

THE METHODS TO REVEAL THE PSYCHE OF THE HERO IN A MONOLOGUE

©Tursunova F., Fergana Polytechnic Institute, Fergana, Uzbekistan, f.tursunova@ferpi.uz

СПОСОБЫ РАСКРЫТИЯ ПСИХИКИ ГЕРОЯ В МОНОЛОГЕ

©Турсунова Ф. Г., Ферганский политехнический институт,
г. Фергана, Узбекистан, f.tursunova@ferpi.uz

Abstract. The article describes the inner anguish of the heroes who suffered from the problems of the time in Abdulla Kodiriy's comics with the help of monologue speech. In it, the writer's skill in using folklore traditions in revealing the heroic psyche is revealed through the analysis of examples.

Аннотация. В статье с помощью монологической речи описываются внутренние переживания героев, пострадавших от проблем того времени в комиксах Абдуллы Кодирия. В ней умение писателя использовать фольклорные традиции для раскрытия героической психики раскрывается через анализ примеров.

Keywords: tradition, ritual, comedy, hero monologue, folklore, art image, hero psyche.

Ключевые слова: традиция, ритуал, комедия, монолог героя, фольклор, художественный образ, психика героя.

Introduction

One of the main tasks of a work of art is not simply to convey information to the reader but to convince him of the information being conveyed. The main means of persuasion is the use of colorful, attractive, touching words. Such means of artistic image and expression occur as a result of the artist's deviation from the generalized norm to achieve a certain artistic and aesthetic goal, which serves to make the image vivid and complete, to enhance expressiveness. Literary critic Y. Solijonov said that "A truly skilled writer does not include an artistic image in the work not only for illustration purposes but also imposes a great spiritual idea on it, serves to create the general atmosphere of the work, absorbs the content and spirit of the period, uses specific details" [1, 2].

Materials and methods

As the Russian literary critic, A. Bushman said, "The great artistic discoveries of the past are like a crop of perennials — each generation can reap its share". Researcher S. Makhsumkhanov noted that the first literary source that ensured the full creation of the image of "Makhzum" were examples of Uzbek folklore, noting that the play skillfully used the methods of depiction in Efendi's anecdotes, comics, folk books and epics. Literary critic Izzat Sultan notes that the "sarcasm" technique, which is widely used in the writer's comic style, was taken from the people. O. Sobirov argues that the exaggeration, the inappropriate temptation, or the tricks of marrying Makhzum, which can be used to reveal humorous moods and create funny situations, are characteristic features of folk tales and epics. Julqunboy chooses words for the comic hero in a language that suits his class. For example, while Kalvak Makhzum spoke the mullah language of the time, Toshpolat used

the words of the savage gamblers. Aunt Sharvon, on the other hand, makes the reader laugh with her gossip-like speech. In the works of the writer, it is seen that the speech of the protagonist is highly typified and privatized [3–6].

While literary critic S. Makhsumkhanov studied the comic hero's style of speech in comparison with folklore and classical prose traditions, we want to discuss the writer's ability to individualize and typify his speech by revealing the hero's psyche by using words typical of folklore traditions in creating humorous characters.

The peculiarity of the speech of the protagonists in the works of the writer, the way to reveal the spirit of that period can be seen in the example of comics. Abdulla Kodiri brings the speech very close to the vernacular in the comic book "From the memoirs of Kalvak Makhzum", which is loved by readers. In Kalvak's speech, one can find many places that tell the story of folklore traditions [5–7].

In it we can see that the writer skillfully used sharp words, phrases, vital details, corresponding to the character of the protagonist, actively and consistently shot his target. The words of folklore traditions that express the names of customs and rituals used in comics have served to reveal the spiritual world of the protagonist, and we consider it expedient to classify such words as follows.

Wedding traditions:

- Traditions associated with "foot wedding".
- Traditions related to "circumcision wedding".
- Traditions associated with the "wedding".

It is known that in ancient times, a "foot wedding" was held for children whose feet were late. In this custom, the child is placed in a basket and led to seven doors, asking, "Is there a foot without a foot?" they ask. Then the neighbors shouted, "There is a foot!" he gives as a gift what he has imagined. Even so, Kalvak walks too late, and by the time he is six, he is barely able to hold on to the walls. Pleased with this, the "respectful parents" immediately strangled a "goat bod raftor". He puts the goat's blood on a ceramic plate and rubs it on his foot. He puts the goat's hind legs in a pot, gathers his relatives and holds his "foot wedding". However, he could not walk because he ate a lot of "ustikhon-sergosht" with a grudge [6–8].

The "weaklings" who come to the wedding take him home from the oven. The story of the play is narrated in the language of the protagonist: But when all four of these possibilities were taken into account, that is, when kinna was put in, chillayosin was made, and an eye amulet was prescribed, I did not see any benefit, and I was bedridden with this poor patient for about six months".

The kinna ethnography used in Kalvak's speech is an attempt to recognize the disease as the result of staring at others and to return it by reciting prayers, special rituals, or utterances. Injecting henna is to "drive away" henna by casting spells, stroking, and massaging. Kinna is a "cure". It is well known that prayers and supplications recited for the purpose of healing a disease, easing a problem, and so on, are called chillasin.

According to superstitious notions, someone was harmed, hurt, or ill because of jealousy, and he was afflicted with an amulet. An amulet is a triangular object (usually worn around the neck, armpits, hair, or sewn on the inside of a garment) that protects it from eye contact, misfortune, disaster, and demons [9–12]. In the meanwhile, the father tried to justify the poor man's hand, and again he sold forty-five trees so that the world would not be enough for him.

“Cleaning the hand” is an event (circumcision wedding) held for a boy in every Muslim family. “The custom of the women to ‘argue’ is to bring the bride into the house in the midst of the women’s quarrels”.

The ethnographic “argument” is a game in which the bride and groom split up on the side of the bride and groom after the bride arrives at the groom’s wedding (usually where the groom wins).

As the bridegroom wins, the groom enters the house with the bride.

When Kalvak gets married, it becomes clear that the bride is upset with herself on the wedding night. He describes the situation as follows: “On the fourth day, the family decided to teach him a little teacher. and again, when I fed the poor myself, my anxiety increased without any benefit”.

The ethnography of “arguing” is a game in which the bride and groom split up on the side of the bride and groom after the bride arrives at the bridegroom’s wedding (usually where the groom wins). As the bridegroom wins, the groom enters the house with the bride. When Kalvak gets married, it becomes clear that the bride is upset with herself on the wedding night. He describes the situation as follows: “Finally, on the fourth day after the wedding, the family tries to teach the bride to the teacher. “Even when I took incense and amulets and ate them myself, my anxiety increased without any benefit”.

Ethnography of crushed incense, incense, the amulet was used in this place. Usually, when the relationship between the bride and groom deteriorates, a prayer is written for a strong teacher, and he is crushed. Incense, on the other hand, is commanded to pray for incense or any burning object. It is as if the smoke of incense repelled the demons, calamities and calamities that clung to people.

Conclusion

In revealing the heroic psyche of A. Kadyri, first of all, the word is not wasted in the story told through the heroic “I”. In this case, the author gives his place to the character and expresses his subjective attitude to events; secondly, the writer manages to reveal the level, worldview, inner experiences of the protagonist and reveal the individuality of the character, and thirdly, the writer has created a school of mastery in Uzbek literature on the use of neutrality in the image of realist literature.

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