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ESSENTIAL TOOLS OF PSYCHOLOGICAL ANALYSIS TO AID IN THE EXPLORATION OF SAIDI'S SPIRITUAL WORLD

Annotation

This article provides detailed information about one of the current issues in literary studies - the concept of artistic psychologism - and its skillful use in Abdullah Qahhor's novel "Sarob". At the same time, the two main psychological analysis tools that reflect the inner world of Saidi, the main character of the novel "Sarob", are analysed through examples.

Key words: Literary psychologism, psychological analysis, analytical principle, typological principle, dynamic principle, literary hallucination, dream, artistic image, character, inner world.

ОСНОВНЫЕ ИНСТРУМЕНТЫ ПСИХОЛОГИЧЕСКОГО АНАЛИЗА, КОТОРЫЕ ПОМОГУТ В ИССЛЕДОВАНИИ ДУХОВНОГО МИРА САИДИ

Аннотация

В статье подробно излагается одна из актуальных тем литературоведения - понятие художественного психологизма - и его умелое использование в романе Абдуллы Каххора "Сароб". При этом на примерах анализируются два основных инструмента психологического анализа, отражающие внутренний мир Саиди, главного героя романа "Сароб".

Ключевые слова: Литературный психологизм, психологический анализ, аналитический принцип, типологический принцип, динамический принцип, литературная галлюцинация, сновидение, художественный образ, персонаж, внутренний мир.

SAIDIY MA'NAVIY OLAMINI TANISHDA YORDAM BERISH PSIXOLOGIK TAHLILINING ASOSIY VOSITALARI

Аннотация

Ushbu maqolada adabiyotshunoslikning dolzarb masalalaridan biri – badiiy psixologizm tushunchasi va Abdulla Qahhorning "Sarob" romanida mohirona qo'llanishi haqida batafsil ma'lumot berilgan. Shu bilan birga, "Sarob" romanining bosh qahramoni Saidiying ichki dunyosini aks ettiruvchi ikkita asosiy psixologik tahlil vositasi misollar orqali tahlil qilinadi.

Kalit so'zlar: Adabiy psixologizm, psixologik tahlil, analitik tamoyil, tipologik tamoyil, dinamik tamoyil, adabiy gallyutsinatsiya, tush, badiiy obraz, xarakter, ichki dunyo.

Introduction. Psychological analysis, an integral part of art, is a legitimate, artistic phenomenon of "humanities." The perfection of literature, its greatness, is determined, first of all, by the extent to which this literary-aesthetic phenomenon has been discovered, by the extent to which the dialectics of the human soul has been revealed.

Literature review. Psychological analysis is "one of the most important qualities that give strength to creative talent" [1]. It is a criterion of skill for a true master of words, because – to know the human language, to reveal its secrets to us - these are the first words in the description given to each of the writers whose works we read with interest again and again, after all.

Not every writer is destined to be a "great painter of the human soul" (Belinsky). Only a talent who has his own unique creative and literary world, who is considered a "connoisseur of the human soul" (Chernyshevsky), who is able to penetrate the deepest depths of this soul, who is able to subtly feel and see the struggle of light and shadow, positive and negative poles in it, and who is able to discover this magical world in his own unique way, can be the owner of this sacred and great title

Three main principles of psychological analysis are prominent in Russian classical literature. In classifying these concepts, academician M. Khrapshenko highlights that they are universal to all periods of literature. These are: dynamic, typological, and analytical principles. These principles are the creative product of every great artist and form the basis of realistic verbal art. For instance, A.S. Pushkin followed the dynamic principle in describing the psychology and inner life of his characters, revealing the spiritual aspects of the characters through their actions and behaviors. This synthesis is also found in the prose of Abdullah Kahhor. The novel "Sarob" combines analytical and typological principles.

Research Methodology. "Sarob" is the first socio-psychological work in Uzbek literature. Abdulla Kahhor effectively used a number of tools of psychological analysis to reveal the essence of the ideological content and leading characters of this work. Hallucinations and dreams through psychological analysis in the work greatly helped the writer in researching Saidi's inner, psychic life and soul.

Hallucination is purely psychic phenomenon. According to F.M. Dostoevsky, this is brain related injury and the disease is rare, but this rare disease can be used for literary purposes. The works of Dostoevsky confirm this.

"Literary hallucination is the extreme drama of a literary character, the result of mental anguish and cruel experiences. Some people suffer from this mental illness due to certain social and moral reasons, difficult conditions and complex life. While people are naturally prone to this kind of illness, some of them get this serious illness out of desperation, feeling the inevitable tragedy and feeling that there is no other option"[2].

Analysis and results. In Saidi's psychology, these two cases are prominent. He is a narrow-minded. This quality of his gradually turns into a vice, and this vice develops due to certain conditions and reasons. As a result, he runs away not only from others, but also from himself, that is, he lives by self-deception and all kinds of lies. As the dramas in his heart reach their peak, Saidi begins to feel the truth of his tragedy. It is this flow of emotions, the dramatic waves of this flow, that make him suffer from mental illness.

That is why the writer reveals Saidi's hallucinatory and subsequent mental state through his actions and the expressive, tragic dynamics of his sick, fearful feelings and thoughts.

Saidi feels the tension of his situation more and more with all his being. As this feeling in him grows stronger, tragedy deepens in Saidi's inner life. He becomes convinced that he can no longer deceive himself, that his deception will not bring any benefit. Now he can't even manage to escape from himself, to give himself spiritual encouragement. Because of these, Saidi goes crazy. After the writer psychologically bases the birth of this sick feeling in his character, he shows it in action. The signs of insanity began to show in Saidi's actions when he took his book and tried to tell fortunes like his father. But Saidi himself did not feel it yet, he did not admit it, because he was still comforting himself with false feelings. However, these consolations make him very tired, and as a result, he is forced to raise his voice and admit his tragic situation and fate, saying "I'm tired of living".

Tragic feelings start fluttering over Saidi's head, he feels these winged ghosts all the time, so everything that touches his eyes starts to appear as death. In fact, in Saidi, the beginning of true hallucination is related to the same fear, panic, horror-death feeling in him. One day he had woken up, lied for a long time not opening his eyes, "when he opened his eyes, seeing his cap on the table, he became different (he died in his dream- author's statement). This feeling arises when one sees the clothes of a person who has just been buried" [3]. This feeling grew stronger in him day by day, and his whole mind was occupied with this alone. Already, the increase of the same feeling was a tragic dynamic in Saidi's inner world. As the dynamic escalated, "Saidiy... o'zining tirik ekaniga shubha qilar edi" [4]. (249-bet) "Saidi... doubted that he was alive" (p. 249). Because of this dynamic, this feeling has become a new, evil feeling. (Saidi wants to bite his sister's paralyzed, swollen legs).

Saidi was talking himself, but he was not listening. He was completely numb. His actions were the outcome of such a severe, diseased state. He was not affected by cold or snow, he did not remember what someone said, he did not know himself or his path. Due to the loss of his mind, he did not join people, he became a loner, and he suffered from a mental illness.

Through this hallucinatory state of his hero, A. Kahhor shows the logical tragedy of his inner and outer life-destiny and psychologically substantiates it.

Hallucinatory feelings, thoughts, actions and words - all individualized the image of Saidi. For this reason, the function of hallucination in the novel is unique, this is to help to reveal the psychological life of the main character in a dramatic, tragic and psychological basis.

The disease unites the two halves of Saidi's heart, which is divided into two, and creates a terrible storm of cruel fate (here the storm in nature and the storm in Saidi's inner world are psychologically parallelized). This crazy, insane feeling shows a stone mirror to his eyes as a symbol of new life, and this feeling itself makes the mirror crackle (its power only reaches this mirror), and makes Saidi wild. Due to the illness of the soul, things seem to be there that are not there.

Conclusion/Recommendations. To conclude, the hallucination is a legitimate and logical state of Saidi's mental life, through which the protagonist's fate is psychologically believable. This tool served to reveal the main idea of the novel.

"According to psychoanalysis, subconscious desires can emerge and be realized in other forms. Accordingly, it is believed in psychoanalysis that dreams, illusions, wrongly spoken words or wrong actions, mental illness, etc. are not random, incomprehensible events, but these are the realization of wishes that fell into the subconscious in childhood. A different form of subconscious desires are called sublimation by Sigmund Freud. Creativity, according to Sigmund Freud, is one of the forms of sublimation"[5].

Showing the hero's soul through his dream is not inferior to other poetic means of psychoanalysis in terms of its essence. A dream in a work of art is mainly related to the bright reflection of the characters' inner world, mental state, experiences and dramas, and aims. In other words, the dream depicted in a work of art, although it is different in terms of its function and content, is used at all times and in any case as an important tool for perfecting the image created by the writer, in order to deeply reveal the psychological state of the characters. That's why, when we come across the image of a dream in any artistic work, we can see that it carries a psychological burden. Also, a dream serves to individualize images.

The only dream image that helped to individualize the character of the main character has a certain significance in Saidi's psychological characterization. The author uses a dream to more perfectly show characteristics of Saidi's character and psychology, such as greed for wealth, and ambition, and to justify these characteristics psychologically and logically. Saidi strongly believed in being the heir of Murodkhuja domla, he dreamt too much about this, consequently he could imagine the scenery as a whole. Due to the

appearance of the valley and the castle in front of him in all their glory, he started to dream about them, even when he was awake.

"U olamshumul yozuvchi: amerikalik muharrir singari har kuni bir stunlik narsa yozib, yiliga o'n ikki ming oltin maosh oladi; turli mamlakatlardan frank, dollar, rupiyalar kelib turadi. Shundan so'ng bu serg'ovg'a, seraziyat shahardan ketib, Shimoliy Amerika-Toro singari tabiat quchog'iga kiradi; vodiyning eng bahavo, eng go'zal yeriga slogan qasrida o'tirib, xotini Ariadning royaldagi qilgan mashqiga quloq berar ekan, butun vodi va undagi o'tlab yurgan qo'y-qo'zilar, yilqilar, tog' yonbag'irlarida o'sgan pista, archa. Ko'm-ko'k o'lanlar va ularning orasidan ilon izi bo'lib oqqan, quyoshning nurida kumush tasmday yarqiragan ariqchalar ko'rinib turadi. Uning qasri orasida yer yuzidagi hamma mevalardan topiladigan katta bog' bo'ladi. Saidiy oltinning kuchi bilan bu bog'da lotos gullari, xurmo va apelsin daraxtlari o'stiradi..." [6].(139-bet)

"He is a prolific writer: like an American editor, he writes something every day and earns twelve thousand gold a year; francs, dollars, and rupees come from different countries. After that, leaving the troubled, suffering city, North America - like Thoreau - enters the embrace of nature; he sits in the castle built on the most precious and most beautiful land of the valley and listens to his wife Ariadne playing the piano. A unique view of nature can be seen from the window of this castle. Around his castle will be a large garden where all the fruits can be found. Saidi grew lotus flowers, date palms, orange orange trees in this garden with the power of the gold..." (p. 139)

This dream - unreal fantasy serves to enrich the image of Saidi's character, that is, to express more clearly the goal he strives for and dreams of. Through this, the writer clarified the character of his hero, revealed his psychology in more detail and more fully.

In summary, Abdulla Kahhor used dreams and hallucinations together with other means of psychological analysis in the novel "Sarob" and these two tools helped to reflect convincingly the inner life and psychic state of the main character of the work - Saidi.

Abdulla Kahhor appropriately uses psychological descriptive tools when analyzing the events and drawing the character of the hero. The reader believes that an event, a character is described by the only way, only tool found by the writer, that it cannot be otherwise.

When talking about Abdulla Kahhor's works and his unique manner of writing, it should be emphasized that he is a master psychologist. The writer knows all the secrets of his characters. Nothing escapes his attention. Abdulla Kahhor deeply feels the human heart, changing appearance and knows how to clearly show it. In the works of Abdulla Kahhor, the issue of speech is of great importance. He can skillfully convey the feelings and changes in the inner world of the heroes of his works to the readers in their speeches. Whether the author should speak or the character should speak - this is of principal importance depending on the writer's artistic goal. We witnessed this again in the second part of the dissertation. In one place, the content of the hero's speech prevails, in the second place, the tone of speech, and in the third place, the conditions of speaking prevail. For Abdulla Kahhor, there is nothing small or unnecessary in the work. Everything is focused on the main issue - the thought the author wants to convey, the idea he wants to convey, the service of the character being created.

In the novel "Sarob", the psychological states of the characters are very vividly reflected in their conversations, actions, gestures, and internal monologues. These are explained in this chapter with the example of dialogues and examples taken from the novel.

Moreover, two main tools of psychological analysis that played an important role in creating the psychological image of Saidi, the main character of the novel "Sarob", were also discussed. These two tools are hallucination and dream. In this novel dream is one of the mental imagery, and mainly serves to psychologically substantiate the inner world, mental state, experiences and dramas, dreams and fantasies of the protagonist. The writer also used the hallucination tool to exaggerate the fact that Saidi's life is becoming more difficult and by this means of psychological analysis the author made this more obvious to the reader.

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