

Linguopragmatic Features of Narrative Strategies and Intertextuality in Nazar Eshonqul's Novel *Giryon*

IYMONA MAXMUDOVA

National University of Uzbekistan, Tashkent, Uzbekistan

ABSTRACT

*This article investigates one of the primary issues in digital-era text linguistics the transformation of narrative strategies and intertextual discourse based on the novel *Giryon* by Nazar Eshonqul, a prominent figure in modern Uzbek prose. Through cognitive-discursive analysis, the study substantiates how the work, recognized as the first hypertext (web novel) in Uzbek literature, diverges from traditional text-building conventions in its formal, structural, and linguo-semantic aspects. The paper identifies the core factors defining text semantics in a digital linguistic environment: fragmentation, interactivity, linguistic hybridization, and open compositional mechanisms. Specifically, it outlines the linguopragmatic function of the "cliffhanger" technique in stimulating the reader's cognitive and communicative engagement. Furthermore, the research analyzes the psycholinguistic introspection and inner speech characteristics within the novel, mapping its linguistic dynamics structured upon the communication chain of "Question – Realization – Illusion – Subjugation – Chaos". The transition of abstract lexemes into actants and antagonists is evaluated from the perspective of text linguistics. The second section applies linguocultural analysis to the work's intertextuality, illustrating its polyphonic ties to ancient mythology, classical Eastern literature, Sufi philosophy, and Western existentialism, alongside the author's auto-intertextual dialogue with his previous literary heritage.*

Keywords: Digital discourse, hypertext, web novel, psycholinguistics, linguopragmatics, cliffhanger, cognitive focalization, linguistic intertextuality, concept, mythopoetic onomastics

INTRODUCTION

Reality constitutes an objective world processed through human perception and interpreted via linguistic means. However, the linguistic comprehension and representation of existence are inherently individual in nature. The author comprehends the world and projects their own "self" alongside the linguistic worldview through their specific perspective on the events unfolding within the narrative. To depict the internal and external worlds of the characters, the writer employs a range of artistic and linguistic devices. These devices possess a distinct semantic scope and serve to reveal the underlying essence of the text during linguopoetic analysis.

Within the fields of literary criticism and linguistic analysis, academic schools are primarily distinguished by their adherence to two main paradigms. The first group encompasses structuralism, New Criticism, and methodologies grounded in the exact sciences. The second group (comprising hermeneutics, phenomenology, and reception theory) defines the text through the psychological, mental, and psycholinguistic states of both the author and the recipient.

METHODS

The essence of narrative-discursive analysis in examining textual form lies in identifying the organic center that integrates linguistic content and form. The linguistic elements of a literary work possess intensity, and the convergence of such syntactic vectors at a single point is termed the "semantic center" within the text. In narratology, this locus, regarded as the "golden intersection," represents in a linguistic sense the communicative process between the perceptions of the recipient and the narrator.

In analyzing the intertextual layer of the text, this interdisciplinary study is grounded in Gérard Genette's concepts of focalization presented in *Narrative Discourse* and Roland Barthes's (1972: 124) theories on decoding linguistic "codes" and subtexts. Complementing these frameworks, the structural-semiotic analysis draws upon Yuri Lotman's semiotic constructs to investigate how linguistic signs function within the text. Furthermore, in accordance with Carl Jung's theory, the psycholinguistic approach examines linguistic archetypes as psychological manifestations.

Finally, narrative hermeneutics, drawing upon Paul Ricœur's theory of narrative time, integrates historical, mythical, and existential temporalities within storytelling, revealing how myths reconcile linear history with cyclical eternity. By synthesizing these methodological approaches, the study demonstrates the poetics of plot along with mythopoetic time and space as dynamic narrative frameworks, symbolic codes, and cultural archetypes, extending beyond conventional analysis to elucidate their role in the human construction of meaning across eras and societies.

RESULTS AND DISCUSSION

Nazar Eshonqul's novel *Giryon* is regarded as the pioneering web novel (hypertext) within the Uzbek linguistic environment, inherently possessing the characteristics of digital discourse. Evaluated through the criteria of linguistic analysis, the discursive features of this web novel are outlined as follows (Genette 1997: 53):

1. It constitutes a hybrid linguistic form that integrates the attributes of both traditional and digital media texts.
2. The serial-episodic format of the textual content ensures the fragmentation of the linguistic structure.
3. Interactivity functions as a linguopragmatic factor, allowing the reader to become a collaborator in the communicative and creative process via the comment section.

The language of the web novel is oriented toward a mass readership, distinguished by lexical simplicity, proximity to colloquial speech, and syntactic dynamism.

From this comparative analysis, it can be concluded that the differences between the web novel and the traditional novel stem from the digital transformation of the literary process. The web novel is characterized by its open and interactive poetics, emerging as a distinct product of modern media culture. Conversely, the traditional novel relies on classical literary conventions, preserving compositional integrity and structural coherence.

Another defining advantage of web novels lies in their strategic employment of the cliffhanger technique. A cliffhanger is a narrative device utilized in creative works particularly in serials, web novels, or episodic fiction where a chapter or installment concludes at a moment of intense suspense or unresolved tension (Genette 1980: 35). Serving as a crucial narrative strategy, this technique heightens the recipient's cognitive and emotional engagement throughout the process of textual reception. Consequently, it functions as an integral structural component of serialized composition in web novels.

When analyzing the relationship between the cliffhanger and plot elements, the cliffhanger is typically employed immediately preceding or directly at the point of climax. The operational structural framework can be categorized as follows (Chernets 2009: 85):

Exposition → Inciting Incident → Cliffhanger (Interruption)
→ Rising Action → Climax → Resolution

In the web novel, the cliffhanger functions as a cognitive-pragmatic device. Defined by the abrupt termination of chapters at moments of heightened linguistic tension, it serves as a strategy to intensify the recipient's cognitive and emotional engagement. For example, when a message arrives from "Tarso" after several months containing "symbols only" rather than a coherent text message, it operates as a pragmatic technique to manipulate the reader's cognitive expectations. Furthermore, the

online chat dialogues among Tablit, Raqobil, and Nubyoyil offer a salient example of discursive interactivity.

1. *Classic cliffhanger*

At the conclusion of each chapter, the protagonist remains in peril, with the mystery unresolved and the central conflict left open. For instance:

Whether I had grown accustomed to corresponding with Tarso or not, I now involuntarily find myself sitting before my laptop at the exact times we used to exchange messages. Almost every day, I log into Telegram. Whenever a new number appears, I open it with the hope, 'Could this be Tarso?' Regrettably, there has been no word from Tarso. About a month later, a message arrived on my Telegram featuring emoticons that immediately recalled those Tarso used to send me regularly. Although I was engrossed in a debate on a website, the sight of those familiar emoticons filled me with sudden delight. Leaving the site, I hurriedly opened the message. There was no textual message present only a sequence of symbols...

Interactive cliffhanger

Bound up with interactivity, this form prompts readers to post comments, formulate hypotheses, and debate the trajectory of the plot immediately following a cliffhanger. This dynamic significantly enhances the interaction between the narrative structure and the audience (Crystal 2006: 79). A pertinent illustration of this is found in the online debate among characters on the platform namely Tablit, Raqobil, and Nubyoyil – concerning the events depicted in the episode (Eshonqul 2025: 305):

Wait, was everything he wrote just a dream? (Tablit)

Apparently so. He lived within an illusion for all those years, completely losing sight of the boundary between fantasy and reality. (Raqobil)

Yet in the end, even if only in his imagination, he found what he was searching for. Or perhaps he is still wrestling with his own visions. Could he have lost his mind altogether by now? (Nubyoyil)

I recently read a news report stating that the bodies of a young woman and a young man were discovered. The woman's age aligns she was around 27-30 years old. Law enforcement officials reported that they both fell from the ninth floor. A scrap of note was found in the girl's pocket reading: 'I do not want my brother to suffer any longer.' Based on this, there is a presumption that she threw her brother out of the window before committing suicide herself. Their mother mentioned that they lived on the ninth floor and that the young man suffered from a mental disability. Could this be them? (Raqobil)

I don't believe that was the same girl. Judging by what the author wrote, even he doesn't seem to believe it. 'Tarso' is still living inside his illusion. The most tragic part is that he is among us he is one of us. But which one of us is he?... (Tablit)

In conclusion, the cliffhanger functions as a compositional and narrative device that regulates plot dynamics, sustaining reader interest and ensuring continuity across serialized installments in web novels.

The term "psychologism" represents another fundamental concept of the narrative world. According to Esin (2000: 68) conceptualizes psychologism as the nuanced literary representation of a character's internal realm, encompassing their cognitive processes, affective states, and emotional depth through specialized artistic techniques." Furthermore, in a chapter contributed by Yesin to L. Chernes's volume *Introduction to Literary Studies* (Chernets 2009: 85), he elaborates that "psychologism constitutes a stylistic unity a system of tools and methods designed to fully, deeply, and comprehensively reveal the inner world of characters." Thus, while the scholar initially framed psychologism merely as an artistic device expressing characters' internal experiences, he subsequently conceptualized it as a systematic nexus of descriptive techniques and devices.

Psycholinguistic introspection involves the linguistic representation of a character's inner experiences and psyche. Although the narrative of *Giryon* may initially appear as a plotless philosophical meditation, it exhibits internal linguistic focalization. For instance, the protagonist's monologues

comprising questions such as "What is it? Who is it? Why does it drive the psyche mad? Who is to blame?" are constructed upon rhythmic interrogative sentences and syntactic gradation, thereby producing a thematic climax within the text. In this episode, linguistic personification takes place, enabling abstract concepts such as "psyche," "illusion," and "chaos" to function as linguistic actants. Example:

...The psyche changed; a re-conceptualization of existence and a process of re-naming began. At such moments, questions abound. The psyche desires to name existence anew, right from the beginning; along this path, it searches for something for a lifetime, yet it does not even know what it is searching for. Is it in the form of a human, an object, or a feeling? Everyone merely senses that it was originally granted to them and subsequently lost. That is why people long for it and yearn for it, yet they do not know what that object of nostalgia and longing truly is. What is it? Who is it? Why does it drive the psyche into madness so intensely? Who or what has been lost? When was it lost? Who is to blame? Just as no one knows what it is, no one has provided an answer to this question to date. If it is not clear, does that mean existence itself is to blame?

The world before our eyes is an illusion. We are slaves to this illusion. Perhaps our living within an illusion prevents our awakening? How do we free ourselves from the habit of servitude that has enchanted our intellect and needs, compelling us toward submissiveness? When will we break free? Who will save the world? Beyond lies chaos. Beyond lies darkness... (Eshonqul 2025: 308)

1. *Nature and position of the narrator*

In narratology (specifically within Gérard Genette's classification framework), the narrator's stance is paramount (Genette 1980: 74). Here, the narrator is not an active participant in external events, but rather a subjective-philosophical mediator speaking through the prism of "I" and "we." The collective "we": The narrator articulates thoughts not merely on an individual level, but on behalf of humanity as a whole ("We are slaves to this illusion," "The world before our eyes..."). In narratological terms, this functions as a technique to draw the reader directly into the text, transforming them into an active recipient.

Intellectual and existential narrator

Rather than recounting external actions, the narrator relates a internal mental process a transformation. Their primary function is not to impart informational data, but to interpret the cognitive transformations and existential doubts occurring within the subconscious layers of the human mind.

2. Narrative dynamics: The strategy of interrogations

The passage is constructed not upon a classic plot line (exposition, climax, denouement), but rather through a rhythmically intensified sequence of rhetorical and philosophical questions. In narratology, this strategy plays a critical role in driving textual momentum:

- **Contemplative onset:** The text initiates with a tranquil meditation (“the psyche changed...”, “at such moments, questions abound”).
- **Gradational escalation:** Midway through the passage, a series of rapid questions creates a structural gradation (“What is it? Who is it?... Who or what has been lost? When was it lost? Who is to blame?”). This interrogative chain intensifies the exposition, substituting physical plot progression with an ideational climax.
- **Pinnacle of realization:** The highest conceptual peak is reached with the existential acknowledgment of the world as an illusion and humanity’s intrinsic enslavement.

3. Focalization

In narratology, focalization answers the question, “Who sees?” In this text, “internal focalization” predominates; everything is perceived from within the human psyche. The focal center is the internal laboratory where existence is re-perceived and “named anew.”

The illusion of time and space

The text lacks a concrete historical time frame or geographic setting. Instead, the spatial dimension is defined by the human psyche itself, while time operates as an ambiguous temporal

interval between “a moment lost from time immemorial” and a “future awakening” (forming an existential chronotope).

4. *Personification of abstract concepts*

Within this passage, the central characters are not human figures, but rather abstract concepts. From a narratological perspective, these concepts function as actants (driving forces of action) within the narrative structure:

- **The psyche:** Functions as the primary protagonist searching, yearning, and driven into madness.
- **The illusion:** Acts as the oppressive antagonist, holding humanity in a state of submissiveness and servitude.
- **Chaos and darkness:** Represent the narrative climax and resolution at the text's conclusion (an apocalyptic full stop imposed by the author).

5. *Narrative conflict (nature of the conflict)*

The foundation of any narrative relies upon conflict. Within this passage, the conflict unfolds not between an individual and society, but rather between “authentic existence” (the lost truth) and “illusion” (the false world). The narrator dramatically depicts the tragic wandering of the human consciousness trapped between these two realms.

Synthesizing the points presented above, the narrator abandons traditional characters and event-driven plots to construct a philosophical and intellectual narrative built upon the sequence of “Question – Realization – Illusion – Servitude – Chaos” (van Dijk 2008: 129). Furthermore, the concluding statement “Beyond lies chaos. Beyond lies darkness” – serves as an artistic denouement, highlighting that the narrative has reached a philosophical impasse, rendering a traditional resolution impossible.

It is pertinent to note that contemporary literary studies increasingly operates with the concept of the “archetype.” “An archetype (Greek: *archetypos* – prototype, model) in textual criticism refers to the earliest surviving version of a text... The

archetype possesses a universal, timeless content capable of manifesting itself across successive historical epochs” (Tamarchenko 2008: 168). This concept is understood as a “proto-image,” functioning as a motive immune to the influence of historical shifts.

Conversely, alternative scholarly perspectives frame the archetype as a universal symbol that embodies the author's overarching conceptual framework within a literary work (Nikolyukin 2001: 146). Introduced into academic discourse by the Swiss psychologist C. G. Jung, this term aims to “unlock the secrets of individual personality” (Jung 1964: 69). It constitutes one of the instinctive forms of the individual psyche, penetrating consciousness in the form of images, representations, and fantasies. According to Jung, certain phenomena defy rational thought and can instead be elucidated through the framework of the “archetype.” He identified and explicitly named several key archetypes, including the *anima* (the primordial image of woman within the male psyche) and the *animus* (the image of man within the female psyche). The archetype belongs to the unconscious dimension of the psyche the *shadow* serving as a symbol of the individual's dark and enigmatic facets. “Archetypes embedded within the human psyche manifest through various modes of mental activity, most prominently in myths and rituals. Across all genres of literature and the arts, archaic motifs enable the archetype to serve as an effective analytical tool in research” (Esalnek 2010: 46). This methodological approach to archetypes is particularly evident in the works of representatives of the Mythological School, such as the Brothers Grimm, F. Buslaev, and A. Afanasyev. Bright exemplars of archetypal structures are also readily observable in contemporary Uzbek literature, notably in Nazar Eshonqul's novel *Giryon*.

Furthermore, intertextuality constitutes the linguistic foundation of the work. Intertextuality is defined as a linguistic phenomenon wherein a text absorbs and transforms pre-existing texts. The lexical units *Zanjirband* (Chained) and *Zanjirbandsher* (Chained lion) establish a linguocultural dialogue with Aeschylus's *Prometheus Bound* as well as the

concepts of *Majnun* and *Zanjir* (Chain) in classical Eastern poetry. In particular, the utterance by Grandmother Bayna "You are a tethered dog, whereas I am untethered" serves as the most prominent intertextual nexus in the novel, intertwining with Sufi symbolism. Similarly, the myth of King Midas of Phrygia and Jalal al-Din Rumi's *Naynama* (The Song of the Reed) undergo linguistic transformation through the lexeme *Nay-odam* (Reed-man) and the plot structure developed around it.

In terms of intertextuality, the connections present in this novelistic excerpt trace back to layers of world literature, national literary traditions, and mythic archetypes (ancient symbols) (Kristeva 1980: 145). The primary intertextual relationships of the text are analyzed below:

- The author effectively employs mythopoetic onomastics in character naming. Anthroponyms such as Tablit, Siftboil, Kokboil, Raqobil, and Nubyoyil in *Giryon* do not constitute arbitrary names. The anthroponym *Siftboil* is derived from the designation of the archangel of the fifth heaven in Nasir al-Din Burhan al-Din Rabghuzi's *Qisasi Rabghuzi*, thereby activating linguistic and religious codes embedded within the reader's memory.
- Statements within the character's speech, such as "the world of grown-ups remains incomprehensible to me... as though everything must be measured according to their own standards," resonate with the linguo-philosophical concepts found in Antoine de Saint-Exupéry's *The Little Prince*. Similarly, the explicit reference to the anthroponym *Meursault* projects the pragmatics of "alienation" present in Albert Camus's *The Stranger* onto the reader.

CONCLUSION

Nazar Eshonqul is an author who analyzes individual consciousness within Uzbek literary prose, projecting linguistic tragedy through philosophical and symbolic means. As the pioneering web novel created within Uzbek network literature

(digital discourse), *Giryon* prioritizes the relativity of text and time within its linguopoetics. Effectively employing archetypal imagery, the author encapsulates the narrative within a metaphorical framework. Moving away from purely descriptive narrative, the language of the work aligns closely with a literary-philosophical essay style, requiring the reader to decipher the underlying pragmatic semantics and become an active linguistic recipient within the communicative process. Overall, this novel serves as a rich empirical resource for further research in text linguistics, discourse analysis, and linguopragmatics.

REFERENCES

- Barthes, R. 1972. *Mythologies*. Trans. A. Lavers. Hill and Wang.
- Crystal, D. 2006. *Language and the Internet*. 2nd ed. Cambridge University Press.
- Chernets, L. V. 2009. *Psikhologizm* [Psychologism]. In L. V. Chernets (Ed.), *Vvedenie v literaturovedenie* [Introduction to literary studies] (Akademiya).
- Esalnek, A. Y. 2010. *Arkhetip* [Archetype]. In L. V. Chernets (Ed.), *Vvedenie v literaturovedenie* [Introduction to literary studies] (p. 567). Izdatel'skiytsentr "Akademiya".
- Eshonqul, N. 2025. *Giryon* [Giryon]. Yangiasravlodi.
- Esin, A. B. 2000. *Printsipyipriyomyanalizaliteraturnogoproizvedeniya* [Principles and techniques of literary work analysis]. Flinta.
- Genette, G. 1980. *Narrative discourse: An essay in method*. Trans. J. E. Lewin. Cornell University Press. (Original work published 1972)
- Genette, G. 1997. *Palimpsests: Literature in the Second Degree*. Trans. C. Newman & C. Doubinsky. University of Nebraska Press.
- Jung, C. G. 1964. *Man and his Symbols*. Dell Publishing.
- Kristeva, J. 1980. *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press.
- Lotman, Y. 1992. *Izbrannyestat'I* [Selected articles]. TGU.
- Nikolyukin, A. N. (Ed.). 2001. *Literaturnaya entsiklopediya terminoviponyatiy* [Literary encyclopedia of terms and concepts]. Intelvak.
- Tamarchenko, N. D. (Ed.). 2008. *Poetika: Slovar' aktual' nykhterminoviponyatiy* [Poetics:Dictionary of current terms and concepts]. Intrada.

vanDijk, T. A. 2008. *Discourse and Context: A Sociocognitive Approach*. Cambridge University Press.

IYMONA MAXMUDOVA

DEPARTMENT OF UZBEK LITERATURE,
NATIONAL UNIVERSITY OF UZBEKISTAN,
TASHKENT, UZBEKISTAN.
E-MAIL: <IMONANABIJEVA@GMAIL.COM>