



A Comic Character, Monologic Speech Itself in Creating A Portrait (Example Of Abdullah Qadiri's Works)

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ABSTRACT

The article reveals the skill of Abdullah Qadiri in creating a character and portrait in a comic play. Using examples, the author analyses the originality of the speech and the appearance of the comic protagonist.

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Introduction

Kadiri's portrait creation and depiction of natural scenery in close connection with the hero's psyche are clearly visible in his comics. In particular, Kalvak Makhzum's portrait is clearly and perfectly executed, and convincingly portrayed. In this, the writer skillfully uses words and pays special attention to their placement, and in addition to the character's facial expression, eyes, facial expressions, and behaviour, it allows the reader to imagine his nationality and social background. His behaviour, behaviour, dress, and behaviour show his spirituality. For example, let's pay attention to the image of Kalvak Makhzum's clothes made to go to the madrasa when he leaves on Monday after breakfast: "a shirt made of a white surfboard with a fringed collar, a belt-embroidered with a six-gauge surfboard and a flower-embroidered handkerchief for wiping the nose" (374) is clipped to the belt. This kind of dressing of the hero not only informs about the kind of family he grew up in, and the care his parents gave him, but also gives the reader an idea about his dressing culture, self-restraint manners, and spirituality. allows to do, which is the appearance - portrait drawn using artistic words. Kalvak Makhzum's tone of voice, specific gestures, and changes in his face due to various mental states (mimicry) are also considered portraits. Kalvak Makhzum paints his portrait with his own words in such a way that the reader not only visualizes him but also sees him with his own eyes. Adib considers it better to "show" than "tell". Kalvak skillfully describes not only the external appearance of the person, but also the world of the soul, the inner world, and the internal mental state formed by external influences. Kalvak Makhzum perfectly paints his portrait through his speech: "When I cut my head, my head is as crooked as a cantaloupe, and my bleary eyes have reached the point where I buy meat from the butcher and deal with the grocer. But the pauper's stomach grew like a watermelon, day by day, and the parents were very happy saying, "Our child has started to grow." (250)

Appearance also refers to the character of the hero. In this image, one can see the author's attitude towards the character. The reason for Kadiri's use of details and allusions, such as a cut melon, meat, and a gurgling

watermelon, is that these details allow the reader to clearly, vividly, and vividly imagine the image of the comic character, and at the same time, they provoke a strong sense of laughter and pity. Adib Kalvak not only creates a complete portrait of Makhzum but gradually fills in his image during the work. Especially cut melons and watermelons such images exaggerate their images, fill them and clarify their colors. In the examples given by Makhzum in his speech, he used to lie on the ground without walking for a long time as a child, his head got a funny shape, he didn't walk until he was six years old, he sat down and ate food all the time, and his belly became as big as a watermelon. The simile is very funny, and the crooked melon rolling on the floor and the watermelon that has been written on a stick are embodied in the eyes, and it evokes a vivid imagination in the reader. Abdullah Qadiri appropriately uses exaggeration to exaggerate the pitiful appearance of his characters: "... If you have smallpox, you will notice: for example, your face is a scaly almond... But the poor as some scars appeared on my face, it seems that Yusuf has finished with us... if you sprinkle a handful (367) of millet on our faces, and if one grain falls on the ground, we will be saved."

In the above examples, such standards of analogy, chosen with great intelligence and artistic taste, allow us to illuminate the object of the image more clearly. Through the description of the hero's appearance, the writer describes the sad fate of the backward, disgusting cleric in society from his childhood, his facial defects, and his experiences through the hero's speech. Kadiri's comic character gives a lot of space to portray using familiar things to reveal his appearance more deeply, to exaggerate his edges. Through such a detailed subject, who and what kind of hero is more clearly visible to the reader. The originality of the hero's speech, the lively and funny drawing of his mental states, and the visual means used in such images provided comic artistry, the lively performance of the satirical image. In the portrait, the writer vividly reflects his inner world and character through the appearance of the hero. In this way, through monologic speech, the portrait of the hero is revealed with the general features that belong to a certain social environment, profession and personality. At the same time, the fact that vices in life and dying things are the subject of satire gives rise to originality in the creation of satirical images, satirical conflict, and satirical typification. Therefore, the portrait plays an important role in creating an artistic image. For the portrait image to match the character, it is desirable to have evidence and confirmation from the logic of life. Otherwise, the reader who does not find evidence of his doubts in the process of comparison with the reality of life will stay away from this work. He does not believe in the events or people in it. In creating satirical images, Abdullah Qadiri follows the path of the hero's self-expression, his attitude to life events and new people through his own speech. In this method of satire, it is necessary to pay special attention to the author's jokes and sarcasm. The writer does not limit himself to identifying and exaggerating the external characters of his characters but chooses words that serve to harmonize their inner and outer worlds. The writer tries to express the character of the hero as objectively as possible. Those who read the work draw the correct conclusion from the virtues and vices of the hero. In their comics, Kalvak Makhzum, Tashpolat Tajang, and Sharvan Khola narrate their own adventures and draw their own characters and portraits. Qadiri's skill is that he made all three characters unique and spoke in their own language. The speech of these comic characters is characterized by its naturalness and high degree of personalization. The speech is very suitable for the character, outlook, and spiritual world of the hero. The hero of the work makes the reader familiar with his dreams, thoughts, and worries. The portrayal of the hero's portrait in harmony with his spiritual world and physical appearance, the fact that his characters are taken from real life, and convincingly portraying their actions in real reality shows the high artistic skill of the writer. When Kadiri's characters draw their own portraits, they reveal their spiritual image, inner world, and spiritual world to the reader. Especially children's actions, ... are embodied in the eyes of the student in the form of a living person. Kadiri talks about his heroes and reveals their unique aspects through the description of their characters and portraits. He strives for such accuracy in the image that the character's appearance, mood, clothing, behaviour, behaviour - none of this is left out of consideration, all of this is reflected in the eyes of the reader like a mirror, giving the work a lift Works.

While embodying the image of the hero in his comics, the writer skilfully uses monologic speech to create a character, portrait, and identity in such a way that he revives his spiritual image and spiritual world through his speech, the internal and external factors that move this world, gives a complete and complete picture of The relationship between the character, environment and circumstances in the picture has a concrete appearance. The behaviour of the characters, their inner world, their character, living conditions and the range

of experiences are explained by the events of that time. Through the hero's speech, not only their character, and portrait, but also religious-ethical, socio-political problems in the society are revealed.

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