

POETIC MEANS OF PSYCHOLOGICAL ANALYSIS: INTERNAL MONOLOGUE AND DREAMS

Abdishukur Musayevich Shofkorov

Associate Professor, Candidate of Philological Sciences

Chirchik State Pedagogical Institute

UZBEKISTAN

a.shofkorov@cspi.uz

ABSTRACT

In fiction, the problem of mental analysis has been one of the main issues of literary criticism. This problem serves as a key to understanding the images of a work of art. The poetic means of mental analysis, skillfully described, provide an opportunity to better understand the work, to understand its idea. This article analyzes the importance of the portrait, the inner monologue, the dream episode as a poetic tool of mental analysis in the work of art on the example of Pirmkul Kadyrov's novel "Humoyun and Akbar". In particular, the scientific conclusions about the portrait, the inner monologue, the role of the dream episode in the plot and composition of the work, the ideological and artistic function, the role of the protagonists in revealing the inner world. Each scientific analysis in the study is based on excerpts from the work. This research serves to show the importance of the problem of psychological analysis in Uzbek literature, in particular, in the work of Pirmkul Kadyrov, to justify its importance, to show the ideological and artistic function of the work.

Keywords: Poetic means, psychology, fiction, literature, monologue, dream, analysis.

INTRODUCTION

Psychological analysis in fiction is one of the main indicators of fiction, which gives life to a work. Psychological analysis determines the author's style, originality in the image, and artistic skill. The perfection of literature, its greatness, is determined, first of all, by the degree to which the artistic-aesthetic phenomenon, such as the analysis of the psyche, is discovered, and by the degree to which the dialectic of the human soul is revealed.

Just as the principles and forms of mental analysis in a work of art are diverse, so are its poetic means. Literary critics have noted more than a dozen types of poetic means of mental analysis, which can include portraiture, dialogue, monologue, dream, landscape, artistic detail, emotional movements (facial expressions and pantomime), speech characteristics, hallucinations. Each of these tools is useful to the writer in introducing to the reader the hidden aspects of the inner world of the protagonists of a work of art in a particular space and time.

The penetration of poetic means of spiritual analysis into fiction has its own destiny. While some of them have existed since ancient times in fiction as a purely spiritual phenomenon, some have entered later periods in relation to the art of speech as phenomena that have little to do with psyche or are far removed from it. The author assigns a certain artistic task to each poetic medium that occupies a place in the work. This artistic loading directly or indirectly serves to reveal the inner world of the protagonists.

Psychological analysis is, as Abdullah Qahhor puts it, "one of the most important qualities that empower creative talent". It is a measure of mastery for a true word artist. Being a "great artist of the human soul" (V. G. Belinsky) does not belong to any writer. Only those talents who have

their own unique creative world, the "knower of the human soul" (N. G. Chernyshivsky), who can penetrate to the depths of this soul, who can feel the light and shadows in it, the struggle of opposing parties, the ability to express it artistically can have a great name.

While the image of a person comes first in a work of art, in addition to creating an external portrait of him in order to fully and comprehensively embody him, his inner world must also be artistically embodied. In general, even an external portrait cannot be expressed without spirit. Every action, gesture, laughter, cry of the protagonist fulfills a certain task assigned by the author. An image of an action or situation that does not perform a specific function is redundant for a work of art. Therefore, the author must consider the psyche of the protagonist - the description of his inner experiences, state, heartaches, lyrical feelings, the issue of their expression as a basic condition of art.

LITERATURE REVIEW

American and Russian scientists S. G. Bocharov, A. N. Iezuitov, V. V. Companies, M. B. Khrapchenko, A. B. Esin, M. M. Bakhtin, R. Wellek and O. Warren, P. Rikyor have been studied the problem of artistic psychologism and psychological analysis in detail. The problem of psychologism of the Uzbek literary works of art also collected for specific experiments, theoretical studies. Literary critic H. Umurov has studied the role of artistic psychology in the national novel, and A. Kholmurodov in the short story. In addition, dozens of novels created in the last quarter of the twentieth century and beyond have aroused great interest in the scientific and literary community, causing controversy and debate. There are significant researches on this subject by such literary critics as I. Sultanov, M. Kushjanov, O. Sharafiddinov, S. Mirvaliev, U. Normatov, H. Umurov, I. Mirzaev.

METHODOLOGY

The historical novel "Humoyun and Akbar" by Uzbek writer Pirimkul Kadyrov, which tells about the policy of Humayun and Akbar, the successors of the Baburi dynasty in India, was taken as research material. Analysis and description methods were used in the study.

RESULTS AND DISCUSSION

Uzbekistan People's Writer Pirimkul Kadyrov is a word artist with such a great name. The author's historical novels, rich in psychological analysis, are the basis for our conclusion. In particular, in his novel "Humoyun and Akbar" the author effectively and appropriately uses the above poetic means to substantiate the various twists and turns in the psyche of the heroes. In this work, the writer's skill in using the art of mental analysis is reflected in all its charm and delicacy.

In this article, we have taken the novel "Humayun and Akbar" as an object of research and tried to define the role of psychological portrait, inner monologue and dream episode as a poetic tool in the plot and composition of the work, in particular, the role of the protagonists in revealing the clergy.

A) Psychological Portrait

In a work of art, the portrait of the heroes serves a unique artistic, ideological function. In creating a portrait, each writer goes his own way. But no matter which way they go, it is important that the portrait depends on the idea of the work, the character of the heroes. The

main task of the portrait in a work of art is to create the image of the characters. But the concept of portrait cannot be limited to the image of the appearance of the heroes. True masters of words always strive to enter the spiritual, spiritual world of the heroes through appearance. So, portraiture is one of the means of spiritual imagery, which is psychologized in a work of art, and only then does it acquire artistic value.

As a writer, Primkul Kadyrov also uses portraiture as a means of illuminating the inner world of heroes. The writer, in most cases, does not give the lines typical of the appearance of the protagonists at once, but describes them very briefly throughout the work, that is, he divides the portrait into pieces. This has its own advantages, because the inner life of the characters may not find a perfect expression in a portrait that is completely depicted in one place. The writer puts the inner world of the protagonist in the foreground when creating a portrait. He first seeks the spiritual reflections in the protagonists and conveys to the reader a reflection of this in appearance.

In the work, the Portuguese ambassador Alvaro Pakavira will be the ambassador to Humayun. Pakavira's goal was to take part in a naval voyage on the occasion of Navruz, to make acquaintances with the most influential officials on the king's ship, and to collude with those who flew bribes. But Humayun, who has noticed the Portuguese's malicious intent, doesn't take Pakavira very well. He wears a kimkhob tunic and orders his officials to organize a special banquet for Pakavira. The writer describes Pakavira's return from Humayun, who was unable to achieve his goal: *"Alvaro Pakavira, sweating profusely as he stepped out of the mansion, glanced sadly at the ships swaying in the river."* From this image, the reader understands the mood of the ambassador, and his enmity towards Humayun has once again increased. Pakavira doesn't even pay attention to the chimpanzee on her shoulder. Wearing a tunic also seems to him like Humayun's irony. That is why the image shows the ambassador sweating. His painful glances at the ships revealed his experiences.

In the novel "Humayun and Akbar" even the smallest lines in the image of the heroes carry a very delicate psychological burden. Every detail of the appearance is inextricably linked with the inner world of the heroes. Here are some examples to substantiate our opinion.

Hodja Hussein, who was sent as an ambassador to Moscow during Babur's reign, suffered a lot. As he told Humayun Mirza about his ordeal, his mental state was briefly described as follows: *"Hodja Husayn sighed and bowed his head."* In this picture, it is clear that Hodja Hussein suffered a lot in his "uh" sigh, and that he was embarrassed that he was not able to carry out his mission successfully.

When Nizam ascended the throne, he wrote a letter to Hamidabonu, who had gone to Alwar with Hindal, and tried to send it from Afzalbek. Along with the letter, Afzalbek receives a wallet full of gold for travel expenses and service fees. The author describes Afzalbek's condition at this time as follows: *"Afzalbek took the wallet with a bow, blessed it, put it in his eyes and quickly put it in his pocket."* In this image, some features of Afzalbek's nature are reflected in his behavior. Afzalbek's bowing to the wallet showed his flattery and false respect, while his glance at the wallet exposed his flattery, and his quick embrace exposed his greed. In general, in a psychological portrait, the writer looks at his inner world through lines in the appearance of the protagonists, thereby conveying important information about the image to the reader.

B) Internal Monologue

The inner monologue is the "dialectic of the heart" - an important poetic tool of the form of mental analysis. This tool allows the writer to deeply analyze the inner world of the protagonists of the work. An inner monologue is an inner expression of the protagonist's self-talk, thinking, thinking, and feelings. In the inner monologue, the writer helps the reader to understand the course of events in the work by revealing the mysterious, hidden thoughts of the protagonists of the work in their own language. The inner monologues, skillfully embedded in the plot of the work, serve as a key for readers to open the door to the hearts of the heroes. Thus, the internal monologues differ from the dialogues in the work by their openness and transparency. Typically, writers use the inner monologue in the most dramatic and conflicting, dramatic situations in the lives of the protagonists, because the feelings and thoughts in such a situation fully and vividly reflect the original mental image of the protagonist.

Pirimkul Kadyrov also uses internal monologues in his novel "Humoyun and Akbar" in order to ensure the dynamics of the plot, the interesting events and to inform the reader about the hidden opinions of the protagonists. The writer uses different forms and appearances of the inner monologue. It can sometimes be an instantaneous thought, sometimes the result of a strong feeling or lyrical excitement. Sometimes there are such internal monologues in the play, part of which is narrated in the speech of the protagonist and part in the speech of the author. The following internal monologue of Hamidabonu, who heard that Nizam's father was unjustly imprisoned in this regard, is noteworthy: *"Perhaps, if I ... had the grace of Hazrat (Humayun), I would have begged him to release Nizam's innocent father from prison." The rest of Hamidabonu's thoughts are described in the author's speech with comments and comments: "But how close the girl must be to Humayun in order to make such a request. Isn't going closer to it a departure from the Charter? But Hamida doesn't want to get away from this guy, her heart is pounding towards him. As a seven-year-old girl, she will never forget how Nizam taught her to swim in the quiet bay of this river. The pleasure of those moments when they swam together in the water is now looking at him through the waves of the river. "*

This rare form of monologue allows the reader to more effectively convey the contradictions, the contradictions, that take place in the heart of the protagonist. The protagonist reaches the reader in a state where the author's thoughts are absorbed in the experiences of the heart.

There are also such forms of monologue in the play that they are scattered to several parts of the century, and together they form a whole. Among such monologues, the author explains the events that led to this monologue, warning the reader of certain events. In this regard, the internal monologue of Khonzodabegim deserves special attention. At the beginning of the play, while Khonzodabegim is watching the girls play, there is a feeling of anxiety. The writer expresses the instantaneous thought in his brain in an internal monologue: *"... what if something happens again."* The writer later clarifies the cause of this feeling of anxiety again through an internal monologue. *"These girls are from the family of the most influential nobles," she said. If someone is wounded in the face by a spear, leaves a scar, or if someone falls off a horse and is crushed under the hoof, the fanatical sheikhs will intensify the corruption. They demand that girls always sit under the curtain - as captives ... "*

These internal monologues are directly related to each other and complement each other. They reflect the great love and kindness of Khonzodabegim to his nephew Humayun. These words from the heart of my prince show that he is the closest person to Humayun Mirza. The monologue also describes the feelings of the fanatical sheikhs, who are fed up with the scandals.

It is well known that heroes analyze their moods and experiences from the inside only in difficult mental, dramatic and sometimes tragic situations. Addressing the inner monologue, the writer first gives a description of the protagonist's equally complex, distressing state, and cites the difficult circumstances and situations that compelled him to fall into such a state. Because in similar situations, the heroes reveal their spiritual worlds, their identity in detail, they can only tell themselves what their mood is. In this respect, Humayun's following monologue is characteristic. It described Humayun's situation when he heard that Komron had issued a warrant for his arrest: *"If you were an ordinary person, you would be able to sit on a bucket." "All trouble is in your kingdom." In Kandahar, it was so difficult to teach a sermon in Komron's name because you were alive. You have seen in the tragedies that befell Amir Bahlul and Nizam in Agra that Said Khalilu Afzalbeks will not turn away from any disgrace in the pursuit of their goals. "*

Another distinctive feature of this monologue is that it is narrated in the language of the 2nd person, in which the protagonist is not himself, but as if someone else, a complete stranger, is criticizing him. Monologues in the form of such internal dialogue in the novel provide objectivity in the analysis of the protagonist himself.

In general, inner monologues are one of the main means of creating an image and revealing their inner world, which is useful in studying the writer's psychological analysis skills.

C) Episode of Dream

The origins of the dream episode in the work of art go back to folklore and ancient literature. We also encounter dream episodes in folk tales, legends, and epics of oral poetic creation. In the epic Alpomish alone, heroes (Alpomish, Barchinoy, Qorajon, etc.) dream in several places, and in most of them the reader (listener) is informed about future events, acquainted with the current experiences in the psyche of the heroes. Also, in many cases, they include old men in the form of luminaries, saints, creatures in the form of Hizr or demons, who call the heroes to certain actions. They can predict the fate of the heroes, determine their next actions, what they will do, warn of danger, or, conversely, lead them to disaster by lying. As a result, the protagonists encounter the reality they see in their dreams even in real life and act accordingly. These visions of the dream are more common in romantic-style works based on mystical-magical events. In such works, more dream episodes serve the function of informing the protagonists. But with the advent of realistic literature, the role of the dream episode in fiction has changed somewhat. Now he was subordinated to reveal the inner world of the heroes, their experiences, in addition to the function of awareness. In both cases, we can see that the dream episode appears in the plot of the work of art as an important means of creating the perfect psychological image. This is probably why you should not encounter a dream episode in any work of art, in which you will see that there is a certain psychological load to one degree or another. Hence, the dream is one of the means of mental imagery in the work of art, and mainly serves to psychologically substantiate the inner world, mental state, experiences and dramas, dreams and fantasies of the protagonists.

In many places in the novel "Humoyun and Akbar" the writer skillfully incorporated the dream episode into the plot of the work. The writer appeals to this poetic tool when more protagonists are left in difficult situations, warning the reader of dangerous situations in the future of the protagonist, in turbulent situations in the protagonist's psyche. The psyche of the reader, acquainted with the events that took place in the dreams of the heroes, prepares to accept the next events in the plot of the work. As a result, the reader can easily accept the events of the

work, easily digest the idea of the work, and most importantly, understand the current state of mind of the protagonists of the work.

In the play, after the capture of the Chunor fortress by Sherkhan, Humayun Mirza gathers troops to take the fortress from him. He chooses for his army a place where three sides are surrounded by a river and the fourth side is open. Beck-u officials said it was possible to sleep comfortably at night by placing guards on the fourth side, which was open in such a place. This place was once fought and conquered by his father Babur Mirza. In making this decision, Humayun Mirza relies on his father's experience in that battle. In such a situation, that is, at a time when his decision will solve the issue of life and death, Humayun Mirza had a dream at night: *"Humayun fell to the ground and turned into a deep abyss. He pulled his leg up and backed away. The root of some tree appeared on the blackened lip. When Humayun was about to fall into the abyss, he grabbed the tree by both hands. At one point, the tree also began to uproot. When Humayun felt himself falling into the ravine, he woke up screaming and shouting, "Alhamdulillah, it's a dream!" "It's a relief."*

In no case is a dream episode included in the plot of a work of art without a reason. As long as there is a dream episode in any fiction, it will definitely perform a specific task. In the above passage from the work of art, Humayun wakes up on the verge of death in a dream, thereby warning the reader that something dangerous could happen in his real life in the near future. Indeed, when Sherkhan violated the mutual agreement and suddenly betrayed him, Humayun Mirza was powerless to take any action against him. The only solution is to flee across the river and the same disaster happens: it starts to sink. In such a critical situation, the rower Nizam saves him.

In the places where the same events are described in the work, the events that took place in Humayun's dream and consciousness are very similar. At this point, the author warns the reader of the events that must now take place in Humayun's life through a dream episode. It symbolizes in his dream the defeat of Humayun in the battle with Sherkhan and his return from the brink of death. The collapse of Humayun's footsteps and the deepening of the abyss indicate that Sherkhan was violating the treaty, and his falling from the cliff and being caught by a tree is a symbolic manifestation of Nizam as the angel of salvation when he sinks.

If this dream episode in the play were only to inform the reader of the inevitable catastrophe that would occur in the future, his artistic function in the plot of the work would have become much stranger, and this would have undermined the art of the work. Pirmkul Kadyrov, as a writer with a great school of skills, added a number of ideological and artistic tasks to this dream episode. With this dream episode, the image of Nizam is brought to the forefront of the work. His artistic devotion to Humayun, his artistic substantiation of the images associated with his sincerity, can also be understood as a poetic function of the dream episode.

In this dream episode, Humayun Mirza's spiritual world and psychological drama are vividly and convincingly portrayed. His pre-battle mental state with a powerful Indian commander like Sherkhan is artistically based on ideological and psychological fronts. After all, with Humayun's dream, his mind suddenly becomes clear. He realizes his mistake: *"... Humayun remembered the terrible event he had seen in his dream, and the flood of rivers glistening in the lightning frightened him. The rivers overflowing on three sides seemed to trap him as a trap for the invaders from the fourth. Yo alhazar! Why did he get between these rivers with his foot? When his father settled here, the air was dry, there was little water in the rivers, and there was no wilderness like Sherkhan."*

In this critical situation described in the novel, Humayun's mental state is revealed in the background of the dream episode. The events in his dream and consciousness are logically interconnected, and the lines in Humayun's psyche develop in accordance with the idea and artistic logic of the work. The dream episode also enhanced its impact, which is one of the basic conditions of fiction in this context. This can be imagined by removing this dream episode from the plot of the century. Had it not been for the dream episode, Humayun's mental state, the inevitable catastrophe, the chain of events surrounding Nizam's inclusion in the novel's protagonists would have been a dry narrative, and the artistic value of the work would have been diminished. From these considerations, it can also be concluded that the dream episode serves to engage the reader in the events of the plot of the work.

CONCLUSIONS

Academician Izzat Sultan says about the image of man in literature: "Man is the subject of literature. Where there is no image of a person, there is no fiction, but "the image of a person" means the image of a person's inner world, his experiences. " We see the practical expression of this theoretical information in the work of art in the novel "Humoyun and Akbar" by Pirimkul Kadyrov. The writer skillfully used the art of mental analysis in his novel. As he reveals the inner world of the heroes of the work through various poetic means, these artistic images are aimed at revealing the idea of the century, developing the artistic logic in it, increasing the impact of the work. In this regard, the writer skillfully uses the dream episode as a poetic means of mental analysis. In the example of this work, the dream episode in the interpretation of Pirimkul Kadyrov acquires artistic perfection by performing several poetic functions simultaneously.

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