



REPRESENTATION OF POLYPHONIC SPEECH IN THE NOVEL “SHOVKIN” (“NOISE”) BY ERKIN AZAM

Dilorom Sabirova

*Independent Researcher at the Faculty of Foreign Philology, Urgench State University,
Teacher at the Department of Socio-Humanitarian Sciences, Urgench Innovative University
Khorezm, Uzbekistan*

ABSTRACT

This article clarifies an approach to the issue of polyphonic speech in Uzbek and world literary studies, in particular, comments on the manifestation of the polyphonic speech style in the novel “Shovkin” by Erkin Azam. Also, Erkin Azam's ability to use the polyphonic speech style, common and different aspects of the writer in this work with the polyphonic speech style of world literature are discussed.

KEY WORDS: *polyphony, polyphonic narration style, character's speech, parallel view, conflicting opposition, polyphonic narration types.*

Polyphonic thinking is applied to works of art that strive to directly and truthfully depict various perspective processes that take place in the human psyche. In this style, the conditional term “Stream of Consciousness” began to be popularized at the end of the 19th century, based on the views of the American philosopher W. James, who sees a river flow in the human mind [1].

Famous writers of world literature such as W. Wolff, M. Proust, J. Joyce, E. Hemingway, W. Faulkner have drawn attention to the chaotic exchange of emotions, thoughts, and associations that appear unexpectedly in the human mind and the difficulty of logical interpretation of this connection. Such research was later continued in the research of surrealism, i.e. the representatives of new novelism.

Processes in the human mind were described in connection with reality. As a result, the stream of consciousness began to be interpreted as one of the means of artistic perception. The purpose of this is to penetrate deeper into the human psyche, to look at its dark sides. This method was particularly evident in the new literature, which sought to describe the processes of the human psyche, to justify its behavior in different ways from a social and spiritual point of view. A characteristic feature of the experiments is connected with the disruption of the narrative structure characteristic of the traditional epic and the change of attitude towards the integrity of the character.

The current stage of our national prose, particularly the renewal of our novels, is a bit different from the usual traditional way, and the qualities similar to the literary movement called “modernist literature” that appeared in the West at the beginning of the last century are manifested in the XX century. It attracted the attention of researchers as early as the 90s [2].

Also, such signs as the expansion, deepening, and complexity of the image space of artistic prose, active use of new methods of character creation, the emergence of unique forms, the detailed study of a person, the analysis of the psyche, the novel has become the main quality sign and criterion of artistry, first as a system was not visible.

The style of the writer's narration, the types of the narrator, the structure of the plot, the change of the place and role of the elements in it, the diversity of the conflict structure and its manifestations, the transformation of the hero into a character created on the basis of his imagination, the reader entering into a dialogue with his thinking. It became clear that the changes taking place in dozens of novels are closely related to the polyphonic system of thought.

It is known that the use of polyphonic speech requires a special talent from the author, and in order to create polyphonic speech, the writer needs to move away from the traditional narrative style. One of the great representatives of modern Uzbek literature, Erkin A'zam, has expressed polyphonic speech in many of his novels, and his novel “Shovkin” is characterized by the fact that this image style has special colors.

At first glance, this novel of the writer is complex, but it is a work full of strong literary parody, pointing to serious political and social symbols. The characters of the novel give the impression that the characters of the film world, i.e., the behavior, actions, and chaotic, frivolous life of the movie stars, dramaturgs, film directors, film critics, and film makers are written about.

The comment of Farhod Ramazan's “loyal” writer friend in the work serves as a key to find the core essence of the work. It says so:

“Mavzuma-mavzu sakrab, hamkorlikda ssenariy yozadigan bo'ldik. Dard bor-u, darmon yo'q, deganlaridek, hali mazmuni, mohiyati notayin asarga nom tanlab, sarxushlikda bir soatcha talashibmiz. “Shum v ushax i vovne” (“Botiniy va zohiriy shovqin” – zo'r!) deydi Farhod, o'rischa jarangiga mahliyo bo'lib. Men Folknerning “Shum i yarost” romanini ro'kach qilib e'tiroz bildiraman. “Nu i chto, bo'laversin!” [3]



It can be observed that the writer effectively used the polyphonic speech style through these images. It can even be considered that the reason why he named his novel "Shovkin" was absorbed into polyphonic speech. Through these, we can understand that Erkin Azam was able to use polyphonic speech at a high level in modern Uzbek art literature. In a word, Fyodor Dostoyevsky created beautiful examples of this style in world literature, and Erkin Azam made a great contribution to modern Uzbek literature.

If we interpret noise as a symbolic image, as a sign of life in general, political and social changes in society, renewals taking place in the heart of a person, shakes in the worldview, the essence becomes much clearer. More precisely, one of the artistic-philosophical ideas put forward by the writer in the novel is that while living, a person should be able to choose a harmonious tone among noises and sounds that are symbols of life. In fact, this tone is the essence of a person's life, beliefs, and actions.

In "Shovkin" the older generation, armed with the ideology of the former Soviet period, is contrasted with the younger generation, which has understood the rottenness of this system. Consequently, this can be observed in the example of the character of Farhod Ramazan with the internationalist grandfather Sobirjon Mansurovich. The tragedy of the old man is that he is a mute person who is deprived of independent thinking, has become a victim of memorized false theories and ideologies, and has become a parrot. Unlike the representatives of the older generation, Farhod knows how to analyze their shortcomings and defects as an independent-minded person, and is disgusted by them.

Real literature is not just a copy of real life [4]. It is necessary that the writer's high artistic thinking, romantic imagination, original artistic texture, aesthetic ideal should be reflected in it.

It is through the image of Farhad that the writer reflected his ideal views. There is another reason why we believe that the polyphonic speech is effectively used in this work. If we take a look at Erkin Azam's life and work, we can feel that some shortcomings during the Soviet era crushed him from the inside. One of the main features of the polyphonic speech method is that the writer expresses his ideas and arguments in the language of characters. Sometimes it can be allowed that the opposites of the characters do not match the views of the writer. We know that the character of Farkhod in the novel "Shovkin" is wrapped in polyphonic speech, that is, it reflects the author's ideals and views, the author's thoughts.

It is important to understand that each of us is a child of our time. Each era has its own ideology, heroes, and ideals. It's not easy to be ahead of the times, it's very difficult. But blindly following the drum of the existing system, thoughtlessness, forgetting the national identity is interpreted as the greatest tragedy in the novel. This can be explained by the fact that it was manifested in the polyphonic speech as soon as we analyzed the images in the novel.

In conclusion, it should be said that in modern Uzbek prose, the methods of narration characteristic of world literature, in particular, the polyphonic speech style, have begun to be actively used. It should be considered as a positive phenomenon.

REFERENCES

1. Erkin A'zam. *Shovqin. Roman*. –Toshkent: O'zbekiston, 2011. –B.109.
2. Жўраев Т. *Онг оқими ва тасвирийлик: Фил. фанл. номз... дисс.* – Тошкент, 1994.
3. William James. *The Stream of Consciousness*. New York, World. 1892.
4. Қўчқорова М. *Бадийий сўз ва руҳият манзаралари*. –Тошкент: муҳаррир, 2011. –Б.127.
5. Olloyorov, Q., & Davlatnazarov, D. (2023). *XORAZM DOSTONLARI TILIDA UCHRAYDIGAN REAL VA NOREAL SHAXS NOMLARI. SCHOLAR*, 1(2), 104-110.
6. Davlatnazarov, D., & Olloyorov, Q. M. (2023). *XORAZM DOSTONLARI TILIDA UCHRAYDIGAN REAL VA NOREAL SHAXS NOMLARI. TA'LIM VA RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI*, 3(2), 208-213
7. Olloyorov, Q. M. (2018). *Onomastics of Khorezm epics (based on the series of epics "Gorogly" and "Oshiqnoma")*. Author's abstract of the dissertation of Doctor of Philosophy (PhD) in philological sciences. Samarkand, 46.
8. qizi Madiyoro'va, Valida Quvondiq. "REPRESENTATION OF ARCHAISMS IN ARTISTIC TRANSLATION." *Builders Of The Future* 1.01 (2023): 66-69.
9. Madiyoro'va V. Q. *Analysis of archaic words in the structure of english and uzbek proverbs //EPRA International Journal of Research and Development (IJRD)*. – 2021. – №. 6. – C. 360-362.
10. Madiyoro'va V. Q., Djumabaeva J. *SPECIFIC FEATURES OF UZBEK AND ENGLISH FOLKLORE GENRES //Benec*. – 2020. – №. 1-1. – C. 160-164. Khadzhiyeva M., Saurov R., Madiyoro'va V. *Role and dastan value in education of youth of Uzbekistan //SCOPE ACADEMIC HOUSE B&M PUBLISHING*. – 2017. – C. 42.
11. Madiyoro'va V. Q. *Analysis of archaic words in the structure of english and uzbek proverbs //EPRA International Journal of Research and Development (IJRD)*. – 2021. – №. 6. – C. 360-362.
12. Khajiyeva M. S. et al. *The Role of the Tolerance in Society and its Philosophical Interpretation //Young Scientist USA*. – 2015. – C. 163-165.
13. Khajiyeva M. S. et al. *OPINIONS REGARDING THE FORMATION OF FAMILY INSTITUTION AND CHILD UPBRINGING IN "AVESTO" //INTERNATIONAL SCIENTIFIC REVIEW OF THE PROBLEMS OF PHILISOPHY, PSYCHOLOGY AND PEDAGOGY*. – 2019. – C. 5-9.
14. Khajiyeva M. S., Urazmetov M. T., Akmanova S. A. *The Specific Features of Uzbek People's Ethnoculture //Young Scientist USA*. – 2014. – C. 159-161.
15. Sultanovna K. M. *THE CONCEPT OF GLOBALIZATION AND ITS PHILOSOPHICAL INTERPRETATION //EPRA International Journal of Multidisciplinary Research (IJMR)*. – 2022. – T. 8. – №. 3. – C. 134-138.
16. Sultanov F., Saurov R. *CORRUPTION IS A DANGEROUS ENEMY OF THE STATE DEVELOPMENT //Интернаука*. – 2021. – №. 16-4. – C. 8-9.



17. Sanjar S., Matluba K., Ravshonbek S. *Importance of social capital and horizontal relations in the development of society //The Newman in Foreign policy.* – 2017. – №. 35 (79). – С. 33-35.
18. Ugli S. R. R. *Corruption, its causes and factors //Достижения науки и образования.* – 2020. – №. 5 (59). – С. 35-36.
19. Saurov R. R. *THE CONCEPT OF CORRUPTION, ITS CONTENTS AND METHODS.*