



Narration From The 2nd Person In The Prose Of Erkin A'zam

Mahkhura Ikromjonovna Sheraliyeva

Andijan State University, Department of Uzbek Literary Studies, DSc Student, Uzbekistan

Journal Website:

<https://theamericanjournals.com/index.php/tajssei>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ABSTRACT

The article examines the narrative in the works of the Uzbek writer Erkin A'zam. Typically, the narration is divided into first and third person narration. Some of Erkin A'zam's works are narrated from the 2nd person. The article examines the structure and semantics of the narration from the 2nd person on the example of the works of Erkin A'zam.

KEYWORDS

Narration, Narration From The Second Person, Free Indirect Discourse.

INTRODUCTION

When analyzing an epic work, the study of the peculiarities of the narrative is of particular importance. Traditionally, storytelling has been divided into two types: 1st-person storytelling and 3rd-person storytelling [1. p. 175]. From a linguistic point of view, the term “first person” refers to the speaker, “second person” refers to the listener, and “third person” refers to a person who does not participate in

communication and can be its object. However, the narratives ‘the first person’ and ‘the third person’ are conditional and do not fully correspond to the essence of the subject. The terms first-person narratives and third-person narratives are used in accordance with the form of the verb used in the text of the work [2. p. 33]. The most common answer to the question of who is reporting events in a

work of art is storyteller-author or storyteller-character, one of the two. Of course, this difference is determined by the participation of the narrator in the events (narrator-character) or not (narrator-author).

N.D.Tamarchenko emphasizes that the narrator, standing on the border of artistic reality and reality, is a mediator between artistic reality and the reader, his speech will be directed to the reader [3. p. 168]. The narrator has the status of the subject of the image in relation to the character and the object of the image in relation to the primary author. Unlike the character, the narrator's speech is directed towards the reader outside the work; the character does not have the same opportunity as the subject of speech. On the other hand, the primary author, apparently, is not the direct subject of speech.

In a number of works by the writer Erkin Azam, the story is told in the language of characters ('Uncle Faizi' ("Fayzining amakisi"), 'Shaitonchalar Street' ("Shaytonchalar ko'chasi"), 'Snowy Pass' ("Qor bosgan dovon"), 'Otoyil's year of birth' ("Otoyining tug'ilgan yili"), etc.). In them, no matter how close the narrator's worldview is to the author, the reader clearly feels the border between the author and the narrator.

METHODS

In the works of the writer Erkin A'zam, events are mainly told from the 1st or 3rd person. Erkin A'zam's stories 'Snowy Pass' ("Qor bosgan dovon"), 'Manana' ("Manana") and the etude 'If we wake up as an old man' ("Chol bo'lib uyg'onsak") depart from this tradition. In these works, events are told from the 2nd person. Also, in the stories of the author 'Apples of Ramazon' ("Anoyining jaydari olmasi"), 'Yeralashkurgan' ("Aralashqo'rg'on"), 'Dexterous'

("Chapdast"), in some places the narration from the second person is used.

In this article, we will consider the structure and semantics of the narration from the 2nd person in the works of Erkin A'zam. When analyzing the narrative in the works of Erkin A'zam, comparative typological and classification methods were used.

RESULTS AND DISCUSSIONS

To determine the structure and semantics of the narrative in the works of Erkin A'zam, one can compare them with the works of another Uzbek writer Shukur Kholmirzaev. In some works of the Shukur Kholmirzaev, the narration is given in the form of the character's address to the listener. These are 'Khorezm, my soul', 'Mentor', 'The sun wanders in the sky', 'Uzbek character'. The narration in the form of an appeal to the 2nd person in the stories of Shukur Kholmirzaev should be understood as an appeal of the character to the character. These stories are told from the perspective of the hero-narrator.

"Kechirasiz, sal chalg'idim" ("Quyosh-ku falakda kezib yuribdi"); Ishonasizmi, avtobusga o'tirganimdan keyin sovuq oynadan laylakqorga qarab yig'lar edim", Sizlar aytgan zo'r-zo'r hikoyalardayam haqiqat bor" ("O'zbek xarakteri"); Bu to'g'rida mendan ham yaxshi bilsangiz kerak: gazetalar har kuni yozishadi. Xullas, aka, Xorazmda yashash qiyin bo'lib qoldi ("Xorazm, jonginam").

("Sorry, I'm a little distracted" ('The sun wanders across the sky'); 'Do you believe that after I got on the bus, I looked out of the cold window in the snow and cried', 'There is truth in the stories you tell' ('Uzbek character'); 'You probably know this better than me: newspapers write every day. So, my brother, it

became difficult to live in Khorezm'('Khorezm, my soul')).

As we can see, the narrative in these stories is not 2nd person narration. Because in them the second person is not the object of the story, but only the object of treatment. In fact, in these stories the character-narrator refers to another character, the reader feels in the place of the listening character.

In the above-mentioned stories of Shukur Kholmiraev, the second person, that is, the object of the appeal, does not participate in the events. The writer used the 2nd person form in some parts of the story to show that the character's speech was addressed to someone and to bring the narrator's speech closer to living speech.

The use of the 2nd person form in Erkin A'zam's stories listed above served a different purpose. As proof of our point of view, let us dwell on the following excerpt from the story of the author 'Apples of Ramazon'.

"Bolaliging olmalari, bolaliging hidlari. Boshing aylanib ketadi. Ko'p narsa birdan esingga tushadi, entikasan. Shu topda uni quchoqlab olging, "jo'rajon!" deging keladi. Ammo nimadir, boyagi g'ashlikmi, g'ururmi yo'l bermaydi, ijirg'anib so'raysan:

– Nimaga kelding, Ramazon? Baribir kirolmaysan-ku?!" [4. p. 4]

('The apples are your childhood, the smells of your childhood. Your head is pleasantly dizzy. And right away you remember a lot, you take a deep breath. You want to hug him and you want to say: "Buddy!" But something, or previously accumulated irritation, or pride prevents this, and you just grumble with displeasure:

– Why did you come, Ramazon? After all, you will not enter anyway!")

To define the structure of the narrative in a work of fiction, it will be necessary to answer the questions: Who speaks and to whom they speak [5. p. 35]. The narrator's speech in Erkin A'zam's story is, in fact, speech addressed to the narrator-character himself.

As we can see, in the story 'Apples of Ramazon' the subject in the 2nd person appears simultaneously both as the subject of the narration and as the object of the narration. This brings the second-person narrative closer to the first-person narrative.

The author uses the 2nd person narrative type only at the beginning of the story 'Apples of Ramazon'. Throughout the story and until the end of the work, the narration is from the first person. This confirms our opinion that the narrative from the second person served as an appeal of the hero to himself, an expression of his dialogue with himself.

In many works of Erkin A'zam, free indirect discourse is used. In the story 'Ko'kaldosh from Bogbololo' the story is told in the first person. In the next passage, the writer presents the inner speech of the protagonist in the form of free indirect speech: "Ey, sodda o'zbek, ey bandai basir, tush-u o'ngingga yo'riq qidirib yoqangni ushlaguncha, orqa-oldingga bunday bir nazar tashlab yursang-chi! Izingdan jonhalak yo'l tutgan sargashta ko'ngildan hol so'rsang-chi!" (4. p. 138) In this passage, the speech is directed to the main character of the story. The narrative in this story belongs to the subject not participating in the events, to the 3rd person. In this type of storytelling, it is logically incorrect for the narrator to refer to the character, because the narrator stands between artistic reality and reality, he is a mediator between artistic reality and the

reader. Accordingly, we can say that in this passage the gaze of the narrator merges with the gaze of the hero, the narrator thinks and feels like a hero.

In Erkin A'zam's story 'Manana' tells the story of a writer who went on a creative journey from Uzbekistan to Georgia. Story 'Manana' begins as follows: "Aeroportga chiqishingga ikki soatcha vaqt bor. Kutyapsan. Yo'l anjomlari taxt, hech narsa yodingdan ko'tarilgani yo'q: ko'raman degan joylaringni ko'rding, uchrashmoqni niyat qilgan odamlaring bilan uchrashding – hamma ishing bitdi hisob; ayni choqda esa, xuddi muhim bir nimani unutmangdek, nimagadir ulgurolmay qolgandek xayoling parishon" [6. p. 255]. ('You have about two hours to get to the airport. You are waiting. Equipment for the road – ready, forgot nothing: you saw the places you wanted to see, you met people you were going to meet – all your work is over; at the same time you seem to have forgotten something important and missed something'). In the story of 'Manana' the narration is given from beginning to end in the form of the character's address to himself. The Narrator character provided all information about himself in the form of the 2nd person.

Usually, writers use the 2nd person form to dialogize the inner speech of the protagonist. In the story 'Manana' there are places where the inner speech of the protagonist is given in the form of an appeal to himself: "Yo'q, xomtama bo'lma, og'ayni, u kelmaydi. <...> Nima, u sendan qarzdormi? ...Haddingni bil, og'ayni" [6. p. 256]. ('No, do not indulge in illusions, brother, she will not come. <...> What, does she owe you? ... Know your limits, brother'). However, the fact is that even in the depiction of events in this story, the narrator presents himself in the 2nd person: "Nima qilaringni bilmay deraza oldiga kelasan <...> "So'ng bazo'r, gandraklamaslikka tirishib

eshikka yurding" [6. p. 260] ('You go to the window, not knowing what to do'; 'Then you walked to the door, trying not to stumble').

In addition to the above, in the narration of some of Erkin A'zam's works there are variants in which the subject in the 2nd person expresses a different content. The second paragraph of Erkin A'zam's story 'Who will you open the door to?' contains the speech of the narrator in the form of an appeal to the reader. After the words about Asom Zor in 'Condolences' ('Ta'ziya') the narrator's words "Yes, I remembered ... Come on, this is another time" not for one of the characters, but for the reader who is out of artistic reality.

CONCLUSION

In the work of Erkin Azam, the second person narration is given only in the stories "Manana" and "If we wake up as an old man." In other works, it is used partially. The narratives in the works of Erkin Azam in the 2nd person can be grouped as follows:

1. The narrator's address to himself ('Manana', 'If we wake up as an old man', 'Apples of Ramazan').
2. The first-person narrator addresses another character ('Snowy Pass', 'If we wake up as an old man').
3. Appeal of the narrator from the third person to the character ('Ko'kaldosh from Bogbolo', 'Days except holidays').

It should be noted that some works belong to different groups. Because they use 2nd person storytelling in different ways. For example, in the study "If we wake up as an old man" and in the story "Apples of Ramazan" the narrator in some places addresses himself, and in others - to the character.

REFERENCES

1. Quronov D. Adabiyotshunoslikka kirish (Introduction to literary criticism). Tashkent: Fan. 2007.
2. Atarova K.N., Lesskis G.A. Semantics and structure of narration from the first language in prose. In: Izvestiya Seriya literatury i yazyka. 1976. Vol. 35. №4.
3. Poetika: slovar aktualnyh terminov i ponyatij (Poetics: a dictionary of modern terms and concepts). Moscow: Kulagina Publishing House; Intrada, 2008.
4. A'zam E. Olam yam-yashil (The world is green). Tashkent: Literature and Art Publishing House, 1984.
5. Tyupa V.I. Analiz hudozhestvennogo teksta (Analysis of literary text). Moscow: Academy, 2009.
6. A'zam E. Javob (Answer). Tashkent: Yosh gvardiya, 1986.
7. Quronov D. Talqin imkonlari (Literary thoughts). Tashkent: Turon Zamin Ziyo, 2016.
8. Quronov D. Cho'lpon hayoti va ijodiy merosi (Life and creative heritage of Chulpon). Tashkent: O'qituvchi, 1997.