

RESEARCH ARTICLE OPEN ACCESS

The Role of Narrator Images in Nurali Qobul's Stories

Talipova Aida Muratovna

3rd Year doctoral student at Tashkent Institute of Textile and Light Industry, Uzbekistan

Received: 22 November 2024 **Accepted:** 24 December 2024 **Published:** 30 January 2025

ABSTRACT

The narrator's images in Nurali Qobul's stories hold particular significance. In his creative works, the narrator is not only the person who conveys events but also serves as a connecting medium between the reader and the author.

Keywords: Language of a literary work, figurative expression, image, character, narrator, narrator-character, artistic speech, author-narrator image.

INTRODUCTION

The language of a literary work is a means of verbal art through which the author (in this case, the writer) creates images. While constructing literary reality, the writer makes use of the descriptive and emotional properties of language. As a result, even within a single sentence, we encounter an image or a figurative expression. In this sense, the narrated events and the images within them belong to the author. It is known that "When analyzing literary language, each sentence reveals a specific theme and idea, a particular image and character, as well as elements of the plot and conflict. Therefore, the language of a literary work should always be examined as an artistic and aesthetic category and should be analyzed in close connection with other components of the work." From this perspective, we believe that the language of a literary work should first be studied through the author's speech or the narrator's discourse. Since the narrative is expressed through the language of the narrator or narrator-character described by the author, it necessitates the examination of the narrator's image.

As a researcher delves deeper into the subject under study, they come to realize the limitations of their scientific contemplation. Simply listing certain facts from the story or comparing them with others does not always contribute to a profound understanding of the work. Instead, aspects such as the narrator, characters, composition of the work, and its language help to grasp the artistic and ideological

essence of the story more effectively. In this sense, the stated principle sets new tasks. That is, the analysis of a literary work requires not only the study of the narrator's image but also an examination of how it structures the work, defines its language, conveys its theme, idea, and epic emotional nature, organizes the system of issues, and expresses the characters' traits. This is because Nurali Qobul "places at the center of events, first and foremost, the narrator's lyrically infused subjective state and life position." Therefore, the narrator's image plays a leading role in the writer's stories. Consequently, it is necessary to study the narrator as an image, as artistic speech, and as a structural component of the plot and composition.

In Nurali Qobul's stories, events are narrated through the voice of the narrator. His speech presents detailed depictions of landscapes and characters, ensuring the diversity of the narrator's discourse. On the other hand, landscapes and portraits also define the position of the author-narrator within the composition of the story. For example, in the stories *Return* and *The Night of the Full Moon*, the dominance of the narrator's image is clearly evident. As previously mentioned, the significance of landscape and portrait techniques is notable. The writer narrates the story directly through the voice of the narrator-character:

"...Lying on my back on the strawstack, I am watching the full moon... It reminds me of Oybuvi Opa, whom my sister

and I studied with and whom I once fell in love with. I remember how I used to pester my sister, asking, 'When will Oybuvi Opa come to our house?' and how, in the end, she would bring Oybuvi Opa along just to appease me. I recall the scent of peppercorn beads when Oybuvi Opa hugged and kissed me. I remember Mayram Momo, who sat all day in her yard, spinning yarn on a clay bench, blinded by grief for her three sons who had gone to war and never returned..." [47].

The excerpt cited from the narrator-character's speech is separated at the beginning and end by an ellipsis, indicating its distinction from the main narrative composition. This suggests that the composition is structured along two narrative lines. The first is the composition of the narrator-character's internal world—his thoughts, reflections, and epic emotions. The second is the storyline in which the character connects with the external world, presenting episodes related to the lives of people involved in the straw transportation season. Logically, these two narrative lines are interconnected through the narrator-character. Indeed, in this passage, the subjective world and inner state of the narrator are depicted. The narrator-character's position within the story is emphasized as primary.

The images of the Moon and Oybuvi Opa, recalled by the narrator, are closely connected to him, fulfilling a unified artistic and aesthetic function. In particular, the detail of the moon and the name "Oy" (which means "moon" in Uzbek) create an association, enriching the depth of the narrator's emotional experience. The narrator-character also emphasizes the connection between Mayram Momo and Oybuvi Opa, though this link is limited to the symbolic detail of the peppercorn beads. Through this passage, while the narrator-character describes his inner world, in the subsequent section, he turns to depicting children:

"When the field workers finish harvesting and start stacking the straw, we—the village boys—enter our own season of hardship. One donkey, one sack. How many sacks of straw you manage to take depends on your cunning ability to outmaneuver the guard. If your father has slipped the guard two or three soms and whispered a word in his ear, then you're in luck. For several days, you can transport straw freely." [47]

Here, the writer illustrates the process in which rural children collect straw for their livestock during winter. The passage makes it clear that this is not an easy task. Private ownership and keeping livestock require gathering fodder,

but there is no legal opportunity to do so. As a result, ordinary people are forced to steal feed prepared for state livestock. Through this, the narrator exposes the hardship and injustice of village life.

The author employs portrait techniques to paint a picture of rural life. However, in the following passage, the narrator's subjective attitude toward the process is revealed:

"If you work hard from the cool of the evening until the sun heats up in the morning, as my mother says, you could transport straw for the whole world. If you get caught, the guards will take your sack away or tear it to pieces. But still, you must carry straw. No matter how many sacks and bundles the guards rip apart each year, they won't rest until they have secured the entire winter's supply." [47-48]

In the narrator's speech, metaphors (until the sun heats up, transporting straw for the whole world, winter's straw, won't rest until secured) and metonymy (the entire village) are employed to enhance the artistic impact of the sentences and depict the rural way of life in a literary manner. As a result, the narrator's image, as well as the resilience (still, you must carry straw) and helplessness of the people he knows (his mother, the entire village), are effectively conveyed.

The narrator's speech is also an integral part of the story's composition. This means that the narrator's discourse helps define the plot lines and the system of characters within the narrative. Composition, as a term, refers to the organization of the parts of a literary work into a unified artistic concept and their interconnection to serve a specific artistic and aesthetic purpose. Indeed, "The proportionality between the different parts of a literary work is called composition. ... The components that make up a composition are referred to as elements. For example, an image (a more or less detailed portrayal of a person, character) is the main component of a literary work. The plot is one of the most important components of a literary work." However, language should also be included in this list, as it is fundamentally shaped by the narrator's image and speech.

In the composition of Nurali Qobul's stories, language—particularly monologic speech, dialogic speech, and the method of narrating events—stands out distinctly from that of other writers. In the stories analyzed above, the main character primarily functions as the narrator-reporter.

"In a literary work, all characters, including the writer himself, are generalized images, appearing as typified characters... In a literary work, the author's image and the characters' images exist in a dialectical unity, helping to reveal each other." In this sense, Nurali Qobul provides narrative components that align with the lifestyle, thoughts, and daily details of the narrator-character. This, in fact, is a fundamental requirement of both authorial and character speech.

In Nurali Qobul's short story *America*, the events are initially narrated through the voice of the narrator-character. This approach introduces a unique aspect to the nature of the narrator's speech. For instance, from the very first sentence, the presence of strong irony in the language of the story is evident:

"I first met him at the house of an acquaintance who dined in grand stables and had his feet off the ground." [20]

Irony is evident in two parts of this sentence. Firstly, although the character's name is Tolibjon, the narrator refers to him with a pronoun instead. The phrases "who dined in grand stables" and "had his feet off the ground" emphasize irony, making it clear that there is a contradiction between the narrator, the character he describes, and society as a whole. Furthermore, this passage highlights the narrator's opposition to moral decay, injustice, hypocrisy, intrigue, opportunism, and bribery in society.

However, in the next sentence, the story's main character is portrayed:

"Tall and broad-shouldered, with a noble and refined appearance characteristic of intellectuals, Tolibjon caught my attention with his sincere conversation that day." [20]

Here, the narrator gives a beautiful description of the character. It becomes apparent that the narrator is experienced enough to judge a person's character based on their appearance, as he explains both Tolibjon's external features and inner qualities in a single sentence.

Following this, the narrator does not add unnecessary descriptions but instead introduces a proverb:

"As they say, 'Happiness has its time,' and so, I met Tolibjon again." [20]

The proverb is used to justify the reunion of the narrator-character and Tolibjon. This enriches the narrator's speech, creating a sense of closeness between the reader and the narrator. Since proverbs are simple yet profound in meaning, they effectively convey the intended message.

At this point, the narrator introduces a dialogue:

"When the times turn cunning, you must outwit them," he said, as if embarrassed about his trade. [20]

The excerpts from *America* demonstrate the narrator's effective use of metaphors and proverbs. Through these elements, the narrator subtly expresses his positive stance toward Tolibjon's character, while also fulfilling an artistic and aesthetic function in the narrative.

As the story progresses, it is revealed that the narrator-character is a journalist. However, the central plot focuses on how an ordinary village teacher named Tolibjon rises to become Tolib Qayumovich Qayumov, as well as the transformation of a local police officer, Valijon Boboev.

At the beginning of the story, Tolibjon enters the post office to subscribe to a magazine called *America*, but the head of the post office misinterprets his request. The next day, district police officer Valijon Boboev visits Tolibjon's office, questioning him on behalf of special services. Interestingly, the same officer had previously relied on Tolibjon to translate Russian texts for him, demonstrating a certain level of trust between them. However, now Valijon assumes an overly formal attitude, asking Tolibjon to drive him somewhere and hinting at bribery. This establishes Valijon as an opportunist.

Following this incident, Tolibjon, exhausted by the injustices of village life, is offered a position at the regional executive committee. Later, he becomes an assistant to the region's first secretary. Despite his career advancement, he still commutes from his village. One day, when he runs out of fuel on the road, the first secretary notices him and calls for assistance. At this point, it becomes clear that Valijon Boboev has now secured a position as a state traffic inspector. Upon the first secretary's orders, Valijon arranges fuel for Tolibjon's car, escorts him home, and even slips money into his pocket—money he had once taken from others.

This development fully reveals Valijon's true character. At the beginning of the story, he treated Tolibjon with disdain

and strict formality, but by the end, he humbles himself before him. Through this character, the narrator effectively exposes how some government officials, despite being uneducated, excel in corruption and servility.

As previously emphasized, the language of a literary work, particularly the author's discourse, is closely interwoven with the composition and system of images in the story. This interconnection allows Nurali Qobul to effectively convey the relationship between nature and humans through the narrator's speech.

When narrating events through the technique of landscape depiction, the author meticulously explains every detail. The narrator describes his exhaustion after a long journey, how he quickly fell into deep sleep, and how in a place with fresh air, even a shorter sleep feels more restful. Then, he shifts to describing the waterfall. Here, he employs a metaphor: the purity of the air and the comparison of the sound of water to a melody reveal the use of associative imagery.

Through the depiction of nature, the author seems to prepare the reader for the upcoming events. However, the landscape in the story serves a unique artistic purpose. Nurali Qobul uses the tranquil depiction of nature and the narrator's equally calm reflections to express the underlying theme of tolerance in the story. It can also be said that the author seeks to cultivate ecological awareness and foster love for nature in the reader.

When crafting his story, the author takes real, lived experiences and artistically reworks them based on his creative vision. He processes and internalizes these experiences, embedding his worldview and epic emotions into every fragment of reality. In understanding and interpreting the story, along with objective factors, the author's subjective world plays a crucial role. This is clearly observed in the way the writer's artistic and philosophical views merge within the descriptions of the landscape and the waterfall.

Nurali Qobul skillfully integrates firm principles and immutable laws of life into the composition of his stories by embedding them beneath the constantly moving imagery and dynamic descriptions. In conclusion, in his stories, the narrator's speech and image appear in various forms and styles. The most distinctive feature is the deep subjectivity and artistic-philosophical essence of the narration.

REFERENCES

Коллектив. Адабиёт назарияси. 2 томлик. 1 том. Адабий асар. – Тошкент: Фан, 1978. – 416 б.

Йўлчиев Қ. Нурали Қобулнинг прозаик маҳорати. – Тошкент: Ma'rifat bitiklari, 2021. – 252 б.

Қуроноф Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – 394- бет.

Қобул, Нурали. Оқ каптарлар. Ҳикоялар. Қиссалар. Эссе. – Тошкент: Ўзбекистон, 1990. – Б.47-52. Ҳаволалар шу китобдан олинган. Катта қавсда китоб бети кўрсатилади

Қобул, Нурали. Кечиккан турналар: қиссалар ва ҳикоялар. – Тошкент: Тафаккур, 2016. – 232 б.

Иззат Султон. Адабиёт назарияси. –Тошкент: Ўқитувчи. 1980. – Б.188.

Коллектив. Адабиёт назарияси. 2 томлик. 1 том. Адабий асар. – Тошкент: Фан, 1978. – Б.335

Қобул, Нурали, Кечиккан турналар: қиссалар ва ҳикоялар. – Тошкент: Tafakkur, 2016. – Б.20-36.