

Poetic Speech And Methodological Characteristics In The Novel “Feast Of Demons Or The Great Game”

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Abstract – The article analyzes the novel “Feast of Demons or the Great Game” by the famous poet, writer and translator Abdulhamid Ismoil, which explores the issues of poetic speech and style. In this regard, the author's artistic skills were assessed and theoretical conclusions were made.

Keywords – Historical-Biographical Novel, Creative Image, Artistic Skill, Language Of Art, Poetic Speech, Artistic Style, Character Speech, Author Speech, Author Remark.

I. INTRODUCTION

Among the artists living and working outside Uzbekistan, there are those who are interested in the life of jadid writers and contribute to the creation of their image in fiction. One of them is the well-known writer Abdulhamid Ismoil, whose novel about the modern enlightened writer Abdulla Kadiri is called “Feast of Demons or the Great Game”, the work belongs to the historical-biographical type of the novel genre. The language of the work also differs from other works in many respects.

II. METHODS

In one part of the work we read the following sentences: “Бириси кунни Ғози Юнус домланинг беркиनावериб уникқан ўғли Тўлқин отасининг тилла соатини қўтариб, пул сўраб келибди” (“*One day, Ghazi Yunus, the teacher's hidden son, Tulqin, came carrying his father's gold watch and asking for money*”). (Ismoil, 2016). This brief report also refers to a historical event in the life of A.Kadiri. This is described in detail in the memoir of Ghazi Yunus's son Tulqin “Golden Clock” about Kadiri. “Кунизмиз бетайин, қаттол замонга қолиб кетган бўлса. Дала яганаланиб, уватга айлангани йўқ. Ҳазрат айтмиш: “Бешай Мозандаронга тушди ўт”. Олағовурда ҳўлу қуруқ бирдек ёняпти. **Мана унинг ўзи ҳам эгарланган очага отдек тайёр турибди. “Чух!” – дейишса, кетади**” (Ismoil, 2016). (“*If our day was left to the vague killer era. The field did not become desolate and desolate. The Hazrat said: “The fire fell on Beshai Mozandaron”. It is burning wet and dry in fire. Here he is, ready for the saddle like a horse. If they say “Chuh!”, he will leave*”). In this excerpt, the character's speech is not described in isolation from the author's speech. In the beginning, the character's speech is explained by the fact that it is expressed in the language of the first person, while the separated sentences are interpreted in the language of the third person. The author expressed the two forms of speech in a mixed way. The content of this passage is taken from the above “Golden Clock” memory: “Даданг билан менинг кунимиз бетайин замонга тўғри келди-да. Тўқайга ўт кетди. Хўл-қуруқ баробар ёняпти. Мен ҳам эгарланган отдек тайёр турибман”, -деган эди Абдулла Қодирий нажот сўраб келган йигитнинг холини кўриб. (“*Although my day with your dad has come to an unscrupulous time. The brush wood was on fire. The wet and dry things are burning equally. I am ready like a saddled horse*” – said Abdulla Kadiri saw the condition of the young man who came to him asking for salvation.) The fact that such an artistic speech is taken from historical sources, their closeness to them, greatly contributes to the vivid formation of the image of a historical figure.

Much of the novel is made up of the author's speech. One of them is the description of Abdulla Kadiri's condition when he was taken to prison: “Қўлида кишани билан Абдуллани қоронғу бинонинг қоронғу зиналари бўйлаб қоронғу ертўлага судрашди” (“*Abdulla was dragged to the dark basement along the dark stairs of the dark building with a chain in his hand*”) (Ismoil, 2016). By repeating the word “dark” three times, the meaning of the word is strengthened and the reader's attention is drawn to this word.

The two plot events in this novel take place at different times. This is why there are also differences in their author's speech and dialogues, because “...the author should try to preserve the originality of the protagonist's speech, the balance between his actions and the manner of speaking, the linguistic features of time and space” (Solijonov, 2002). Only then will the writer be able to demonstrate his skill in constructing the language of the work of art. Moreover, “Dialogue, which is one of the most important parts of the novel, has its own independent construction system and strict procedures. Dialogue is an element closely related to the author's statement in the work of art. Consequently, dialogue is part of the statement, it cannot exist without the statement, on the contrary, it is subject to its conditions” (Solijonov, 2002). Indeed, the narration of events only through the author's speech leads to the emergence of one-sidedness and dry narrative. Telling the protagonists through dialogues gives the novel a special spirit and vitality. Through this, the scope of the protagonists' thinking, occupation, living space, and many other details become convincing to the reader through their speech. Through dialogue, the author can both narrate certain information and achieve the verbal individuality of the protagonists.

The plot of the novel “The Maid of Amir Umarkhan” includes the following dialogue: “Мана энди Ҳаким кушбеги билан юзма-юз ўзининг хос хонасида ўтирар экан, ўзини дўсараликка солган кушбеги ўсмоқлаб: (*“Now, as Hakim kushbegi sat face to face with him in his own room, the kushbegi that had befriended him grew:*)

– Шояд, инингизни озод қўйиб юборганингиз хайрия йўлига йўйилса, – деб қўйди. (*Perhaps the release of your brother will go to charity, - he said.*)

– Недан? – деб дўккироқ тарзда сўради чап бети аҳён-аҳён учган амир. (*Why? – Asked the Emir, whose left cheek flew from time to time.*)

– Салотини Усмониянинг ажиб бир расми бор экан деб эшитдим, тахт ворисидан ўзга барча иноғалар гўдаклигидан қатл этиларкан! Тахтга даъво бўлмасун деб... (*I heard that Salotini Usmoniya had a wonderful picture of the Ottoman Empire, when all the cows except the heir to the throne were executed as infants! Not to claim the throne...*)

– Дуруст, унда бизам шаҳид кетган бўлурдик, – деб дўлайиброқ жавоб берди Амир Насруллоҳ. (*Well, then we would have been martyred, - replied Amir Nasrulloh.*)

Астағфирулло, – деб ўз хатосини ямашга шошилди Ҳаким кушбеги. – Мақсад – бу тахт табаррук қўлингизга тушгач, уни даъвою дўк-даварадан озод этиш...” (*Astagfirullo, said the Hakim kushbegi, hastening to mend his mistake. “The goal is to free the claimant from threats once the sacred throne is in your hands...”*) (Ismoil, 2016) This dialogue clearly reflected the high-spirited spirit inherent in palace speech. The conversation between the ruler and the kushbegi in it also reveals how they behave. While the ruler behaves much higher and treats the kushbegi more rudely, the kushbegi seems to be trying to take care of the ruler, but in reality, it seems to be urging him to go his own way. However, he avoids exposing his original purpose openly, instead gently trying to explain it on the basis of various rituals. Because he is afraid to express his opinion directly, and he is careful not to look bad in the eyes of the ruler. When he realizes that his feedback has been misinterpreted, he tries to correct this mistake. The use of historical words in the dialogue, such as salotin, kushbegi, nedan, shoyad, helped to show the palace atmosphere.

III. RESULTS

Dialogues are used to better portray the character, worldview, dreams and aspirations of a historical image. Literary critic M.Kushjanov said like that: “Dialogue is a means of interpersonal dialogue and communication. It is a more vivid language product, characterized by its conditionality, the use of an incomplete form of sentences. It's hard to imagine a work of art without dialogue”. (Kushjanov, 1973). Dialogue plays an important role in a play of art. It is also involved in creating the character of the images and developing the system of events in the plot. In the novel “Feast of Demons or the Big Game”, A.Ismoil used several types of dialogue to create the image of Abdulla Kadiri. One of the types of dialogue, internal dialogue, describes Kadiri's sufferings as a sarcastic appeal to him because of unfulfilled dreams: “Янги йил ҳам кирибди. Бир киш ўтирсам қиссамни ёзиб

битиранман, - деган эдингиз. Худо хоҳласа демаган экансиз-да ўшанда. Кўнглингизда бор эди-ю бу хатар, ахир Фитрату Чўлпон, Вадуд Маҳмуду Ғози Юнус, Анқабойу Элбекни олиб кетган жойда сизни тинч қўйишармиди?! “Чўх”- деса кетадиган от экансиз, арқонингизни узунроқ ташлаб қўйишган экан-да, “Қани, ёзиб турсин-чи, роса қизигида босамиз”, - дейишган эканми?!” (*The new year has come. You said that: if I sit down for a winter, I will finish writing my story. You didn't say it was God's will then. You had this risk in mind, after all, if Fitrat and Chulpon, Vadud Mahmud Ghazi Yunus, Anqaboy and Elbek were taken away, would they leave you alone?! You are like a horse, if they say – “Chuh”, you will go, they left your rope longer and said, “Let's write it down, we're going to press it with great interest”. Did they say?!)* (Ismoil, 2016). In this internal dialogue, Kadiri refers to the winter in which he was imprisoned, and the writer intended to finish writing “The Maid of Amir Umarmhan” that winter. However, there is also a strong regret that the goal remains unfulfilled. In addition, this dialogue also points to the plight of the intelligentsia contemporaries of Kadiri.

The beautiful analogies narrated from the author's speech are one of the factors that ensure the uniqueness of the work's language. For example, Abdulla Kadiri's wife, Rahbarbonu, is no matter how many hardships she endures and also the expressions “like a thread on a needle”, “like a thread on a button” in order to mean figuratively shown to be a patient, strong-willed and loyal woman. In another part of the novel, the analogy is used as a more vivid expression of the human condition: “*Poor thing is like a pillow with a liner on it...*” (Ismoil, 2016).

IV. DISCUSSION

If we pay attention to Abdulhamid Ismoil's style of writing, the study of A.Kadiri's work, the historical reality associated with him, can be seen as a good example of his style in some places. For example, Abdulla Kadiri's first novel in Uzbek literature, “The Last Days”, was divided into several parts, each of which was grouped under separate headings. These subheadings express the content of a part of the work, making it easy for the reader to read and each part being remembered as a short story. The narrative style of the novel “Feast of Demons or the Great Game” under analysis also shows that the Kadiri tradition continues, that is, the author names the parts of the work with specific titles.

In the title of the novel, we feel the closeness to the work of A.Kadiri, because it reminds us of the story of Abdulla Kadiri, entitled “Feast of Demons”. In addition, the first chapter of the work is called “The Capricorn”, in which the description of realistic events related to the Capricorn involuntarily coincides with the story of A.Kadiri “In the Capricorn”. This can be seen not only in the diligent study of the work of the chosen artist A.Ismoil, but also in the fact that he aimed to inculcate its essence in the basis of the work of art.

Another distinctive style of the writer is that he shaped the sentence structure as he wished. For example, consider a single sentence in a novel: “Юраклари дук-дук урди Абдулланинг” (*“Abdulla's heart beats duk – duk”*) (Ismoil, 2016). In fact, according to the norms of literary language, it should be in the form of “Абдулланинг юраклари дук-дук урди”. Elsewhere in the work, “Тўзиб кетди Абдулланинг хаёллари ўзининг тўкилган сочларидек” (*“Abdulla's dreams are worn out like his shed hair”*) (Ismoil, 2016). In this sentence, the cut that should come at the end of the sentence is moved to the beginning of the sentence. The alternate use of such passages is reminiscent of lyrical works and leads to a further increase in emotionality in the work.

In the work, the two plot lines are depicted in parallel, and the reader perceives them at the same time. Although these are non-repetitive events moving through two spaces and times, there is no confusion for the reader to accept them as a whole work. The writer used unique methods to connect one plot line from one end to the other. For example, in the events of the novel “The Maid of Amir Umarmhan” the image of Sayyid Kasim in connection with Oykhon poshsha was also used. Унинг нарвондан йикилиб, “зарба еган **бадани лўқ-лўқ қақшади**” (*He fell down the stairs, “the victim's body is shaking”*) (Ismoil, 2016) – stated like that. This is the situation of Abdulla Kadiri in prison from where the image was taken, i.e. “Абдулла **лўқ-лўқ қақшаган баданини** кўтариб бурчақда қорайган ёстиққа” (*“Abdulla lifted his limp body and threw it on a black pillow in the corner”*) (Ismoil, 2016). The fact that both plot heroes are physically tormented unites them. There are many images in the work that skillfully combine two such plots. For example, “Отларнинг ўпкалари пўсгач, Ойхон пошша яна отга минибдию узокдаги **жинчиروقларга** чоптирибди. Униси арава тўхтаган Найман қишлоқ экан...” (*“When the horses' lungs were empty, Oykhon poshsha got on the horse again and jumped on the distant chains. It was Nayman village where the car stopped”*) (Ismoil, 2016). Where these events stop, the plot line about Kadiri continues. In this case, the author skillfully uses the details of the “**жинчиروق**” and combines them: “Абдулланинг беҳоб кўзларига худди ўша **жинчиروقлар** кўриндию қамоқхона

оқсоқоли буйруғи билан ойкора ётган барча маҳбус бошқа ёнига ўгириллар чоғи бу уч сахнадан қай бирини қиссага олишини билмай у ҳам тескари ёнига ағдарилди" (*"Abdulla's helpless eyes saw the same bells, and when all the inmates, who had been lying awake at the behest of the prison elder, turned to the other side, he turned around, not knowing which of the three scenes he would retaliate against"*) (Ismoil, 2016). In other parts of the work, words such as "мушоира", "олинг" (give), "фитна" are used by the author to describe similar situations in sequence.

The novel also contains information about Abdulla Kadiri's second novel, "Namoz thief". The scene of the escape of Namoz, the protagonist of the novel to be written, comes to the mind of Abdulla Kadiri, who was physically and mentally humiliated because of the injustices in prison. He, like his hero, dreamed of escaping all suffering. By quoting this passage, the author intended both to show Kadiri's state of mind and to inform the reader, albeit briefly, of the events of his planned novel. Throughout the novel, Abdulhamid Ismoil sought to portray Kadiri not only as a historical figure but also as a creator. This can be especially evident in the depiction along with the works that are ripening in his imagination.

The author aims to describe the life of Abdulla Kadiri after 1937, from his imprisonment to his death. However, the author uses such a style in the novel that he narrates a single sentence through the author's speech, also describing the historical reality of Kadiri, the protagonist, before his arrest or at the same time. After a description of the beatings in prison, the author's speech is given: "26 нчи йили ҳам Абдуллани ўлардек тепкилашган" (*"Abdullah was kicked in the 26th year"*) (Ismoil, 2016). A. Ismoil tries to remind the reader of the events of 1926, which was one of the most difficult years in the biography of A. Kadiri. Although it was not immediately clear why he was imprisoned or when he was released, it was emphasized that his suffering in prison was nothing new to him. Khurshid Dustmuhammad's story "Alone" is significant in that it is dedicated to the description of these difficult, painful days of Kadiri.

The novel depicts Abdulla Kadiri's eldest son, Habibulla, after a joke about his father saying: "Қасал қолди-я ётган ерида тўнғичи" (*"The firstborn on the bed of a sick man"*) (Ismoil, 2016). Habibulla Kadiri's memoir "About my father" details his serious illness in 1937: "On the professor's advice, I took another year off from studying and in November I was put on a plasterboard. Lying on the couch was definitely hard. Lying for six months without getting up, sitting or lying down, just looking at the sky... But I had to do it" (Kadiri, 1983). In one sentence, the writer manages to show that Habibulla is unable to walk and that the father has infinite love for his child. The wishes of a father who did not even have time to say goodbye to his child are also reflected.

V. CONCLUSION

Some historical-biographical novels describe the whole life of the historical image taken as the protagonist, but in this novel it can be seen that the writer chose a different style, that is, he chose and reflected a certain period of the hero's life. This gives the author great opportunities. Firstly, it is possible to comprehensively describe the most important and controversial period in the life of the artist. Secondly, historical sources may be lacking in the coverage of any period in the embodiment of the artist's entire life, but when the writer reflects a reality known to him and confirmed by historical facts, it leads to the emergence of historicity in the novel. In this regard, we can say that A. Ismoil has succeeded.

A. Ismoil is based on unique approaches in narrating the reality of the novel. This can be seen in the mixed use of the author's speech and the character's speech, in the reinforcement of meaning by the repetition of one word, in the formation of dialogues in the two plot lines in accordance with the period and time, in the skillful use of analogies in the author's speech. This made the language of the work more complex. The place of Abdulla Kadiri's traditions in the writer's style is also fragmentary. The fact that the sentence construction is also free is reminiscent of lyrical works and at the same time incorporates the writer's style. Although the time in the novel covers a short period, the writer managed to give a great deal of information about the life of A. Kadiri.

The proliferation of such biographical prose samples leads to the perpetuation of the memories of historical figures and an increase in respect for them.

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