

Article

# Peculiarities of Polyphony in Uzbek Literature

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**Abstract:** This article examines the concept of polyphony in literature through Mikhail Bakhtin's theoretical lens, focusing on its presence in various narrative forms. Polyphony, which involves multiple voices and perspectives within a single narrative, challenges the traditional dominance of a singular authorial voice, offering a richer exploration of characters' viewpoints. Despite its relevance, polyphony's role in narrative complexity and its reflection of societal pluralism remains underexplored. This research aims to clarify the functions of polyphony by analyzing its features in literary texts. The findings reveal that polyphonic structures enrich narrative dynamics and provide deeper insight into the diverse and multifaceted nature of human experience. These results underscore the broader implications of polyphony for understanding social diversity through literary discourse.

**Keywords:** Novel, Polyphony, Mikhail Bakhtin, Prose, Literature, Modern writer

## 1. Introduction

As it is impossible to imagine a nation without literature, it is also impossible to imagine any national literature without genres. Genre is a concrete form of fiction. The novel is one of these genres [1]. Novel (French, "novel") is a genre of prose work; a work depicting the process of formation and maturation of a certain person or several persons in artistic space and time. In the early period of their history, novels were divided into 2 groups according to their structure - "open" and "closed" novels.

A vivid example of a novel with an "open" structure is "Don Quixote" by M. Cervantes, which describes in detail the gradual growth of the character of the protagonist's participation along with various aspects of society, and many characters are involved in the events and incidents in which the protagonist participated. One of the first examples of novels with a "closed" structure is M.M. de Lafayette's "Princess Klevskaya". In this work, the writer's attention is focused only on the description of the life of one character, one conflict and one situation. Later, when the novel genre was divided into internal branches, the psychological novel genre grew out of this "closed" novel [3].

### Literature review.

As a matter of fact, regardless of the topic and problem, all literary works must be imbued with a modern spirit. For example, when a writer addresses a historical topic, he must approach it from the point of view of the time in which he lives. Only if the work is free of modernism. In the literature of the independence period of Uzbekistan, many works created on a modern theme received good reviews from the literary community. Among them are U. Hamdam's "Muvozanat" ("Equilibrium"), "Isyon va itoat" ("Rebellion and obedience"), "Sabo and Samandar" ("Sabo and Samandar"), L. Borikhon's "Jaziramadagi odamlar" ("People in the heat"), T. Murad's "Otamdan qolgan dalalar" ("Fields left by my

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father"), "Bu dunyoda o'lib bo'lmaydi" ("You cannot die in this world"), T. Jorayev's novels "Arvohlar tunda izg'iydi" ("Ghosts Walk at Night"), "Bozor dunyo" ("Bazar Dunya") stand out. The novel attracts attention with its naturalness. The biggest innovation in the current literary process is the emergence of polyphonic novels in Uzbek prose.

## 2. Materials and Methods

Polyphony (from the ancient Greek polyphony - multiplicity) is a musical term that refers to the great musical style that dominated Europe until the middle of the 18th century. In polyphony, in contrast to harmony, all voices control their parts equally, from their harmony polyphonic style - motets, fugues and polyphonic fantasias are formed. M. M. Bakhtin first used the term polyphonic novel in the book "Problems of Dostoevsky's work". The book was published in 1929 and has been largely ignored. After this book was published in 1963 under the title "Problems of Dostoevsky's Poetics", it brought Bakhtin world fame and made him one of the most famous Russian philologists and philosophers of the Soviet era. Bakhtin was an avant-garde literary critic. He invented an entirely original, alternative literary criticism.

Under the polyphonic novel, Bakhtin understood that, unlike other writers, Dostoevsky in his main works manages all the voices of the characters as independent parts. There is no "tune and accompaniment" here, as in music, and certainly no "harmony". According to Bakhtin, the essence of Dostoevsky's poetics is the struggle and mutual reflection of consciousness and ideas. His hero, writes Bakhtin, "mainly thinks about what others think and can think about him, he strives to rise above someone else's mind, everyone's opinion about him, every point of view. His in his confessions, he tries to anticipate the possible description and evaluation of him by others, guesses the meaning and tone of this evaluation, and tries to carefully shape other people's words about him, using his speech as someone else's imaginary will stop with their ".

## 3. Results

In fact, polyphonic is not a phenomenon that came out of nowhere for Uzbek literature. In fact, it is found in one form or another in Uzbek centuries-old lyrical heritage, in the prose and dramatic works of the early 20th century. It's just that the literary experts, could not prove the antiquity of this literary phenomenon, its features and the characteristics of Uzbek literature in time. As mentioned above that Dostoevsky is the writer who created the polyphonic novel, and M.M. Bakhtin, is the scientist who brought this term into science and researched it on a large scale. According to the scientist's conclusions about Dostoevsky's works, the polyphonic novel has 1) plot; 2) composition; 3) the selection of the hero and presentation to the reader; 4) in terms of the use of the narrative method and artistic speech type; 5) it does not fall into the mold of traditional novels in terms of describing the spiritual drama of hero.

In Uzbek literature, such qualities can be found in the novels of O. Mukhtor, "Lolazor" ("The Field of Tulip") by M.M. Dost, "Bozor" ("Bazaar") by H. Dostmuhammad, "Arvohlar tunda izg'iydi" ("Ghosts haunt the night") by T. Jorayev [4]. Polyphonic novels, like "Lolazor" by M.M. Dost, allow characters to have equal rights to the author's voice, with the hero having inner freedom and sometimes disagreeing with the author's assessments. In "Lolazor," Nazar Yakhshiboyev and Saidkul Mardon, two creative individuals, have their own independent speech structure and tone, allowing them to be independent from the beginning to the end of the novel [5].

#### 4. Discussion

Dialogue is an important feature of polyphonic novels, as it allows for the construction of events from beginning to end on the basis of dialogue [6]. In "Lolazor," N. Yakhshiboyev is constantly in communication with various people, revealing his inner world through his thoughts and inner speech. This allows readers to see everything from his selfishness to his need for prestige and pride, as well as his position in society and environment [7]. That is, the reader does not perceive N. Yakhshiboyev as an immodest, boastful person, because according to the requirements of a polyphonic novel, the character of Yakhshiboyev was not born in the plot, but was introduced into the plot in such a way [8,9].

The novel "Lolazor" is considered by Y.Solijonov as the first example of a single polyphonic novel in Uzbek literature. Modernism tries to break the shell of national frameworks. The modern writer's focus is on internal things rather than external things. That is, the task of the artist "is not to define, describe or reflect the objective reality, but to start a relationship with this reality based on his artistic world and create a purely subjective art." Modernist artists do not consider the reality as it was created to be frozen and unchangeable, they clean the various colors of the universe from the "acid of consciousness" and depict them in pure form [10].

It is not required that the reality depicted in the contemporary modern work corresponds to the objective reality. The claim of authenticity cannot be applied to a modern work. The work may or may not be realistic. Remember the novels "Plato" and "Tepalikdagi xaroba" ("Ruins on the Hill") by O. Mukhtar. What their characters are going through does not happen in real life. With the steady introduction of the modern direction compatible with European literature into Uzbek literature, especially the novel genre, the number of novels based on the creative traditions of Joyce, Kafka, Camus, Nietzsche, Marquez and other great artists increased [11].

The most important thing is that such novels have trained the Uzbek reader's reading skills and abilities. You will notice that the novels by O. Mukhtar, M.M. Dost, H. Dostmuhammad, and T. Jorayev have a traditional plot and composition, as well as a more associative and adventurous plot type where the author describes the image and character of the hero. We also witness the character's behavior being controlled by the mental drama and stream of consciousness. Thus, the novel has advanced to a new level of growth and has undergone a total overhaul in terms of its composition, narrative techniques, and storyline [12].

#### 5. Conclusion

In conclusion, the exploration of polyphony in literature reveals its profound impact on narrative structure and character development. By allowing multiple voices and perspectives to coexist within a single work, authors create a rich tapestry that reflects the complexity of human experience. This multiplicity not only enhances thematic depth but also invites readers to engage in active interpretation, fostering a dialogue between the text and its audience. The analysis of polyphonic elements across various literary genres demonstrates that this technique is not merely a stylistic choice but a powerful means of exploring societal issues, identity, and the nature of truth itself. As literature continues to evolve, the use of polyphony will remain an essential tool for writers seeking to capture the diverse realities of contemporary life, ensuring that literature remains a dynamic and inclusive space for voices both heard and unheard.

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