

PSYCHOLOGICAL ISSUE OF CHARACTER SPEECH IN FICTION

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ABSTRACT

The article analyzes the features of the speech of the characters when creating the image and its disclosure. On examples taken from works of art, the manifestations of verbal communication are substantiated, that is, the character and characteristics of characters through monologues and dialogues, social identification of characters through the speech of characters. The role of monologue and dialogue, their types and criteria in highlighting the individual, professional nature of the characters is shown. The article concludes that a monologue is the most convenient means of describing various mental states and inner experiences of the described person.

KEYWORDS: *character, characteristic speech, verbal communication, mentality, monologue, dialogue, types of monologue, internal monologue, characters.*

Introduction

In fiction, it is difficult to imagine a character without character speech. In such works, speech is based on the movement of characters, not showing their character, ensuring its vitality.

In artistic texts, monologues and dialogues also have a special place in the mystery of the tools that ensure the uniqueness of the speech of the characters, which increase the power of the developing interaction of speech.

Monologue – Greek monos – means one, one, logos-word, speech, that is, single speech. A monologue is called a speech by a character in a work of art, in which he speaks to a character, a reader or a viewer, sometimes towards himself, in order to express his own justification, attitude to some important issue, his inner intention. The fact that two types of monologues – internal and superficial-appear is recognized in literary studies . Alternatively, there are also cases in some studies that seek to further categorize the monologue into certain types. For example, the literary critic T. Along with the recognition of two types of monologue, Boboyev said that " monologues are divided into ideological types" , - "Literary Critic H. Abdusamatov, on the other hand, said,"there are such things as inner monologue – anger, monologue-cheerfulness, monologue – memory, monologue – discussion, monologue – revenge, revenge, monologue – lyricism, monologue – laughter, monologue – tragedy". , - indicates that.

In our eyes, there is no need to divide monologues into types beyond the main two manifestations. Because the separation into such types causes a deviation from the comprehensive task of monologues. While the monologue plays the role of a medium in the character's manifestation of his own inner feelings, psychology, it also clarifies his attitude to the reality depicted in the work, to

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other characters, and promotes the acceleration of the flow of movement. The task of the monologue is determined and realized depending on the necessary place in the work.

In dialogical communication, however, it is the main goal to convey the image of events to the reader based on the interaction of two people, and not on one person's speech activity, and thus to evoke in them a certain attitude towards the content of the text.

In fact, the purpose of communication determines what outcome a speech activity will end, regardless of whether it will be realized in a monological or dialogical way. In artistic texts, the character of a character, behavior that stands out from others is manifested in more dialogical communication, how he behaves, what language units he uses, his attitude towards the person to whom speech is directed, how he evaluates his thoughts. All this is reflected in the dialogues. Therefore, it can be said that the dialogical type of thought expressiveness is the main element of direct speech communication. The position of the characters participating in the artistic text in society, their mental and moral level, and their inner world, hidden to others, become increasingly evident in the above-mentioned medium of monologues and dialogues, depending on the flow of the speech process. This suggests that speech communication is a much more complex process. "Understanding speech communication as an activity and a specific system requires a comment on what its components consist of. In the general model of communication, components are embodied. Accordingly, they can be divided into two groups, namely external and internal. External factors of communication can be included such as the purpose of communication, the purpose of the listener and speaker in it, the conditions under which communication is being realized, the situation. Chononchi, the purpose of communication determines the content of communication. The situation determines its form and, in most cases, the nature and types of linguistic and nonlinear factors that are the internal component of communication. Thus, it will be correct to include in the internal factors of communication: linguistic and nonlinear means. At the stage of "greeting" communication, linguistic units such as greeting, seeing, asking, which define the expression of communication: words, vocabulary, exclamation, etc., are counted as its linguistic means as an internal factor in communication".

It is known that national characteristics are also reflected in the units involved in ensuring the uniqueness of the language of the work of art. This is especially evident in dialogue, monologues, and polylogs, which are used in individualizing character speech, as well as expressions of mentality. Mentality as a social phenomenon is reflected in linguistics, among all spheres of the life of our people, through the means of linguistic units. National mentality, one of the most common types of mentality, includes various forms of linguistic reflection of nationality, such as national isolation, national color. To date, the attention of the manifestations of World linguistics has been focused on problems in the relationship of language and Ethnos. Mentality is becoming a concept that represents the ethnic identity of a people and is widely used, representing the likes of national symbols, national values, customs. Ethnic generality is said to be a cultural linguistic generality that depends on economic-social relations among people in a given area.

In the introduction of people to interaction, first of all, the linguistic competence of this person, that is, his ability to use language units, the possibilities of expressing thoughts, are considered, at the same time, as a manifestation of the nation to which he belongs, which has been formed and polished over the centuries, combining spiritual, cultural characteristics. Acute Hoshimov and Oktam Usmanov follow these criteria when choosing Language units in their works, when highlighting the individual, professional character of the characters. Therefore, every word or phrase, method or medium used in the language of novels has a role in the exaggeration of nationalism in the work of writers. In whatever

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language the artistic texts are created, they express the national-cultural, spiritual-spiritual image, national customs, values of the language owners to whom they belong. The culture, morality of a person is initially seen in his language, the choice of language units in the expression of thoughts and to what extent he can apply them in the process of speech. In addition to providing information about a certain stage of language development, the work of historical figures, the most important features of the political and socio-economic processes of the times when the heroes of the work lived in it are also manifested in an artistic way.

It should be noted that changes in the structure of the language, its linguistic construction, semantically occurring shifts in the structure of vocabulary and phraseology are embodied in the speech of characters in artistic texts.

For Example, O'.Taking hoshimov's novel" between two doors", the novel is largely formed in a narrative manner. Ya'niki, the events are narrated by various characters through their point of view. The work narrates the story of betrayal from Ra'no, Umar zakunchi, who started it this way, from the language of Robia, that is, one phenomenon is interpreted in three different ways from the language of three people. While this gave the work an artistically distinct polyphonic character on the one hand, it served to give the work an artistically emotional-expressiveness on the other. Monological speech provides the identity of the character's speech. The characters introduce themselves to the reader as individuals through their internal monologues.

In place of the conclusion, it can be said that when describing the various mental state of the person being described, a monologue is manifested as the most favorable tool in describing his inner experiences, the role of characters in the plot of a work of art, in the system of events, their skill at applying the units that exist in the language Dialogues and monologues occupy an important place in each work as a means of reflecting the characters ' worldview, circle of thinking, spiritual worldview.

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