

EXPRESSION OF THE PERSONALITY SPIRITUALITY IN THE CHARACTERS' SPEECH

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ANNOTATION

The article discusses the psychological functions of artistic discourse in the novels "Muvozanat" and "Rebellion and Obedience" by well-known Uzbek writer Ulugbek Hamdam. The article outlines the writer's ability to create character, the lighting of religious issues, the unity of images and content, and the superstition of modern personality spirituality.

Keywords: Ordinary-esthetic intention, religious and secular thinking, novel, image, hero, character, dialogist, "two-diary" dialogist, monologue.

Today's world consists of the synthesis of cultures. Nowadays, there should be no nation, nation, or country left in its shell, on its territory. In our country, where great reforms are taking place, human rights, beliefs, its earthly and liberation have already found their dignity. Fundamental reforms in our society are awakening not only in a person's visible life but also in his botinian and spiritual world. Period-updates are changing the human mind, thinking, culture and psychology. These innovations and changes are also reflected in novelty. Modern novels master Greatbek Hamdam's novels Muvozanat and Rebellion and Obedience aroused great interest in the literary process and in the community. These novels have made us come out of the skills and molds that are embedded in our lives, in our bloodstream, to be thoughtful.

In the years that the novel Muvozanat was published, there was a variety of discussions in the press about analysis and interpretations among visitors and became polyphonic. Science attracted the attention of the people. Became the object of many research works. In addition, writers such as U.Normatov, D.Quronov, J.Sarkisianqul, and I.Jacob argued around the image of Amir in the novel.

However, such religious thinking, the spiritual world of an evangelical person, the moral and ethical appearance of his images, the question of Koran images and verses, and interpretations of events were not special scientific research objects and predecessors.

In Rome, speech is a key factor that fulfills the entire geography, climate, spirituality of periods and heroes, and moral and spiritual nature. In addition to the paintings of Joseph, Said, and Mirazim, there is also the image of Amir, through which we are not mistaken to say that a completely new type of novel has entered the novel. Because it is also clear that in our social life, a group of people like Amir who have forgotten their human duties, such as family, duty, and duty, have been formed. In addition to bringing a typical image of such people into the novel, writer U.Hamdam draws philosophical, artistic, and aesthetic reasoning as one of the predecessors of interpreting religious thinking.

Just as the scarves of the hero's character varied in Rome, his spiritual world is "colorful in poetic tools such as portraits, monologues, dialogues, dreams, psychological symbols, landscapes, and galilutsination." [1, 32].

A has u e'rus also skillfully uses the possibilities of internal dialogue and monologue to open up the hero's spirituality. Internal dialogue is effective in expressing the hero's innermost thoughts more vividly, expressing conflicts and suffering in his spirituality.

"Usually, when it comes to dialogue, it is described as a 'conversation between two or more individuals'. This is the right idea. However, it seems necessary to take into account another side of the issue as well. The fact is that dialogue creation is one of the difficult pieces of artistic creative techniques. It is wrong to think that if two or more individuals are interviewed in the poem, a complete, thereby creating a simple dialogue. [2] Jehovah's Witnesses would be pleased to discuss these answers with you." [2 56].

"Monologue (Greek-monos-logos-one word) is a speech and a speech by the hero of the poem, sometimes to the viewer." [3, 145].

In addition to being an artistic and aesthetic tool, the dialogue created by a writer in the novel Rebellion and Obedience is also the writer's goal. Through dialogue, A has u e'rus not only reveals human character and psychology but also manages to show a person by his own qualities and to describe the social environment. We also tried to scientifically establish that expression of speech, artistic detail, and repeated imagery in the dialogue are one of the methods of U.Hamdam poetry.

Amir is a religious figure in the novel Muvozanat. However, he was a man who was far from the essence and essence of religious-Islamic conons, muttasibly and lost balance. His religious qualifications can also be found in the spiritual notes of the dialogues with his brother: "When Gulshoda left with her children, Amir asked Joseph:

- I heard you didn't pray. Is that true?
- What is the primary muslim, brother? Joseph answered the question with a question.
- Faith.
- Why isn't your first question in it about faith?

"Because a believer does not pray.

"But not all those who pray say they are believers, this is it. At the same time, there is no judgment that those who do not pray are all unbelievers [4, 60].

This diologist reports a clash of worldviews between a brother and a brother. It shows that as there is a change in a person's life and social relationships, his or her own labels are also formed in the way of thinking and in his spiritual and spiritual world. The dialogue shows that two individuals living in one social environment have developed a variety of beliefs. If Joseph is a man who understands the essence of the social and spiritual process and is able to regulate the dialectics of secular and religious thinking in his mind, Amir is a misguided slave who has lost his balance in thinking, attitudes, and approaches. It is understood that the writer does not disclose a clear author's position on religious and emerging secular thinking in the novel. On the contrary, it encourages discussion by referring attitudes and approaches to the reader.

The accompanying article "The Bible's Viewpoint: How Can I Make Bible Reading Enjoyable " Because characters and characters describe themselves through their speeches. In this process,

the reader develops a positive approach to the hero. In the same sense, one of the novel's heroes, Joseph, describes himself in a relationship with Amir:

- "Yes, brother; I wish I could pray like you and need it from the inside. As I meditating on this, I have always prayed to God and to him wherever I am and what I am doing. . . . What is the purpose of religion and Islam? In my view, I feel like I understand it for myself and on my own. Thus, the basis of any religion is to call on a person to be good, to do good, and to see oneself as opposed to himself. In Islam, this is understood, relying on the unity of God and the prophecy of Muhammad. [4, 61] Jehovah's Witnesses would be pleased to answers with you." [4, 61]

It seems that in the speech process, the hero's approach to religion and belief is special. Joseph is a figure of a person whose religious relationship is being developed according to the nature of time and time. In this regard, he is a man who has found the marble and balance of life. He too is like a sailor who holds his anchor straight in an ocean that is shaking with religious and secular thinking.

The era is rapidly changing the human mind. We also have to reconstruct yesterday's harsh views and islamic values that are embedded in our bloodstream.

The inner monologue is "one of the most important means of describing the psyche of a character, and its various forms, which have been polished for centuries, are widely used to reveal the character's psyche." The serene creativity greatbek Hamdam skillfully used the same tool to explore the hero's spirituality more terribly. For example, in the novel Muvozanat, Amir goes down a path of describing events by putting them side by side at the time of the disaster. Joseph's words did not go into Amir's ears, an invisible force that originated from somewhere, and in the upheare of faith, he severely lost his "Muvozanat" of his age.

By expressing the spirituality of his brother and brother, the writer here draws the reader's attention to a worrying, prosperous spiritual state that is taking place in him. Likewise, a side-by-side analysis of a parent's spirituality is extremely accurate: in a visual expression that connects each other like a chain, a father's violent woman-fixation awakens the impression that the father is referring to his son, who is losing his way of life, to correct the woman with intensity. Parallelism, contrast, and gesture create an impressive picture that shows that a parent is spiritually close and sympathetic. The black shadow at the head of his son Amir shakes his brother's heart, takes his eyes, and increases his dragons on his face. Details of psychological portraits through the expression of his gestures and actions ensured that they were suffering convincingly through their mental state.

Conversation between father and child: "The challenge is a trial that God has sent to his servant, brother. And the world is a testing ground. So the frustration is bad. It is necessary to pray and pray to the One who created it. . . . Even when our Prophet became the leader of the entire Islamic world, they lived a very poor life. Once a day in their homes, the pot did not boil or boil.

- "My son, the hokisor you are talking about is a prophet," added Brother Adil, "the messenger of God. Now it is very difficult for all trains like me to be like him in piety and poverty. As you say, nothing can be achieved by just praying and living with gratitude for what you have. Unless otherwise indicated, Scripture quotations are from the modern-day New World Translation of the Holy Scriptures. . . . The world has changed. . . .

- Father, understand too. Sahih events tell us that even seventy-three roads have emerged in Islam itself. Seventy-two of these are false, and those who walk among them will fall straight into Hell. Only one of them will be the right way and lead to Paradise. . . .
- If you are not relieved without prayer, read as much as you want, just leave someone in peace. Know your member. My integrity reaches my own.
- Father, do not say so, you are thinking idolaters, say repentance! The commander was hot."[4. 51-52].

In the above passage, we will witness a father's dire spirituality. Looking at the dialogist of father and son, he awakens the imagination as if the heroes absolutely do not understand each other. However, looking back on the novel bot, the issue of family and son's reputation lies before Brother Adil. Therefore, a father suffers when he sees the condition of his son, who has strayed for his beliefs.

As the writer portrays events in parallel, he accurately and effectively represents the image of Joseph and Amir's spirituality through his father's attitude toward them.

If noted, the writer will be able to carefully study the spirituality of paintings such as Brother Adil, Amir, and Joseph in the novel by describing his innermost spirituality, traumatic nightmares, his spirituality, and his actions.

In U.Hamdani's novel Rebellion and Obedience, the symbolic and philosophical skill is reflected, not in appearance, but in the bottle. In Rome, the high level of dignity and dignity of an Uzbek woman is illustrated by the example of a family life. The heroes of assyria are Akbar, Farida, and Diana. Women's morale, such as Diana and Larisa, is skillfully opened in contrast, parallel, and symbolic ways.

Diana and Larisa are stray passengers of the road without a future. We draw our attention to Larisa's speech to Diana:

- Grace, qizim, grace... Ha, aytgandek, nechchiga chiqding, qizim?
- Twenty-six, - replied with astoning Diana.
- Forgive your babulyang, grow old and my brain seems to be getting the same. But, my daughter, I say don't pass without children. Give birth at your young age.
- I'm still young, babulya, I have to reach it.

In the same place, Diana Larisa repeated the youth of the wife. The resulting embryo was allowed to nutrients and then inserted into her wovoe, where it implanted. These are typological images. In Rome, both the logic of their movement and the flows of emotion echo each other. There are many repetitions in life. However, the way a person is aware of himself, the pain of the heart, the painful seconds of torment, the sarcastic support of memory and desire are diverse that cannot be likened. They (Larisa xola and Diana) did not choose love for the family either. They dreamed of an eternal flight like birds in the sky of your free heart. However, they did not realize that the body-body was too much to have an eternal flight. Larisa had reached the destination of the flight bird and relied on her repentance.

"Yes, in the years that followed, Larisa's wife changed a lot when it came to beliefs. He was a category of people who until recently had hardly mentioned God. After all, he did not need it. . . . Like many, however, he lived as if he did not know that the opportunity given to him would end, that his beautiful bodies would fall into the cage of dragons, his fiery eyes would fade, and the almond scissors would be ruined like a pistachio pouch!... Now... As he gazed down on the

town and the valley that spread out below it on one side, his heart likely swelled with joy and pride when he caught sight of Jesus Christ. . . . Now she lives with a completely different need. Now all that passes for Larisa's wife has passed: youth, husn, and unlimited desires. . . . Yes, the wife only recognizes this feeling, and there is no one else for her now.

[4, 341-342] Jehovah's Witnesses would be pleased to assist you in studying the Bible." [4, 341-342].

It seems that a woman suffers from loneliness, wanting some kind of ointment to her special heart. He saw it as obeying God and praying for the spirit of his close relatives and friends. So he believed. It was the transformation of a necessity that became a necessity, consciously understood, into freedom. It was both a mental and emotional synthesis of understanding human nature. The writer used expression methods of solitude wisely in creating a picture of women. From a human point of view, Diana is also a man. That is why it is only natural for humans not to be immune to their unique flaws and qualities. Moreover, the conceptual approach of modern Uzbek literature to human identity is similar. (Matthew 24:14; 28:19, 20) Today's literature illustrates the desire to express and describe the hero as much as possible the intelligent creature that searches for self-determination, humanity, in an armonic world called a combination of positive or negative feelings.

In the meantime, we can observe the effects of domestic clashes on the character in the example of images of Larisa and Diana. After all, because of the low fate of loneliness, Larisa's wife commits suicide. In Rome, the nobleman was able to unlock women's spirituality in detail by making good use of a variety of forms of psychology—portraits, dialogue, monologues, authorship, gallyusination, and emotional movements. In particular,

- Diana, "Akbar turned to the old man with his hair scanning as he pleased. "I want to go to the village.

- Well, I'm going to prepare your things now, "even though she's old, she thinks that Diana Akbar, who is stubborn about admitting old age, is going away for a week or two, as she does every time, and for centuries, she has begun to put the most necessary clothes in the jomadon. Akbar stood by his hand and planted it on the edge of the bed, and he himself sank next to him.

- Diana, men butunlay ketyapman...

- A?! "The butterfly flew, the old man. –I didn't understand!.. No... I understand... Well, don't talk!.. 'He turned his hand away from Akbar's hand,' Jesus says.

- I'll come and stand...

Instead, the woman looked young on her faces. Then... then suddenly screamed like mad...

Akbar is in a state of shock." [4. 401].

If you want to imagine the work of Great Hamdam or the novel Rebellion and Obedience, something attracts our attention. These are the ideas of human identity, "earth," and freedom that are embedded throughout the body of the writer's works. Although these ideas are well-versed in all of The Watchtower's works, they have been elevated to a leading position for a special artistic purpose in "Rebellion and Obedience." In the eyes of the writer, a person was born who even lives in rebellion in the womb. Because it is the most beloved and intelligent creature of its existence. It is impossible for him to live otherwise. A person must definitely follow the path from rebellion to obedience. "The great way to be a human being is to be a part of mankind's forehead." [4. 407].

Speaking about the individual and typical characteristics of the heroic speech in a masterpiece, it is important to note that monologue and dialogue discourse plays a special role, especially in the projection. To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Worldwide has been prepared. In his novel "Muvozanat", the writer skillfully used monologue speech to reflect typical characteristics of realistic literature in typical conditions. This is especially distorted in the interpretation of Joseph's image. Joseph will overcome family and social barriers and seek the future.

In a nutshell, the synthesis of religious and secular thinking is evident in Great Hamdam's novel Muvozanat. This situation is interpreted as an example of the process in the dialogical discourses of brothers and brothers. The images of Joseph and Amir show the spirituality of the current day and time.

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