

THE ROLE OF DIALOGUE AND MONOLOGUES IN CREATING THE IMAGE OF A HERO IN STORIES

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Abstract: The article analyzes the use of the living language of the people and the role of dialogue and monologues in creating the image of the hero in Karakalpak short stories in a wide range. Examples are taken and ideas are presented mainly from stories in Karakalpak literature.

Keywords: Literature, writer, prose, story, narrative, idea-theme, artistic image.

Аннотация: В статье анализируется использование живого языка народа и роль диалога и монолога в создании образа героя в каракалпакских рассказах в широком диапазоне. Примеры взяты и идеи представлены в основном из рассказов каракалпакской литературы.

Ключевые слова: Литература, писатель, проза, рассказ, повествование, идея-тема, художественный образ.

Annotatsiya: Maqolada qoraqalpoq qissalarida qahramon obrazini yaratishda xalqning jonli tilidan foydalanish, dialog va monologlarning o'rni keng ko'lamda tahlil qilingan. Asosan qoraqalpoq adabiyotidagi hikoyalardan misollar olinib, fikrlar keltiriladi.

Tayanch so'zlar: Adabiyot, yozuvchi, nasr, qissa, hikoya, g'oya-mavzu, badiiy obraz.

INTRODUCTION. How is the creation of the image of the hero of the day during the period of independence and the instillation of such qualities as high humanity, love, determination, honor, morality, tolerance, as well as the drawing the attention of the general public to global issues through these images reflected in our national literature, in particular epic works? How skillfully are they reflected? We intend to study such questions in this scientific article through a comprehensive analysis of the prose of Omirboy Otevliev. The literary process is a phenomenon that is always developing and renewing. Changes in the era and society affect the change in literature, and in general, national ideology. Similarly, the literary process is directly related to the changes taking place in the era and society.

MATERIALS И МЕТОД AND METHODS. Creating an artistic image is one of the main tasks of a work of art. As the Uzbek scholar T. Boboyev has shown, the image stands at the center of the events of the work, sets the plot in motion, and performs the function of revealing the main idea that the writer wants to convey.

Artistic psychologism is manifested in works of art by revealing the inner spiritual world of heroes, their moral traits. Artistic psychologism or psychological depiction is associated with the concept of the skill of revealing the character of a hero in literature. Describing the mental state of a hero exists in any period of literature, but the presentation of a true artistic psychological image or the dialectics of the soul shown by N.G. Chernichevsky is closely associated with the sentimentalist movement that emerged in European literature in the 18th century, as well as with the name of the Russian writer F.M. Dostoevsky. After the 60s of the 20th century, Sh. Aitmatov's work, along with a

number of other influences, created a separate artistic school in lyrical-psychological, psychological depictions in the literature of the peoples of Central Asia.

DISCUSSION. In Karakalpak literature, the stories of T. Kayipbergenov, Sh. Seytov, S. Saliyev, U. Pirzhanov, Q. Kamalov, K. Rakhmanov, created in the 60s and 70s of the 20th century, are evaluated by literary scholars and critics as examples of lyrical-psychological prose. Since this period, the issue of artistic psychologism has been discussed in Karakalpak literary studies and in some critical articles. By the 1980s, the issue of artistic psychologism was made a special object of research.

Even today, psychological images are a prerequisite for creating a hero's image, and as mentioned in the above studies, there are several methods and forms of it. However, not all methods of psychological image may be found in every work of art. The use of artistic psychological images is associated with the methodological research and writing experience of each writer in his work. This can be seen in the work of Sh. Seitov in Karakalpak literature. The variety of methods of artistic psychological image in Sh. Seitov's stories and novels "The Refugee," "There Were Many Cranes That Have Gone," "The Paths of Iqbol," "The Lampholders," "The People," "Oqtuba with a Bad Arm," the differences in the use of these methods, and the lack of uniformity indicate that the writer has rich experience.

According to the Russian literary critic A.B. Yesin, "third-person narration provides great opportunities for introducing various forms of artistic psychological imagery. Such narrations easily and freely include internal monologues, journalistic images, excerpts from diaries, letters, dreams, etc. However, a composite narrative form, such as a story from the first page or a novel in the form of an epistolary novel..., provides much less opportunity to transform psychological imagery, to make it more deeply and comprehensively covered." Sh. Seitov's stories "The Refugee" and "Many were the Trenches That Had Gone" are narrated on the first page from the language of the characters Sapar and Nesibeli.

When choosing a topic for a work, the writer cannot fully foresee all the aspects of its expression, but sees the general boundaries of the topic, figuratively speaking, a "silent map" of the topic. The topic is not the entire content of the work, but only a sign that prompts the determination and artistic analysis of this content [2.172].

In any work of art, the topic, idea, and problem are inextricably linked. Only when these units are preserved does the ideological and thematic maturity of the work of art become apparent.

Sh. Seytov uses psychological depiction methods in the above stories, such as the memories, imaginations of the heroes, the dreams of the hero, the mimicry, actions, and gestures of the heroes.

The most common type of psychological depiction methods are the memories and imaginations of the hero. Remembering, commemorating is a characteristic of a person, and its basis is a phenomenon called memory. Memory is a bridge connecting the past, present, and future of a person, and its importance in the process of cognition is very great.

Memory in a person performs such a connecting function not only in life, but also in a work of art. That is, the author revives the past recorded in the character's memory in some situations. However, in works of art, "the appeal to the character's memory as an internal space for the development of events, the presentation of artistic time in the plot through breaks, digressions, and other methods, is explained not by authorship, but by the psychology of memories. Such a reflection of the hero's consciousness allows us to reduce the main time of actions to a few days and hours, and in return, it becomes possible to expand the time and space of a person's entire life on the screen of memories."

In literary creation, human memories and imagination are widely used as a type of psychological analysis methods in the artistic creative experiments of Sh. Aitmatov, A. Yakubov, T. Kayipbergenov, K. Mambetov.

Memory in a person can occur in different situations, depending on different circumstances. This natural state of the human soul is reflected in the work of the writer Sh. Seytov.

RESULTS. In Sh. Seytov's story "The Refugee", the life of the main character Nesiylbeli is presented side by side with his memories. In the first pages of the story, the author reflects on his past in his recollections. The writer recreates the scenes of the past in the mind of the hero who finds himself in a difficult situation. Each of the memories and imaginations allows you to expand the boundaries of artistic time and space in the work of art. The writer describes certain moments of the hero's life in the story, recreating the memories of the past, happy and difficult days that have been recorded in the hero's mind, thereby creating a sequence of events in the work.

The heroes of a work of art differ from each other in their thoughts, actions, character, and words. One of the main components that gives such characteristics is the communication between the heroes of the work, that is, their dialogues.

Therefore, writers pay great attention to the words spoken by the characters in ensuring their individuality. At the same time, dialogues are a means of artistic depiction that ensures the attractiveness of the language of a work of art and demonstrates the skill of the writer.

Although the issue of the role and artistic service of dialogue in the construction of a work of art has not been specifically studied in Karakalpak literary studies, since the 70s of the last century it has been discussed in some works devoted to the study of prose works. Among them, in the monograph "Roman and Era" by literary critic S. Bakhodirova, she emphasizes that the dialogues used in the construction of the novels of O. Ayzhanov, K. Sultanov, T. Kayipbergenov in the 1960s-70s were a means of revealing the ideological content of the work and the national character of the hero, as well as "strengthening its place in the dynamics of the development of the plot of the work."

In Karakalpak literary studies, we find scientific and theoretical information about monologues in works devoted to the study of prose works. Literary critic S. Bakhodirova evaluates the artistic service of monologues in revealing the spiritual world of the heroes of a work of fiction as follows: "Presenting the psychology and inner experiences of the hero through a monologue is one of the artistic means that has taken a deep place in contemporary Karakalpak novels and has created various methods of mastery."

J. Esenov, on the other hand, divides monologue into the forms of "inner speech" and "inner monologue", considering it as a type of artistic psychological depiction, and referring to the Russian scholar L. Gisenburg's opinion that "Psychological analysis is used in various ways, and among all the methods of artistic depiction, the inner and outer speech of characters is of particular importance. Inner monologue is associated with the name of Tolstoy. In literature until Tolstoy, outer speech passes into inner speech without any difference from it," - he notes that there is a difference between monologue and inner monologue. Monologue and inner monologue are not the same thing, but have a difference between them," the writers T. Kayipbergenov, K. Rakhmanov, U. Pirzhanov, along with inner speech, inner monologues, and the artistic service of psychological depiction in the composition of letters and diary forms.

In the composition of works of art, various examples of creating a portrait of a hero are noticeable. For example, if the creative style of the writer is characterized by a rather complete drawing of the hero's appearance, then another work of art succeeds in creating a portrait by emphasizing some feature of the hero's appearance or actions only in certain places of the plot. In the compositional construction of a work of art, assessing the uniqueness of the hero's face, appearance and actions through the eyes of another person (hero) is one of the methods of artistic depiction that is being masterfully mastered by writers in recent literature.

The portraits created by the writer are dynamic in nature. Throughout the work, their portraits are drawn in different situations. In this, the writer conveys the psychological state and spiritual experiences of the heroes through portrait details and strokes.

CONCLUSION. The reader receives initial information about the heroes through the portraits drawn by the writer. As it became clear during the research, Sh. Seytov's stories comprehensively describe the life of the people in the war and post-war period and the fate of the youth of those times through the images of the heroes. The writer's stories occupy a high place in the rise of Karakalpak prose in terms of genre.

In creating the image of the heroes in these stories, dialogue, monologue, memoir, hero stories, landscape, detail, letter and other methods of depiction are also used, along with their portraits.

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