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EPIC THINKING NARRATIVE TECHNIQUE IS AN IMPORTANT FACTOR

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ABSTRACT

In the article, the uniqueness of narrative technique in epic interpretation is summarized in the example of Abdulla Qadiri's novel "Scorpion from the Altar" and its universal essence and individuality. It observes the nature of poetic speech, the integrity of image and expression in the language of an artistic work, the task and purpose of revealing the hero's character. In fact, literary language is based on universal criteria, while artistic speech provides a method of personal expression.

KEYWORDS

Narrative technique, poetic speech, character statement, expression, style, task, purpose.

INTRODUCTION

From time immemorial, fiction has expressed the problems that occupy human consciousness in its own interpretation. Therefore, the essence and its description, the factors of manifestation of the socio-philosophical and spiritual-educational foundations of the worldview, the mixed nature of artistic criteria and scientific elements prepare the ground for the formation of human analytical skills. Already, "the basis

of the first steps taken by humanity on the way to self-realization is the belief in the victory over the dark forces of evil. This belief is embodied in the redemption of Prometheus, who embodies the most extraordinary human quest, in the victory of the Egyptian queen Isis over the god of darkness, Seth. Fairy tales and legends always tell about the victory over giants, dragons and other monsters, embodying the dreams of the human

race for a perfect, happy life. The dream of a happy future was born in the depths of folk art, and the essence of human creativity was directly and naturally manifested in it. The fruit of human thought, understanding and desire, created another world - the world of fantasy"¹. The coexistence of the desire to understand and the desire to evaluate is linked to the potential for creativity. The current situation encourages the development of philosophy and logic. The introduction of the factor of knowledge into the field of research elevates the generalizing imagination of language, nation, and race to the level of spiritual exploration. At the stage of primitive worldview, human imagination is guided by the universal essence, the stabilization of the concepts of justice, goodness and religion subjugates the needs of all humanity to a single interest. Strong fear and anxiety actually lead the human society to avoid "rough reality", give free rein to the imagination, direct the interpretation of the problem to an optimal and simple, clear and concise solution.

"Thinking is a universal human phenomenon. Thinking solves all problems related to the destiny of mankind. Eastern thought relies on religion and mysticism. Western thought was mainly formed on the ground of philosophy. This was the main "border" that separated them from each other. Western thought does not recognize Awe. It does not give way to inner knowledge. The principle of figurative understanding characteristic of Eastern thought is not in accordance with its nature"¹ - writes I. Haqqul. Spiritual power-memory depends on the relationship of interests and needs, self-discipline leads humanity to beautiful morals and good deeds. The "boundary" in the middle separates the thinking of the two regions, and the step

towards the realization of enlightenment begins with the realization of the priesthood.

The process of transmission and reception of certain information has been occupying human consciousness since time immemorial. The method of conveying information has developed over the centuries, and the improvement of skills has created the need to convey it at a new level - in a convenient and effective way. As a result, the communication between the addressee and the addressee became more complicated. The great Greek philosopher Aristotle in his treatise "Poetics" elaborates on the uniqueness of speech types. A scientist examines theoretical problems in a complex way. Evaluating the text as a communication-intervention event, the author writes: "The choice of words ensures the aesthetic value of the concept in everyday communication. In it, the worldview forms a clear position, and the speech reveals the emphasis of meaning"¹. Several features are worth noting in the link: firstly, the materialization of the language material brings emotional perception to the main place, secondly, the relationship (affirmation-negation) directs the imagination towards clarity, thirdly, the flow of meaning ensures the logical connection of words, thoughts and speech:

Instead of her mother, Nadira pats Anwar's head, washes it and worries about Anwar's prospects. Because her father and her husband did not appreciate their professions, she decided to make Anwar someone else. He wanted to educate him, even to send him to madrasahs, and he wanted to raise him to the level of a mullah, and make him a lamplighter in his father's house. He sent Anwar to the Salih Makhdom school, which is one block away from their neighborhood. Anwar started reading from the "board", probably due to the clarity of his mind, he was

able to read at the age of eleven. However, as happy as he was in his studies, he was unhappy at work. So, Nadira had two childhoods. Husband: "Shall I dress your brother or your own children?" "Send your brother as an apprentice to someone," he scolded Nadira. Poor Nadira has no intention of giving Anwar an apprentice and spoiling her child, and she cannot find any reason to fight back against her husband. Because she knows her husband's condition. One year later, when she had a bitter quarrel with her husband about Anwar, she covered her burqa and went out to Salih Makhdum's house. At that time, Salih Makhdum's mother had not yet gone to Margilong.

No matter how hard the young woman tries, she is powerless in front of life's difficulties, despite this, "in place of her mother" Nadira, who caressed Anwar's head, places the teenager in the Salih Makhdum school. The external form of speech (Eri scolded Nadira saying: "Shall I dress your brother or your own children? Give your brother an apprentice to a man") points to a difficult domestic life, the woman's determination saves the teenager from becoming an apprentice to the master. Expression actually relies on the interchange of attitude and interpretation, in which analysis and evaluative criteria are mixed. In the psyche of the hero, the monologue comes into conflict, as a result, the inner speech acquires the character of an imaginary dialogue.

"Creating the character of Salih Makhdum in a different way would risk repeating the image of Yusufbek, which was created once. It is known that repetition is alien to the principles of art. Abdulla Qadiri knew this well. There was another side to the matter. The fact is that, as we said above, Abdulla Qadiri gives a satirical direction to the image of Salih Makhdum from beginning to end. In this way, the writer, firstly, looked

at a new aspect of life that was not reflected in "The Past", wanted to introduce the reader to the funny aspects of the life of that time, and secondly, in the same direction, in this imitation, the character of Salih Makhdum is for the character of the character of Anwar, all his noble it was necessary to reveal its characteristics in a concrete plan. In other words, the selection of Salih Makhdum in this way and remaining in the plot of the work in this direction was necessary to reveal the secrets of the material of life covered in the novel"³ - writes academician M. Koshjanov. In fact, Salih Makhdum's character is characterized by comic psychological realism, the author exposes the hero in two ways - both through speech type and character, the sympathy felt for the nature of Mirzo Anwar alternates with sharp irony in the image of the schoolboy. On the other hand, the writer does not represent Salih Makhdum in completely black colors, but in some cases shows his positive qualities:

No matter how serious Rana is, she still retains her childish nature: she participates in her brothers' games as a full-fledged member, her mother distracts her and quarrels with the schoolgirls, scolds the girls if they don't know their lessons, and leaves them without studying, there are many times when she is quickly affected by a trifle. will happen Even if Rana does not receive good or bad rewards from her mother for such actions, she often hears rebuke from her father. Koyish doesn't like his father because of his mother's pressure on household matters and because of the tension of the prostitute. When she was angry with her father, she said seriously to her mother: "It's all your fault, we wouldn't have suffered so much if you found a better husband than my father"⁴.

Rana is a hero who lives in the world of dreams, like all grown-up girls, and has not yet moved away from

childhood! Salih does not like Makhdum, because he hurts his mother: the problem is in his father's character, Nigor takes my mother hard. Real household issues are reflected in the inner speech ("It's all your fault, we wouldn't have suffered so much if you found a better husband than my father."). Hearing a reprimand dulls the character's taste, therefore, an extremely sensitive person is offended and hurt.

"Scorpion from the Altar" became one of the works that reflects the spirit of that time, lifestyle, relationship of forces, and the cultural level of the people. The portrayal of the characters is attractive as usual, the language is brilliant, the psychology is deep, and the story and details are believable. With these qualities, he withstood the eroding storms of difficult times. In this sense, the novel "Scorpion from the Altar" rises to the level of a work⁵ that strengthens the high level reached by the writer in "The Past Days". In his second book, Adib strangely softens the style of lively universal conversation and the literary language. In a literary work, character evolution is provided, while the direction of the hero's will supports the ideological center. The fact that the narrative technique creates a variety of appearances differentiates the individual essence of the characters:

Mother Nigor was a beautiful woman except for her short hair, pistachio-shaped eyes, thin body, and a few smallpox spots on her face. Not only with his own children, but also with the girls who were his students, he was very gentle, and when he was too bitter, he frowned and said, "Let your face grow." Like her husband, she did not squeeze the children for "freedom", but she was squeezed by Makhdum herself for her "emptiness". He used few and meaningful words, he did not stand up to his wives like other horsemen, but he talked simply. Even if the women

laugh at some of Makhdum's antics, they do not gossip behind Mrs. Nigor's back, they respect her as much as she respects them in front of them, and pity her dependence on the hands of a stingy person like Makhdum, saying "Peshana-ya ailanay, kolu balo"⁶.

The author paints the image of Mrs. Nigor with the help of relational speech, the writer who is extremely careful in relation to the woman's personality strictly adheres to the principle of objectivity in the image. Otinbibi is respected by the public, and in the process of expression moving from image to speech, from speech to image, internal and external monologue communicates. In order to show the softness observed in the character of a woman, the writer provides a logical indication by using the type of speech ("beting kursin") without care.

In poetic thinking, the form of speech connects the worldview of the author and the activity of the hero, therefore, the connecting aesthetic center directs the concept, word, idea and text to a specific goal. Image orientation and expression movements are actually relatively alternative phenomena, the semantic core centers the two parts. The branching of artistic communication (monologue, dialogue) serves to describe the general memory, the types of poetic speech appear in a mixed manner without significant differentiation from each other: the monologue serves as a dialogue in the strategy of consciousness, the connection of internal speech and external speech ensures logical consistency. Indeed, "meaning and expression speed up the process of addressing, the depth of the relationship determines the uniqueness of the speech situation: the text controls the aesthetic system".

The art of words relies on the ratio of consciousness and worldview in the poetic appropriation of real reality. Therefore, the level of understanding of the essence in the restored artistic conditionality in the section of image and expression serves as a base center. In fact, "the philosophy of literature is the philosophy of the Word, its front and back, and the small and big worlds." If viewed through the eyes of fiction, a simple, inconspicuous sentence in a certain work, a description given to a hero can carry a great load of meaning and, like a magic wand, can give a new look to a work of art"8. Several features are highlighted in the quote: firstly, fiction creates a philosophy with the help of words, secondly, a new dimension of reality is fed by the aesthetic power-memory of the event, and thirdly, meaning strengthens the connection of ideas, text and logic.

The artistic perfection, durability, and charm of a work of art depend on many literary and aesthetic factors. A work of art that delights the reader, describes the human world, the scale of reality, and emotions very clearly, and at the same time, interprets universal problems in a unique style, in a unique art language, is considered the best, regardless of the genre or creative method it is written. It is the level of talent that determines the uniqueness of the feeling that is re-perceived in the chain of consciousness and worldview. In fact, the philosophy of creativity emphasizes the development of emotion and tone. The diversity of the method and the difference in the way of receiving information explain the possibilities of image psychology:

Domla mudarris, considering the "depravity of the times", had a very strict control over Abdurrahman. However, could the teachers be able to deal with such corruption? Even though they themselves are the

cause of this "mahram" problem, that is, the source of corruption, they complain about the "depravity of the times" without any argument, I would agree with the "madrassa logic" of those times. It is forbidden in the eyes and conscience of those whose knowledge is "extraordinary", and he is considered "inherited", but others consider his own son to be the same!1

Poetic speech is a product of mental state and conflict of meaning. The harmony of relational conflict manifests itself in the uniqueness of the image, the essence rests on the alternation of feelings and thoughts. The exchange of imagery and expression actually determines the mood of the image. In this sense, in the narrative technique, the real-imaginary comparison rises to the level of the main factor, in which the criteria of perception and evaluation complement each other. In the current situation, the inner speech connects the stability of positive attitude to the "foreign" point of view, the centralized nature of the discussion serves to control the cells of consciousness. Poetic memory is aimed at unifying the interests of the speaker and the listener, the author's and the reader's choice of destination and task creates formal, stylistic, and genre movements in concrete artistic practice.

Poetic speech is a system that moves from a universally binding literary language to a private independent expression, in the philosophy of reworked and enriched creativity, logical perfection takes priority. Simplicity-complexity-simplicity are interconnected in the narrative technique, which makes the change of form and content the main condition. The fusion of image and imagination forms an artistic whole in it. The analysis, interpretation, description and inspection of the mood determine the basis of poetic perception, "therefore, firstly, unlike linguistics, artistic speech for

literary studies is not a means - it is the goal; secondly, knowing how the artistic speech is built, its specific features, serves as a bridge to enter the poetic world of the work"¹. The tendency to regularly expand the capacity of artistic information determines the nature of the revolution. Speaking skills focus on depth of analysis and intensity of observation. At the same time, the shift of meaning and the movement of form create creative originality.

Reality has a continuous influence on the human mind and heart. Therefore, a person changes in certain mental states and situations. The influence system formed in the human psyche allows to understand the psychology of the hero, to determine the factor of spiritual aspects in the inner world of the character. The non-linearity observed in human behavior, a biosocial being, is a product of the continuous emotional impact of reality on the human mind and heart. Consequently, the spiritual inviolability of the secrets of the inner world opens a wide path to the truth of analysis. Since scientific observation and live observation are based on the ratio in the image of various mental states and experiences, defining and rationalizing the psychological and psychological experience of the hero is a certain aesthetic criterion for creating a positive attitude of the author.

It is not a secret that Bakhtiyor Nazarov created a lot of artistic works that repeat each other both in terms of theme and idea as a result of ideological limitations, and that these works are now completely losing their value. But from the point of view of those 60s and 70s, the opinion of the scientist that the updated content of the literature gives the impression that it overcomes any limitation requires to be evaluated from the point of view of historicity. Of course, it would be a mistake to approach the generalizing nature of the author's

literary-critical views, not from the point of view of historicity, but by comparing ideas to ideas. That is why it is necessary to look at many of the ideas of the scientist in his literary and critical views aimed at promoting the ideas of the communist party or glorifying the method of socialist realism, from the point of view of the fact that he is a child of the era and the politics of authoritarian Soviets.

Abdulla Qadiri is a writer who has deeply mastered the theory of literature. In a number of his articles, he gives detailed scientific opinions and comments on the issues related to the theory of literature. Argues with critics about the rules of literature. In particular, Abdulla Qadiri widely understood the creation of "type" and typification of life and images in the artistic work, and he himself followed this as a writer. He was also able to show the high skill of using historical fact and artistic texture. Abdulla Qadiri used the word "type" in relation to the images he created in a number of articles. Bakhtiyor Nazarov, while analyzing Abdulla Qadiri's views on the theory of literature, gives an impartial and high assessment of the writer's creative skills.

Under the influence of dialogue, artistic perception brightens, condenses, changes and gains clarity. In the technique of narration, which brings the subtle twists of the soul to their logical conclusion, the tendency to raise individual aspects to the level of artistic generalization prevails: the universal sign ensures the uniqueness of the poetic attitude. The process achieves a certain aesthetic weight in the internal discourse connection, in which the definition of the center of the idea and the philosophical judgment-conclusion are rounded off. Diversity and conflict in interpersonal observation provide harmony of poetic speech and create imitation.

I think traditionalism encompasses many concepts. For example, idealism, imagery, logical consistency, and internal logic are also included in the tradition. In general, it is a traditional phenomenon that poetry is close to the human heart, it is an expression of human pain, sorrow, and joy. So, you can't escape from tradition. The search for form and tone has always been there. Searching for new forms of expression is a tradition"¹ - writes the People's Poet of Uzbekistan E. Vahidov. Several points are worth noting in the link: firstly, tradition and discovery are inseparable, secondly, the text serves to express the expression of the soul, thirdly, the talent does not recognize any rigid patterns, fourthly, the artistic research reaches its rite in form and tone. .

Individualization of artistic speech depends on the level of use of creative speech, phrase and tagmatn opportunities. As "the language of a work of fiction consists of two significantly different parts - the speech of the author and the speech of the characters"¹², which ensures the harmony of the purpose and task, it becomes clear that the uniqueness of the literary interpretation serves to determine the hero's worldview, profession, faith, gender, age. . The transition from a social phenomenon in motion - a private process - to a narrative technique requires a combination of style and skill. Word-sentence mediation is actually directed towards assigning a body of text. Therefore, "artistic speech is also composed of ordinary words that we use in everyday communication. The direct, usual meaning of the word shows its new aspects in the text of the artistic work, its meaning capacity expands so much that it can be compared to the emergence of a large artistic generalization from the specific fact described in the artistic work"¹³. In the current situation, vocabulary

and grammatical discipline are enriched due to emotional perception, positive attitude and content shift. Most importantly, the psyche of the image that moves to the mind of the reader creates a difference in character. The change in the subject of expression restores the coherence of artistic reality, in which the typical conditions and personal approach are softened. "Prose language develops and improves along with its ideological content. This progress goes from generality to concreteness and diversity of unrepeatable forms. Because where there is a common template and repetition, art dies. The more specific, unique and unrepeatable individual forms the typical social content embodies, the more its influence, truthfulness, and realistic value increase"¹⁴. In the quotation, several aspects attract attention: firstly, the ideological content creates an individual interpretation from the universal essence, secondly, the typical social situation relies on the clarity of the language of the artistic work and the uniqueness of the image, thirdly, the narrative form serves to reveal the uniqueness of both the life material and the artistic character, fourthly , the interrelationship of language, thought and speech gives rise to the poetic concept of the hero from the life position of the author.

Let's analyze the expressive power of the title "Scorpion from the Altar". Mihrab is a place that should be kept clean and considered sacred. And the scorpion is a disgusting creature that walks in the dirtiest and abandoned places. Therefore, the emergence of a scorpion from the altar is an extraordinary event. True, the altar and the scorpion are the things that immediately come to mind. But they can seem like a generic image and a dry photograph when surfing is mentioned. But if you say "Scorpion coming out of the altar", the scene immediately becomes concrete, and

both the altar and the scorpion are expressed more clearly and strongly. The title in the form of a complete phrase describes the poetic skill of the creator, provides interpretation of words, comparison of concepts and consistency of ideas. The laconization process observed in the construction of the sentence also performs the methodological task of strengthening the denominator of meaning.

"The word is truly a work of art, that is, the art of words - when literature appears - acquires magic. The word itself and the various human situations-scenes, relationships, conversations-conflicts restored through it create the possibility for the emergence of such specific meanings that the complex, depth and height of such meanings become narrow for literary studies and create the need for a new field - the philosophy of literature. It is not surprising that the magic of words, the alchemy of words is his special field" - says literary critic S. Meli. Meaning, interpretation, philosophy and logic are combined in the artistic expression that reproduces the vibrations

of the soul in words. Artistic conditionality determines the nature of the category of content. In fact, creative play of imagination, methodical walk and concentration of thought determines its priority.

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