

Farida HAMROYEVA,
*Independent researcher of the Department of English Philology
 Samarkand State Institute of Foreign Languages
 E-mail: farida.hamroyeva@gmail.com*

Based on the review of SamSIFL, DSc, professor D.Salohiy

O‘TKIR HOSHIMOVNING “XIYONAT” NOVELLASIDA MAVHUM MUALLIFNING NUTQIY NIQOBI IFODASI

Annotatsiya

Ushbu maqolada O‘. Hoshimovning “Xiyonat” romani asosida mavhum muallifning nutq niqobining ifodasi muhokama qilinadi. Bundan tashqari, muallif romanda bir nechta mumkin bo‘lgan mavhum mualliflarni taklif qilishga harakat qiladi va S. Fitsjeraldning romanini ushbu roman bilan taqqoslaydi. Bundan tashqari, nutq niqobining ta’rifi berilgan, bunda nutq niqoblari yozma ravishda insonning ijtimoiy o‘zaro ta’siri, aloqasi va tabiatining nozik tomonlarini tavsiflash uchun ishlatilishi mumkin.

Kalit so‘zlar: mavhum muallif, adresat omili, nutq niqobi, paradigmatic, hissiy-badiiy kuch.

EXPRESSION OF SPEECH MASK OF ABSTRACT AUTHOR IN O‘TKIR HASHIMOV’S NOVEL “BETRAYAL”

Annotation

This article discusses about expression of speech mask of abstract author based on O‘.Hoshimov’s novel “Betrayal”. In addition, author tries to propose several feasible abstract authors in novel and compares S.Fitsgerald’s novel as well. Furthermore, provides definition to speech mask as speech masks can be used in writing to depict the nuanced facets of social interactions, communication, and human nature.

Key words: abstract author, addressee factor, speech mask, paradigmatic, emotional-artistic strength.

ВЫРАЖЕНИЕ РЕЧЕВОЙ МАСКИ АБСТРАКТНОГО АВТОРА В РОМАНЕ УТКИРА ХАШИМОВА “ИЗМЕНА”

Аннотация

В этой статье обсуждается выражение речевой маски абстрактного автора по мотивам романа У. Хошимова “Измена”. Кроме того, автор пытается предложить несколько возможных абстрактных авторов в романе и сравнивает роман С.Фитцджеральда. Кроме того, дается определение речевой маске, поскольку речевые маски могут использоваться в письменной форме для описания тонких аспектов социальных взаимодействий, коммуникации и природы человека.

Ключевые слова: абстрактный автор, фактор адресата, речевая маска, парадигматическая, эмоционально-художественная сила.

Introduction. In prohibitions on the direction of narratology, the terms “abstract author” as well as “speech mask” are common. At this point, we think that it is necessary to briefly dwell on these two terms. An abstract author is not a “pragmatic” instance, unlike a narrator, but a semantic value of a text. Abstract author denotes a semantic phenomenon, not a structural one. This concept refers to interpretive poetry rather than narrative poetry. An abstract author is only a construct created by the reader and should not be personalized.

Narratives are usually understood as narrative works of any genre and functionality. The term “narrative” goes back to the Latin word *gnarus* (knowledgeable), derived from the Indo-European root **gno* (to know). The narrative as a whole acts as the main form of ordering and understanding of the surrounding world, and in the context of literary studies - as a special construct through which the surrounding reality is mastered through narration [1].

Literature Review. A speech mask is an image in the style of another person, the choice of which is determined by the goals of the speaker, the situation, the form of communication, the addressee factor (to whom the appeal is directed). A speech mask is a temporary and situational use of someone else’s speech behavior, based on the generalized idea of a certain type of communicator, which is entrenched in the minds of readers. A speech mask is characterized by a certain set of linguistic means that can be selected based on the ideological goals of the work. A speech mask is made using phonetic, grammatical, lexical-syntactic, and stylistic and various other linguistic means by expressing certain concepts, ideas and values [2]. In works of art, a speech mask can be used as a literary tool that allows the author to create a certain image or convey a certain idea. For example, in a novel or short story, the hero can wear a speech mask to hide his true identity or intention. This can be expressed through dialogue, in which the character uses a certain language or phrase to make a certain impression on other characters. In a short story, a speech mask can be used to create a certain atmosphere or mood. For example, an author may use a particular style of speech or dialogue to convey a sense of mystery. A speech mask can also be used to convey a specific topic or thought. For example, the hero uses certain words or phrases to express his point of view on politics, religion or other social issues.

Research methodology. The criteria of the text should include its existence (potential) in the form of a representative of a special paradigmatic series, where the most concise text is on a par with the expanded (“normal”) texts synonymous with it and where the initial primitive text already contains a certain program minimized to the limit of its further possible deployment [3].

1. In fiction, a speech mask can also be used as a symbol or metaphor that reflects different aspects of communication and social camouflage. At this point, we want to mention as an example the way in which several famous writers used the colloquial mask:

2. William Shakespeare’s *Hamlet*: in this work, the oratory mask is one of the main symbols. *Hamlet* wears a mask of “false madness” to hide his true intentions and plans from other characters.

3. George Orwell’s novel “1984”: in this novel, a speech mask is presented to the establishment of new buildings, the activities of a system of Information Management and manipulation that limits the freedom of speech and thought of the inhabitants of Oceania.

4. Edgar Allan Poe’s “The Masque of the Red Death”: in this short story, the speech mask is used symbolically. It expressed a physical metaphor to avoid death and reality.

5. Chak Palaniuk's work titled "The Battle club": this novel and the film based on it used the oratory mask as a symbol of oppression and loss of individuality in modern society.

6. "The Count of Monte Cristo" by Alexandre Dumas: in this novel, The Mask of speech is presented through various characters who hide their true intentions and identity in order to achieve their goals.

Analysis and results. These examples show how the speech mask can be used in literature to reflect the complex aspects of Human Nature, Communication and social relations. O'. Hoshimov's work "The Affairs of the World" consists of large and small novellas based on the author's adventures. The author himself writes in the preface of the book that "I have seen all the people in this work with my own eyes" [4]. Vivid and vital images in the work, Uzbek approach and character, conversations between heroes enhance the reading effect. The work is based on the events of novelist's childhood. Ordinary rural families of the Soviet times, people's lifestyles are depicted harmoniously with novelist's mother. O'. Hoshimov also embodied the affairs of the world in this small work. The main character of the novelettes, which took place from this work, is the author's mother. The author himself is also one of the main characters in the stories. The novel "Betrayal" begins with the description of an event in the preschool age of the author, that is, the narrator. It is followed by a second incident during his time as a schoolboy. This is followed by the third event of his student days. A small story thus combines the three Adventures of the hero of the work.

O'. Hoshimov's work, composed of several small novelettes, chronicled the lifestyle of an ordinary Uzbek family living in a neighborhood during the time of the former Soviet Union. Each novel covers national, cultural and moral issues important for Uzbek life. In the process of Comparative Study of works created in the Uzbek style with examples of English or other Western countries literature, we should first of all focus on the issue of the above-mentioned national ideas, oriental traditions and Uzbek way of life. Events form the basis of the field of narratology. Another important issue is that we are thinking about novelettes that tell the life of the 20th century. Therefore, the story described in the selected two novellas is the space of events and we need to take into account both the life, social and political situations at that time. The narrator pays special attention to each of these.

It is known that a speech mask is used to create a specific literary image. It is difficult for a writer to fully express all information using the speech of one narrator. To do this, he refers to the acceptance of several distributed roles and speech "masks". These are the "masks" of the author, narrator and hero, which are very easy to distinguish in the text [5].

A little earlier we gave a brief overview of the novel "betrayal". In the process of research, we witnessed that this novel also attracted the attention of other researchers. For example young researcher A. Ziyayeva mentioned in her article "*the embodiment of the mother in the story of the affairs of the world*" that at the end of each story in this work, specific conclusions are visible, that is, at the end of the story, the speaking hero feels remorse for suffering his mother due to himself. A. Ziyayeva says that each story root has a certain pattern. In particular, in the novel "betrayal", the mother encourages her child only to honesty, to do good to people, to return from evil. We face many people throughout our lives. Which of them is our close friend, which is our loved one. But it turns out that after the passage of times, betrayal can be seen from everyone. In the story, however, mothers are portrayed as the closest breed to the child, and it is emphasized that they will never see betrayal from him. Author said at the end of this novella, "*what if your mother ever betrayed you!*", which prompts the reader to meditate [6].

It is known that in literary works, a speech mask is a means of creating and communicating information about characters, events, ideas, and also serves to increase the emotional-artistic strength of the work. In much of the scientific research done to date, O'. Hoshimov's work has been analyzed in every possible way, studying language, style, writing skills and other aspects, but there is no consensus on the colloquial mask used in his stories. The analysis of the colloquial mask in the works of O' Hoshimov is considered important in order to more broadly reveal the significance of his works. Because novelist lived in such a time that it was difficult, if not impossible, to express an opinion about certain national values, customs, in particular, issues related to religion. In scientific research, it is said that a speech mask is a means of expressing and transmitting information that is used during communication. It is considered an abstract concept that characterizes the way in which one behaves and manifests itself in society. It is this different style of statement that die. In the works of O'.Hoshimov, we are often found in special small stories. It is worth noting that novelist's works are more similar in this respect to novels created by Western novelists. Of course, considering its aspect of the narrator's type, we can conclude that the works of the two scribes O'. Hoshimov's novella S Fitzgerald are completely different. Because it has a more "first-person language" form, unlike Fitzgerald novels [7]. Certainly, in this definition we are referring to Adib's work "the affairs of the world".

From the very beginning of the novel "betrayal" we can notice that the speech is masked. "*I haven't attended school yet. Two miles from our neighborhood there was already a children's home.*"[4] it is here that we see a beautiful expression of Uzbekistan incorporated into a work of art. "...there was already a children's House." This little expression is actually derived from the folk language, which we can perceive as a "speech mask". Because one of the goals of the application of the mask in speech, which expresses a figurative meaning, as we mentioned in the above definitions, is to hide something. In fact, author is well aware of what kind of place the "already" children's house is, not far from the house where he lives, he can name the place. But we can conclude that with this colloquial mask-shaped expression, it expounds that space is unnecessary or useless. It is known that children's houses of this type were built by the government of the former Soviets. Looking back on history, we will witness that there were many critical opinions and even protests against schools, kindergartens, theaters and other types of institutions in the new system at the time of the show. Such sentences of O'. Hoshimov are also worthy of recognition for their historical significance.

In this short story, as in other stories, there are many examples of the life of Uzbek families in the village, its shortcomings, problems, and the lives of ordinary people who moved in a poor and modest way. We can come across some of these images described in the form of a speech mask. "... *That day, whatever they ordered me to do, I ran with six feet and seven feet. I watered the goat that was tied to a nut twice, I sat on the mat spread out on the platform in the yard, guarding it so that the birds wouldn't steal it... I even cut off the rubber band of my bag and gave it to my brother to make trousers...*" [4]. It can be seen that this piece, despite its small size, can reveal the life of the above-mentioned villager. And in the last sentence, we can notice the presence of mask in an abstract sense. The saying "*I even cut off the rubber of my bag and gave it to my brother to make trousers*" actually has a great meaning hidden in it.

Conclusion. It is said that problems such as using a rubber band as either a trouser belt or a slingshot rubber were common at that time. Although the writer expressed these words with some kind of humor, in fact he revealed the shortcomings of the society and the problems of the life of the poor. After reading a dialogue in the novella about walking barefoot for village

children, and even talking about boots, “what's the point?” we come to the conclusion that there were times when the question was asked. Following this, here is given a dialogue in Uzbek language:

“...Akamning Damin degan o‘rtog‘i meni ko‘rib so‘radi:

–Sen qayoqqa?

–Kinoga! - dedim ishonch bilan.

Damin o‘ylanib qoldi.

–Bolmasa, botinkangni kiyib chiq, - dedi oyogimga qarab.

Hammamiz yalangoyoq edik. - Botinkani nima qilaman?

–Devordan oshib tushamiz, bildingmi!- Birdan Daminning jahli chiqib ketdi.

–Qorovul quvlasa, yantoqzordan qocha olasanmi? Chop, kiyib chiq! Biz kutib turamiz...”[4]

LITERATURE

1. Мамуркина О. В.. “Теория нарратива в современном литературоведении” Царско-сельские чтения, vol. I, no. XV, 2011, С. 226-230.
2. <https://proza.ru/2022/02/01/1516>
3. Кубрякова, Е.С. Текст и его понимание [Текст] / Е.С. Кубрякова // Русский текст. – 1994. – № 2.
4. O‘tkir Hoshimov, “Dunyoning ishlari”. Yangi avlod, - Toshkent, 2019. -B. 45.
5. Лотман Ю.М. Труды по русской и славянской филологии. Тарту.: Ученые записки Тартуского Государственного университета. 1977.
6. Aziza Ziyayeva, G. S. «Dunyoning ishlari" qissasida ona timsoli». Zamonaviy Dunyoda Ilm-fan Va Texnologiya, 2/14, Zenodo, aprel 2023 y., bb. 42-45.
7. F Scott Fitzgerald The last of the bells// F Scott Fitzgerald Selected short stories Moscow Progress Publishers 1979 p. 179-195.