



Dialogue and Monologue in Roman Poetics

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Abstract

The article focuses on the novel “A Thousand and One Faces” by Uzbek writer Omon Mukhtor and analyzes the psychological function of dialogues and monologues in the plot of the novel.

Keywords: *Novel; Author's Speech; Character's Speech; Language of Fiction; Dialogue; Monologue; Monologue-Memory; Monologue-Comment*

Introduction

Although the novels of the Uzbek writer Omon Mukhtor are not large in size, they focus on the complex processes of human consciousness, thinking and psyche as the object of artistic analysis. O. Mukhtor has his own style of observation, both in the interpretation of social events of different periods, and in relation to the consciousness and thinking of our contemporaries.

In a work of art, the psyche of character unites the boundaries of artistic consciousness. Monologues, in particular, play an important role in connecting the historical connection between history, present and future. Discovering human character is the main task of every writer. As the literary critic M. Kushjanov said: “Artistic character is the direction of the will of a person who has acquired a social meaning in a particular social context, including individual traits, and the artistic expression of that direction in the work. Only the will of the individual, formed on the basis of social conditions, provides the artistic and ideological basis of the character in the play.” [1, p. 5]

The Main Findings and Results

In this article, we will focus on the artistic and psychological functions of dialogue and monologue from the tools of psychological analysis.

The businessmen who killed Abdullah Hakim (Shukur Burhan) will be at his funeral. The amazement of the hero (spirit) increases even more.

“The biggest leader of the department, the head of the protagonist, was standing on the third floor of the red-and-white building with a smile on his face during the whole farewell ceremony,” – he said.

At the meeting, as if he had finally regained his composure, a squirrel appeared and gave a short speech:

- Brothers! There was nonsense. We have lost a man like Burhan Sharif. But man is invincible. Dozens and hundreds of heroes sprout from every drop of Burhan's blood! ... Lie down in peace, Burhan, my liver (*liver – in the meaning of close relative*). Those who have committed atrocities against you will not go unpunished. We promise it... (Oman Mukhtor. “Four Sides Qibla” trilogy. P. 45)

The monologues about the protagonist, Abdullah Hakim (spirit) and the devastation that led to his death reflected the socio-spiritual image, depth and appearance of a particular society. In the above dialogue, the knot reaches its culmination and reveals the character of the protagonist, while in these internal and external monologues, the mysterious situation is observed by the spirit and the hidden edges are revealed to the reader. As a result, nothing remains mysterious or incomprehensible in the characters' personalities and descriptions of the situation.

Both the writer's speech and the characters' speech are meaningful only if they are figurative. On the contrary, narrating the details of dry events annoys the reader from the work. An artistic image is not a narrative. It has to have emotional content as well as consciousness. In short, there must be dialectic of life-logical events that give meaning. In the novel, the reality of generalized, typified laws has become the object of image and expression, rather than the description of life events.

When talking about the individual and typical features of the speech of the protagonists of the novel, it is appropriate to emphasize that monologue and dialogic forms of speech have a special place, especially in prose. In particular, the monologue not only emphasizes the importance of the problems of life described in the work of art, but also allows the reader to search for the roots, the basis of current issues and draw the right life conclusions. The protagonist, Abdullah Hakim, failed to overcome family and social barriers. He died in the name of someone from this world (Burhan Sharif). Below we observe the monologue of the soul:

“I did not worship. I did not know obedience and piety. No one taught me that. But I have always believed in the existence of God. Despite the fact that in our schools we were taught atheism and atheism, and some of my friends even laughed at me, I insisted that we should not blaspheme God anyway! I had no doubts! So how can I be a rebellious slave?! Besides, the hardships I faced at every step of my life ..., no job, no money, no simple food, no worthless clothes..., I saw all the injustice in the world! Except that I've been in trouble all my life, except for the fact that my life was miserable from beginning to end; just as in the mortal world, in the eternal world - if injustice happens again?! That can't be! Well, whether he is famous or not, he is a poet, he has a tendency to walk freely. I probably lived that way too. Should I be punished for this sin and still have to burn in hell?! Does not a merciful God have mercy on his servant?” (Omon Mukhtor. “Four Sides Qibla” trilogy, page 59).

This speech belonged to the protagonist Abdullah Hakim (spirit), who was offended by the angels Munkar-Nakir, who wanted to enter Paradise, and this was his inner moan, which at the same time justified himself. As the writer uses this monologue, he imposes a great ideological and artistic task on it. There is a person who really understands himself and thinks about the world. He wants to go to heaven. This monologue encourages the reader to take into account every thinking person.

The protagonist admits that he was brought up in atheism in schools and listened to atheism. But even then, “I saw all the injustice in the world,” “just as in the mortal world, in the eternal world - will there be more injustice?!” and the questioning and urging, such as, reveals more clearly the socio-psychological nature of the environment in which the protagonist lived and lives. There are also some

details and excessive monologues in the novel. For example, Abdullah Hakim's monologue memoirs about his lover Halima, Abdullah Hakim's self-characterizing monologue-discussions, among others.

“According to the ideological content of the monologue: monologue is divided into such types as memory, monologue-discussion, and monologue-dream.” [2, p. 175] In the novel, which is the object of research, the monologue type of memory is the most common. Because the writer effectively used the method of monologue memory in both the exposition and prologue of the work, as well as in the literary characteristics of the introduction of the characters.

T. Boboev “in the monologue-memory the protagonist remembers his past, experiences and psychological events, in the monologue-discussion the writer summarizes the views of the character on important and necessary issues, in the monologue-summary, in the monologue-review the individual, epic and psychological features, the monologue-dream expresses the aspirations and aspirations of the character.

We have given examples of monologue-memory, monologue-reflection types above. We have interpreted our views on their different functions in the text.

The second scene, called “Flight,” is a real-world observation of the soul (Abdullah Hakim) from head to toe, consisting of monologue-reflection, monologue-discussion, and mainly the author's speech.

The dialogues related to Abdullah Hakim have maintained their logical continuity in the third scenario. Munkar-Nakir resurrects Abdullah Hakim and answers questions:

- “What's your name, your rebellious slave?” Asked one of the two angels.
- “Me? I am Burhan Sharif,” he said, pointing to his body.
- “No need to play, your rebellious slave!” All the games are in the afterlife. The nonsense of living people is over for you. “Speak the truth,” said the angel.
- “Actually, I am Abdullah Hakim.” But Burhan Sharif, I've been getting used to it lately, let me go. I want to go to the blue valley.
- “Don't hurry, your rebellious slave.” First of all, the blue valley has been shown to you from afar, you just have to give an account of how you lived in the world with it. Your fate will be determined accordingly.
- “My mother used to say, 'Thank you, everyone has their own deeds, and angels write.’”
- “You have been punished in the mortal world for your sins.” It is clear that you will taste the punishment again in the eternal world, - said the second angel...
- “What's wrong with me, not to mention that I've been a little careless in love?”
- “Don't you know?” Have you ever sincerely prayed to Allah?! You have lived your whole life, sometimes believing in Allah and sometimes not. Well, at some point in your life, did you ever think about keeping that kind of consciousness and keeping yourself clean?! You lived like an animal. Worse than an animal...
- I was unlucky in the beginning... Then I shook hands with the world... But I don't understand one thing what's going on, yes, by bribery; they sometimes try to deceive God. Buildings are built.
- “You have nothing to do with others, your rebellious slave.” Everyone is responsible for themselves. Allah is Witness over all things. He knows what is revealed and what is hidden. He is the All-Hearing, the All-Knowing. (Oman Mukhtar. Four Sides Qibla, pp. 47-48)

This dialogue is the central and main speech component of the first story. In this dialogue, the writer was able to put the main idea he wanted to convey at the center of human thought. The dialectical flow of the dialogues has clearly and convincingly created the protagonist's psyche in a state of “helplessness and complaint” at a place where the human child is undoubtedly destined. In the example of

Abdullah Hakim, the fate of all rebellious slaves, so to speak. It is not surprising that the reader who reads the dialogue thinks more about his own destiny and destiny than the fate of the protagonist.

The author's imaging possibilities are extremely wide. During the course of events (or streams of consciousness), the level of dialogue also increased in a logical sequence. This is a testament to the writer's philosophical and aesthetic vision. In the text, "Have you sincerely prayed to Allah?"; "Have you lived your whole life, sometimes believing or even not believing in the existence of Allah?" the questions seem to be addressed to the whole world.

In the process of dialogue, the character of Abdullah Hakim becomes clearer. On that day, which is abstract for mankind, when that situation comes, all the truths will be realized. Spiritual experiences have shaped character. "Every character's speech corresponds to the character's life experience, spirituality, understanding, character, profession, culture and psyche. It's very clear what kind of person he is." [3, p. 155]

Abdullah Hakim did not admit his disobedience in hell. Unable to bear the fires of Hell, Abdullah looked at the angels and shouted:

- "What's my fault?" What is my sin? The angels did not say a word. But all of a sudden, his own hands, feet, ears, and eyes — his whole body — began to speak and testify against him.
- "You have sinned a lot!" They whispered.
- "I have no other, more serious sin than to say that I was unfaithful in love!" Abdullah choked.
- "You can't be rude in love." You were very loyal. You have kept your love in your heart forever!
- "Otherwise, what are my sins?"
- "How many times do I have to tell you?" All you could think about was sleeping, eating, and dressing! You were in the stream, you went where the current led flow you believed in God. At the same time, as kings and princes, you believed more than God in some arrogant people who ruled the world and considered themselves the masters of all life! They seemed to dominate nature as well as life. So you were afraid to say a word that would offend them, not God. You adored the statues, the pictures, the shapes. You were an idolater!
Abdullah surprised.

This was, in fact, the sin of Abdullah and all the people around him, as well as his contemporaries. (Oman Mukhtor. Four Sides Qibla, pp. 63-64)

Conclusion

It is not uncommon for a dead person to be resurrected on the Day of Judgment, to have his or her merits and demerits measured, and to be questioned by the angels of hell. This is a unique Eastern style of Islamic interpretation. The dialogue is based on the motives of Muslim religious literature. Apparently, the writer does not divide his heroes into two poles, the world of good and evil. Perhaps the central basis is the existence of both compassionate and satanic will in human nature.

Motives from religious literature were used to reveal the inner world of Abdullah Hakim. "But all of a sudden, his own hands, feet, ears, and eyes — his whole body — were ready to testify against him!" the citation of the author's speech among the dialogues symbolized the abstract situation aside.

The dialogues and monologues in the novel highlight the individual and generalized aspects of the characters. Thus, the role of dialogues and monologues in the creation of image and character, in the implementation of textual communication, and in the discovery of the inner world of the protagonists is enormous.

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