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**Annotation:** In the article, the novel "A Thousand Faces" by the famous Uzbek writer Amon Mukhtar is analyzed. Basically, poetic speech and writer's style, aesthetic functions of artistic speech-creating tools, formal and substantive uniqueness, and their artistic-aesthetic function in the work are highlighted.

**Keywords:** novel, language of artistic work, poetic speech, author's speech, exposition, portrait, dream image.

**Introduction:** It is known that fiction is one of the forms of social consciousness. So, in this way, the way of life of the people, the nation in a certain period, level of consciousness and level, socio-political views, relations and will, that is, the way of thinking, are reflected in the literature. From the time we gained independence to this day, significant works of fiction have been created. One such novel is Amon Mukhtar's novel "A Thousand Faces".

One of the pillars of contemporary Uzbek novels is the work of Amon Mukhtar. Issues such as the poetic speech and writing style of his novel "A Thousand Faces", the aesthetic functions of the tools that create the artistic speech, and the formal and substantive uniqueness create the relevance of artistic analysis and interpretation.

There are different views on the concept of "Artistic language". The well-known literary critic I. Sultan further materializes the concept that "The language of a work of fiction consists of two significantly different parts - the speech of the author and the speech of the characters"<sup>1</sup>.

Literary studies do not study language units and levels as separate objects. Perhaps he interprets it as an event of artistic speech that conveys meaning and essence, gives ideological-aesthetic content. Professor Dilmurod Kuronov said that "... the creation of a work using the national language means that the speech phenomenon has been realized and recorded in writing. That is, even in this case, there is no reason to talk about "artistic language", so now we have to talk about artistic speech. Of course, there is no doubt that artistic speech and language are composed of lexical and grammatical tools. Only those lexical and grammatical tools have been realized in accordance with a concrete speech goal, that is, they have become an integral part of this speech, not the national language in general. So, here too, it is correct to speak not about the national language or the artistic language in general, but about the language of a specific artistic work"<sup>2</sup>. It seems that it is appropriate to study speech events not as a subject of artistic and literary language, but as a speech event, subject. It is known that language units are not directed to any ideological-aesthetic or ideological-artistic goal, either individually or as a whole. In a work of art, the text and all the language units and tools that make it up are subordinated to the writer's artistic intention and style. Because the artistic text is a whole.

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<sup>1</sup> Literary theory. Tashkent, 1986, pp. 203-230.

<sup>2</sup> Kuronov D. Fundamentals of literary theory. Navoi University, Tashkent, 2018, p. 238.

So, what materializes artistic speech? In what form and means it is manifested. First of all, artistic speech has two forms. Author speech and character speech. The author's speech comes mainly in the style of a narrator, that is, a narrator. Prologue, epilogue, exposition, landscape, portrait, literary characteristics given to characters in the work are described in the language of the author. The author's speech is the main tool that provides a part and integrity of the work. The author's speech ensures the logic and legitimacy of the flow of real events. It establishes a communicative connection between the reader and the reality of the work. The speech of the character is carried out by means of dialogue, two-plot dialogue and monologues. Through the speech of the character, the speech is individualized, the level of relationships is evaluated, the mental state is clarified, the vision of one's time and faith in the future, the ideal becomes concrete.

In the novel "A Thousand Faces", which we chose as the research object, the author's speech acted as a narrator. In the novel, the author's speech connects all the components, sections and parts, events in the work and creates the whole composition. In this, the writer widely and appropriately used tools such as exposition, landscape, portrait, dream, letter, and literary characterization. There are no random words in the author's speech. In it, regularity prevails over randomness.

The first story of the novel consists of four scenes, each scene has a different exposition. "Exposition (lat. Exposition - explanation) - the introduction, beginning part of the plot; the place where the event of the work takes place, the image of the characters before the conflict, the image of the situation and conditions showing the situation"<sup>3</sup> expositions in the scenes are completely different from each other in terms of time and space. Since the hero of the first scene is a real person, the exposition depicts a real time and place. Although the hero of the second scene is the spirit (i.e. Abdulla Hakim), the real reality is observed by the spirit. In this case, the soul is not a participant in events, but an observer of them. Events take place in real space. By the third scene, the situation will change even more. Events do not take place in real space, but in abstract time and space. That is, after the body of Abdulla Hakim was placed in the grave, the events took place in the grave outside of human consciousness and imagination. The events of the fourth scene take place far away from the imagination of the human race, that is, in Mahshargah (hell). The titles of the third and fourth scenes are called "The Flight", "The Torment of the Grave", "The Last Day", and these names alone give an idea of the place and conditions where the events take place. That is why the expositions created by O. Mukhtar are more concise and symbolic than those in traditional novels. In the first scene, the correct exposure is a three-story building on the edge of the city and the forest, while in the second scene, the scattered exposure is used because the events change in terms of time and place. In the landscape, the soul that has left its body is no longer the owner of its body. Now the owner of the corpse is the living people. The soul is with the body wherever it is taken by the people. He follows the attitude of people and even his colleagues. Expositions appropriate to the time and place of events are used.

Correct exposure was used in the third scene. Through the author's speech, images such as the entry of the soul into the grave with the body, the appearance of evil angels in the grave are skillfully depicted. The place where the events of the fourth scene take place (that is, Mahshargah and hell) and the description of the conditions are presented at the beginning of the story. The

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<sup>3</sup> Boboev T. Basics of literary studies. Tashkent, 2002, pp. 117-118.

events take place in Mahshargah and in Hell. It seems that the expositions used by O. Mukhtar are short and concise, but they are unique.

The role of the literary portrait tool is special in illuminating the outer and inner appearance of the hero, individual and spiritual experiences in the work. When the author creates a portrait of a hero, he does not create it exactly as he wants, but realizes it to the extent that the image requires. At the beginning of the plot, a primitive portrait of the character's character is created. That is, the hero is embodied as an individual and concrete person. The reader creates this human image in his mind and imagination through this portrait image. "Portrait, first of all, helps to embody the character in the eyes of the reader as a concrete person. On the other hand, a portrait in an artistic work has characterological signs. That is, the writer tries to reflect the characteristics of the character in his picture"<sup>4</sup>.

A number of portrait images are found in the novel "A Thousand Faces". The portrait of Abdulla Hakim's girlfriend Halima: "Halima is still the same... people say she is like a doll or a brush besides her small body, her body is as thin as a stick. His face is as clear as cut from white marble, almond-shaped, his eyes are bottomless, black, his eyelashes are like spears..." (the same book, page 24).

Although this portrait seems to be created from the author's language, in fact it is embodied in the imagination of the hero of the work, Abdulla Hakim, in a momentary situation. A portrait is far from a deep individual-psychological image, it contains only an image of a simple appearance. And the next portrait image is completely different. It is not created in the mind of the hero like the portrait above. Directly, it is the creature of the author's speech: "A man with a mixing bowl and pale eyebrows and razor-shaved head was sitting next to a luxurious table, and behind the table this time there was a grumpy, grumpy man" (the same book page 28). The fate of the main character is in the hands of the copies whose portrait was created. The expression in the portrait means that these people are serious, mysterious and dignified figures. The reader will be drawn to the flow of events. The reader is interested in the conflicts between the hero and the people in the portrait.

The portrait of Sadirjon, the hero of the third story: "Sadirjon was a simple, honest, uneducated young man who spent thirty years of his life mainly reading books and treating people!" (the same book, page 73). The portrait of the characters of the first and second stories is almost closely related to each other. Compared to the hero of the first story, Abdulla Hakim, Sadirjon is a very active in social life, a well-known judge in the city, has a good reputation, but is far from fame and wealth, a single guy. Sadirjon and Abdulla Hakim are united by singleness, emigration and the pain of love. According to their character, they are typical characters close to each other.

There are only two dream images in the novel. In the text, the image of a dream serves as a reference to the psychology of the heroes, changes in fate that will occur in life in the near future. Not only this, the fate of the heroes can also be connected with the change of social relations of a certain period. "Through dreams, the writer mainly tries to reveal the inner world, mental state, experiences and dramas, dreams of his characters. A dream also serves as a means of individualizing images"<sup>5</sup>.

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<sup>4</sup> Kuronov D. Fundamentals of literary theory. Navoi University, Tashkent, 2018, p. 100.

<sup>5</sup> Boboev T. Basics of literary studies. "Uzbekistan" publishing house. Tashkent, 2002. Page 180.

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The first dream image in the novel is presented in the first scene of the first story. Through this dream image, we get an idea of the main character Abdullah Hakim and his lover Halima. In it, the description of the events has a retrospective character, and we will learn the reasons for the hero's separation from Halima. In other words, events like Abdulla Hakim's student years, the moments when he made a deal with Halima, and his mother's introduction to Halima are remembered. In the process of depicting a dream, a portrait of Halima was also created using the author's language. We can say that this dream image performed the function of a prologue because it performed a characteristic function in the novel. This connects the plot line related to Abdulla Hakim and Halima with the logic of previous events.

"While he was lying in the corner with his elbows on his head, he involuntarily moaned at the same time:

Halimajon! Halim! Halima! he said...

Addresses receded, walls slid, doors fell, Halima suddenly entered the room and stopped in front of him...

- Where have you been all these years, Halimajon? Why did not you destroy me?! After all, I cannot live without you! - Finally, he began to tell the girl about his problems. - I have no father, no brothers. My only umbrella on my head, how long has it been since my mother died and left. I have no one left in the world except you! I came to the city in search of you... when you were by my side, these days would not have occurred to me!...

Halima's eyelashes suddenly became wet, she knelt down and hugged him tightly by the neck.

- Do not bleed yourself so much, please. You are still young. What is thirty years for a young man! Everything is still ahead for you. Everything will be fine.

- No, death is whispering around me. They will not kill me! Abdullah whispered...

- You invited me to meet you then. When we met, you handed me a letter...

- I wrote the words I could not say to you...

- There were poems written by you in the letter...

- Yes, - Abdullah confirmed. - I have been interested in poetry since I was young...

- It is my fault. "I was disobedient," Abdullah said. - I was excited. A simple fantasy, a crazy belief drove me crazy! I lived with it for the rest of my life because of my haste that day...

- On that day, they said two words about whether you have your period. They looked at me and said, "You cannot take this to the village, my daughter is very delicate." Then, looking at you, he said: "Split your neck, my son. The young man walks with his head up!" they said...

- With that, the building I rebuilt will collapse. It is all over! Abdullah sighed deeply.

- I do not blame you. It is my fault. "I was disobedient," Abdullah whispered again... Thank you so much, I finally got it. I am not afraid of death anymore!...

Halima left the room as casually as she had entered" (the same book, p. 28).

Through this dream image, the writer introduces the reader to the current situation and connects the events of the past with the present and the future. Through this image, the secrets of the love story between Abdulla Hakim and Halima will be revealed. In a dream, Abdulla Hakim pours out his heart's cries before he has time to tell Halima. The dream takes place in the form of Halima's dialogue with Abdulla Hakim. At the end of the dialog, "Thank you so much, I finally got it." I am no longer afraid of death!" says Abdulla Hakim. This is the last sentence of the dream

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image. This means that Abdullah Hakim, who lost his lover, also lost his way in life. It can be understood that his destiny is coming to an end.

The image of the second dream in the novel is presented in the second story. The heroes of the story are two lovers, Sadirjon and Gulkhumor. Sadirjon, who has lost his lover for a few days, has a dream: "Five ten demons are forming a circle around a roaring bonfire and playing a loud drum".

In the middle of the circle - Gulkhumor. A grinning figure dances by the bonfire, pretending to demons.

"No, just because they sit like demons, they are not really demons!" Sadirjon thought in his dream. - These are people who sold their faith for the sake of wealth and state; Our own real warriors who want to take the reins of life all over the world! The wicked! If there is goodness, they will find it. They do not look at history or today! Now they want to take away my Gulhumor from me!".

In his dream, Sadirjon turned to Gulkhumor and shouted:

- Get out of there, get out! I am telling you my heart" (the same book, p. 94).

Like Abdulla Hakim in the first scene, Sadirjon is destined. During the course of the events, Gulkhumor's destiny will see and hear unheard of events. Events will happen according to the character of the dream image. Sadirjon's concern about Gulkhumor was not in vain. Although Sadirjon lost his lover, he did not lose his way of life, unlike Abdulla Hakim, he is a fighting and selfless person. " ...in the novel, the conscious and unconscious life of the hero (dreams and feelings) are fully described in a logically interdependent manner. On this basis, the connection between sleep and conscious life is restored, the flow of the hero's thoughts and feelings is given. The dream is absorbed into the general psychological picture, and at the same time, the hero realizes all the manifestations and "colors" of his mental anguish and experiences"<sup>6</sup>.

The artistic and ideological task assigned to the author's speech by the writer was carried out in extremely unusual ways. Speaking about the speeches of the author and characters in the novel, they reflect the image and psychology of the time, and the typical symptoms of this society.

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<sup>6</sup> Umurov H. Literary theory. "East" publishing house, Tashkent, 2002, p. 160.