

## **Artistic Speech Possibilities and Author's Skills in Character Creation**

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**Abstract :** In this article, the author emphasizes the issues of creating a character in a work of art. In particular, the character's way of speaking, speech, behavior, clothes, mutual description, self-description, etc., are analyzed in depth, and examples from the creative works of Stefan Zweig and Ulugbek Hamdam are given. One of the important indicators that reveal the inner world of the hero, his way of life, is the character's speech. What the hero says and how he says it is also important. Through the speech, we learn about the hero's nationality, social background, temperament, intelligence, abilities, level of education, about his unique characteristics.

The author draws the reader's attention not only to the actions, words, thoughts, and feelings of the hero, but also to how they do it, that is, to the character of the hero. The character form means external signs of the hero's inner world: facial expressions, gestures, manner of speaking, tone, posture, clothes, hairstyle, even perfume and cosmetics.

Writers use different methods to describe the character's inner world, character, and appearance. Which method they prefer depends on the author's writing style, the idea of the work, the genre, the criteria required by the time, and many other factors.

**Keywords:** *Image speech, behavior, portraiture, character traits, personality, classification, state of mind.*

**Introduction.** One of the important indicators that reveal the inner world of the hero, his way of life, is the character's speech. What the hero says and how he says it is also important. Through the speech, we learn about the hero's nationality, social origin, temperament, intelligence, abilities, level of education, and about his unique characteristics. The writer also presents the character with an individual speech, a way of speaking.

**MATERIALS AND METHODS.** In Stefan Zweig's "The Incendiary Spell" we witness the following lines in a conversation between a lady and her teenage son: "-Sois sage, Edgar! Assieds-toi the boy was always spoken to in French, and even some complex expressions were not well understood" (Behave yourself, Edgar, sit down!) (French) [1]

In the text above, Stefan expresses that he wants to show Mrs. Sveig that she belongs to the cyborg community with this one phrase. Because "white bone" nobles could speak French at the time. The fact that the sentence from the French language is quoted in the replica of the image gave information about its original lineage. In the novel "Father" by Ulugbek Hamdam, Erboy, the negative character of the work, had an argument with Yogdu on the bus. through which the writer shows what kind of person he is: "- Don't stop now, Yogdukhan, are you? - the woman, startled by the voice of a familiar, at the same time, a stranger, sounded in her ear and glared at her. He looked

at his face and said, "Hap, are you caught?" He saw Erboy, his schoolmate, who was looking at him with a smile. "[2]

As can be seen from the passage above, the character of the hero is manifested not only in his speech, but also in his actions. Erboy's "pushing closer to the woman like sorbet", "whistling like a snake", "talking with excitement" creates some idea about his character.

So, when depicting a portrait, it is observed that the mental state of the image is also given at the same time. The negative aspects of Erboy's character were evident through his speech, even in his first reply. Let's not fight now, Yogdukhan, are they themselves? - the improper use of the plural suffix "lar" in the first word means strengthening, and in the second word it means cutting.

Yogdu's comments like "standing up", "tears splashing from her eyes" and getting off the bus show how pure, honest, and honorable a woman she is.

So, another way of expressing the character of the hero is the expression of behavior. We observe a person's spiritual world and worldview by seeing and knowing what he is doing. Especially when a person is faced with complicated situations and complex conflicts, his character traits become clearly visible. The behavior of the hero in his daily life should not be overlooked here. In the short story "Panic" by Stefan Schweig, Mrs. Irena is threatened by a stranger. That woman extorts money from Irena every day. Instead, he will have to keep Irnna's betrayal a secret. The stranger's demands become more and more intense, and Irena, who has no money to give, takes off even the wedding ring that the woman asked for.

Irena is so terrified that her secret will be exposed in front of her husband that she even wants to commit suicide. The writer fully describes how Irena, instead of enjoying her abundant life and living with gratitude, got into the street of betrayal and fell into a panic: "Irena was about to jump out, when she heard the opening of the street door, and her blood ran in her veins from fear. stopped. So, her husband came back from his office. He quickly took out the ring from his finger and put it on the defendant's hand, and he immediately closed it"[3].

**RESULTS AND DISCUSSION.** The author draws the reader's attention not only to the actions, words, thoughts, and feelings of the hero, but also to how they do it, that is, to the character of the hero. The character form means external signs of the hero's inner world: facial expressions, gestures, speech, tone, posture, clothes, hairstyle, even perfume and cosmetics. In the form of behavior, we see not the external details of the character of the hero, but the perfect expression of the whole. We refer to the text of the work above: "Today, Irena felt her excitement for the second time. He shuddered, got up, went into the closet to take off his hat, and stood in front of the mirror until he regained consciousness. Then he went back into the dining room. "[4]

In the following excerpt from Ulugbek Hamdam's "Rebellion and Obedience", the author describes the clothes worn by Akbar, the hero of the work, through his inner speech: a red sweater with a tight neck, pants, and high-heeled shoes are of the same pure color, black again. . . Suddenly he felt embarrassed." [5]

The fact that a person's appearance can also give a lot of information about him can be proved in the above passage.

Among the types of character classification, in the author's characterization, the narrator can directly describe the character. In the expression of character, the author can openly express his attitude not only through portraits, actions, experiences, but also by speaking on his own behalf. "Yes, Farida was, in her own words, a realist." No matter how much the desire to be with her husband torments her, the main reason why she does not change anything is her "realist" worldview." Farida's character is given a line through this brief classification. A characteristic feature of Ulugbek Hamdam's work is to express the character of the hero through short lines or not to say anything about the character of the hero at all.

If we pay attention to the classification given to the baron in the short story "Burning Spell" by Stefan Schweig: "Although he was not gifted with original talent, he was naturally one of those who liked nobility, usually the appearance of such in any circle is well received and it was only then known that he himself was completely unconscious of loneliness." [7]

In contrast to Ulugbek Hamdam's works, Stefan Sveig's works show a lot of details on the character of the hero. And the passage quoted above can prove our point. Sometimes the hero tells a story about himself in a work of art. Such a situation is called self-description in literature. "Polat, I still don't know what possessed me. Why did I do that, why did I chase you, why did I set fire to your house, why did I turn your life into hell, I don't understand! There was a feeling of sadness in me, I think that's the reason for everything! But where is that trouble now? Where?" [8]

Self-description can be found in many of Stefan Schweig's works. As an example, we can cite a passage from the speech of a doctor in deep distress in the short story "Amok":

". . . I don't know if I was a good person before, even if only a little, but I am sure that I always helped people with my soul. In my life there, this thing, that is, saving someone's life, saving someone's life, was considered a special happiness for me, I considered myself God. . ." [9]

The doctor was deeply saddened by the fact that this hero once wanted only to do good to people in life, but due to an unfortunate incident - he was not able to help a woman in time, and he had a guilty conscience. It is not difficult to see that he is immersed in it. The description given by one person to another person, i.e., mutual description, is a phenomenon that often occurs in works of art. However, the descriptions given to one person by other people are also different, that is, in fiction, as in real life, other characters have different opinions about one character.

Here are two different descriptions of Akbar, the main character of Ulugbek Hamdam's novel "Rebellion and Obedience" by his wife Farida and his lover Diana: "After Nasirjan closed the door, Farida started thinking about Akbar: "He is one of those Nasirjans. even worse dreamer than that. Did they cook for a married person with children in foreign countries? They are looking for the meaning of humanity. After all, isn't the point of bringing up two children and adding them to the family? . ." [10]

Diana, her lover, has a different opinion about Akbar: "Diana, who opened the door as soon as she saw Akbar from the window, was surprised to see all this with her own eyes. He did not expect such action, courage, determination, bravery from a handsome man like Akbar." [11]

So, when a person is described by another person, his interaction with the person giving the description is of great importance. Each person comes to an opinion about another person based on his own thinking, treatment and behavior of another person. Sometimes in the work, the author describes a special aspect of the character's character through the character's name, and this phenomenon is called "characteristic name" or "characteristic surname" in literature. In the novel "Father" by Ulugbek Hamdam, Polat sarcastically names the teacher Azaimkhan from Tashkent "Ma'bud". "Here is my wife! If one of the deities from the Indian people's "Mahabhorat" has moved to Chilonzor and lives there, it would be interesting if there is a person who has read a little book! If you're bald, bald, bald, bald, bald. . . everything was in this person.

Can't you tell the light that fell from his face, the light! The sun shines during the day and the moon shines at night! . Yes, as soon as he saw Azayim Khan, the word "goddess" came to Polat's mind for some reason." [12] In addition, in the writer's novel "Rebellion and Obedience", there are heroes whose names indicate their profession, such as doctor, Tursunboy - jontalash (he knows that the meaning of life is only in working around the clock, so he got this nickname).

There are also a number of biographical novels in the work of Stefan Sveig, which are great people who have left their name in history: including, "E. Memories of Wernharn", "Balzac", "Dickens", "Marceline Debord Valmore", "Joseph Fouche", "Magellan", "Amerigo" are among them. But in

the novel "Leporella", which has not yet been translated into Uzbek, we will learn that it is the nickname of a woman whose real name is Creschensa. The quoted character expression belongs to all forms-external forms. The analysis of the inner world of a person is understood as the types of internal expression of character. This process is called psychological analysis of character. Each writer has his own method of psychological analysis.

Internal monologues and dialogues have a special place in this. A monologue is a type of internal speech spoken by a character to himself, another character, or the reader, but no response is expected. Monologues are more often found in dramatic works, and the flow of thoughts, impressions, and emotions that are happening in the heart of the hero attracts attention. Ulugbek Hamdam's story "Farewell, dear tree!" is told in a monologue style, that is, we can see in the heartfelt words spoken by the hero to the tree that has become dear to him: "There is a need in my heart, in my soul, the name is stability. I always want that. If I have a friend, if he stays by my side for a lifetime, if I have a partner, I will say that if there is no reason other than death to separate us. But for some reason, I don't know if I'm just unlucky with people, it seems that my friend is turning into a rival, and my soulmate is turning into a stranger. And when I look at it another time, I think I'm exaggerating.

But you! No matter when I look at you, no matter how I feel, you are the same, you don't change, you are fixed! . I bow to your greatness! I will bow down until my head reaches the ground, oh tree!!!"[13] We can also find it in the image speech of the internal monologue in the novella "Crying of the Burned Heart" by Stefan Sveig. The writer skillfully describes the father's sorrows in his inner monologue. During the novella, the old man does not dare to express the riots that are raging in his language, but rather thinks in himself. His monologues are so impressive that the reader involuntarily feels pity for the old man. This testifies to the writer's artistic skills: "Being happy sucks," the old man shook his heavy head with pain.[14]

Dialogue is a mutual conversation between the characters, which helps in the formation of the hero's character in the plot of the work. In the dialogue between the old man and his wife in Stefan Schweig's novella "Cry of a Burned Heart", we see how selfish, indifferent to her husband she is, who does not see her husband as a person, and who is given to entertainment. The saddest thing is that her daughter's upbringing is also deteriorating. A mother does not set an example for her daughter, but has fun in the company of young men. The father wants to take them away from this circle, but his wife opposes this proposal: "" His wife frowned and waited for him to speak, and the old man did not dare to speak like a student standing in front of the teacher. - What's the matter? - asked his wife at last.

"I don't want to, I don't want to," mumbled the old man, his voice trembling. - Me. . . i. . . I don't want you to talk to these people. . . [15]

Many writers understand that one of the internal methods of character expression is the thoughts and speech expressed from the point of view of the character, but expressed by the author. (nesobstvenno pryamaya rech - speech that is not one's own, that is, the speech of someone else) In this method, the writer "moves" into the soul of the hero, and in many cases questions and exhorts the feelings of the hero. expresses through sentences. An example of this is the following example from the novel "Father" by Ulugbek Hamdam. "Oh, if only he could do it now! It doesn't fit! What should he do? . In life, everything is one side for him and Yogdu is one side. Without oil, Polat's heart was empty. Yogdu was filling his heart.

It was not known or noticed when it existed, but now it is. . . It seemed as if somewhere in his chest, a tube was constantly coming out of him, freezing the warm feelings inside his heart. [16] Such a process is also observed in the short stories of Stefan Sveig. For example, in the novella "Panic" in Mrs. Irena's inner speech: "Irena was extremely scared. She glared at her husband's hand: no, the

knife is not visible. The oppressive, dark dreamscapes that oppressed him slowly began to dissipate like fog. So, she saw all this in a dream, and she screamed in a dream and woke up her husband. But why is her husband staring at her piercingly?"[17]

CONCLUSION. Through all the mentioned methods, the authors skillfully used various thoughts and experiences in the psyche of the hero to fully convey to the reader and to enhance the effect. By depicting the worldview and ideas of the hero, you can also show the artistic side of the character. In this way, the social and political struggles taking place in the life of the hero are depicted. Personal documents such as the hero's biography, dreams, diaries, and letters will further clarify the character of the hero. Writers use different methods to describe the character's inner world, character, and appearance. Their preference for a certain method depends on the author's writing style, the idea of the work, the genre, the criteria required by the time, and many other factors.

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