

## DISTINCTIVE FEATURES OF STORIES BY STEFAN ZWEIG

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### Annotation

The article analyzes the artistic originality of Stefan Zweig's novels. Special attention is paid to the psychological novel, which studies the types of characters, the depth of emotions, temperament. The novella is a kind of psychological experiment: the author puts his characters in certain conditions and observes their behavior.

The main purpose of this observation is to get to know the person. While the most important means of discovering a person's inner world is psychological analysis, Zweig uses a variety of linguistic and stylistic tools. The description of these tools is the purpose of the article.

**Keywords:** S. Tsvayg, novella, psychologize, linguostylistic means of expression, aposiopesis, pathetic, associative flow of mind, mental experiences, psychological analysis, epistolary, sujet, introspektion

### Introduction

The content and style of the works of Stephen Tsweig is largely determined by his way of life. Come On, S. From the biography of Tsvayg to some episodes necessary to understand its formation as a writer, let's turn to the cliché.

Stefan Tsvayg badawlat was born in a Jewish family. According to his mother, every Jew who respects himself should be interested in something higher than money, he said. Being engaged in avoiding these worldly and unacceptable things has undoubtedly left its mark on it [2, p. 156]. The writer himself with a tragic fate, an open and touching heart, he won the love of millions of readers. His path was difficult: under the influence of that contradictory period he fought for his ideals, promoted humanism.

S. Tsveyg Maximilian received a first-degree education in gymnasium, which provided a much more robust liberal education than modern universities, such as the majority of Gymnasium in the 19th and early 20th centuries. Stephen inherited his passion for writing from his mother, who sometimes writes himself and is a wonderful storyteller. From the time of his studies in Gimnasia he began to write his first poems, impressed by the poetry of Hugo Hofmansthal and Rayner Maria Rilke. In 1889 year, his first

poems were published in the magazine *Deutsche Dichtung*. In other magazines, too, his first poems began to be published.

In his student years, Tsvayg tests himself in prose and poetic translations: he translates Yeyts, Kits, Lemony, but especially translates many works of Verlen and Verharn [7, p. 2-4].

During the first World War, Tsvayg served as a volunteer in the military press service of the Austro-Hungarian Empire, then he served as a Lieutenant General at R. Will meet with Rollan. After the end of the war, Tsvaig returns to Austria and resides in Salzburg with his wife Frederika. There he wrote his most successful books: historical miniatures of the "star clocks of humanity", novellas "Amok" and "idea of emotions", biographical novels of Maria Antoanetta and Joseph Fuche shular. Writer

he made friends with many artists, intellectuals from different countries and within different cultures. "He was a genius of friendship," wrote later R. Fridental [8, p. 57]. In those years, Stefan Tswaig developed a unique intellektual independence and his "inner freedom". He needed dual and personal freedom to communicate with similar minds and hearts around the world. He was a "lone wolf", but at the same time he needed a circle of society and people "in his circle" – free-minded intellectuals. However, Stephen Tsweig could not remain completely alone and could not enjoy loneliness for a long time [6, p. 238].

In all his diaries, one can observe the idea that the cause of such bad things as war, intolerance, passport regime is "a lack of intelligence" in people. In 1935, the brutality of uncontrolled coverage of Europe and Germany seemed to him as a peculiar social scandal that arose due to the inability of people to unite their forces of reason.

At the end of his life, Tsweig realized that he had excessive faith in the intelligence of others. "The blind belief that the mind stops going crazy at the last minute was ours the main disadvantages ... we relied on Jores, socialist internationalism, we believed that the blacksmiths would demonstrate the road faster than to send trains full of their comrades to the front, we believed women who refused to sacrifice their husbands, and children.

Our universal idealism, our optimism based on progress, has led us to underestimate and ignore the next danger" [9, p. 56].

In 1940 year Stefan Tsweig left for Brazil with his second wife. In Petropolis, he had no escape. He took himself to the street with his head. He lost his homeland, friends. Loneliness surrounded him from all sides. The most pure joy given to him in this instructive world, which was the main content of his life - his works, his books, his destruction in his homeland, which was occupied by fascists, the grief tormented him to an incredible extent.

All negative circumstances, mental fatigue, loneliness - everything was tragically aimed at one point. On February 22, 1942, Stefan Tsvayg and Lotta Altmann committed suicide.

Tsvayg was very kind to the creativity of the human mind – books. Tsweig in his article "The Book as a gateway to the world" tried to imagine what would happen if he could not read it at all and did not live without a book.

And he came to the conclusion: "a man who does not know how to read, how much pleasure a line in a book with a silver moon shining behind a black cloud, he does not know a loser, he can not even imagine the junbushi of emotions that can happen to you by reading someone else's fate. He himself is surrounded by walls, because he does not know the book, he drags the stupid life of troglodite (Primitive Man), and how can he understand from his spiritual poverty that he lived in this world, this life? [10, P. 334]. The book is one of the highest, brightest and most powerful achievements that mankind has ever discovered, wrote Tsvayg.

Throughout his life, the writer created examples of extraordinary artistic skill. His psychological novelties have embodied many features. These are passionately rich stories-biographies, novelties of love and adventure. S along with the adventure genre. There is also a novella-anecdote of tsvaig "the dove in the moonlight" ("Die Mondscheingasse"). The writer also addressed the epistolary form, writing the novella "unknown female letter" ("Brief einer Unbekannten") as a written message.

The solution of the problems laid down in his works is that the story is saturated with everyday coloring, the description of habits, harmoniously combined with elements of migrations. All this is inherent in his creativity.

Sometimes they resemble a specific psychological experiment: the author puts his heroes in certain conditions and observes their behavior. And the purpose for which it is aimed is to understand the psyche of a person, to learn what lies in the predicate of his behavior.

S. The plot of the works of tsvaig is reflected in the behavior of the hero, guided by the events that the hero is experiencing, subjecting himself to his consciousness. S. Events in the novelties of tsvaig continue to develop and develop in a logical sequence.

The most important means to open the inner world of a person is this - psychological analysis. The writer seeks to penetrate deeper into human psychology, including the underworld of consciousness, to reflect the internal processes that are beyond the control of consciousness, in their diversity and inconsistency, confusion.

S. Tsvayg shows how feelings are born, grow quickly and completely surround a person. He describes the personages, but to a greater extent - temperaments, indicates the evolution of the psychological process itself, thoughts and feelings, most importantly, inclined to describe the states of the mental crisis, passions. The writer not only describes the impressions of his heroes, but also determines their mood. He will focus on further segmentation, analysis of impressions and emotions. His heroes are distinguished by deeper intrusions, that is, systematic self-observation. At the same time, it uses various linguistic and methodological means.

For example, in the novella "Amok", the author uses epithet, metaphor, periphery and hardened phrases to describe the feelings and experiences of the hero:

"I, and I, kneeling out of embarrassment, would kiss his foot and lick it. It has speculated lasted just a lax...my whole body was left in flames, as if it were a lightning bolt..."[7,254 p.]

Sometimes the author refers to rhetorical exclamation, which emphasizes the confusion of the feelings of the hero:

"- No, -I said again, though something clogged in my throat, looking at it, "!!! I! I!...and you! Our elixir, xam! His stubbornness! His damn stubbornness!" I caught myself and repeated it once more, if I was coming to yell:

-No, no one is to blame, it's a bitter fate!"[7,285 p.]

In the next passage on the novella "Amok", the author wrote "aposiopez" - that is, (Greek), because he wanted to show how the hero was conceived by his thoughts and from the truth. sentence break, silence, as well as "silence", "throw away" - is a deliberate break in the sentence, which indicates the excitement of the speech and the reader predicts what is not said) uses his stylistic device.

"-...I went inside the Tortina-Tortina...he is there...there on a bed of Porcupine...twisting from pain...a man who has become a burden...he would..."[7,273 p.]

From describing the inner state of the hero, the goal is his appearance. The face depicted on the roadway in the first novella huddiki, slender, richly with their detailed description of novellas written in motion maturity.

On the one hand, the writer gives his assessment to the hero, on the other hand, he shows his image, which is reflected in the perception of other personages.

S. Tsvayg external *olam tasvirini* is subject to the indication of the internal state of the hero. Between the experiences of the heroes and the social and natural environment, the everyday environment, an emotional connection is established, connected with it, for example, in the novella "twenty-four hours from the life of a woman", this can be seen.

"The gas lights flashed so brightly under the cloudy sky that people around were almost invisible, because the time was approaching midnight, and I used to stand on the sidewalk in such a fire of a body that committed to killing itself...

The appearance of a man who was absolutely complete in that trick made me wave like this"[7,119 p.]

The remarkable aspect of the stories of tsvaig is the monologue, the main instrument of his passionate confirmation and exposition of humanistic views, the way of explaining his inner *kechinmarini*. S. Tsvayg uses the internal monologue a lot. S. In tsvaig, internal speech is manifested not as an accidental whimsical "flow of consciousness" of the human psyche, but as a means of cognition and description of the individual. Behind this, the skill of the writer is felt.

As an excellent example of the use of an internal monologue - the novel "manipulative talisman", it is an internal monologue that reflects the associative flow of words, images, that is, the confusion of thoughts and emotions, the most subtle movements of

consciousness. This is a free associative flow of thoughts, a flow of thoughts that is full of piles, in which they arise, stopping each other.

The idea is to determine the wound of speech and clearly characterize the experiences that are happening here in the psyche of the hero:

"Why did my mother do that?" he had taken a place in front of them in fur, which was driven up. "Why is he now not like me before? Why is he taking his eyes off if I want to look into his eyes? Why does the baron with me only want to joke or tease?" [7,37 p.]

S. A characteristic feature of the novelties of Tsvaig is emotional tension, the intensity of the story. We die from the fact that his style means saturation and even excessive saturation, but the writer tried to use them wisely and accordingly developed the phenomena in the work. S instead of pure literary words that come across in the first novellas. In subsequent written works Tsvayg is replaced by words borrowed from everyday life, and sometimes from jargon. For example, on the novella side "Amok:

"For that woman, I also dusted into the money of the hospital, when this case was exposed, the day of the dog fell on my head" [7,239p]

S. Tsvaig prose is organized rhythmically, through which both the lyrical tone of novella and the fullness of the pathetic (impressionable, which shakes the human heart) are performed. As an example of rhythmic harmony, the novel "unknown female letter" can be cited. The unit of the rhythmic pattern in it is formed by various repetitions, inversion and multiplicity of homogeneous syntactic constructions, single words, rhythmically repeated intonation pauses. The use of soundtracks, the principle of musicality in the composition of stories, sound recording - all this is S. It can be seen that Tsvaig prose is melodic, for example:

"My child passed through the world yesterday, our child, I have no one else in this world except you, if I say I see good now. But who are you to me, you can never say that you are a man who never knew me, a man who has passed by me like a puddle, a man who has kicked like a stone, a man who goes in a bath, a man who longs for me, a man who continues in a bath, say, who are you now?"

The difference of Stefan Tsvayg from many writers in the psychological direction is in the harmonization of images of intense events of external and internal life, in the psychological analysis.

The work of Stephen Tswayg was highly appreciated by literary critics, but the research work on his work is scarce. From the fact that we emphasize the relevance of the study described here, the goal is to determine the linguistic and stylistic characteristics of the novelties of Stephen Tswaig. A positive assessment of the work of Stephen Tsvayg Yu. Archipelago, a famous writer, not only in Austria, but also in Russia, emphasizes Stefan Tsvayg as an author who is able to frame readers from the first lines of his works [1B]. 410].

Some critics (D.V. Zatonsky) Stefan Tsveyg was simply a fashionable direction, he became famous in his time, but he fKafka or G. Like Brox believes that he did not become a coryphaeus (daxosus) of Austrian literature. With the passage of periods, the



did change, so Stefan Tsvayg fell from his own hornbeam, there is no sense to say [3, p. 1-37].

Maxim Gorky noted the high skill in revealing the depths of the soul, especially the female heart, in the vocabulary of the book "burning talisman" by Stephen Tswaig, and called the author "a true creator". In his letters to Stephen Tswaig, he noted the same side of talent, highly appreciating his psychology [4, 146-page].

We can say that in our country there is not yet enough information about the work of ham writers, about his novelties. But it is necessary to admit that in Kham alokhi-a number of novelties of the writer were translated and published by sharp Khoshimov, Sharif Tolibov, Makhkam Makhmudov, Botir Rakhmanov, and the novel "The Soul of the soul" by Abdukhamid Pardayev.

Thus, in this article, the analysis of Stefan Tsvayg's novelties such as "Amok", "unknown female letter", "manipulative talisman" and "twenty-four hours from the life of a woman" is somewhat described.

We note that Stephen Tswaig's novelties are always focused on conflicts and unusual life situations. The heroes of most of his works are people from the upper strata of society, where apathy destroys them. The writer also pays great attention to selfishness, which leads to the destruction of family relations, disrupts people, reveals their inner qualities. The writer also draws attention to the topic of childhood as a protest against the satisfaction of man's natural exterior for the rules of life in his works. (From the sentence "coach", "manipulative talisman")

The writer refers to the method of psychological analysis, which in his novels embodies a certain idea, reveals the inner feelings, senses, qualities of the heroes. Stephen Tswaig touched on such issues as the fragility of people and the deprivation of humanity of their lives. The solution to these problems is the saturation of novella with everyday events and the description of habits, the description of which is characteristic of the writer's style.

The structure of Stephen Tswaig's novelties is tuned with rigidity and meticulousness; the narrative of the event does not stop in one place, it always develops upwards.

To describe the feelings and experiences of the hero, the author uses various epithets, metaphors, periphery, hardened phrases, rhetorical exclamations, apoziopthesis, etc. The form of a monologue, a confessional statement, which is the main means of explaining the work, is noteworthy.

A characteristic feature of the stories of Stephen Tsvayg is the emotional intensity of the story. His works are rhythmically tuned. Rhythm is created through a multitude of repetitions, inversions and homogeneous syntactic constructions - monophony and rhythmically repetitive intonation pauses.

In the stories of the writer, the critical reality of the 20th century was reflected by such features as deep psychology, intense dramatism, dynamic expression of the artistic form. The fact that the works of Stephen Tsvayg understand and depict the psyche of

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man is an important achievement of ADIB. Stefan Tsvaig enriched the visual possibilities of artistic literature with his work. We think that this genre of artistic literature novella has a huge contribution to the wide popularity of which it has gained, and its creativity, works are worthy of study.

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