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LITERARY CRITICISM

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**CLASSIFICATION OF VARIOUS TYPES OF CHARACTERS
IN LITERARY WORKS***Kakharova Mohigul Yusufovna**PhD Student at Bukhara State University*mohigul.kaharova@bk.ru

Abstract: *the article focuses on revealing some types of characters in children's prose. The aim of the writer in creating foil characters is to show that the protagonist has a special characteristic feature comparing with other characters in novels. Thus, the protagonist can be of general importance in novels which arouses interest for every reader.*

Introduction. *An author delineates generalization by exaggerating the individual characteristic features of characters in literature. Theoretical approaches were applied to elaborate individualization; foil character acquires generalizability in a creative work. That is the main reason why two opposing aspects (individuality and generality) of characters are simultaneously embodied in literary works.*

Research methods. *Dynamic or changing characters cannot only change physiologically and biologically, but they can change morally and spiritually during the evolving of events in literary works. A static character plays a certain role in the realization of the protagonist's goal.*

Results and discussions. *The children's writer pays more attention to every detail in creating characters in his literary works. He utilizes special words and collocations that are clear and understandable to everyone in describing the outer and inner world of his characters. The description the psychology of main heroes and characters is focused on a specific goal and concept of an author in children's prose. Didactic literary works ameliorate the psychology of teenagers which are necessary for the spiritual maturity of young readers.*

Conclusion. *It should be noted that the state of aggression of teenagers in the literary works of T. Malik, Kh. Tukhtaboyev has an artistic and scientific basis. It is acknowledged that this aspect has not been studied for a long time in literature, Similar studies have also focused on the factors that contribute to the formation of aggression in teenagers. To illustrate, such important features as social factors: customs and rituals in society, the presence of parental behavioral disorders, low social status of the family, internal family conflicts (parental divorce, children from a second marriage, excessive demands of parents to their children, etc.) are clear examples of the inner psychological world of the protagonists in the literary works.*

Keywords: *foil character, dynamic and flat characters, the sidekick, ideal person, suffering, individualization, generalizability, concept, style.*

Introduction. *It is crucial to study not only the psychology of a protagonist but, the psychology of a deuteragonist (a close friend of the main hero) is also considered to be one of the significant exploring aspects in literature. In this sense, to*

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study the psychology of a deuteroganist plays an important role in the characterization of the protagonist in world literature. The following types of a deuteroganist can be observed in this case: a) the sidekick; b) a deutragonist who became a secondary character by dint of 'love' and 'care' of a protagonist. A researcher from the University of India Kamalakar Baburao Gaikwad stated the following idea in his article "Protagonist: A Prime Mover of the Plot of a Literary Work": "Sidekick is a secondary type of a hero who always accompanies and follows the protagonist". [3,6]

Moreover, Rebecca Ray noted that "Another type of a fictional protagonist is the portrayal of foil (contradictory in character) characters which help to reveal the protagonist." Rebecca was able to classify the differences and similarities of the protagonists and foil characters by analyzing Shakespeare's tragedy "Romeo and Juliet.". [18,1]

Materials and methods. For instance, the characters of Herbert and Pip in Dickens' "Great Expectations" appear to be as "foil" characters when compared to each other. On the one hand, Herbert was a character from a rich family who wanted to be an independent merchant with his own efforts. On the other hand, the protagonist Pip was from a poor family who had ambitions of taking a higher position in society. Moreover, the characters of Rose and Nancy are mutually "foil" characters in "Oliver Twist" by Charles Dickens. While Nancy lived in a thieves' slum and she used to have a miserable life, but Rose was born in a rich family and she lived happily forever.

The aim of the writers in creating "foil" characters is to show that the protagonist has a special characteristic feature comparing with other characters in novels. Thus, a protagonist can be of general importance in novels which arouses interest for every reader. It is pointed out that the artist-writer delineates generalization by exaggerating the individual characteristic features of characters in literature. Due to this individualization, foil character acquires generalizability in a creative work. That is the main reason why two opposing aspects (individuality and generality) of characters are simultaneously embodied in literary works. [17,70]

A famous children's writer, Kristy wrote lots children's picture books which had a huge impact for the development of world children's literature. She published her illustrated books, such as "Superhero Manual De Instruccioness" ("Superhero Instruction Manual"), "Diez deditos de los pies, dos piececitos" ("Ten Little Toes Two Small Fee").

It is crucial to investigate Kristy's picture book by name "Superhéroe Manual De Instruccioness" in modern contemporary children's literature. She indicates seven ways to motivate children to become spiritually "superheroes" so that they can become an ideal person in their future: [12,2]

1. Choosing a super name for a hero. Reflecting a child's favorite color on a pet that has a positive impact on the child's psychology;
2. To find a companion for the child - to make friends, to help him always endure hardships in life;
3. Wearing a mask proves the safety of a superhero who avoids from perils around him.

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4. It is advisable to always look for hidden places in order to avoid from danger;

5. In order to have a great power, he must show his best skills one more time. For example, you need to exercise a lot to increase your running speed;

6. Follow a healthy diet;

7. It is said that saving the whole world from danger will lead to make lots of friends and fans around a person.

Kristy has captured the hearts of young readers by writing nine illustrated stories in modern children's literature. The writer emphasizes that she strictly adheres to three important factors while writing stories for children.

1. Be able to anticipate the purpose of the reader;

2. Pay attention to the content of a creative work; the reader's interest prioritizes of all.

3. Kristy's main concept is to create complicated characters in order to influence the child's psychology with her picture books with different illustrations. She emphasizes that by reading many stories, every child can perceive themselves who they are in society.

If a teenager takes pleasure out of reading literary works, he can ameliorate his outlook about the world and he learns life lessons from books.

Results. It is advisably true that according to the concept and the style of a writer characters are divided into *flat* and evolving *dynamic* types in children's prose. The *flat* character - (simple, stable) is a very simple hero, the reader knows about this type of character in advance in world children's prose. For example, the character of the stepmother has always been the symbol of cruelty in the fairy tale of "Cinderella". This type of character can be easily memorized by every reader. The motive of step motherhood is also present in Uzbek folk tales, like a fairy tale "Zumrad and Qimmat". Zumrad's stepmother has vicious, greedy characteristic features. Her attitude towards the main heroine Zumrad is unchanging, and it proves that she belongs to the type of flat characters.

Dynamic or changing characters cannot only change physiologically and biologically, but they can change morally and spiritually during the evolving of events in literary works. According to the writer's concept and style, the characters can change from wicked into a noble person. Even secondary characters can change dynamically and they become an ideal person in novels.

For example, Huckleberry Finn and Jim's outlook about life had gradually evolved and they strived to achieve their goals in "The Adventures of Huckleberry Finn" by M. Twain. Jim had a great desire to be a free, independent person, by fighting for his rights and freedom.

Discussions. Furthermore, Abel Megvich in Dickens's "Great Expectations" is considered to be a dynamic character that caused to evolve the plot of the novel. He made a great contribution to the protagonist Pip's becoming a real gentleman. Firstly, being moneyless and very poor, he interfered in the criminal world to make ends meet. Then he earned money by carrying on his own business and he became a noble man. He sent the large amount of money to the protagonist Pip. He wanted Pip to achieve the happiness which he could not achieve in his own life. Helping Pip to become a "gentleman" gave him pleasure. Firstly, Pip felt abhorrence towards him.

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Even Pip told his friend Herbert that he hated Abel and he used to look at Megwich with contempt. Thereafter, his repugnance had melted away, Pip started to care about Megwich like his own father:

“Yes, Pip, dear boy, I’ve made a gentleman on you! It’s me wot has done it! I swore that time; sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I spec’lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel an obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman – and, Pip, you’re him!” [1,423]

It can apparently be observed that Megwich became a dynamic character because he proceeded to live honestly in society and he had aspired to be a good person. Abel Megwich came to the city to find Pip . He sincerely expressed all his feelings to Pip as his father.

There are many dynamic characters in Uzbek children's adventure novels either. The protagonist Hashimjon used to be a playful, uneducated boy who set out travelling to become a great person without acquiring education in the novel "Death of the Yellow Giant" by Kh. Tukhtaboyev. Then Hashimjon as the dynamic character promoted to a senior lieutenant who eliminated all lawbreakers and bribe-takers in society: “I am happy and jolly. Everyone, adults and youngsters look at me with envy shaking my hands and wishing me good luck for my future work. As I was filling Colonel Ali Usmanov's steel chest with secret photographs and tape recorders, the colonel praised me to his friends twice or three times, looking at me with a big confidence and hope and saying, "Comrade Ruziyev will show great heroism in near future." [20,151]

Hashimjan's bravery and his capture of the leader of the gang of thieves were highly praised by everybody. He was recognized as a policeman with an “extraordinary talent” among other police officers and the recommendation was sent to be promoted by the head of the ministry.

Static stable characters do not change from the beginning to the end of novels. A static character plays a certain role in the realization of the protagonist’s goal. A writer makes extensive use of extraordinary features, imagination and exaggeration by describing such characters. Miss Hevisham can be incorporated into static characters in “Great Expectations” by Charles Dickens. Miss Hevisham wore an old wedding dress and she lived in the castle for a long time. She was like a character whose heart had turned into “ice” because of the unhappiness in her life. It seemed as if she felt like an alive "ghost" living in a dark castle forever.

Miss Havisham brought up a young girl by name Estella; she brought up the girl as an arrogant and selfish person who had a feeling of contempt with people. Miss Havisham called Pip to her castle every day, so that Pip would fall in love with Estella. Miss Hevisham's desire for revenge was hidden in her heart. It seemed as if by breaking the heart of the protagonist Pip, she could sooth herself down: “It would have been cruel in Miss Havisham, horribly cruel, to practise on the susceptibility of a poor boy, and to torture me through all these years with a vain hope and an idle

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pursuit, if she had reflected on the gravity of what she did. But I think she did not. I think that in the endurance of her own trial, she forgot mine, Estella.” [1,476]

Pip was suffering from his unhappiness and a pain in his heart. The protagonist of the novel "Great Expectations" tried to concentrate on his mind wandering along the deserted streets of the suburbs to forget his misfortune for a while.

Yakutkhan is one of the static character in the novel of "Sad Eyes" by Kh. Tukhtaboyev. Yakutkhan was a skillful character in amassing wealth, distinguishing pure gold from counterfeit one. Yakutkhan was engaged in the sale of jewelry due to her unique ability to distinguish the original gold. At times, she would reassure her husband that gold merchandising would never harm her family:

“I don't want to bring customers to our house. They don't know my name and where I live. My dear honey, do not panic! If you are sacrificing yourself for your children's happiness, am I ostensibly playing with a snake for my grandchildren's bright future?! By the way, the source of our happiness is our inexhaustible wealth.” [19,44]

The protagonist Zafar could not stand the death of his mother and he was sent to hospital in the novel "Sad Eyes". Zafar was constantly thinking about his mother; he did not believe that his mother had died, that he would wake up when he saw his mother in his dream, and that his mother's love would not leave him forever:

“ My dear honey, have you got into a trouble for me?! Come, put your head on my knees, I will caress you. All right, do you like it, has the pain stopped?

– It has stopped, mum.

– If it's stopped, wake up, honey, we will go home. Your daddy is waiting for us. We will go to pick up tulips by our Volga. Do remember we went together and picked tulips, cooked kebabs and had a very good time last year? You gave me a bunch of tulips. I hugged you and kissed on your face. Do you remember?

– I remember, mum.

– Will you pick them up again?

– Of course, I'll pick them up.

– Put these tulips on my grave, will you?

– Why are you saying so, mum?

– Oh, my son, I'm dead.

– No, you're not dead, no, no!!!” [19,248]

Kh. Tukhtaboyev delineated the character of Yakutkhan as a static image of a woman who used to love a luxurious life and wealth. She considered that gaining wealth was a way to happiness. Consequently, her gold merchandising led to the collapse of her entire family.

The artistic interpretation of the determining the reasons for teenagers' interfering into the criminal world determine the essence of the content of Uzbek children's detective stories.

The literary works by T. Malik and Kh. Tukhtaboyev deserve recognition in this sense. Particularly, "Goodbye, Childhood!" by T. Malik was the first detective story which was written about teenagers' life. It was a new phenomenon to delineate the mental state of teenagers such as Qamariddin, Asror, Salim, who committed crimes in Uzbek children's literature. Children's libraries used to be full of books about main heroes' life in traditional literature. It is almost infeasible to evoke

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sympathy for readers towards the protagonists who commit crime or theft, burglary. It is complicated to describe the psychology of teenagers who commit crime from his childhood. In this regard, the role and importance of children's detective stories should profoundly be investigated by researchers.

Young teenager had specific causes to commit crimes knowing the detrimental consequences; initially, the protagonist Qamariddin's immoral behavior started when he could not tolerate boys' bullying him in the street; after that it turned into a huge crime, when he was imprisoned for killing his father's "friend."

One of the teenagers who joined in Qamariddin's gang was Asror in "Goodbye, Childhood!" by T. Malik. He went to weddings with his father to make ends meet. Initially, Qamariddin forced Asror to deprive him from his pocket money, then, Qamariddin started to sponsor Asror; he was angry with Asror's father as the boy's father used to take his son to weddings against his will, and his father, who was determined to earn money, made fun of his son. Qamariddin's kindness was reflected on his true friendship to Asror. He noticed Asror's interest for getting education and he promised him to allocate some amount of money for his getting education. Asror was an intelligent teenager-boy who used to try to achieve his all dreams by his own efforts. The boys who gathered around Qamariddin considered him to be the avenger of life.

The following characteristic features can be observed in the psychology of Asror in "Good-bye, Childhood":

1. *Becoming a member of a group of thieves* - Asror's father would not give him money to go to school, he would not support him. His only proponent used to be Qamariddin, the leader of a group of thieves. Knowing that Qamariddin's partners were bad guys, Asror interfered in the group of robbers.

2. *The feeling of helping his friends in their hard times* – Asror was constantly giving money to Dilfuza, who was like his sister. "Asror was obsessed with his own problems and at the same time he was thinking about Dilfuza on these days. They stopped seeing each other at the same place on their way to school. Asror didn't know whether it was a reprimand at school or the awful incident on that dark night. He was now on his way to Dilfuza's house when he realized that he was far away from the girl. He had initially taken the girl under his protection. Then walking with her became a usual habit for him. Asror was constantly telling Dilfuza, –We are brothers, – but there was an outrageous feeling that he could not understand himself." [21,188]

3. *The formation of the ability to comprehend the characteristic traits of people in Asror's psychology.* Asror commenced to compare Salim's mother with Qamariddin's. Salim's mother was a kind person, who was ready to sacrifice her life for her family. Asror's clever mind realized that Salim should be away from the gang of thieves. "Every child comprehends the concept of happiness in a simple way, but adults comprehend it in a different way. Still, Asror's childish mind correctly identified the most significant thing: Salim's mother is a good woman! She should not be humiliated! For this, Salim must leave Qamariddin's group. Asror will tell this to Qamariddin. Qamariddin is a good person, he will understand it. It is clear that he will be as kind to Salim as to Asror. [21,152]

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4. *Asror's attempts of trying to save his friends from criminal world.* There was a strong sense of remorse hidden in Asror's psychology that he wanted to escape from the world of crime and he had a great desire to be a decent person in future. He wanted to deter Qamariddin from intending to "kill his mother."

Although the fate of all the teenagers ended tragically, Asror could realize all his mistakes before his death and he tried to save his friends from criminal world in the story. His conscience was constantly torturing him wherever he went; he was fighting with himself. Without realizing what was happening around him, unknowingly his feet marched towards the canal where the corpse was drowned. The author described Asror's state of mental agony and his death in a following way using a hidden type of psychologism:

"Asror's heart sank." "Salim ... Salim ..." his lips whispered. He turned back slowly. He stumbled and fell on a rock. A leather bag flew over his shoulder. Someone sighed. "Who has sighed, Salim or that man?" Asror's thoughts were obsessed with it as he was standing up. He stood up and sat down dizzily. Someone else sighed. Asror's eyes widened. Something splashed in the water. Asror looked and he tried to shout, but his voice did not come out of his mouth, he hissed hoarsely. The dead man came out of the water. He was laughing at him. He was holding on his hand Salim who was covered with blood. Salim sighed..." [21,220]

Apparently, while describing the psychology of a teenager, the writer utilized from the character of an adjunct, a secondary hero, i.e. a deuteragonist, as well as delineating the spiritual state of a protagonist (or a positive protagonist). T. Malik used from the character Asror in the story, because he was able to rise deuteragonist to the level of the secondary main hero who indicated the writer's main concept.

According to the author's concept, he "lives" in an environment of young teenagers' group; he separately introduces to readers about family relations, parental relationships, friends's interactions with each other, teenagers' interests, and behavior. In particular, the socio-psychological situation is profoundly analyzed in the artistic interpretation of the images of Asror and Qamariddin. As a result, every reader will be able to observe more about the process of juvenile delinquency and its causes than its consequences.

Detective stories of world children's literature flourished in the second half of the twentieth century. Readers can ameliorate their logical thinking while analyzing the psychology of the characters in literary works. Investigating the psychology of protagonists can also be observed in Yashar Kamol's "If They Kill the Snake".

It is also noticeable to analyze the psychology of the protagonist Hasan in Yashar Kamal's "If They Kill the Snake". The author utilized hidden type of psychologism while delineating spiritual world of a young boy. The protagonist Hasan was alone. He used to be in nature; he used to carry a big gun; he took care of the babies of eagles; being in nature Hasan forgot all his misfortune of his family. Hasan could not tolerate the humiliation of people about his mother; he fought with everybody who humiliated his mother. Yashar Kamal delineated the boy's behavior in the following extract:

Hasan's mother was brought to the large square. His uncles beat her incessantly, her face cracked, her white handkerchief and her hair, covered with

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blood. Women, men, and children - all the villagers beat and spat to Hasan's mother; Hasan stared blankly for a moment, then threw himself at those who were beating his mother. He bit his uncle's arms to the bone and he almost cut them off. It is said that like a madman, he was constantly beating those who hit his mother, and he spat in return on those who spat on his mother." [23,15]

This scene vividly illustrates the psychology of the protagonist - Hasan. The author told vividly about the sufferings of Hasan in his childhood, the attitude of the people around him, the interactions of relatives. As a result, the writer embodied the environment, family, relatives and friends who forced the boy to commit crime in the reader's eyes. It is said that each event in the plot of the story serves to reveal the spiritual world of the protagonist. As psychologists stated that

" a person does not forget the trauma of childhood for the rest of his life."

Conclusion. To wrap up, the renewal and enlightening children's contemplation, their attitude to society and to their relatives all of these are reflected on the concept of the writer. Consequently, the interpretation and investigation of aggressive state of children and teenagers who have entered the world of crime in detective stories are urgent issues in society. "It's not a secret," the researcher M. Mahkamova writes, "that we live in the age of information technology." It would not be exaggeration if we say that our young people are making negative and positive innovations in their lifestyle, spirituality, outlook and mind. More and more contemporary teenagers are obsessed with mobile phones and the Internet. The disadvantages of these devices can be observed when up-to date devices transform human beings into robots who do not have any feelings. Modern technology turns young teenagers into cruel, ferocious, apathetic and frivolous person;

It is pervasively wide-spread to write about teenager protagonists. In particular, it is necessary to express the most sensitive feelings and psychological state of teenagers; a researcher strives to explore the characters of contemporary teenager heroes's spritual world and the changes in their psychology.

The children's writer pays more attention to every detail in creating characters in his literary works. He utilizes special words and collocations that are clear and understandable to everyone in describing the outer and inner world of his characters. The description of the psychology of main heroes and characters is focused on a specific goal and concept of an author in children's prose. Didactic literary works ameliorate the psychology of teenagers which are necessary for the spiritual maturity of young readers.

It should be noted that the state of aggression of teenagers in the literary works of T. Malik, Kh. Tukhtaboyev has an artistic and scientific significance in Uzbek literature. It is acknowledged that this aspect has not been studied for a long time in literature; similar studies have also focused on the factors that contribute to the formation of teenagers' aggression. For example, such important features as social factors: customs and rituals in society, the presence of parental behavioral disorders, low social status of the family, internal family conflicts (parental divorce, children from a second marriage, excessive demands of parents to their children, etc. are clear examples to reveal the psychology of the protagonists in literary works.

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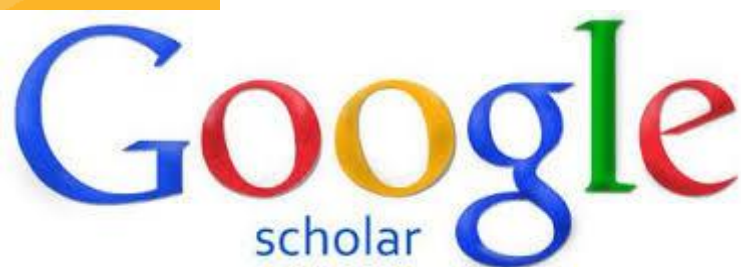
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