

Psychological Image In Tetralogy, Artistic Fable And Historical Truth

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Abstract

In this article, the talented writer Mohammed Ali's work "Ulug saltanat" tetralogiya's first Giuseppe "Jahongir Mirzo" refers to the peculiarity of psychological image, artistic fable and historical reality presented in the work. It examines the principles of message chronotopia, artistic confluence and psychological image, attitudes to the research of world and uzbek scientists. On the one hand, the article gives a broad overview of the incurable pain that has left the heart of Jahongir Mirzo, the beautiful image of his beloved colossal and infinite love, on the other hand, the artistic images of folk oral in the work and the issue of mutual proportionality of historical figures are considered. The life concept of Sahibkiron eldest son, who has his own philosophical views on Love and life, has been revealed with great skill inogalogy. Also, with the help of text analysis on the types of artistic conjugation, the scientific and theoretical determination of the priced power of the principles that the writer formulated was achieved. The importance was also attached to the concept of a logically connected plot and composition. In particular, the psychologically tense mood that occurs between a time and b time proved to be manifested in a convincing way in the writer's artistic fable. From the point of view of historical reality, it was clarified that the diverse realities in the artistic work are the product of creative intent.

Key words: *psychology, existential, philosophy, chronotope, portrait, image, plot, composition, character, personage, historicism, artistic tissue, historical truth.*

Introduction

The issue of artistic psychology is considered to be one of the most important prints in the life of literature of each period. Because, he will be read in love in our literary lives for a long time when the dominant signs of the psychological image in the essence of artistry are seriously worked out. Now a number of scientific studies are being carried out to re-develop the spiritual presence of man, to determine the sides that are not known to him in science. Especially in the historical game this principle is manifested differently.

Thus, it is the same fact that we have come to the skills of research on the basis of theoretical and scientific principles of literary literature, in particular, in canvas of prose works, the aspects inherent in human spiritual existence, debatable. Because, the spiritual presence of man in the masterpieces of artistry can be manifested in this or that way. But this on the one hand is among the most difficult scientific observations. However, in historical typical works it is assigned to look at the mood of that period, the universe by the fate of man, to combine in a certain sense the composition of the literary work with the archaic values that lived in the middle period passages in one rhythm. Zabardast writer and publicist, laureate of the State Prize, Muhammad Ali's "Ulug saltanat " philosophy is one of the most comprehensive works in terms of form and content. In it the writer Sahibkiran's heirs, the military marches of their beloved children, density of family relationships, parents, unprecedented struggles unparalleled struggles between brothers, a critical analysis of feelings of devotion to the crown throne has also been carefully developed.

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To translate the life belief created by the era into an artistic belief, to draw the necessary conclusions from it, requires a very solid knowledge, perseverance, preparation from the writer. Without it, the

work can undermine its originality. Looking out in this respect, the power that inspired Muhammad Ali to write, the integrity of the creative intent behind him, testifies to the above-mentioned thoughts. In each chapter of the work, the text of Amir Timur's dynasty is re-perceived on the basis of high-artistic details of the principled aspirations and perseverance of the strong-willed, fearless, brave and courageous children in social and political life. In particular, the first part of the work is called "Jahongir Mirzo". In this section, we can see that Jahangir Mirzo illuminated the psyche with special artistic qualities. For example, in the scene of Jahangir Mirza's oppression by the enemy, he vividly listens to the "prayers" of Mir Sayyid Baraka, a great scholar, while describing his bravery in the presence of the great Sahibkiran:

"Humayun sent a message from Jordan. While Temurbek Jahongir Mirzo' was visiting the tent... Officials hesitated".

The young prince was startled by the sudden bullet wound. Although Namazhuja Shoshi's put his teeth into treatment, the pain intensified after they arrived at the tent. Especially when the eight-ply blanket stretched out on the floor, the bruised area began to throb.

- Do you suffer?...

Ahiy Jabbor looked at the prince's face and saw that he was suffering from his anguish. Clear faces aching,, it was as if a dim veil had been drawn over his wet, bright eyes... He was embarrassed to see her condition and to ask her how she was.:

– If I could find it, my prince, I would take your grief...

Jahongir Mirzo was silent. Ahiy Jabbor was trying to calm him down and fall asleep and return to the abyss. There the guys are waiting for Uchkora, Yanaltekin, Yulkutlu. Tonight the guard was entrusted to them. Ahiy Jabbor slowly lifted the prince's disabled leg and placed two pillows under his calf. Following the messenger, Mir Sayyid Baraka, a piri muashid, entered with a rosary in his hand. He knelt before the prince and began to pray in a whisper....¹.

In the tetralogy, on the basis of this dialogue, the protagonist Jahangir Mirza depicts the princely will in beautiful lines, and also clarifies the actions of the betrayed Amir Hussein. The fact that Sahibkiran, who was the standard-bearer of justice in the world, showed in front of his eyes what he was doing, means that he was devoted to high courage. However, Amir Hussein's actions, as they say, "come to an end." He died at the sword of Amir Muayyad, a loyal commander. At this point, Jahangir Mirza's health will be restored. He realizes that he has crushed the enemy.

It should be noted that the factors of the emergence of artistic psychology in prose play are different. After all, the writer must individualize the mood of the protagonist for the purpose for which he set himself. The other characters in the play also serve to connect the plot lines, depending on the situation and circumstances. Thus, in the tetralogy created by the author, "the analytical and dynamic principles of psychology are applied in harmony and form a synthetic principle."². In particular, when Muhammad Ali treats the hero with both compassion and cruelty, he is "honored in his own way" in terms of time, action and perception. As the writer recreates the historical truth, he also draws attention to the extreme gloss of the artistic details. Uses more than a dozen types of psychological conflict in the first book. The analogy of reality is conditionally changing on the basis of the rounding of historical time, artistic time, and creative intention. It should be noted that in tetralogy, "the concept of art is one of the highest points"³. The problems of Mrs. Khanzoda (Sevin bika) (the fact that her beloved wife has been together for only two years) are clearly reflected in the image of reality that bends her spiritually. In many cases, the writer fully confirms his creative intent, mainly in the description of conversations and debates in the family of Amir Timur. In particular, Jahangir Mirza

describes the burning of his work at work as the queen of Khorezm, Mrs. Khanzoda, and the moments of suffering in her womb as "like a flower blossoming in the spring". From this point of view, in tetralogy, the image of love, the definition of love created a monologue, a dialogic speech, and the fact that the poetic fragments were uttered in the language of Mirza's original poet Ahiy Jabbor showed a certain logical consistency in the text. One of the most characteristic features of the work is the wise behavior of Sahibkiran on the way to marriage of Jahongir Mirzo and Khanzoda khanum, long-term efforts require high responsibility to the generations, manna used the analytical method of psychological imagery in this film:

"On the last day of the chill before going to the Garden Pattern World, Mrs. Khanzoda and I went for a walk in the garden. He hasn't been out for a long time. When they were in a good mood, they surrounded the squirrels and approached the clear pool in the middle of the garden.

The princess looked lovingly at the gardens. When he came to the beginning of the crimson road between the gardens, he looked at the tower and the plane trees next to it. Looked at... heart sank! As you can see, one of the two plane trees, which were always full of beauty near the palace, the one on the left, the same Jahongir Mirzo described as his child that "child-plane tree"... was not there!

- The Queen! Did you escape the penalty?.. - asked Akqiz, holding his hand in the hands of the Prince, who had become a nihilist after the tearing of his eyes. The princess seemed to stagger a little . Why are you upset?

- White!... Maple... Where is the Maple? One of those plane trees?..

- Oh ... oh? Although dried up... - the answer was made Akqiz careless.

– They downloaded yesterday. As Muhammad Sultan began to dry up before he was born, for some reason, Mrs. Khanzoda's heart began to pound"⁴.

In this psychological film, it is clear that the perceptions of his beloved about Jahangir Mirzo, who is dying, cause some inconvenience. In fact, it is. As a result, the inability to imagine that a person will one day come to an end gives a young woman no peace at all. At the end of the work, the author expresses that the two souls are very painful and incomprehensible. On the basis of psychologically tense pictures, he also tried to clarify the mental state of Sahibkiran. In some places, repetitive scenes negatively affect the logic of the tetralogical plot. But reality does not interfere with the general aspects in the relation of mind and emotion. "Did your princess run away?" noticing that the rhetorical question turned into a longing for the great and true love for Jahangir Mirza, Akqiz served to ensure the integrity of the artistic fabric. In the statement and analysis, the writer was able to experience serious preparation.

In the analogy of all realities mentioned in the first book of tetralogy, the human heart is full of sins we do not know, the tragic fate of the brave young man, the decisive events that burned the heart of Sahibkiran, the text will fill the will with religious and secular sciences, boundless zeal and courage.

It should be noted that Muhammad Ali effectively uses only the message chronotope to describe military campaigns in tetralogy. For example, verb combinations such as "the army was sent", "the battle began", "won", "surrendered", "crushed", "occupied" are among them. And this makes sense in the epopee, as we have already noted above, the artistic chronotope, which takes place in the family and relatives, is emphasized to ensure the completion of artistic conception. Jahangir Mirzo felt in his heart that he was wise in the occupation of Gurganj fortress. Because it is not difficult to know that he sincerely wanted human blood to be shed there. Jahangir Mirza's intention to win the love of an unparalleled princess Khanzoda with human courage will always be in the center of attention. Here the writer effectively uses the monologue type of artistic psychology. In particular, the habit of conquering the heart of a friend only with knowledge and intelligence leads him forward. At a glance, it must be acknowledged that from the tenth chapter of this work, many images are focused on love

and its conquest. There is some wisdom in the Khorezm queen's refusal of suitors from far and wide. That is, the two lovers, who understand its true image on the scales of imagination, evaluate life with love. It is becoming clear that the phrase "Beauty saves the world" also applies to these young souls. The mother of Jahangir Mirza, the wife of Sahibkiran, who could not enjoy love, married Mironshah Mirza, the second brother. Mironshah is seven years younger than Mirzo Khanzoda. His son was named Khalil Sultan.

Another important aspect of tetralogy is that the type of psychological conflict is introduced in many parts of the text to make the reality more interesting. From Psychoanalysis Frost writes about human character, its characteristics: "Man lives under the influence of conflicting conditions. Therefore, it can be perceived as contradictory categories, such as good and evil, love and hate, or as an instinct that is not always enough and always exaggerates "one's" self. Feeling helpless in the face of the infinite world and in the face of historical necessity, and acknowledging that it cannot affect endless relationships, creates existential needs. Meeting these needs is as necessary for a person as meeting natural needs. If it is not possible to satisfy them, one will find it necessary to use force."5. If we apply this interpretation to the heroes of the work, the essence of the problem becomes even clearer. For example, in the play, the reference to Amir Hussein and his companions can be taken for granted. After all, the first roots of the battle in the play sprout from this point. However, the punishment of a person whose intentions are perverted, evil, and unscrupulous has laid the groundwork for a more convincing coverage of the work. In some places, the writer devotes a great deal of time to non-fiction. It seeks to restore historical truth as much as possible. It is true that too much artistic fable also reflects the poetic value of the work.

In general, one of the most important aspects of tetralogy is that the psychological state of Jahongir Mirza is skillfully expressed. In some chapters, the author allows repetitions in the image - recollection, interpretation of the story. However, such minor shortcomings do not hinder the overall artistic concept of tetralogy.

It is well known that the transformation of historical truth into artistic reality requires a writer to do a great deal of creative research, perseverance, and careful study of factual material. Speaking of this, "... collecting rich material in the creation of a historical novel is also a difficult task, but the sorting, selection, delimitation of the collected material, its artistic processing is a great art."6. Indeed, Muhammad Ali's tetralogy "Ulug saltanat", which was born as a result of many years of creative research, is a typical example of this process. The author's rediscovery of the specific strategic concept of the Timurid dynasty, the period, environment, social life, evolutionary growth and changes on the basis of factual materials opens the way to expand existing ideas, to understand the "novel form". Because, as VG Belinsky puts it, "Telling what happened is not history yet."7. The writer has a great responsibility to write about such a great and thoughtful person. The tetralogy "Ulug Sultanat" is a unique form of historical epic in the new Uzbek literature. In naming the work, the author also refers to the symbolic observation. He sees the artistic concept as the magnificent building of the great kingdom - the naming of four children as the supreme goal. Thus, he rightly acknowledges that "observing the minds of great figures is a very interesting exercise" (AS Pushkin).

It is not difficult to understand that the factual materials studied by the author in revealing the historical truth were added to the period of Amir Temur as an important factor, from the manuscripts of historians to his treatises. The scale of the writer's creative intention is evident in the artistic details of the period environment used in the novel. In this regard, academician B. Nazarov said: The main purpose of the writer is not to show the great historical events, battles, the conquest of power and

different countries, but to transfer them to a certain artistic background, and the main focus is on the essence of this background - Man - Sahibkiran and depicts the world around him, the hearts of those who have been in contact with him for a long time, their present, their past, and their future. "8. Therefore, it is noteworthy that in the novel the "plot fable" directs the epic scale - the compass (composition time) to a single aesthetic center. Although the first book of the novel-epic "Jahongir Mirzo" was published nineteen years ago, the work was published two or three times with a few corrections. The process shows that the chain of reality chronology aimed at ensuring the vitality of the "artistic fable" is focused on updating the epic canons.

The historical reality of the novel-epic "Jahongir Mirzo" began with the promotion of "awareness" of successive battles, the interpretation that vigilance is the main task in maintaining the stability of the kingdom. The historical reality of the novel-epic "Jahongir Mirzo" began with the promotion of "awareness" of successive battles, the interpretation that vigilance is the main task in maintaining the stability of the kingdom. In his article "Children of Sahibkiran" the author describes the portrait of Jahangir Mirza as follows: "Jahongir Mirzo, the eldest son of Amir Temur, was born in 1356 and joined the commander at the age of ten, fourteen or five. In general, children, both boys and girls, were well aware of the Jahangir Mirzo was born to Amir Temur's wife Turmish oqa. Sometimes it is written as Nurmish, Nurmushk aka, in fact, in our opinion, Turmish oqa; Our people have a long tradition of naming a newborn baby with the names "Turdi", "Tursun", "Turmish" in the hope that the child will not be left in the family. secrets of martial arts. Amir Joku, one of the close associates of Turmish oqa Sahibkiran, was a lover of Barlos".⁹ This historical fact was very useful for the writer in the plot of the novel and in the transformation of reality into art. The contribution of the information found in the works of Nizamiddin Shamiy and Ali Yazdiy is invaluable.

Jahangir Mirzo was by nature brave, courageous, responsible, and was glorified as the successor of the kingdom, as Amir Temur himself expressed complete confidence. This is clearly stated in some historical sources, including Khandamir's "Habab us-siyar" "Nasabnoma". Jahangir Mirza dies of a serious illness at the age of twenty, his wrist now full of strength, his vision of life sharpened, and his waist set to justify the trust of his parents. This loss deeply scratches the heart of Amir Temur. In fact, he "respected his son-in-law, Mrs. Khanzoda," more than his daughter. We turn to the epic novel that has turned this fact into an artistic reality today: "Jahangir Mirzo slowed down his horse, which was starting to gallop. He was originally from Khorezm and knew the history of Turan in general. In the house of Amir Temur, he was always concerned about educating his children and improving their military skills. When Amir Temur, who always smiled and told stories to the beautiful Sahibkiran, would sit down and listen to the young prince and ask him various questions. In these conversations, the prince improved his literacy, and even once asked questions about the Great Turkish Khan Istamiy, astonishing both his father buzrukvor and the narrator. The fates of Khorezmshahs Takash, Mamun, Muhammad Khorezmshah, Sultan Jaloliddin are also known to him. But now he was listening to the words of Akhi Jabbor Bahodir like an ignorant person who heard about Khorezm for the first time. "¹⁰

Apparently, historical sources testify that in the detailed information about Amir Temur, his perfect children were also fully revealed, and his human qualities and royal qualities were highlighted. Thus, it is possible to understand that the writer's concept of artistic idea is to some extent reflected in the intensity of parent-child relations, the implementation of decisions in their conversations, the principle of fzli-ikram in dorulsaltanat.

By the way, the radical changes in the life of society, along with the manifestation of the conceptual belief, play an important role in determining the fate of children who are brought up by intelligent women, as well as the military campaigns in the reign of Amir Temur.

Munaqqid O. Golubev writes: "The protagonist of the work is the main criterion for how the writer understands and explains the period he is describing. After all, the era in which the protagonist is portrayed is the protagonist of a historical novel." ¹¹ This principle in the novel-epic "Jahongir Mirzo" the unique qualities embodied in the character of Jahongir open a wide way to fully understand the environment of that period, to a certain extent.

Writer M.Ali also uses the principle of "flow of consciousness" in the image as a leading method. That is, we observe the real reality in the images of Jahangir Mirza's illness, the attitude towards him around him, the kindness of his loving mother, the love of his beloved. Along with the thickening of the image, the writer manages to show the historical reality that the gradual perfection of Amir Temur's reforms persists in the behavior of children.

Conclusion

In general, the poetic interpretation of historical truth in the novel-epic is fully reflected in a number of details aimed at individualizing the personality of Jahangir Mirzo. The composition of the work, which encourages deep thinking about the past and the future, reflects the deep fortifications of the empire of Amir Temur, his systematic work on creativity and prosperity, his deep human philosophical and aesthetic qualities that set an example to the peoples of the world. However, it cannot be ignored that the violent events that took place on the stage of real history are a high example of solidarity in the Sahibkiran family. For example, the creative credo of the writer, who illuminated the landscapes of the period in a broad epic plan, was able to turn a detailed historical reality into an artistic reality, is distinguished by its complexity and versatility.

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