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## AUTHOR'S SPEECH AND STYLE IN UNLOCKING THE SPIRIT OF THE HERO

**Abstract:** In this article, the author's speech in epic works analyzed the use of metaphorical tools to illuminate the psyche of heroes, the use of artistic means of images to reveal the character traits of the heroes of the work, the issues of the specific style of writers.

**Key words:** conflict, composition, bella lingua, special literary image tools, poetic syntax, rhythmic-intonation.

**Language:** English

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### Introduction

#### String-like vine branches

The author's speech is manifested in the selection of the title, epigraph, the beginning and the end of the text, in the description of heroes, circumstances and events, landscapes and environments. The reader creates his own mind based on the author's speech in the image of the author, which helps to understand the intention of the writer or hero, to understand his point of view. As a rule, the speech of the author is performed as a speech of a third person, in the event that the image of the author-narrator or lyrical hero is used, the speech of the first person is used.

The complexity of describing the phenomenon of the author's style is determined by a number of reasons. On the one hand, it developed in the form of a certain tradition of studying it in different theories of aesthetics and art. Taking on the other hand, the authorship phenomenon is historically much younger; the term method has emerged as a result of the formation of capitalist relations and bourgeois law than general concepts.

In addition, there are different terms to describe the phenomenon we are studying. Thus, within the framework of various disciplines that study art and culture, there are several terms, which are called: style, direction, artistic system, artistic method, style and skill. In this place, we should note that skill means a much wider range than style. Because the scale of

skill and the extent to which the creator can see, perceive and describe events in artistic literature, as in Real life, also leads to a broader tessavuur according to the style. The style is determined by the method of statement or the mode of writing, which differs from others in part in describing the life case of the addicts

If the concept of style has long been engaged in scientific and philosophical thinking, then the author's style is a relatively young concept, which in the scientific literature differs little from similar terms. In Chinese scientific literature, the concept of author's style is a synonym for the word style, which also means a set of stylistic tools inherent in any author.

### Main part

The style of the writer is understood as the means and methods for the implementation of the author's ideological plan. The concept analogy is based only on the unity of creative characteristics inherent in this or that writer. Under its influence, the object world, language, historical events and the inner world of man change. Seeing the world by the writer and understanding His laws is reflected in his style, which distinguishes his creativity. The level of life experience, talent, understanding of social progress make the writer's works unique and recognizable. "Individual style, — writes prose N.Shukurov,—...the creative person's own perception of reality, reflection of events with specific images and means of



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subconscious yaslane-eb laughing sensibly from your master, maybe he will be mocking you <sup>4</sup>.

Sometimes the author moves away from the events and heroes in his story, expressing his personal thoughts and feelings and penetrating deeper into their depths. A. My member and X. We can observe more of this in the dostmuhammad novels. But it is natural that this restriction also occurs as a result of the direct influence of the main events. Such fragments are called the restriction of the author from the described artistic reality, and if the main thing in them is the expression of the author's feelings, then the lyrical retreat is considered. Phrases that belong to the author, with the help of which the direct speech of the characters is introduced, usually we call this the author's speech.

It is known that the main components of the work of art are the author's speech and the speech of the personage. The speech of the hero not only gives an action to the narration, but is also characteristic of his character, which allows us to talk about the features of his speech. Characterization of speech is achieved by a special selection of words, phrases, speech turns, etc. as a means of artistic depiction of the heroes of the literary work.

Author's speech these are parts of a literary work in which the author refers to the reader not only through the speech characteristics of the personages shown, but also by himself. However, not always the author refers directly to himself, but directly to the reader. He can also talk to her through a narrator. Since the second half of the XIX century, the introduction of the author's substitute narrator figurehead has become widespread in the artistic literature. Referring to the reader through the storyteller, the author already follows from his own views and worldview, his attitude to the object of reality. If the author knows everything about all his heroes, then the narrator will be limited in his personal contacts and possibilities of personal observation. Like any other witness, he only knows what he saw or said by others, maybe. they achieve this by breaking the truth. The insides of all actions, all actions of the heroes can not get into it. As can be seen from the above, there is a very complex connection between the author's speech, the storyteller's speech and the speech of the personage. V.V. Vinogradov wrote about it this way: "the faces of the storyteller and the author, having entered into a different relationship with the characters' images, cover each other (more precisely complement each other) or replace." The speech of the hero can be presented in two ways: oral (direct speech) and unspoken (internal speech). The first plays an important role not only in characterization of the character, but also in the movement of the plot.

The second is aimed at stimulating the actions and actions of the heroes, so together with this, this process reveals their causal relationship and serves as an important tool for opening the inner world of the characters. Unlike direct speech, the inner speech of the persona does not have an address and does not participate in communicative action, which makes it incomprehensible for a stranger. This can only be explained by the fact that the writer introduces the reader into someone else's inner world. The author's non-interference in the inner speech of the personage leads to the fact that it becomes increasingly clear to the reader and becomes a "stream of consciousness". In addition to the flow of consciousness, internal speech has different forms of manifestation. The most numerous and widespread of them is the internal monologue

Any phenomenon, whether it refers to the methods of describing the personage. let him turn to the methods of the plot and composition, revealing its meaning only in connection with the integrity of the artistic world of the writer. In turn, the integrity of the work can be understood as the product of the writer's will, his worldview, his understanding of both art and reality, the embodiment of his attitude to it. In addition, the attitude of the author is not always manifested directly with the help of words that directly denote the characteristics of various positive or negative characters with the help of evaluative adjectives that characterize a positive or negative evaluation; or indirectly, using different comparisons, characterization of different characteristics of appearance means advantages or disadvantages of the interior of this hero. It can be assumed that the author's attitude can manifest itself in other ways.

The ratio of author's speech and personages speech in the epic type of literature is determined depending on the author's position. A. Member's "real or trip to Gulistan", N. In the novels of eshonkul "Gürügli", the author's speech and the speech of personaj are intertwined. Every time Julia shows the discrepancy between the speech of the girl and Guli and her Fe'li, the authors demonstrate the hypocrisy, deceit of the heroes. Having skillfully used the interaction of the author's speech and the personage speech, the author cancels everything that the girl and The Flower said, but not with simple negation, but with the most thorough and detailed description of how it is said. She is a Gulya girl with her often sarcastic comments and constantly interrupts the speech of Guli. As a result, everything that Julia said about the girl and the flower, re-interpreted by the reindeer reader, is looked at from the other side. Between the author's speech and the personage speech

<sup>4</sup> X. Dohmuhammad. Wise Man SIZIF. T. "Uzbekistan" 2016. P.263-265.

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there is a certain "antagonism", both in terms of content and in terms of expression.

It should be noted that there are different concepts and approaches to the development and study of the theory of methods. Education about the style was also known in ancient rhetoric. This was the basis for the teaching of notes in ancient Greece and ancient Rome. According to the beliefs of ancient thinkers, the style of speech was considered one of the methods of persuasion.

The founder of the theory of style was Aristotle, who created the system of Speech Art. Aristotle described his views on the field of study of artistic speech first in Poetics, and then in rhetoric, paying great attention to style issues. Aristotle first introduced the concept of "clarity of speech" and began to use a special terminology: the dignity of the style is in accuracy; proof of this: if the speech is not clear, it does not fulfill its purpose. The style should be neither low nor too high raised, but fit the subject of the speech. From nouns and verbs, they are distinguished by their clarity, which is used in the literal sense. Since Aristotle, the clarity of speech is considered its main quality. The value of speech is assessed by Aristotle from the point of view of his perception. To do this, the speech should not be infinite, but its boundaries. So the doctrine of the period and rhythm is followed. When we come to the form of speech, it should be devoid of neither metric Nor Rhythm. The style devoid of rhythm has an unfinished appearance, and completeness should appear to it - but not with the help of a meter, because everything that is not completed is unpleasant and incomprehensible. Ancient thinkers distinguish three types of speech: glorious" or high", "not at all" or "immature" and "average". We see that it is appropriate to use the same Trinity in relation to the creators of the present day. Because some works really want to create a large masterpiece from something that is not worth it in the middle or in life. Our admirers do not pay much attention to the extent to which the scope of the subject chosen for the work is. Therefore, even the works can not find their readers. This is the period of the life of the work, the work of the writer.

In addition, researchers of the ancient literary tradition argue that most of the iqtibos quoted in the works of ancient thinkers are poeticibibos, which makes it possible to emphasize that the teaching of the style is oriented towards poetry.

It can be seen that since ancient times philosophers have wondered about the style and tried to determine its features and types.

The term style is as follows: 1) a set of artistic means inherent in the artistic works of any writer, period or nation; 2) a set of linguistic means and ideas inherent in this or that literary work, genre, author or literary direction; 3) a set of specific manners, style of activity, some kind of work styles, and, finally,

sometimes this word means "emotional tonality) it can be used in meanings.

About the style Yana can be cited below in the "Explanatory Dictionary of the Russian language" style - this is a system of linguistic means and ideas inherent in a particular literary work, genre, author or literary flow. This definition fully reflects the essence of the phenomenon we are studying tiradi and at the same time is short, clear and understandable..

In literary criticism, style is understood as an aesthetic unit of all elements of an artistic form, it has a distinctive feature and expresses a certain composition. In this sense, the style is an aesthetic appraisal category. When we say that the work has a style, it implies that the artistic form has acquired a certain aesthetic perfection, the ability to have an aesthetic effect on the conscious mind.

The aesthetic effect of the work of art on the reader is precisely due to the unique charm of the style, the ability to influence emotionally. Like any aesthetically significant phenomenon, the style is natural to cause aesthetic controversy. Simply put, the reader may or may not like the style of expression of the writer. This process is carried out initially at the level of the pupil's perception. Naturally, aesthetic evaluation is determined not only by the specific object features of the style, but also by the characteristics of the conscious mind, which in turn are determined by various factors: psychological and even biological characteristics of the individual, upbringing, previous aesthetic experience, etc. As a result, different features of the style provoke positive or negative aesthetic feelings in the reader: someone likes a harmonious style and does not like disagreement, someone prefers brightness and color, someone - a calm restriction, someone likes simplicity in style and transparency, some, on the contrary, complexity and even confusion please.

It should be borne in mind that any style, regardless of whether we want it or not, has an aesthetic significance. As already mentioned above, style is an expression of the aesthetic integrity of the work. It implies the subordination of all elements of the form to a single artistic law, the existence of an organizational principle of style. This organizational principle, as it were, is a whole composition of a fur form, determines the nature and functions of any of its elements. For Example, N. In eshonkul's novel "Gürüglü", the main style is printed, the regularity of the style turns into contrast, a clear and sharp reflection, which is carried out in each episode of the work. For Example, Quot; N. getting off the bus and looking at the building opposite the station, the old man and the old woman, who had grown old before, began to lean on each other. They were apparently either juhud or Armani; their faces were so weary that they could barely walk as if they were tired of life. Apparently, walking was also as Basoor as they would

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like to keep in the same world even if it was a minute of their steps starting increasingly closer towards the last rock of their lives as they walked, harassing them.

If the old woman did not pin her light and capricious eyes with anger, she would not even pay attention to these things. In their eyes, jealous of the young and the young man, who was very jealous, came to the house and did not hide it, but came to his close.:

– Good young man, give way to the elderly, it will happen even if you walk on snowdrifts yourself, - they did not restrain themselves from saying.

Through this episode, the writer described the harmony of old age and winter, along with the dependence between man and nature. The purpose of this is N. if each of his works expresses his dislike for that period, that is, his action against the old system, as if it were a winter breeze, then through the images of the old cholu old woman, everyone remembers that the adage of his life is such.

People who snore in old age will always be Asabi. Old age can not even turn its chain of inferiority over everyone. He chooses everything as an example by clicking and clicking; but at the beginning of all the same a living bird circulates"<sup>5</sup>

Only now the old woman passed before him. It is interesting that someone else's poison always seems to be melting to the one whose case is running, if it builds without anxiety or at all. As the old woman said, her actions caused sympathy in her soul. As soon as he entered the hallway of the building, the old man-campirga, who was walking slowly through the tiny steps, looked once again. They had gone much farther as the winter sun, which quickly passed. From where someone else's sun sets, another's sun comes out. Although the end of any road that a person walks ends in absence, all the same he becomes a victim of living. Life itself is nothing more than an exaggeration. The old man-she is now an old woman, jealous and addicted to Gina, and she is to nobility and compassion. The man who walks by his work and does not land on the tree of trouble Crows always comes to be a nobleman. Life always consists of a struggle of nobility and envy. There is nothing surprising in the fact that nobility turns into envy. Envy is also a sign of vitality. A person lives like this for a lifetime, deception becomes his joy, Hasham, the meaning of his life. The soul that has learned to deceive can not live without him, he deceives a lifetime to make himself happy, is deceived, one day when he reaches the end of life, he looks at the trail, nothing but deceit and lies is visible.

N. despite being young, he considered himself to have enough experience about life. He went up to the second floor and pressed the bell on the door, where

the rustle of his leather went out and, apparently, the children's business, with chalk, all sorts of figures, indecent words were written. Despite the fact that these records appeared much earlier, the housewife did not delete them. Maybe he likes that? For some reason, in the nimkorangi hallway this door looked very gloomy. Maybe it was even decades before it was painted? From the inside came a step-by-Step sound that made the ceiling; a little sur and indecent, in a sound that sounds like a scream if not a raft, a woman asks the question "who?"he asked. He said his name. The door opened sharakla. He had never seen this door locked. With the opening of the door, along with the smell of burnt onions from the inside, somehow ran into the notorious hallway, and on the threshold was a bald bust, a jingle, a woman whose eyes were standing on a man and feeding in vain, the waterfall on his face did not say paint, rather a desire appeared in an open backpack, approaching

In the field of psychology, the regularity of the style is embodied in the form of a constant internal struggle, in the mind of the hero of the impressions of an anti-dependent life, in the form of an anti-dependent attachment to the mind and under the consciousness. In the field of theme imaging, the stylistic printzip is manifested in contrasting landscapes, in the inconsistency of appearance and clever movements, with the emphasis on the leading feature in bright, clearly displayed portraits. For example, the so-called N is reflected in the image of the external, that is, the relationship of the hero with the natural phenomena of his inner nature and the environment surrounding him. Uniqueness in the concept of artistic style and non-similarity to other styles is considered an indispensable attribute. This is also true in a certain sense. The style of writing of any person or writer's expression of reality is easily recognizable in any text, in a work or even through a piece or piece, and this identification occurs both at the synthetic level (primary perception) and at the analytical level. The first thing we notice in the perception of the work of art is the emotional tonality - a general aesthetic tonality, which embodies the work Paphos. Thus, the style is initially perceived as a meaningful form.

### Conclusion

It is known that the speech of the author and the speech of the personage in the epic genre were formed as independent components of the work only by the XIX century. This was especially evident in life works. It should be noted that by the nineteenth century realism became the leading literary direction of artistic literature and the main method of describing the object reality. Its uniqueness lies in the fact that in

<sup>5</sup> N. Eshonkul. "Gürügli". Journal of the Eastern Star 2012 № 2. P. 19-20.

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this image it is not separated from the real space, that is, in the historical process it is manifested in the method of preserving figurative images from the material of reality, which is given to the writer as an object.

So, the landscape A.My member, X.Dostmuhammad is very important for his works, because it helps to reveal the characters of the personages. The description of historical events and situations is also subject to the same task. It is

desirable to pay attention to the features of the selection of images, their interaction, the choice of words, morphological forms, syntactic structures, ritualism and others. We can go deeper into the essence of the work and form ourselves an idea of the worldview and mood of the writer. And the role of the reader is determined by his deep and subtle understanding of the worldview and mood of this writer and his sympathy for him. It really depends on the style and skill of the writer's expression.

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