farm against his will. He reasonably refuses this. That is, when he mentions that the three managers who worked there until then have been imprisoned and asks what he can do now, he hears the district committee, that is, the district governor at that time, openly pressuring him, saying, "If you don't go, you won't live in the village of Osmat." Here it is shown that the oppressive policy of the leaders, the disregard for the voluntary, conscious consent of the leadership cadre, was a common occurrence among the leaders of the former regime.

Here, the author briefly recounts the events described by the writer in a retrospective manner, the imprisonment of Qabul Ibragim ugli and his experiences in prison. The fear that arose in the mind and inner world of Kholbuta, and then the fact that he, along with his uncles Hamza and Abdusalom, were forced to move to the other side of the Turkestan mountain range, to the village of Regarg in the territory of the present-day Republic of Tajikistan, dragging other relatives who had previously done the same, are mentioned. In





this way, the narrator's speech effectively reflects the lack of personal freedom of people in the former regime. The fact that not one, but several families were forced to live in exile brings a unique tragedy to the narrative in the narrator's speech. The author, while describing the main part of the event, introduces various artistic and expressive means into the narrator's speech, such as rhetorical questions (*does this mean you're going to prison?!*), exclamation (*Let Abdusalom walk too!*) and similes (*in a dog's agony*). Then, twenty-five years later, the narrator, who meets Ergash Kholmatov, the man who caused so much trouble to the family, compares those events, his father's situation, and Ergash Kholmatov's situation. Here, it can be observed that the author also uses the method of contrasting and comparing events in the narrator's speech. Interestingly, he does not harbor any prejudice or envy towards the man who caused so much trouble to his family. Perhaps, based on the forgiving reassurance of his father and mother that he also fulfilled a state assignment, it is mentioned that Ergash Kholmatov was fired from his job and blackmailed for circumcising his son. Emphasizing that circumcision emerged as a way of life in hot countries, as a necessity, independent of religion, he emphasizes the existence of spies who follow people at every step. He emphasizes that the former regime, in order to rule the colonized people, cultivated spies who were weak-willed and prone to betrayal (like Shodmon Oris) from among the people and used them to control society, which is a cruel method. As a result, the content and idea in the narrator's speech turn into an emotional image. Here, the emotional form of the narrator's **speech**, or rather, the words, affects the reader's inner world and encourages the reader to emotionally perceive the being or the event being described. In a broader sense, it gives the images of the district committee, Kholbuta, Kabul Ibrahim, and Shodmon Oris, as symbols of that era, a characteristic of typicality. However, the differences in the external appearance and lifestyle of these images give the narrator's style of expression social objectivity.

True, the inner meaning of the words, the content of the speech, expresses the narrator's inner experiences, his attitude to the reality that happened so many years ago. It shows the narrator the direction of the narration. This content, idea synthesizes with the thoughts, reflections, and experiences that arise in the mind of the reader who reads the work, in his inner world, in the process of understanding and perceiving reality. Here, it can also be observed that there is a difference between the reality described by the writer and the main idea in his interpretation and the idea that arises as a result of the reader's





understanding. This point is consistent with the scientific view that the similarity between the intended meaning and the perceived content is not always completely consistent.

The following passage can be cited to prove the idea: “You can pass away, entangled in the worries of life, flowing in the stream of material and domestic problems, without having any knowledge or idea about the origin, history, and future of yourself and your people. This is the greatest punishment of life and history for you.” [7, 85-86]

This passage, regrettably emphasizing that the head of state's beatings and beatings of his subordinates spread throughout the country like a plague, is cited as a basis for the conclusion that this is the result of history, that is, the failure of previous, or rather former Soviet leaders, to draw the right conclusions from this act. Indeed, according to the Turkic tradition, each leader or member of this society to be aware of his nine ancestors and the era in which they lived determines the correct development of the development of subsequent generations. Here, the narrator does not give the exact names of the words and characters mentioned in them, but refers to their specific characteristics. That is, when he says that the leader beats his ministers, most people understand who he is talking about. The image here has a significant place in our history as a product of a specific era and a specific environment. However, some flaws in the leader's spirituality indicate that there are such flaws in his character. Because, “Like any artistic image, the human image - the character - also has the characteristic of specificity. Because the real person, who is its basis, acts in a specific era, region and social environment, is engaged in a specific profession. Naturally, all these factors find their expression in his speech” [6,76] . In this sense, the word used by the narrator and its nominative expressiveness serve to more clearly demonstrate the writer's style. In particular, in a novel-pamphlet, the writer, describing socio-political life and the people in it, introduces into the narrator's speech linguistic units characteristic of the speech of people close to this sphere. For example, let's take the following excerpt:

Hearing the Gensek's direct phone ring, the staff left the room in a hurry.

" Assalamu alaykum, dear Leonid Ilyich! I hear you, " said Chazov, picking up the phone.

“ Look at me, Yevgeny! ” Brezhnev's voice was sharp. He had never spoken in such a firm and sharp tone. “Why don't you tell me anything about the health of Mr. Andropov? How is he? I'm told he is very seriously ill and has only a few days left. Do you understand? We have great hopes for him and the





responsibility he bears is also heavy. You should take this into account and work hard, he must work.

It seemed like a big deal, not a small one.

– Yuri Vladimirovich's illness can be cured, Leonid Ilyich! We are forming a group to study this issue and are taking appropriate measures, Leonid Ilyich! Yuri Vladimirovich can work – the head physician replied, sweating.[7, 106-107

This dialogue in the narrator's speech is based on real historical figures in the general plot. In history, they lived at the same time. True, L. Brezhnev was older than E. Chazov. What is important is the words used by the head of state, who ruled one-sixth of the world, in a conversation with the country's Minister of Health, the chief physician of the Kremlin, and the strategic goal in their meaning.

If you pay attention to the first sentence, the word "hexek" in it is a shortened Russian expression for the word "general secretary", which is how the heads of state were called during the former regime. The phrase "direct telephone" in the sentence is a protected, special communication system between government officials, in which if the chief executive gave an order to connect someone, for example, here he asked to connect Chazov, if that person picked up the phone while standing in his room, the phone would immediately ring. Because such a telephone worked only two-way, it was considered impossible to connect to another line or another person. So, L.I. Brezhnev wants to talk to someone on the phone, so the employees leave the room in a hurry. So, in this sentence, behind such a behavior of the employees, or rather the characters in the episode, their emotional-nominative understanding is revealed.

V. Conclusion

1. In a pamphlet novel, the narrative style, the narrator's speech, is based on the events the author has seen and experienced, the events he is analyzing, and the conclusions drawn, and in some places the exposure of political games through bitter laughter, mainly serve to express the author's point of view. This ensures the unification of concepts and views on various fields in one narrator's speech.

In the narrator's speech, words should not be considered as a means of simply describing, explaining, or interpreting a ready-made event. Here, words act as a creator of a new text, shaping a new reality. Some statements, by their content, determine the essence of the entire chapter. In turn, they also reflect the style of the work. As the writer narrates in this spirit, the form of the statements





becomes more complex in accordance with the content and is enriched with various stylistic figures. This serves to give the speech a unique image, a vivid portrayal of the era.

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