
THE FUNCTIONAL LINGUISTIC VARIABILITY OF RETROSPECTIVE INTERIOR MONOLOGUE IN ENGLISH AND UZBEK LITERARY TEXTS

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Abstract

The article distinguishes the functions performed by units of retrospective interior monologue in the text and shows how one and the same function is carried out by different linguistic means in the two languages. The functions of revealing character, of linking temporal layers and of bringing inner conflict to the surface are analysed separately. The dependence of the size of the unit on its function and the combination of several functions within one unit are also considered.

Keywords: Functional variability, function, character, temporal layer, inner conflict, size of unit, stylistic device, text

INGLIZ VA O‘ZBEK BADIY MATNLARIDA RETROSPEKTIV ICHKI MONOLOGNING FUNKSIONAL LISONIY VARIATIVLIGI

Annotatsiya:

Maqolada retrospektiv ichki monolog birliklarining matndagi vazifalari ajratilib, bir xil vazifaning ikki tilda turli lisoniy vositalar bilan bajarilishi ko‘rsatiladi. Xarakterni ochish, vaqt qatlamlarini bog‘lash va ichki ziddiyatni yuzaga chiqarish vazifalari alohida tahlil qilinadi. Birlik hajmining vazifaga bog‘liq holda o‘zgarishi hamda bir birlikda bir necha vazifaning birikishi masalasi ko‘rib chiqiladi.

Kalit so‘zlar: funksional variativlik, vazifa, xarakter, vaqt qatlami, ichki ziddiyat, birlik hajmi, uslubiy vosita, matn

ФУНКЦИОНАЛЬНАЯ ЯЗЫКОВАЯ ВАРИАТИВНОСТЬ РЕТРОСПЕКТИВНОГО ВНУТРЕННЕГО МОНОЛОГА В АНГЛИЙСКИХ И УЗБЕКСКИХ ХУДОЖЕСТВЕННЫХ ТЕКСТАХ

Аннотация:

В статье выделяются функции, выполняемые единицами ретроспективного внутреннего монолога в тексте, и показывается, как одна и та же функция осуществляется разными языковыми средствами в двух языках. Отдельно анализируются функции раскрытия характера, связывания временных слоёв и выведения наружу внутреннего конфликта. Рассматриваются зависимость объёма единицы от функции и совмещение нескольких функций в одной единице.

Ключевые слова: функциональная вариативность, функция, характер, временной слой, внутренний конфликт, объём единицы, стилистическое средство, текст

Introduction:

A single linguistic phenomenon may perform different functions in a text, and it is precisely this feature that makes it an object of stylistic analysis. A retrospective internal monologue unit is likewise not limited to a single function in the text. At times, it reveals a character's personality; at times, it builds a bridge between two events; and at times, it brings out a conflict within the protagonist. Distinguishing these functions is necessary for analysis, since the length, structure, and placement of the unit depend precisely on its function. A unit aimed at revealing character usually expands, whereas a unit linking two events becomes shorter and often fits into a single sentence. The aim of the article is to distinguish the functions of retrospective internal monologue units in the text and to determine what linguistic means are used to perform the same function in two languages. The relevance of the study lies in the fact that the function of a unit is often assessed on the basis of its content, whereas the function can also be determined through linguistic indicators.

Literature Review:

In a study devoted to the linguistic analysis of the style of literary texts, the methods of expressing the content of consciousness are arranged in the form of a scale, and a grammatical indicator is provided for each method [1]. The strength of this approach lies in the verifiability of the indicator, while its limitation is that the function is not reflected on the scale, since passages with the same grammatical indicator may perform different functions in the text. In a study within the framework of critical linguistics, the selection of linguistic means is interpreted in relation to viewpoint [2]. In a study based on a large text corpus, the frequency of methods of expressing speech, writing, and thought was measured, and their distribution was shown to depend on genre [3]. This study demonstrates that the issue of function can be examined quantitatively; however, its basic unit remains the mode of expression rather than the function itself. In a study within the framework of functional stylistics, text types were

distinguished according to functional criteria [4], while in Uzbek linguistics, the types of expressive means and their role in the text have been described [5]. In the aforementioned studies, the concept of function is mainly applied to text type or style. The issue of distinguishing function at the level of an individual unit and relating it to a linguistic indicator remains open within the scope of the identified sources.

Research Methodology:

The study employed descriptive, contextual, and comparative-typological methods of analysis. Retrospective passages from V. Woolf's *The Waves*, A. Qodiriy's *Bygone Days*, and Cho'lpon's *Night and Day* were selected as the material. For each unit, its dominant function in the text was identified, and the linguistic indicator supporting this function was recorded. When several functions were identified within a single unit, their priority was determined according to the length of the passage and its connection with the surrounding text. The list of functions was not established in advance; rather, it was derived from the material and subsequently re-examined.

Analysis and Results:

Units performing the function of character portrayal tend to be the largest in volume and are usually located at structurally significant points of the work. In Woolf's novel, as Bernard sums up his life, he enumerates repetitive actions related to his profession: "I have made up thousands of stories; I have filled innumerable notebooks with phrases" [6] — "Men minglab hikoyalar to'qdim, son-sanoqsiz daftarlarni iboralar bilan to'ldirdim" (Author's translation). The linguistic indicators supporting the function here are the use of the perfect tense form and the repetition of words denoting indefinite quantity. Since the two sentences are constructed according to the same pattern, they are read as actions repeated throughout his life.

In the Uzbek material, the function of character portrayal is performed by a different means. In the tenth chapter of *O'tkan kunlar*, Kumush's state on her wedding night is presented through a contrast between her outward appearance and inner state: "vujudi qizlar bazmi ichida bo'lsa ham xayoli allaqayoqlarda uchib yurgandek, ko'zlari o'ynag'uchi qizlarda bo'lsa ham, ammo haqiqatda boshqa bir narsani ko'rgandek" [7]. The pattern is repeated twice, and each time it opens with a concessive conjunction and closes with a comparative construction. In the English material, enumeration is replaced here by contrast.

Units performing the function of linking temporal layers tend to be the smallest in volume. They often fit into a single sentence and sometimes even into a single word. In the sixth chapter of Qodiriy's novel, while reading a letter from his father, Otabek evaluates a chain of events from the past in a single word: "Azizbek voqi'asi ustiga kelganda ixtiyorsiz tulki deb yubordi" [7]. The one-word evaluation activates the previous chapters in the reader's memory and establishes a connection between the two parts. The linguistic indicator supporting the function is the adverb expressing involuntariness, which ensures that the passage belongs to the character.

The same function in Cho‘lpon’s novel is performed through a construction expressing foreknowledge. In the first chapter of the work, the girl’s anticipated response is recorded as follows: “Zebi onasining beradigan javobini ilgaridan bilardi” [8]. The sentence is connected both to the preceding and subsequent events, thereby linking the two layers. The indicator is an adverb referring to time, while the form expressing anteriority is not used at all. The occurrence of linking units without an anteriority form is observed regularly in the Uzbek material.

Analysis and Results:

Units performing the function of revealing internal conflict tend to be moderate in volume, and negative forms become concentrated in them. In the third chapter of Cho‘lpon’s novel, the young man’s state is presented as follows: “Shunday paytlarda og‘izdan ixtiyorsiz chiqishi lozim bo‘lgan bor bo‘ling, o‘lmang kabi minnatdorlik so‘zlari ham esiga kelmasdi” [8]. The passage first presents the words that should have been uttered, and then notes that they were not uttered. The conflict is thus created between the two parts; that is, the function is performed not by a lexical but by a compositional means.

A fourth function was also identified in the material, namely, the unit is used to justify the character’s present action. In the second chapter of Cho‘lpon’s novel, the girl’s silence is explained by her upbringing in the past: “Zebi shunday bir otaning qizikim, uning qo‘lida har qanday kuchli mayllarni ham yuganlab tutmoqqa, ko‘ngilning har bir havas va tilagini ko‘ringan joyida bo‘g‘ib tashlamoqqa to‘g‘ri keladi” [8]. The passage derives the cause of the present state from the past and thereby makes the character’s behaviour predictable to the reader. The linguistic indicator supporting the function is an analytical construction expressing necessity, which occurs at the end of the passage and reinforces the conclusion.

The distribution of functions is not identical in the two materials. In the English material, units performing the function of character portrayal predominate in number, whereas in the Uzbek material, the functions of linking and revealing conflict account for a relatively larger proportion. The reason for this difference may be related to the total number of units, since the Uzbek material contains fewer units and they are positioned at structurally necessary points. This explanation remains a hypothesis and should be tested on a broader range of material. The combination of several functions within a single unit occurs in both materials. The passage from Bernard’s monologue not only reveals character but also links the final part of the work to the preceding sections, while the passage concerning Kumush reveals character while simultaneously bringing out conflict. In such cases, the volume of the passage and its connection with the surrounding text are taken into account when determining the dominant function. When the volume is large, character portrayal was regarded as the dominant function, whereas when it is small, the linking function was considered dominant.

The degree of framing is also related to the function. Units performing the linking function are almost always framed, since they are short and closely attached to the surrounding text; without framing, they may not be distinguished at all. In contrast, units performing the function of character portrayal tend to lose the frame, because their large volume itself serves as a

boundary. Units revealing internal conflict occupy an intermediate position; in them, often only the opening frame is retained. This relationship is observed in both materials and can be used as an additional formal indicator in determining the function.

The function derives not only from the unit itself but also from its compositional position. A passage located at the end of a work acquires a summarizing function, regardless of its composition, because the text ends after it and the reader is compelled to connect it with the preceding sections. A passage with the same composition located in the middle of the development of events, however, performs a linking or justificatory function. Therefore, a linguistic indicator alone is insufficient for determining the function; the passage's position in the text must also be taken into account. When the two indicators produce contradictory results, priority is given to the compositional position, since it is easier to verify and less dependent on the analyst's interpretation.

Conclusion:

Retrospective internal monologue units perform at least three functions in a text. Units performing the function of character portrayal expand, units linking temporal layers become shorter, while units revealing internal conflict remain moderate in volume. This relationship between volume and function is observed in both materials. However, the means by which the functions are performed differ. In the selected Woolf material, character portrayal relies on enumeration and repetition of a structural pattern, whereas in the selected Qodiriy and Cho'lpon material, the same function is achieved through contrast. The linking function in the Uzbek material is often expressed through an adverb referring to time, without an anteriority form. Internal conflict is revealed by presenting the speech that should have been uttered and then noting that it was not uttered. The range of functions is similar in the two materials, while the means by which they are performed are different.

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