

PARABLE NARRATION IN A. BARIKCO'S NOVEL "SILK"

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ABSTRACT

The article discusses the genre specifics of A. Barikko's novel "Silk". His figurative system, plot-compositional features, symbolic subtext are investigated. Conclusions drawn that this text space is organized according to the type of parable narration.

Keywords: *parable, parable narration, A. Barikko, didacticism, genre, character, plot, laconism, composition, symbolic subtext.*

АННОТАЦИЯ

В статье рассматривается жанровая специфика романа А. Барикко «Шелк». Исследуются его образный строй, сюжетно-композиционные особенности, символический подтекст. Делаются выводы, что данное текстовое пространство организовано по типу притчевого повествования.

Ключевые слова: *притча, притчевое повествование, А. Барикко, дидактика, жанр, персонаж, сюжет, лаконизм, композиция, символический подтекст.*

INTRODUCTION

The parable is a literary genre that is directly related to the so-called didactic literature. Based on the tasks that the parable sets for itself, it is often compared to a fable. It is also intended to instruct its readers in an instructive and allegorical form, to show them how to live, but it is more "wise" literature. Unlike the fable, the parable does not contain a directly formulated instruction (morality), but gives the reader the opportunity to draw conclusions independently.

Most often, the parable in the minds of readers is associated with religious content (for example, the Christian Parable of the Prodigal Son, the Book of Proverbs of Solomon, etc.). And this is no coincidence, insofar as the parable perfectly meets the requirements that are imposed by the literary epochs most inclined to didactics and allegorism, which is early Christian medieval literature.

As a genre of secular literature, the parable became widespread at the turn of the XIX – XX centuries. So, in Russian literature, L.N. Tolstoy turned to the parable, in the literature of the West, the main representatives of the genre of secular parable were F. Kafka, J.-P. Sartre, A. Camus.

What attracted them to the genre of parables? As S.S. Averintsev notes, the writers saw in the economy and content of the parable an opportunity to overcome the formal heaviness of late bourgeois literature. [3] This genre allows the author to convey a very important message to the reader in a short format, without being distracted by various details.

DISCUSSION AND RESULTS

In addition to S.S. Averintsev, the theoretical side of the parable was reflected in their works by such researchers as M.V. Lomonosov, V.I. Tyupa, R.I. Kuzmina, E.K. Romodanovskaya, etc.

There are a number of features that distinguish the parable from other literary genres:

1. Parables are characterized by undeveloped characters. Only the minimum that is necessary for the formation of the idea contained in the parable is reported about the heroes of the narrative.

2. Most often, the parable does not have a detailed plot. The narration is very concise and kept to a minimum.

3. The characteristics and descriptions in the parable are compressed. S.S. Averintsev notes that in the parables nature or things are mentioned only out of necessity, they do not become objects of an end in themselves — the action takes place as if without decorations, "in cloth". [1, p. 406]

4. Parables are distinguished by laconism and accuracy of expression. Hence follows the definition of a parable – a short story in verse or prose in an allegorical, edifying form.

5. The parable is characterized by a strict and simple composition.

6. The parables imply reliance on the knowledge that the reader has received in the course of his life experience (presuppositional knowledge).

7. It is also worth noting the existence of the parable mainly in oral form. [3]

At the present stage of the development of literature, authors rarely turn to the genre of the parable in its pure form. The use of a number of parable features in relation to other genres is increasingly common. In this case, we can talk about such a phenomenon as a parable narration. He is often associated with the names of such writers as T. Tolstaya, L. Ulitskaya, R. Bach, W. Golding, E. Hemingway, K. Ishiguro, etc.

Alessandro Baricco, an Italian novelist, essayist, playwright, critic, can also be attributed to the writers who use the genre features of the parable narrative in their work.

His novel "Silk", in our opinion, has the features of a parable.

The first and most striking of them is the characterization of the heroes. In the course of the narration, minimal information is provided not only about the appearance, but also about the inner world, the character of the characters. We learn only about the most key features. The author does not consider it necessary to provide information that does not play a significant role in the overall design of the novel.

Presenting the characters, A. Barikko relies on the speech characteristics of the characters. We learn a significant part of the information about them from those short and rare phrases that the author gives them. So, for example, from several sayings of Baldabiu at the beginning of the novel, we can conclude that he is a very purposeful person, confident in himself and his rightness, there is nothing superfluous in his speech, he is a "businessman" who trades only by accumulating capital. Appearing unexpectedly in the city, he goes straight to its mayor: "... broke into his office without announcements, spread a silk scarf the color of the evening dawn on the table and asked:

– What do you think it is?" [2, p. 15]

Thus, he discards all ethical norms and, without even saying hello, immediately gets down to business.

To get acquainted with the main character, Herve Joncourt, the author also uses scant descriptions, reporting the following about the hero:

"Herve Joncourt was thirty-two years old.

He bought and sold.

Mulberry worms.

Lavildieu was the name of the place where Herve Joncourt lived.

Helen was his wife's name.

They had no children." [2, p. 8]

The author does not offer the reader any other details of family life, work, life, etc. Information about the hero is very weighted and dosed. Hervé Joncourt is a person immersed in himself, in his reflections. He is silent, rarely expresses his thoughts and only once makes a decision himself and insists on it: "For a while Herve Joncourt sat looking at a non-existent park. Then he did something he had never done before.

"I'm going to Japan, Baldabue.

He said.

– I'll buy this masonry. If necessary, with your own money. And you decide: I'll sell it to you or to someone else.

Baldabiu did not expect this." [2, p. 120]

The surprise for Baldabiu was that Hervé Joncourt, who is usually a leading figure, who takes at face value everything that he is told, who unquestioningly executes all orders, suddenly makes a decision himself, and even such an absurd one, since this trip is unlikely to bring much benefit. According to Baldabiu, it is stupid to go to a country where a war is breaking out, because there is a chance to return with nothing or not to return at all. This short conversation reveals Herve Joncourt from a new side. It is now clear that this hero is opposed to his surroundings. He is guided by internal motives, spiritual impulses, and not concern for his capital or for his life. Striving for the ideal that the east has become for Herve Joncourt is the true goal of his life.

Barikko reports very little about the other heroes. It seems to be important for him to focus on these two characters, as if they are opposites of each other. The author shows the contrast between the soul of Hervé Joncourt, a dreamer striving to escape from the framework of the society in which he is forced to stay, and the outside world focused on the material.

There is a third figure that attracts the attention of A. Barikko – Hara Kei. This character represents a person from another world, the world of the East. His life becomes a model for Hervé Joncourt. Thanks to Hara Kay, he saw an opportunity to live differently, to enjoy the beauty of the world.

Next, it is necessary to note such a feature of the parable narrative as the conciseness of descriptions. There are descriptive moments in the novel, but Barikko focuses only on the situation that is necessary for a more complete disclosure of the main character. In the novel there are no detailed descriptions of the exotic life of Japan and other places that Herve Joncourt visits on duty, the author does not need to consider them. An important place in the narrative is occupied by the description of Hara Kay Park, cages with birds, and the birds themselves. Nature plays a significant role in the formation of Herve Joncourt. She is a symbol of freedom, which is so lacking to the main character at home. The author does not skimp on the description of the birds that impressed Herve Joncourt, heaping him up with a number of vivid comparisons:

"And then he saw how suddenly the sky above the palace was sprinkled with hundreds of birds that took off; as if an unprecedented flock had been torn out of the ground, scattered everywhere, stunned and distraught, chirping and chattering-a winged volley, a colored cloud released into bright light, a ringing fireworks of frightened sounds, running music, flying into the sky.

Herve Joncourt smiled." [2, p. 92]

In the finale of the novel, Hervé Joncourt achieves the ideal he aspired to: he built a park similar to Hara Kay's park. Only after that he was able to find peace.

"Herve Joncourt lived for another twenty-three years. Most of them are in good health and peace of mind. He has not left Lavildier anywhere and has not left his home. He wisely managed his fortune, and this saved him from having to work anywhere except his own park." [2, p. 190]

CONCLUSION

I would also like to mention such a feature as a strict linear composition. The novel consists of 65 short chapters, the events in it are set out in chronological order. However, it would be unfair to call the composition simple, since the author uses the technique of repetitions. He often includes sentences and even paragraphs from previous chapters in the narrative. This technique creates the effect of melody. Thus, it can be concluded that A. Barikko's novel "Silk" is a parable narrative in which the author uses such features of the parable as schematicity of character, conciseness and undeveloped background descriptions, linearity of plot and composition, laconism and clarity of narration, the presence of symbolic subtext, which makes it possible to reflect on the example of ordinary life stories about the general laws of the existence of personality.

As silk is born as a result of the vital activity of silkworms, so the picture of human life appears as a result of various actions – beautiful and not so. It demonstrates the complexity and inconsistency of human existence, his mistakes and achievements, true and false values, and, of course, tells about love, unexpected as a breeze, beautiful and sublime, selfless and all-conquering. A. Barikko's novel unfolds before the reader like a fancy silk canvas, on which the finest patterns of human feelings are applied.

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