

# DESCRIPTIVE MEANS OF CREATING FEMALE CHARACTERS IN THE WORKS OF GERBERT BATES

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## Abstract

The purpose of this article is to analyze the different linguistic means used by the author to create expressive images, to reveal their inner world and the relationship of the characters. The character of the woman correlates very peculiarly with the culture of the era. Obviously, a woman, with her intense emotionality, vividly and directly absorbs the peculiarities of her time, largely overtaking it. In this sense, the character of the woman can be called one of the most sensitive barometers of social life. Bates' works have always been distinguished by their depth of thought, their relentless striving to raise and resolve vital issues, their special attitude to humanity, and the truthfulness of their portrayal of reality. Herbert Bates sought to identify in women's images of the best features inherent in their generation. In his works we meet beautiful and pure women, distinguished by a faithful and loving heart, a unique beauty of soul.

**Keywords:** image creation, contrast of description, relationship of characters, standard of beauty.

## Introduction

Literature, especially classical literature, is always characterized by the depth of ideas and characters. So, the female character, of course, simply cannot be absent; it is present in any novel and in any short story or work. Female image changes from century to century, depending on the attitudes and upbringing of each successive generation, as well as the author's intentions and ideas.

The female image in literature has not developed as actively and diversely as the male image. Its function has often been one: a woman as a motivator of the protagonist to a feat, supporting and compassionate, helping him to find the truth. As a rule, such a heroine is herself a bright personality: behind every great man there is a great woman, according to the English proverb. However, the ideal unambiguous type is not always real and natural. Throughout the 19th century, the most

prolific in the history of foreign literature, the female character evolved from the simple and unambiguous to the complex and multifaceted.

Herbert Bates, as a writer, believed that it was the plot that should constitute the character description, that the hero would be characterized through the context of his existence and specific actions and, for this reason, in many stories he concentrated on the development of the characters.

A distinctive feature of Bates's stories is a coloristic style, with a particularly lyrical text; he is economical in his descriptions, in his selection of details, with little emphasis on either the incident (his stories are often 'plotless') or the feelings evoked by it. In his stories there is only a brief description of an act, a few lines from the characters, and we are faced with an almost complete portrait of the hero, a kind of detailed impression of the soul. The main merit of Bates's stories is their very

pure plot, the absolute absence of falsehood, no tendency to moralizing. At the same time he often points in his narratives to the selfishness, moral deafness, indifference of people to each other. As is typical of the English writer, there is humour in his palette, a penchant for the eccentric, the "weird" [S.V. Utkina, 2008].

Levidova I.V. characterises Bates's stories with a special quality: they have a certain inner depth, with little happening on the surface. As a result, a brief outline may contain an impressive summary. [I. V. Levidova, 1988]

Here, drawing parallels with contemporary writers, it can be noted that many borrow such "Bates" techniques of depicting a person's inner world as revealing the hero "from outside", i.e. through their actions in their social environment. We are talking about "typifying" a character based on identifying the main traits in his character that confirm his belonging to a particular social group. As N. V. Popov writes in his article on peculiarities of psychologism in Bates' works "...contemporary authors often describe a person from within, taking into account his subconscious impulses; they also widely apply the inner monologue, which can be expressed not only through indirect speech but also through consciousness flow; they take a person in all the complexity and sometimes contradiction of his mental expressions". In his monograph on modern storytelling, Bates wrote that "nowadays it is no longer necessary to describe, it is enough to lead the reader to a thought." [N.V. Popova, 1988].

The tendency of modern prose towards understatement, which characterizes the brevity of the modern story, has undoubtedly contributed to the work of A.P. Chekhov, who believed that "it is best to avoid describing the state of mind of the characters; one should try to make it clear from their actions" [extracts from Chekhov's letters to his contemporaries]. Thus, Bates and other masters of the modern English story are in this respect followers of the Russian classic as well as of their famous predecessors Joyce, Mansfield and Hemingway.

Studying Bates's work, we can notice that he is a subtle and attentive psychologist, and appreciates in people the simple and the fundamental at the same time: decency, capacity for compassion, love. He is endowed with a rare gift for understanding the nature of the short story form, which is also evident in his book "The Modern Story. A Critical Study", where he wrote, among other things: "The short story... No matter how insignificant, even trivial it may seem outwardly, it is organized so as to unobtrusively reveal the emotional essence that pervades it."

The definition of the "psychological novel", which implies an insight into a person's inner world, has become established in literature - it has no boundaries and no forbidden motives. A distinctive feature of G.E. Bates's work is that the course of action is event-driven and determined by the psychological beginning [N.E. Bates, 1988].

In a few pages of his short story "How vainly men themselves amaze" Herbert Bates reveals the essence of the relationship between a man and a woman, a question that worries philosophers and writers of all times and peoples. Simple and accessible the author shows the deceptiveness of the external gloss that often attracts attention, sincerity and the inner world of simple unremarkable people, the true values in relationships. From this story the reader can understand that attraction and physical attraction have little to do with true love, which is awakened by sincerity and warmth of personality. The story is set in a French resort, where the protagonist Franklin meets the middle-aged but very beautiful Mrs. Palgrave. Mrs. Palgrave is not alone at the resort: she has come with her children and their nurse, Heidi. When Mrs. Palgrave leaves the resort, Franklin catches the eye of the charming nurse and makes a date with her. But Mrs. Palgrave hates Heidi, and on her return to the resort she fires her. Franklin realizes he will never see Heidi again and feels anger and hatred towards Mrs. Palgrave.

She is enjoying a walk with her husband. Frank is desperate; he has lost his true love forever. Through the contrast between the two women,

Mrs. Palgrave and Heidi, the author conveys his message: not all that glitters is gold, moreover, the author hints that sincerity is better than hypocrisy. It is difficult to distinguish between real beauty and artificial beauty. At first glance it seems that Mrs. Palgrave is a real beauty:

- "She was a beautifully boned woman, about forty, evenly tanned to a deep gold, her stomach flat, her navel a delicate shadowy shell."

It's obvious that she's meticulously groomed. The author emphasizes her hands and lips:

- "For the third time too she waved her orange-pink nails in the air in protest, smiling with lips of the same color at the same time."

From this description, the reader understands that her beauty is not natural, but created by cosmetics. Bates mentions the color of her hair:

"For the third time that morning young Franklin raced after it, retrieved it and took it back to the auburn-haired woman in the two-piece emerald swimming costume sitting at the foot of the dunes."

In Britain, purple hair is known to be the standard of beauty. Moreover, in her bright emerald swimming costume she attracts everyone's attention.

In this short story, as in most of Bates' stories, the coloring of the characters' portraits is very important. Through the use of color, the author sets a certain character and even more so - the image of the characters. The color priorities in the description of the characters play their own symbolic role. Colour symbolism is one of the empirical sciences that is very often used in the analysis of artistic works. As far back as Goethe thought that colour "irrespective of the structure and form of the material has a certain influence ... on the mood". Thus, the impression evoked by colour is determined primarily by the colour itself and not by its object associations. "Individual colour impressions ... must act in a specific way and individual colours can evoke particular states of mind". According to these provisions, Goethe

associates certain colours with certain psychological states of a person.

The author pays particular attention to her eyes: 'their pupils were like bright bird's eggs, mottled and stenciled, green and orange-brown. "

"For a quarter of a minute she held him in a gaze without the flicker of an eyelid. He became acutely aware of the peculiar nature of her eyes."

Bates describes her eyes in particular detail because they are known to be "the mirror of the soul". This brilliant use of epithets and comparisons reveals her secret nature: her eyes are "peculiar" because they are rather typical of an animal. The author thus alludes to her wild nature: she is dressed to "kill" and uses Franklin as a vampire.

Bates details the things that surround Mrs. Palgrave:

"Beside her on the sand stood a straw basket stuffed with a pink towel, a pair of yellow beach shoes and a yellow scarf, together with a second flatter basket of bananas, peaches and pears."

By using warm colours, the author suggests that Mrs. Palgrave's aim is to attract the attention of men. The way she eats the fruit shows the reader that the peach is a tool to seduce Franklin:

"-She, using a small silver knife, began to peel a peach, taking off the thin rose downy skin with delicate strokes and then carefully, almost meticulously, laying the fragments on another paper tissue. When finally she bit into the ripe flesh of the peach he saw for the first time how full her lips were"

Mrs. Palgrave's aggressive appearance creates the image of a predator waiting for her prey. Being an experienced woman, she knows how to draw Franklin closer to her. She constantly asks him for favors and tells Franklin that he looks older than his years. She also wants him to think she is interested in him, so she asks a lot of questions about him.

Bates portrays not only Mrs. Palgrave's appearance, but also the way she treats her children: "Go away! Your hands are simply filthy."

Thus, the reader realizes that Mrs. Palgrave does not love her children, she just does not pay attention to them. While being angry at the children and Heidi, she is at the same time being nice to Franklin which reveals her obvious hypocrisy. The image of Mrs. Palgrave embodies the idea of a deceptive appearance and a poor inner world. Her appearance resembles a beautiful but empty shell.

Through character of Heidi Bates conveys opposite nature: sincerity is better than hypocrisy. Franklin thought she was arrogant, but later discovered that what he mistook arrogance which turned out to be modesty and shyness. Heidi is an example of cool but natural beauty:

- "Heidi was wearing a dress: a simple affair of deep blue with pippins of white at the sleeves and collar. Against it her hair looked more than usually pale blonde almost to whiteness. Her rather thin brown arms were smooth and hairless and she sat with them stretched across the table."

From these lines, the reader understands that her beauty is as natural as the sky, the clouds and the sea. Heidi is inexperienced and innocent:

- "By contrast the girl sitting in front of him seemed like a bud that had only partially opened. Her physical appeal attracted him no open excitement. He felt content merely to watch her, framed with an astonishing air of purity against the sea and sunset".

The author thus compares Heidi to a bud because she is like a fresh and innocent rose. In addition, images of the sea and sunset are used as symbols of natural and real beauty. Not only her appearance but also her behavior proves that she is an honest, kind-hearted and shy person who treats others sincerely. She loves children, and children love her. Heidi's image embodies the idea of innocence, sincerity, pure love and a rich inner world.

"Everything is learned by comparison" is an ancient aphorism that is widely known to people and applies to almost many phenomena of our reality. Comparison, as a method or way of knowing, is used by author in this story to give a certain qualitative and quantitative characterisation of different types of women, with the establishment of general and specific regularities inherent only in them. The story is based on the contrast between the two women, in which everything is contrasted - aggressive colours and natural colours, hypocrisy and sincerity, seductiveness and shyness, indifference to children and love for them, passion and true love. Obviously the images of the two women are constant, the only character who changes over the course of the story is Franklin but unfortunately he realizes too late that true love had been lost.

In this way, the author has universalized the characters and their situations. He conveys the idea that true love and passion are not the same thing. The author uses certain stylistic means, emphasizing their speech and thought, revealing the essence of the characters, creating vivid images through which the author's intention about the characters can be conveyed to the reader. The author reveals the character of the hero not only by describing external features, but also through images of his close environment, through things that belong to him. The reader learns about the character by examining his actions, movements, analyzing his relationships with other characters or to himself. Using a rich palette of different language to describe the characters and their actions, the author urges readers to be honest, humble and good-hearted in order to find true love, more spiritual than physical.

In exploring the texts, one can see that Bates is by nature a delicate lyricist, using soft, pastel tones in his descriptions, he conveyed with light strokes the smells, colours, sounds of nature. As we noted above, having lived his youth in the countryside, the writer is an attentive psychologist, became a connoisseur of provincial, or rather rural mores; observant, noticing all the movements of the human soul, especially the female soul. Bates' stories are distinctive - they are deliberately unobtrusive,

very vital and, in fact, sad narratives of human destiny on earth. Bates's characters experience simple, familiar feelings - love, jealousy, sadness, dreams. In their uncomplicated lives, they very rarely experience joy, but more often they suffer, tormenting themselves and others, unable to comprehend and explain the reasons for their experiences and actions.

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