

LITERARY PSYCHOLOGY AND THE PRINCIPLE OF THE EPIC IMAGE

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ABSTRACT:

This article analyzes literary psychology and the principle of epic image in the novel "Mirage" by the Uzbek writer Abdulla Kahhar.

INTRODUCTION:

In the literature, an in-depth literary study of the human inner world is called "literary psychology". Psychology in fiction expresses the human heart and spirituality. The concept of "psychologism" is broader than "psychological analysis", which also reflects the reflection of the author's psychology in the work. There are principles, forms, and means of literary psychology, each of which serves to illuminate aspects of the protagonist's character.

In the novel "Mirage" by Abdulla Kahhar, both the main characters - Saidiy and Muniskhan - die. In a sense, the title of the work also foreshadows the death of the main characters. Because the title of each work is associated with the life and struggle of the main characters, the ideas and ideals of the writer manifested in it.

The fact that the death of the main characters was associated with social motives in "Mirage" has been repeatedly mentioned in the literature. That is, the struggle of the estates to which Saidiy and Muniskhan belonged was rejected by the time itself. The era, the time, moved along a different path - regardless of whether this path is correct or not. Saidiy's struggle was directed against the forces of the ruler, who won the great throne in a revolutionary way. It was natural that the supporters of the government of the estate, which had concentrated in their hands, crushed the representatives of the minority of the resistance movement, who fought separately and

secretly. This is reflected in the death of the two main characters in "Mirage". The deaths of Saidiy and Muniskhan also reflected the attitude of Abdulla Kahhar towards the events of the period he portrayed and his heroes. On which side, the author believed, is the truth of those who entered the battlefield with a sharp and fierce struggle of forces - this is another question; but he understood the dialectics of the development of social events at the proper level of his epoch, and in a work he was able to literarily embody this with great art; and was able to correctly and objectively capture the events of a particular era in history in a work of the genre - a novel. It was investigated and evaluated by a number of scientists such as M. Kushzhanov, O. Sharafiddinov, M. Olimov, R. Kuchkarov.

But the question of interest to us is the psychological features of the death of Muniskhan and Saidiy.

Narzulla Shodiev, a literary critic who analyzed the works of Abdulla Kakhhar from the point of view of psychologism, points out that there are three principles of psychological analysis, defined by academician M. Khrapchenko. They are: dynamic principle, typological principle and analytical principles. Based on his observations, N. Shodiev came to the conclusion that Abdulla Kakhhar used all these principles.

In our opinion, the novel *Mirage* is superior to the dynamic and typological principles of the author's psychological analysis. In other words, Abdulla Kahhar shows the spiritual and psychological states of his heroes most often through their actions, deeds (dynamic principle), and on the other hand, in the style of the writer, a principle (typological principle) is

manifested, showing the inner world of a person as connected with the social and everyday aspects of the inner life of characters. The manifestation of ideas, a continuous stream of feelings, dialectics (analytical principle) are not often found in "Mirage".

From the events of the work, we know that Muniskhan dies first - she commits suicide by shooting herself - this story is presented in short details and even one page does not come out. The reader can follow the events that lead to the suicide of the Muniskhan outside. These include: marriage with Mukhtarkhan without love, marriage of the beloved Saidiy with Sorakhan, and Saidiy's refusal from a woman in a secluded meeting organized by the initiative of Muniskhan. The writer shows an internal spiritual rebellion in Munishan, not through constant streams of thoughts, but through her actions, in events, images. The same image fully illustrates the principle consisting of an objective, arbitrary image of an epic type of reality defined by Aristotle outside of it.

The proud Muniskhan, who never recognized her open love for Saidiy, because of her social position and personal nature, without unnecessary resistance, in spite of the indecisive Saidiy, marries Mukhtarkhan. But for Muniskhan, who thought that after the wedding she would get used to marriage without love, when she kissed, the emanating from Mukhtarhanan reminiscent of the chirping of a lizard, and from him he smelled the smell of a wooden ladle left under the sun. Muniskhan, who goes to the editorial office to search for Saidiy after she heard the news of his wedding with Sorakhan, limply begins to wrinkle her nose when asked: "Has Mukhtarkhan come?", But when Saydiy asked the reason why she wrinkled her nose, she was hysterical replies: "No! Not! Not! My husband is good! The writer does not speak about her condition, the tone when she says the words "No! Not! Not! My husband is good! ", Not to mention the presentation of thoughts, feelings

experienced Muniskhan at that moment, but he simply assigns the responsibility of demonstrating the complex spiritual processes taking place in the girl's soul to the repetition of words and the exclamation mark. Then the situation is described as follows: "Muniskhan blushed very much, and a thin layer of a tear appeared in her pupil, sparkled, when she turned to leave, Saidiy did not allow her." Muniskhan at that moment, but he simply assigns the responsibility of demonstrating the complex spiritual processes taking place in the girl's soul to the repetition of words and the exclamation mark. Then the situation is described as follows: "Muniskhan blushed very much, and a thin layer of a tear appeared in her pupil, sparkled, when she turned to leave, Saidiy did not allow her."

As in other works of Abdullah Kahhar in "Mirage", when discovering the spirituality of the heroes, dialogue is in the first place, the character's speech rather than presentation. In the aforementioned episode, Saidiy tells Muniskhan that they no longer have the opportunity to be together, and that the happiness of reunification is forever lost. The marriage of Saidiy to Sorakhan causes Muniskhan to suffer so much that she even thinks it would be better if he left these places completely than to see him with Sorakhan. "Aren't you going to Moscow?" -in this only question of Muniskhan, which remains unanswered, all spirituality is displayed, the fiery love of a woman who could not overcome herself, control herself, who was in strong emotional agitation and confusion due to the occurrence of such a dramatic situation, is displayed in hopelessness.

Feeling that she had completely lost Saidiy, Muniskhan was now looking for solace in only one thing - not continuing events in a similar direction. At the next meeting in a strange house, the complete refusal of Saidiy from her leads Muniskhan, first to depression, and then ultimately to suicide. In his last letter,

words such as “the world is full of happiness, but only I was unhappy” express the spiritual foundations of Muniskhan's death. At a meeting in the editorial office before the wedding, the words of Saidiy as: “Only there is no way from death” - as if portending the death of Muniskhan, these words firmly stuck in the brain of Muniskhan and poisoned him like a slow-acting poison.

The writer does not directly indicate the reason for this tragedy in the novel. “Days passed in a similar way until Muniskhan shot herself for unknown reasons,” says the work about Saidiy's later life after his departure from teacher Murodhoja.

Nevertheless, the development of events, the psychological circumstances described by the author, indicate that the bullet that unceremoniously took Muniskhan with itself is the torment of hopeless love. Even the words “Like all the others, Saidiy also did not know why Muniskhan shot herself” are conditional. Because Saidiy knew perfectly well the cause of his beloved's death - on the one hand, because of a conversation in the editorial office and a secluded meeting in someone else's house; but, on the other hand, by the way he himself experienced the same torment in the soul of Muniskhan.

The premature death of Muniskhan led to the culmination of spiritual decline, which deepened with the complete collapse of dreams of social status and writing, ultimately leading to self-destruction. Because, according to the events of the novel, the organization created by the counter-revolutionaries, to which Saidiy was striving so much, was destroyed, and Saidiy also regresses in planetary creation - without even creating anything suitable it fades away. But even after that, he finds in himself the hope of living. This hope, at least a little warmed him, despite “tomorrow's life filled with fears”, gave him an opportunity to catch his breath and forced Munishan to pronounce his name

“Rakhimzhan” again. In such a psychological state, Rakhimzhan Saidiy could not but know the cause of Muniskhan's death. When Abdullah Kahhar wrote that “like many, Saidiy did not know why Muniskhan shot herself,” he characterized the hero from the outside, obeying the principles of epic description. From the outside, the author of the novel may seem like a writer showing everything that happens superficially. He, as it were, studies the hero from the outside, without intruding into his inner world, into his thoughts. The position of the writer, his view as a psychologist, is revealed in such a choice, to study and describe everything that happens from the outside is the main principle of epic description. But this does not mean that the author is indifferent to everything he narrates, that he does not know the spiritual state of the hero or cannot reveal his inner world. In the novel, the author's observations as a psychologist directly reveal the situations and details described by him.

To put it simply, the writer does not attach much importance to all the details and circumstances in the process of a certain event, but describes the details and situations, words that can reveal the state of mind of the hero. If you look from this point of view, in the novel and the death of Muniskhan, and the fact that Saidiy knew the reason for this, in the end, and the fact that this particular event entails another tragedy - the death of Saidiy were completely psychologically justified.

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