



## ARTISTIC AND AESTHETIC FUNCTION OF THE AUTHOR'S SPEECH IN THE STORY OF TIMUR PULATOV "WATCHTOWERS"

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**Annotation:** *The problem of artistic speech is always in the spotlight. However, the controversy is against those who underestimate the paramount importance. T. Pulatov's novels, novels, and short stories are so original that literary critics cannot come to a consensus in their assessment. In this article we will analyze the artistic and aesthetic function of the author's speech on the example of the novel "Watchtowers" by T. Pulatov.*

**Keywords:** *author's speech, function, storyteller, narrator, heroes.*

Narration is a "storytelling event", communication of the narrating subject (narrator) with the addressee—reader; a set of compositional forms of speech that connect the reader with the depicted world and attributed by the author to the narrator or narrator. This is what distinguishes the narrative from the plot, that is, the unfolding of the "event that is being told" in the work. A specific feature of the narrative is its "intermediary" function: the implementation of the reader's contact with the world of heroes. At the same time, "not only the subject of speech determines the speech embodiment of the narrative, but also the forms of speech themselves evoke with a certain certainty the idea of the subject, build his image."

The subjects of the narrator — the narrator and the narrator — are differentiated in different ways. Firstly, it is usually believed that the narrator is easily distinguishable from the author precisely because of the form of the first person, and the third person is associated with the position of the "omniscient author" (R. Wellek and O. Warren, V.E.Khalizev). Secondly, the same subjects of the image are sometimes distinguished as embodiments of the author's position in the text: by comparing them with different "versions of himself" — "hidden author" and "unreliable narrator" (W. Booth) or different "subject forms" — "a carrier of speech, not identified, not named, dissolved in the text", and "a speech carrier who openly organizes the entire text with his personality" (B.O.Korman). Thirdly, they contrast "narrative in the proper sense of mediation" and "image, i.e. reflection of fictional reality in the mind of a novel character, in which the reader has the illusion of the immediacy of his observation of the fictional world, which includes storytelling (F.K.Schtantzel) [2, p. 750].

The work of T. Pulatov occupies a special place in modern literature. In his work, the writer's attention to the issues of history, the problems of life, the need to comprehend the social changes taking place in life is palpable. Conditional forms of artistic generalization play a leading role in T. Pulatov's creative method. His works are diverse, much is hidden here in the author's speech, which is perceived as a cipher specially designed for a trained reader.



The author's position in a literary text is a very broad concept and is realized in the text through composition and author's speech. In other words, the author's position is connected with a certain technique of artistic description of the surrounding reality. Here is the castle on the hill. There is a river and a village below. At the village itself, the river turns and takes the castle prisoner, so neither foot nor horse will get to the castle. There is only one road to it — by water...\* With such phrases, the author begins the story. This is the specificity of literature as an art form: not just to give a description of something, but to do it so that the reader himself could draw certain conclusions from this description.

When reading a work, you can clearly trace the author's attitude to the character and evaluate her position, sympathy or antipathy. The direct intervention of the author in the course of events and the open manifestation of sympathy or antipathy make it difficult to objectify reality and prevent the reader from believing in the reality of the narrative. In the old days, when there was no castle here, the ancestors of the current Guzars — peasants lived in a rich village near the river. They lived and did not know that in distant Bukhara, the emir's sister, the princess, was plotting against her brother, wanting to put her uncle on the throne. And then one day horsemen appeared in Guzar, bringing with them an emir's order that a castle be built on a hill for the princess, because her conspiracy was discovered and she herself would live in exile. The peasants had to abandon their fields and vineyards and build a castle. And since good clay was needed for the fortress, they forced the peasants to move all the land from the fields, and cut down the gardens — and since then everything around, up to the river itself, has been covered with poisonous salt and overgrown with weeds.

The author's speech mainly describes the appearance of the character. Vivid examples from life. The author usually describes the main character with love, obvious empathy and sincerity: "Vali Baba did not go down to the report every hour, walked as if nothing had happened, noticing no one and nothing, smoked and whistled something. And he immediately returned back, reporting to whom the general situation should be."

In an objectively figurative narrative, the author is not visible and does not express any judgments or assumptions. However, the author's ideas are always present in the fictional text. "The second watchtower was located fifty meters from the first one, which was occupied by Vali Baba. And then — the others are exactly the same distance from each other, and there are exactly ten towers in total. The towers were originally built of red brick, and only the very top of the roof was made of sheet iron. But when the colony settled here, we had to change something. Round brick walls with loopholes were removed, as well as internal stairs leading to the roof of the tower. Only the bases of the towers were not touched, on which they put iron bars and partitions to keep the roof over their heads."

Landscape, along with composition, plays an important role in revealing the author's ideas. In works of art, the landscape can reveal the inner life of a person and



become a means of transforming this inner life. Moreover, the landscape can have both positive and negative effects on the character. Landscapes combine all the main means of romantic style, including all the scales of the lyrical palette, metaphor, contrast and exaggeration. Every morning ten boats sail to the castle, and Vali-baba's movers lead them. And on the shore, near the village, women crowd, tie bags and wait in silence until the boats come back.

When analyzing literary texts, it should be remembered that their analysis has certain distinctive features. Speaking about the forms of manifestation of the author's discourse in works of art, it should be noted that the author's discourse can also manifest itself explicitly, that is, by explicitly presenting a certain fact, event or phenomenon. In this case, the information is disclosed in a completed form. "These voices, unable to find a way out, hit the damp stones of the corridor and, immured in its four walls, lost their human meaning, becoming like muttering and moaning." [3, p. 49].

Another function of the author's language in fictional works is metaphor. In the visual and narrative means in which the author describes the character, the reader himself evaluates the good and bad sides of the character. In a descriptive function, an object or event is described accurately. A striking example of a pictorial function in works of fiction is the description of various seasons when depicting a certain time of year, a certain region or a certain feature of nature. "He was, quite simply, a little confused, that's why he was frowning, putting on an important look. After all, for the first time in many years, free people rose up to them, not criminals, not criminals, but how they would behave, what they would ask and how to answer them — that's what confused Vali Baba, who was unaccustomed to communicating with the rest of the world" [3, p. 48].

The subjective author, whose presence in the work is excluded, is a modest Author. This term describes modern writers and short story writers who try to eliminate interpretation and give the reader the right to directly evaluate the words, thoughts and actions of their characters.

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