

The Stylisation of Fictional Speech in the Novel Sisyphus The Wise

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ABSTRACT

The article deals with the emergence of genre and stylization of speech in the novel "Sisyphus" by talented writer Khurshid Dost Mohammed. The myth of "Sisyphus", which came down to us from ancient times, was seriously revised, brought to the level of the novel-myth, based on the artistic and aesthetic purpose of the writer. In the speech of the narrator there is also a mixture of different techniques. As a result, a work in the genre of a mythical novel is created.

Keywords: Novel, image, speech, style, stylization, narrator, mythic novel, mythopoetics, artistic and aesthetic idea.

INTRODUCTION

In Literary Studies, a separate method called stylization was formed. In this, the writer can apply the means and methods of speech, which are actively used at different cultural stages of social development, process the previously existing narrative, fairy tale, parable, narrative plot composition characteristic of the genre and express it in a new way with his own means of artistic expression, or use it to perform a single artistic and aesthetic task by combining the Such a process is the stylization of a work of art. Its manifestations can be counted as historical stylization, genre stylization and stylization of various speech methods. But in modern literary studies, the problem of stylization has not been sufficiently researched. In particular, it is considered an important task to learn how to use stylization in the novels of

Timur Steelov, Khurshid Dostmuhammad kabyozov. Khurshid Dostmuhammad used the ancient myth of "Sizif" "(asotir) when creating his novel "Sizif The Wise" [1]. But it was a serious remake that brought hajman to the level of the novel. The result was a novel-like work at first glance. But the stylization used in the novel-myth has not been researched in etarlidaraja.

LITERATURE ANALYSIS AND METHODOLOGY

The Bayonne method is said to form a unified system of language units used in the work, and shows the manera of expression of the writer. After all, "stylization is a way of being narrated by a writer through the way he makes a statement characteristic of a person, in which the writer switches to a stylistic system typical of people of a certain social environment or era." [2] this allows the writer to create an individual style using a specific spine of different Speech Systems.

E.V. Halizev defines stylization as: "stylization is the author's purposeful application of the previously existing method and the inherent imitation, expressive properties in the art of fine speech" [5]. In this, the writer can apply the means and methods of speech, which are actively used at different cultural stages of Social Development, rework the previously existing myth, narrative, fairy tale, parable, narrative plot composition characteristic of the genre and express it in a new way with his own means of artistic expression, or use it to perform a single artistic and aesthetic

Profressor D. To "raev put forward specific points in the analysis of the novel" "Donimand Sizif", which should be recognized: "the novel is at first glance representatives of the literature of modernism and postmodernism J. Joyce, A.Beckett, A.Almost without plot, without events, without character conflict, as in the works of Kamyu, it consists only of the spiritual experiences of the main character. In some pages, the character's thoughts are mixed with those of the author's disillusionment and merge. The writer had already demonstrated the experience of showing the events in the work, the characters showing the interweaving conflicts, even the climax and the

solution, through the experiences of the characters, as in some of his stories" [4]. It is impossible to agree with the part of the scientist in this opinion that without a plot, without a collision. But in the rest of the seats, absolute puts forward the right idea. After all, the events in the novel can also be expressed through an epic supplication or the narrative style of the author's speech. In this, the plot, which we are used to in realistic novels, is given on the basis of epic experiences or thoughts of the author. Therefore, it should be Doctor of philological Sciences M. Kokorova calls the genre of this work an essay: "in our opinion X.Do' stmuhammad's wise Sizif" is not a novel, but a philosophical essay. In this work, which is recommended as a novel, there is neither Romani thought nor Romani hero nor Romani reality" [6]. In Buer, olimakeskin expressed an opinion. Whereas, Romani thought refers to a comprehensive reflection on a historical event that concerns all of humanity, Khurshid Dost, in the image of Muhammad Sizif, reflects on the role of all mankind in society. On top of this, the author put the genre of the work he created as a "novel". Professor Islam Yakubov lists "wise Sizif" among the important novels of the time of independence, and in the third chapter of his dissertation, entitled "issues of Roman-myth and mythopoetics X.Do' stmuhammad's novel "Wise Sizif"... the genesis of the artistic reality underlying the "novel-myth", the formation paths of an epic plot and a set of motives, as well as the system of images are studied on a typological basis, " Notes [7]. Indeed, the novel is built on a mythical basis. Religious transplants are also cited in it.

Another source, reading the novel "Wise Sisyphus", concludes that the absurd is the promoter of the good idea that the meaninglessness of life, promoting the irrationality of living, with this idea, does not necessarily achieve the goal of a person who lived with hope, and not a depression-based stream that serves to cool a person's frustration" [3]. It is considered a certain concept to all that even in fact it is also the art of finding MA from absurd meaninglessness.

RESULTS AND ANALYZES

The writer turns an ancient myth into a modern novel with the aim of illuminating the spiritual, economic problems facing modern humanity. It is he who stylizes the mythical work and reshapes it in the speech of Rovi. As a result, in Roman-myth architecture, such images and details as Sizif, Zeus, Tanatos, voice, harsangthosh, Peak, Mountain, barefoot, road come to the forefront. But during the narrative of Rovi, again Reya, King Ibn K., Characters such as Kronos, sangtarosh master (moose), grandchild, ASOP, daughter of ASOP, fisherman old man are also mentioned. Only they will now be in the imagination and imagination of the Sizif. More precisely, an event related to the birth of Zeus is included in the speech of Rovi. The result is a narrative method within the narrative, another form of stylization: “the fact that Zeus knew his genealogy as five hands had determined the impatience of the judgment to be read over Sizif. So... previously, harmony, peace of mind reigned in the family of Kronos and Rhea. However, this osudal did not go far – until Reya said that she had children, Kronos makes a habit of beating them in the squire of pacqos without imagining them. In Vola, Reya puts uvvvos, smokes a cry, and her husband Kronos, who has lost his peace from the prophecy that he will be destroyed by one of his children, did not make the habit of raziml kanda, as he was perceived from the throne as preferring to remain genealogical rather than mosuvo. As soon as Joni comes into the world, the next fetus of the middle Rhea –Zeus-wraps it around and hides it rotting, and instead presents her husband with a piece of stone wrapped in a sheet. Kronos devours the stone”.

In this land of the narrative, we see the earliest form of a selfishness-like trait in the novel “The Rocking Eurasia”. In addition, a feature at the waterfall, such as skepticism of the subordinates, was also present in Kronos.

Later, Khurshid Dostmuhammad, like Temur Steelov, refers to Rovi's speech as “a reference to the narrative in verse 258 of the Qur'an in Karim's Surah “Baqara”. In fact, Buer refers to Namrud (). And when he argued with Abraham, and said to him that I am the creator, the Qur'an is quoted in Karim: "did you not

know that he and Abraham had made a record of his Lord for the reason that Allah had given him the kingdom? When Abraham said, "My Lord will raise up and bring down," he said, "I will raise up and kill." Abraham Said, "Of Course. God will bring the sun out of the East, so let it come out of the West." Lol, who disbelieved, remained. And Allah does not guide the unjust people." The verse says that a king goes to arrogance and considers himself "the superior of heaven". Teran, who is skeptical about this, represses all those who think. But look at the fate of God that one day a fly will go into his nose, and he will grow in the King's brain and become like a mouse. The king thus draws the torment of Hell in this world itself.

So, as a result of the style of narration in the speech of Rovi and the stylization of works of different genres into it, an analogy arises with the novel "The Wise Sizif" "rocking Eurasia".

Thus, in contrast to the effect of using the method of stylization in the speech of the writer Rovi, the plot of the novel, in turn, also in the composition of the novel, caused an internal expansion in the monological plan. Such a feature can be found in the novel "rocking Eurasia" in the speech of Statov.

Khurshid Dostmuhammad in his work *The Myth of Sizif* and the grandson of Sizif, the plot part related to Asop, also meditates on other images. In this part, Sisyphus is his experiences as a human being. Those who miss loved ones or call ASOP are brought. The writer in this way achieves the expansion of the inner space and time of the plot in a retrospective way. So, when historical stylization comes to the surface, we can say that it also used the retrospective image method.

But before him, he observes a stone that has become dear to him. In this case, the narrated event is reconstructed in the imagination of Sizif, since the events in the work took place much earlier than the space and time in which they were going. As a result, the plot, which is described in the speech of Rovi as real reality, moves to the botinian world of Sizif: "Sizif is right and keeps his tongue straight. What do you think? Who wants to give a doshnom, who now needs his knighthood?! He shook-pusa kharsangganigohyugurntir, for some reason out of his heart, reached the thought lip, what if he was a fervent, not

approaching, he looked at his head-foot, side-back, threw one step at a time and turned around him from an immeasurable distance. With a round, round, round, crispy, crispy, not smooth sip, grumpy-budir, carved-deep, sharp edges like the edge of the Sword are visible. Some areas are filled with mold, Cork...”.

The passage quotes the rhetorical interrogative ichic monological speech of Sisyphus. Then Rovi brings the story to the outside world with great skill. That is, the Sisyphus will observe the Stone, turn it around, pass it and bring him to think that it is uneven. It is seen that in one passage, Rovi portrays reality while Goh portrays the character from his inner world, Goh portrays it through his own gaze. The result is a variety in the Riva style.

Thus, in order for the author to live in this bright world, he assures a person that he must have hope for tomorrow, confidence, the will to go through hardships, reflect on each past day and the work he is doing, and have inner strength. The spiritual qualities that we bring in the narrative show that eventually Sisyphus falls in love with the stone, examines his soul and, through countless times, leads him to the mountain, and he breaks up in a chasanthosh.

Khurshid Dostmuhammad does not receive exactly the ancient myth that he introduced into his work, but adapts it to his artistic-aesthetic concept. Introduces the end of the myth into the work by partially modifying it. At the end of the novel, Sisyphus describes taking chasanthosh up a hill, with the seemingly insurmountable hardships left behind. Sisyphus also cites the example of the inner monologue of the hero, how many times passed, when he finally took the stone to the top, and was proud of it: see the intention that Sisyphus ended up in the hearts of one time, and finally... finally came the opportunity for Baralla to put a jar on the universe! He does not hesitate in a particle, does not twitch, but jars the universe as much as his voice does: ho-ho-he-ey-y, people and Man-ar, do not say that I have not heard-ar! I am the beloved son of King Shahonshah Eol and Queen Enaret, the groom of Arzanda of the Merope dynasty, Padar of Glavka, the punishment prescribed to Kamina by the convicted Sisyphus, the loving grandfather of Bellerophonta, finally... I passed with Honor, managed-i-m-m! Ha-ha-he-ey-y-y! Behold, look,

bear witness, I took harsangtosh to the peak, I conquered the peak triumphant-im-m!..

In the quoted passage, the reality of the dream of Sizif is described. It brings tireless work, triumph of hardships. In this, Sizif, feeling the same guilt as before, bowed his head, shrugged, moved, does not suffer in the pain of conscience. Perhaps he wants to emphasize by keeping his head high and putting a jar on the universe. Shouting as much as his voice from the torment that has gnawed on him for centuries, he said, " the punishment prescribed by Zeus to Kamina is the right, finally, finally... I passed with Honor, managed-i-m-m! Ha-ha-he-ey-y-y!"it turns out. In this sentence, a rhetorical appeal is seen, a high point of epic supplication, which fades in the inner world of the image. Therefore, he finally repeats the saying, and then, from some excitement, The Voice of entikib seems to be interrupted. To show this, a lot of points are brought up in the speech of Rovi. But these statements, the intentions of which he wants to say, remain within him. Because many times he was struggling with the harsangthosh and in the end fell in love with his loved one, a talkative gung who understood his heart, occupied his mind, as a product of his aspiration.

Delighted in the victory over harsangthosh, Sizif shows his family one by one. It is here that he reveals that he has received strength from the memory of the hard work, agonizing attempts, hard work, self-confidence and, of course, those close to his heart. The original text had no such image. It was introduced after Khurshid Dostmuhammad's own creative intention. Thus, there has been another characteristic of the novel's identity.

Having reached the top of the mountain after the passage above and seemed to have lost its purpose too, Sizif Kharsang takes possession of the rock fractures, fragments, already an inner force pulled him towards those rock fragments and threw himself over them. In this act of throwing, the distress and pity of one's heart are seen, as if the target had been left aimless.

It is here that the more skillfully the images the writer portrays the image of Sizif, the more consistently mentioned heraldry next to him is realized that it should also be taken as the leading image of the novel. At the beginning of the work, the

stone Sizif seems to be a component of the sentenced punishment. Therefore, the Sizif first looks at him at the beginning as if he is someone who does not know what to do.

Sisyphus did not think too much, not knowing what he was doing, he did not stand with his chest as stiff as his head, but pushed both palms to the base of the harsangthosh with his chest and shoulders, whose eti-muscles turned into steel, stuck in a mixed stone, until he pulled his legs to the ground – ha-a round, ha-a round, ha-a The harsang, which is set on the ground with a whole hall, moves lightly, as if it were a stone made of leaf, standing on the same impulse Shai and revenge. This feat of Kharsang had already been understood by Sizif.

In the passage, the Sizif, who pushed the horsangtosh out of place and silently stepped up in response to it, talking about the stone and its character, the writer points out that the stone detail is obliged to become an image. In his speech, Rovi notes that the Stone has a verb, and this is what Sizif realized. In the speech of Rovi, on a metaphorical basis, the stone is expressed as if revived. It would seem that in his plot composition he wants to show that the harsangthosh has an artistic-aesthetic function in his own right. However, it becomes clear what exactly the task is, for example, the one who controls the character or oppresses him and carries with him the exclamation of punishment by entering into conflict, as yet unknown, but has an artistic-aesthetic function. So, starting from this image, the harsangthosh has become an image from detail. Sizif goes to understand that he silently teaches himself a lesson, so in the next Description, After throwing a half-step, Sizif, who understood that he had to properly distribute his strength, quotes a little pause.

It can be observed that another of the religious concepts was brought into Rovi's speech precisely through the definition given to the stone. "In the eyes of sizif? some areas of the harsangthosh seemed to be hardened from ordinary soil, as if it was also possible to scrape them by hand. In this dream, Sizif was smeared with broken-netgan nails, the edge of the bleeding palm, but the particle did not move from Kharsang either, but instead their land, which seemed to be Kharsang soil, turned out to be solid, methine from the stone. Sijjilmikan said" Whether it was

Soil, stone, other – whichever husband of Sizif Kharsang he touched, he hardened and turned into methine".

It seems that Sizif first treats the stone as if he is not so disdainful, and later, thinking that he is grounded, checks. As a result, the Quran is associated with the word "Sijjil" in the old "Hud" Surah. More precisely, it explains that the meaning of this word is interpreted as "a stone that has hardened clay." This is how it applies the Islamic concept here too.

In addition, kharsangtoshni imagines that he has a soul. As a result, an artistic expression of an animistic look enters the roviy speech, the center of the work: "Kharsang has no stranger left for Sizif. Even forehead, beti, kifti, chest, knee...the eyebrows have nowhere to stick to the chipboard to the body of Kharsang. Only inside, did not know the inside, could not know. Ho, harsangtosh, yoriltosh, I will see you inside, let you know your heart, he will blur in harmony, Sizif. After all, for him there is no brother, there is no brother here, whether he wants-a condemned man, the words "desire" are foreign after all... Friend confidant, interlocutor... his opponent, even a solitary Ghanimi who is likely to be assaulted".

On the one hand, while the stone serves as a detail-image to serve as a punishment for Sizif, on the other hand, it also affects Sizif's godly world, soul, becoming his interlocutor, his close confidant. For this reason, the edges of the Scythians carve out their name with the help of stones. As a result, akharsangtosh will also appear in the novel in the status of a person. Even the Sizif starts talking to him. Primitive Man begins to roll around the stone and dance as if he were dancing. Here in the speech of Rovi, an animistic look comes to the surface.

The writer revealed the spirit of the character through the use of a colloquial form of stylization. After all, although doomed, it depicts Sisyphus as a person. He will also have to open his heart, talk to someone so that he does not lose his identity. This is a socio-spiritual necessity. A special role of stone is shown in the spiritual improvement of the Scythian.

As you know, a number of components of fiction, including novel poetry, such as plot, composition, system of images, artistic speech, acquire systemic integrity. The writer manifests

itself as a kind of expression of his artistic and aesthetic views. In this sense, Rovi's speech, the language of the work, as well as the stylization process in them are also aimed at forming the main core issues of the structure of the novel. A style of artistic thinking, roviy speech form a stylization of specific means of image, whether it is a realistic image, or an animistic look, and sometimes a symbolic one. The portrait of Sisyphus, the image of stones and the various inclusions around them gave special artistic logic and conditionality to the speech of the story, narrative, myth, narrative.

CONCLUSION

1. The writer stylizes various methods, genres, styles of narration, events into it until he turns his artistic idea into a plot. As a result, the story, clearly speaking, the myth about Sif is reborn in the world of the writer botinian and grows to the level of the novel.
2. The world of art, created in the process of re-creation, synthesis, is filled with the necessary image, details, construction of a sentence. Image tools are integrated into one system.
3. Each artistic image and the way it is expressed opens up a characteristic of the character of the Sif, and through him a personality trait condemned to loneliness. As a result, it becomes increasingly clear that society is a social need, that a person is obliged to tell someone about his thoughts, feelings, actions, that loneliness is tantamount to death for the human psyche.

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