



HIGHLIGHTING THE INDIVIDUAL CHARACTERISTICS OF A CHARACTER'S SPEECH IN ARTISTIC EDITING — MONOLOGUE SPEECH

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Abstract: In the process of artistic editing, monologue speech is considered one of the creative tools of literature, highlighting the individual characteristics of the character's speech. This thesis examines the changes in the translation and editing process of monologue speech found in Paulo Coelho's work *The Alchemist*. This demonstrates the relevance of the skill of using words in literary editing. The work used a comparative analytical method to significantly identify the importance of monologue speech in literary editing.

Key words: monologue speech, montage, artistic means, inner world, character of the hero.

Introduction and hypothesis

According to scientific sources, monologue comes from the Greek language, which means mono-one, single, logos-word, and speech. This still is considered one of the components of a work of art and represents the speech of persons participating in the work addressed to themselves or others (Britannica, 2019). Words and expressions used in monologues during artistic editing increase the value of the work and give it an artistic spirit. From this point of view, in this research work, monologue speech was taken as an object of artistic editing and considered from the point of view of the individual characteristics of the character's speech.

Methods and materials

In the work, monologue is used as one of the essential means of expressing the spiritual world and experiences of the characters (Descombes, 2007). Also, the form of speech is focused on the speaker himself, without considering the other person's listening and response. In some dramatic works, the character's monologue speech is addressed to the viewer. In prose works, monologue speech directly illuminates the hero's spiritual world. Poetry is one of the primary forms of speech. Sometimes, the climax of a work is described in a monologue (Browning, 1992).

Monologue speech is usually characterized by a certain fragment of text, which is interconnected in structure and content and has a unique compositional structure and logical completeness. Monologue speech can be expressed orally (speech delivery)

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or in writing (journalism, memoirs, diaries). In the oral form of monologue speech, tone (intonation) plays an important role. In contrast, in written monologue speech, tone depends on the syntactic structure of the text and the location of logically stressed words. Monologue speech, as one of the primary speech forms of the speaker, is a lingua-stylistic device and has the following types:

- effective monologue speech;
- advertising monologue;
- dramatic monologue speech;
- lyrical monologue speech;
- narrator (informant);
- monologue speech (Tagiyeva, 2022).

Results and discussion

External and internal forms of monologue speech also express the hero's character in harmony. In external monologue speech, the character expresses his speech out loud, and in internal monologue speech, the monologue appears in the form of the character's internal speech and thoughts (National, 2000). In the same sense, when editing translated works, it is necessary to convey the hero's speech to the reader in the style of the author and translator. In this article, we will try to prove the importance of monologue speech for highlighting the individual characteristics of characteristic speech in English, Russian, and American using the example of the work *The Alchemist*. Check out the comparison below:

English version	Russian version	Translation, and editing by Ahmad Otaboy
I want to get back to my sheep faster. We have to take advantage when luck is on our side, and do as much to help it as it's doing to help us. It's called the principle of favorability. Or beginner's luck (p. 56)	Я хочу как можно скорей вернуться к моим овечкам. Пока удача нам сопутствует, надо пользоваться моментом. Надо сделать все, чтобы помочь ей, как она нам помогает. Это ведь так и называется: Благоприятное Начало. Новичкам везет (с. 18)	Men qo'ylarimning oldiga tezroq qaytishni xohlayman. Ishimiz o'ngidan kelib turganda fursatni boy bermaylik, omadimizdan foydalanib qolaylik. Buni Xayrli Ibtido, deyishadi. Yangi ish boshlaganlarga omad yor bo'ladi (b. 22)

It is known that monologue speech is the leading attribute that drives the artistic texture of a work, organizes the system of events, and provides psychological tension. The above passage shows Santiago's desire to turn away from the path of his destiny and his reluctance to live his old life and discover new things. Having worked for a merchant and received some income, he wants to first go to his sheep. Then he changes his mind. Let us take advantage of our luck; he points to his money. Readers will quickly understand that a good start is to get started faster and, in a sense, avoid having your money stolen again. When editing this monologue, the editor skillfully used Khairley's figurative expression, revealing the inner experiences and psyche of the hero.

The English version: We must take advantage when luck is on our side and do as much to help it as it helps us.

It directly translates to: We must take advantage of it and work hard to help it as it helps us. Obviously, in translation and editing, the editor used a modulation method: modulation (strengthening the meaning of the original lexical unit in the translation) (Rahimov, 2016).

Several studies of monologue speech were carried out when editing translated works; in particular, Chinese linguists Jian Won-Shuang and Lin Wei-Cheng put forward such scientific hypotheses in the study «Monologue and Conversation: On Differences in Emotions and Behavior and acoustic expression» states: «Speech emotion recognition (SER) largely depends on the source used to train the model, that is, the corpus of emotional speech. Researchers have created versions of the corpus that attempt to provide a better resource for SER training by varying various design parameters. Specifically, we analyze emotional speech samples collected during interpersonal conversations or monologues. Conversation is known to be a good narrative medium for expressing real feelings, but there is no systematic analysis to determine whether spoken language is a “good” source. We address this problem using perceptual differences, acoustic variability, and SER model exploration. Our analysis of the MSP-Podcast corpus shows that:

1) consistency of categorical emotion ratings is higher for conversation recordings;

2) the sensations and acoustic patterns observed in the interviews are consistent with the expected trends discussed in the sensational literature;

3) the SER model can be trained with an advantage over conversational data» (Woan-Shiuan and ot., 2022).

The above excerpt from the article develops the general principle of live speech and monologues. Readers will be able to feel and imagine the inner experiences, facial expressions, and

psyche of the characters thanks to the creation of a real work of art created by a translator and editor. Let us continue comparing:

English version	Russian version	Translation, and editing by Ahmad Otaboy
<p>Everyone on earth has a treasure that awaits him, his heart said. We, people's hearts, seldom say much about those treasures, because people no longer want to go in search of them. We speak of them only to children. Later, we simply let life proceed, in its own direction, toward its own fate. But, unfortunately, very few follow the path laid out for them—the path to their personal legends, and to happiness. Most people see the world as a threatening place, and because they do, the world turns out, indeed, to be a threatening place. So, we, their hearts, speak more and more softly. We never stop speaking out, but we begin to hope that our words won't be heard: we don't follow their hearts» (p. 136)</p>	<p>Каждого живущего на земле ждет его сокровище, — говорило сердце, — но мы, сердца, привыкли помалкивать, потому что люди не хотят обрести их. Только детям мы говорим об этом, а потом смотрим, как жизнь направляет каждого навстречу его судьбе, но, к несчастью, лишь немногие следуют по предназначенной им Стезе. Прочим мир внушает опасения и потому в самом деле становится опасен. И тогда мы, сердца, говорим все тише и тише. Мы не замолкаем никогда, но стараемся, чтобы наши слова не были услышаны: не хотим, чтобы люди страдали от того, что не вняли голосу сердца» (С. 42)</p>	<p>Yerda yashayotgan har qaysi odamni uning xazinasini kutib yotadi, biroq biz — yuraklar sukut saqlashga odatlanganmiz, chunki odamlar ularni qo'lg'a kiritishni xohlashmaydi. Bu haqda biz faqat bolalarga gapiramiz, keyin esa hayot har kimni o'z Taqdiriga peshvoz yo'llayotganini ko'ramiz. Biroq, baxtga qarshi, sanoqli kishilargina o'zlariga buyurilgan Yo'llaridan borishadi. Dunyo xavotirga soladi va shu boisdan ham xatarli tus oladi. Shunda biz, yuraklar, past ovozda, shivirlab gapiramiz. Bizning ovozimiz hech qachon tinmaydi, biroq so'zlarimizga quloq tutishlari uchun urinamiz: odamlarning yurakka quloq tutmay aziyat chekishlarini istamaymiz (b. 51)</p>

This monologue reflects the inner experiences of the protagonist, who is confident in the fate of every person and can follow this path. In some ways, it is similar to regret, and sometimes regret. In this passage, the editor, during the editing process, edited the following expression into a literal translation with fluency and high artistry, close to the grammatical features of the Uzbek language:

Translation	Editing
Biz hech qachon indamaymiz, lekin so‘zlarimiz eshitalishiga yo‘l qo‘ymaslikka harakat qilamiz: odamlar qalbining ovozigacha quloq solmagani uchun azob chekishlarini istamaymiz.	Bizning ovozimiz hech qachon tinmaydi, biroq so‘zlarimizga quloq tutishlari uchun urinamiz: odamlarning yurakka quloq tutmay aziyat chekishlarini istamaymiz.

From the units highlighted in the comparative table, it is clear that the editor relied on interpretation to convey the hero’s psyche.

To interpret means to interpret, explain, interpret, explain, reveal.” If a translator interprets reality artistically, the editor has to re-analyze it using existing linguistic means. So, the editor managed to translate Santiago’s thoughts into the editorial in harmony with his inner spirit. In our subsequent analysis, we will see a high artistic example of interpretation in the translation and editing of monologue speech

English version	Russian version	Translation, and editing by Ahmad Otaboy
Even though I complain sometimes, it said, ”it’s because I’m the heart of a person, and people’s heart are that way. People are afraid to pursue their most important dreams, because they feel that they don’t deserve them, or that they’ll be unable to achieve them.	А если я иногда жалуюсь, что ж, я ведь человеческое сердце, мне это свойственно. Все мы боимся осуществить наши самые заветные мечты, ибо нам кажется, что мы их недостойны или что все равно не сумеем воплотить их.	Agar gohida men nolinsam, nachora, axir, men odamning yuragiman, bu menga xos xususiyat. Hammamiz ham o‘zimizning eng aziz orzu- o‘ylarimizni amalga oshirishga cho‘chiymiz, chunki biz o‘zimizni ana shu orzularga

English version	Russian version	Translation, and editing by Ahmad Otaboy
<p>We, their hearts, become fearful just thinking of loved ones who go away forever, or of moments that could have been found but were forever hidden in the sands. Because when these things happen, we suffer terribly (p. 135)</p>	<p>Мы, сердца человеческие, замираем от страха при мысли о влюбленных, расстающихся навсегда, о минутах, которые могли бы стать, да не стали счастливыми, о сокровищах, которые могли бы быть найдены, но так навсегда и остались похоронены в песках. Потому что, когда это происходит, мы страдаем. (с. 41)</p>	<p>noloyiq yoki har qanday holda ham baribir ularga erisholmaymiz, deb o‘ylaymiz. Biz, odam yuragi, ma’shuqadan umrbod ajralib qolish xayolidan, xushbaxt kechishi lozim bo‘lgan, biroq noxush daqiqalar, topilishi mumkin esa-da, qumlar ostida ko‘milganicha qolib ketgan hazinalar haqidagi o‘ylardan o‘lguday qo‘rqamiz. Chunki ana shunday hollar ro‘y berganda biz azob chekamiz (b. 50)</p>

The passage above is the voice of the heart, that is, the conversation between the main character, Santiago, and his heart and inner self. The hero’s inner voice is typical and familiar to humanity. Every person hesitates before doing something; the same situation is expressed in the English version of the phrase «it’s scary just to think about loved ones who are leaving forever», translated into Uzbek, which means: will give. However, in the translated text into Russian and Uzbek, the translator and editor successfully used the reinterpretation method guided by the artistry criteria. To support our opinion, we refer to the following table:

Russian version	Translated and edited by Ahmad Otaboy
Мы, сердца человеческие, замираем от страха при мысли о влюбленных, расстающихся навсегда, о минутах, которые могли бы стать, да не стали счастливыми, о сокровищах, которые могли бы быть найдены, но так навсегда и остались похоронены в песках.	Biz, odam yuragi, ma'shuqadan umrbod ajralib qolish xayolidan, xushbaxt kechishi lozim bo'lgan, biroq noxush daqiqalar, topilishi mumkin esa-da, qumlar ostida ko'milganicha qolib ketgan hazinalar haqidagi o'ylardan o'lguday qo'rqamiz”.

It is known that an internal monologue is an internal dispute between a hero and himself, his thinking, and an internal expression of his dreams and intentions that have not yet been manifested in his work. Compared to the external monologue, the conflict of thoughts, ideas, and struggle predominates in internal monologues, and dramatic tension is emphasized. So, in our above comparisons, the verb fear is a state of mind, figuratively expressed by the Russian translator Alexandr Bogdanovsky. With the phrase: we freeze from strax. Translator and editor Ahmad Otaboy, in his translation and editing, effectively reflected the hero's internal dispute and control with himself through the syntactic unit «We are afraid to die». Therefore, in our conversation with teacher Ahmed Otaboy about translating and editing this work, he said: «I polished it as if I was translating an epic».

It should be noted that while we were conducting scientific research on the translation of the work «The Alchemist», we had an interview with the teacher, Ahmed Otaboy. We shared and got acquainted with their thoughts on the work, their scientific and practical views, and their experience in literary translation and literary editing. In the first chapter, we looked at the analysis of phraseological units and the editing and translations of the portrait image of Ahmed Otaboy. Ahmad Otaboy translated the work from Russian into Uzbek and published it in the Ma'rifat newspaper.

Conclusions

While studying a sample of the translation and editing of The Alchemist, we witnessed that this work is the product of painstaking mental work and deep reflection. Therefore, in preparing a translated work for publication, a professional editing approach requires the editor to think broadly and artistically and be careful with words. Due to the rapid evolution of artificial intelligence, science, and technology, various translation programs widely used in all fields today are causing damage to original works of art due

to the irresponsibility of translators who need more experience. Potential, delusional, and illogical examples appear in the translation. This article is of practical importance as a solution to the above problems.

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