

Typological Features of Artistic Speechforms in The Prose of Kuchqor Norkobul and Remark

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Abstract: *This article analyzes the typological features of artistic speech forms in contemporary Uzbek prose, using the works of Qo'chqor Norqobil and "Remark" as examples. The study examines structural and functional aspects of narrative expression such as authorial speech, character speech, interior monologue, dialogue, and free indirect discourse. In addition, a comparative analysis of the narrative strategies of both writers is conducted, revealing their realist and modernist tendencies. The results show that psychological realism dominates in the prose of Qo'chqor Norqobil, whereas modernist and polyphonic forms of expression prevail in the works of "Remark".*

Keywords: *Artistic Speech, Typology, Prose, Authorial Speech, Interior Monologue, Dialogue, Polyphony, Qo'chqor Norqobil, Remark, Stylistics*

1. Introduction

The study of typological features of artistic speech forms in contemporary Uzbek prose is one of the most relevant directions in modern literary studies. This is because the aesthetic value of a literary text is determined not only by its plot content but also by the organization of its expressive speech forms. The works of Qo'chqor Norqobil and "Remark" provide valuable material for such research, as various forms of artistic expression in their prose appear as complex systems. In the works of both authors, authorial speech, character speech, interior monologue, dialogue, and free indirect discourse are used either in harmony or in sharp contrast [1, 2].

In the prose of Qo'chqor Norqobil, authorial speech is primarily based on a realistic narrative framework. Events are presented in a consistent, logically connected, and detail-rich manner. The author appears not only as an external observer but also as an interpreter who seeks to reveal the inner essence of events. Therefore, his texts contain not only description but also psychological interpretation, internal analysis, and deep exploration of human consciousness. This elevates authorial speech to an evaluative and explanatory level in addition to its narrative function [3].

2. Methodology

Character speech, especially dialogue, in Norqobil's works is characterized by its closeness to natural everyday conversation. Dialogues are often short but semantically rich, revealing social conflicts, moral contradictions, and human relationships. Because character speech is free from artificial embellishment and close to real-life intonation, it strengthens the realistic impact of the works. At the same time, dialogues indirectly reveal the inner world of the characters, as every utterance reflects their psychological state.

Interior monologue plays a significant role in Norqobil's prose as one of the key tools for revealing the psychological world of characters. Through interior monologues, feelings such as fear, suffering, remorse, or hope are directly expressed. In particular, in works dealing with war themes or difficult life situations, interior speech plays a central role in revealing character psychology. In this process, the author sometimes uses techniques close to stream of consciousness, while still

maintaining logical coherence.

3. Results and Discussion

In the works of “Remark,” artistic speech forms develop in a somewhat different direction. Authorial speech in his prose often has a fragmentary character; events are not narrated in a continuous flow but are presented through abrupt transitions and short descriptive passages. This gives the text a modernist spirit and encourages active reader interpretation. The boundaries between authorial and character speech are sometimes blurred, strengthening a polyphonic structure [4].

Dialogues in “Remark’s” works also differ from traditional forms. They are often fragmented, incomplete, or semantically open-ended. Such dialogues express psychological instability, inner conflict, and emotional tension. Characters sometimes do not express complete thoughts but communicate through hints, pauses, or half-sentences. This reflects the aesthetic principles of modernist prose [5].

Interior monologue in “Remark’s” works appears in a more complex form. Stream of consciousness is strongly present, with thoughts developing in a chaotic, continuous, and associative manner. The character’s inner world is not strictly separated from external reality; instead, they are intertwined. As a result, the reader not only reads the text but also undergoes a psychological experience of it [6].

Free indirect discourse also plays an important functional role in the works of both authors. In Norqobil’s prose, it serves to maintain narrative coherence and balance between authorial and character speech. Through this form, the author conveys the character’s thoughts in a smooth and understandable manner. In “Remark’s” works, however, free indirect discourse becomes more flexible, strengthening subjective interpretation and free narrative flow [7].

Overall, artistic speech forms in the prose of both writers constitute a complex typological system. In Qo‘chqor Norqobil’s works, this system is based on realist-psychological principles, while in “Remark’s” prose, modernist and polyphonic principles dominate. The former is characterized by consistency and logical coherence, whereas the latter is defined by fragmentation, stream of consciousness, and subjectivity. Thus, they represent two different aesthetic directions in contemporary Uzbek prose: one traditional-realist and the other experimental-modernist [8].

A more detailed examination of narrative speech forms in contemporary Uzbek prose demonstrates that typological distinctions between authorial speech, character speech, and various forms of interior discourse are not merely technical devices, but essential markers of artistic worldview. In both Qo‘chqor Norqobil’s prose and the works attributed to “Remark,” these forms function as structural mechanisms that shape the reader’s perception of reality, consciousness, and narrative truth [9].

One of the most significant aspects of Norqobil’s narrative style is the stability of narrative perspective. The authorial voice remains relatively consistent, even when shifting between external description and internal psychological analysis. This stability allows for a coherent reconstruction of events and ensures that the reader is guided through a logically structured narrative space. In stylistic terms, this corresponds to what narratologists define as a “stable focalization,” where the narrative perspective is clearly anchored and does not undergo radical fragmentation [10, 11].

At the same time, Norqobil’s prose demonstrates a strong tendency toward psychological layering. Events are not merely narrated but are continuously interpreted through emotional and cognitive filters. This results in a dual-level narrative structure: the surface level of events and the deeper level of psychological commentary. Such a structure brings his prose closer to classical psychological realism, where the central aim is to explore the inner causality of human actions rather than merely external behavior [12].

Another important feature is the semantic density of dialogue in Norqobil's works. Although dialogues appear simple and conversational, they often carry implicit meanings that extend beyond literal expression. This phenomenon can be described as "pragmatic condensation," where a minimal linguistic form conveys a maximum of contextual and emotional information. As a result, dialogue becomes not only a communicative tool but also a means of character revelation and thematic development [13].

In contrast, the narrative system of "Remark" is characterized by deliberate destabilization of narrative order. Fragmentation of discourse is not an accidental feature but a structural principle. Events are often presented in discontinuous sequences, requiring the reader to reconstruct causal and temporal relations independently. This technique aligns with modernist narrative strategies, particularly those associated with literary experimentation in early twentieth-century European prose [14].

The blurring of boundaries between authorial and character speech in "Remark" can be interpreted through the concept of narrative polyphony. Unlike monologic narration, where a single authoritative voice dominates, polyphonic narration allows multiple consciousnesses to coexist without hierarchical subordination. In this sense, "Remark's" prose reflects a dialogic model of narrative structure, where meaning emerges from the interaction of multiple perspectives rather than from a single interpretive center [15].

Interior monologue in "Remark" further intensifies this polyphonic structure. It often lacks clear syntactic organization, reflecting the spontaneous flow of mental associations. Temporal markers are frequently absent, and shifts between past, present, and imagined future occur without explicit transitions. This creates a sense of cognitive simultaneity, where different layers of consciousness overlap. From a stylistic point of view, such a technique can be associated with stream-of-consciousness narration, although it retains a degree of narrative control that prevents complete dissolution into chaos.

A particularly noteworthy aspect of both authors is their use of indirect discourse as a mediating structure between external narration and internal speech. In Norqobil's prose, free indirect discourse functions as a harmonizing mechanism that integrates subjective perception into an objective narrative framework. It ensures continuity and coherence while still allowing access to character subjectivity. In "Remark," however, indirect discourse often becomes destabilized, merging with direct thought and fragmented narration. This results in a hybrid discourse structure that resists clear categorization.

From a comparative perspective, these differences reflect two distinct aesthetic paradigms. Norqobil's prose is grounded in representational clarity, psychological causality, and narrative coherence. "Remark," on the other hand, prioritizes fragmentation, ambiguity, and perceptual instability. These paradigms correspond respectively to realist and modernist traditions, although both authors adapt these traditions within the context of contemporary Uzbek literary development.

4. Conclusion

It is also important to emphasize that the typology of artistic speech forms in both cases cannot be reduced to purely linguistic categorization. Rather, it reflects deeper epistemological assumptions about how reality is perceived and represented in literature. In Norqobil's case, reality is assumed to be structurally coherent and psychologically interpretable. In "Remark," reality appears as fragmented, subjective, and constantly reconstructed through individual consciousness.

Consequently, the study of narrative speech forms in these authors' works not only contributes to stylistic analysis but also provides insight into broader transformations in contemporary Uzbek prose. The transition from stable realist narration to fragmented modernist discourse indicates a shift in literary sensibility, where the focus moves from external events to internal processes of perception

and cognition.

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