

THE EXPRESSION OF THE HUMAN "INNER SELF" IN GRAHAM GREENE'S NOVELS

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ABSTRACT

In this article, Graham Greene discusses the formation of the concept of the inner self of the heroes of his works, the situations in which a person goes against the inner self, the expression of the struggle between goodness and evil, the concepts of a double consciousness, issues of psychoanalytic theory, problems in the mental processes of people are expressed.

Keywords: Virtue and evil, criticism, evil, the nature of good and evil, the concept of perfection and tragedy, allegorical character, idealistic dreamer, characters in works, characters, plots, issues of psychoanalytic theory.

INTRODUCTION

Two people live in the body of Francis Andrews: a man who is given to cowardly sensual feelings and his moral controller, a critic. The story of the hero's internal struggle is the story of the path to his own identity, to the best part of his personality. During this struggle, the hero leaves Elizabeth three times and returns to her three times. The victory of the "I" in Andrews's soul is associated with loyalty to the girl, and the victory of evil is associated with the violation of this loyalty. The struggle of the two "I" in the hero's soul is an embodied expression of the struggle of good and evil in the world. This is a somewhat simplified scheme, which the writer later abandons. The category of moral assessment, characteristic of the worldview of youth, alternates in G. Green with thoughtful reflections on the nature of good and evil. The paradoxicality, which is a characteristic feature of Green's work, leaves its mark on the understanding of these eternal categories. The writer found neither good nor evil in the depths of the soul, but only a dialectical moral substance, which inextricably unites, constituting "good and evil". It was this belief in the ambiguity of this substance that later forced Green to look for what a person is in those characters whose humanity is least visible on the surface.

The main character's striving for perfection in "Inside Man" ends tragically. An attempt to destroy only evil inevitably leads to the destruction of good and even life itself. As researcher S.N. Filyushkina notes, "Green's heroes can resist the imbalance of the surrounding world not with active actions, but only with inner perfection, which manifests itself in the form of sacrifice"[1].

The Name of the Movement continues the theme of the ambivalent mind that Graham Greene described in Inside Man, but in a slightly different way. The protagonist of The Name of the Movement, Oliver Chant, is not as complex as Andrew. But at the same time, he does not resemble an allegorical character. "Despite the author's attempts to present his hero as the possessor of contradictory, conflicting feelings and aspirations, Andrew's inner world often lacks real complexity and depth ... one can feel the author's cold rationalism, divided by the hero's base and noble impulses and feelings" [2]. Chant's ambivalence is less clear-cut and does not carry an ideological burden. The hero's alter ego first appears when he meets the dictator's

wife, Anne-Marie Demasne. Chant is obsessed with his appearance, "... observing his paralyzed body, the stains left by the plaster on his clothes, the disgusting yellowness on his fingertips - the result of tobacco, the tense colors of his face and combed hair," while his inner "I" seems to be separated from him.

The theme of the duality of the human mind finds expression in the mature period of Green's work and becomes even more acute in his later works.

Green's main characters absorb the author's creative energy so much that later the characters in the works resemble a continuation or development of the image of the main characters in previous works. For example, Joseph Capper, the leader of the rebels and the author of a cruel political satire directed against the dictator Demasne, represents the emotional principle. The dictator himself appears as an idealistic dreamer, and Anne-Marie occupies an intermediate position of a realist in Chant's inner world.

The roles of these characters are in many ways similar to the relationships of Lucy, Carlyon, and Elizabeth to Andrew in the novel *Inside Man*. However, there are also certain differences. For example, Anne-Marie embodies the features of both Elizabeth and Lucy. Like Elizabeth, Demasne's wife is also energetic and has a domineering character, and this similarity is emphasized by a recurring detail in the description of both characters - a raised chin; on the other hand, Anne-Marie has some things in common with Lucy. The characters' similar gestures are also striking, namely, both of them mix the coals in the fireplace with the toe of their shoes. Often, Anne-Marie's image is shown in a mirror image, which is very reminiscent of Mr. Henry's maid looking at herself in the mirror.

In the 20th century, philosophical and psychological theories began to have a direct impact on art. V. Dneprov noted that "...the teachings that literally penetrated the everyday life of the West and became popular with amazing speed began to have a direct impact on art, shaping not only the artist's worldview, but also the methods of directly conveying the schemes of constructing images, characters, plots." [3]

The teachings of Sigmund Freud also had a special influence on G. Green's work. Freud's psychoanalysis, which originated as a medical theory of the treatment of neuroses, turned into a worldview that explained all actions and the entire nature of human activity, including his unconscious social activity, as a manifestation of biological (in particular, sexual) instincts. The main problem of Freudianism is the unconscious psychological conflict that determines the behavior of each individual. Freud explained the division of the psyche into conscious and unconscious as the result of the process of "sublimation", which has a sexual origin.

While 19th-century writers were primarily concerned with human interests in describing the mental process, Freudianism was based on the organic needs of the individual. While 19th-century psychological analysis was largely historical in nature, 20th-century analysis of the human psyche took on a symbolic meaning.

In seeking ways to deepen and complicate the standardized image of the individual, writers who used Freudianism came face to face with a dark and unsettling truth about man: the unconscious, morally and sexually illegitimate, and aggressive desires that have been unconsciously trained throughout history cannot be re-educated.

Freud's teachings were especially supported in England by the writers of the "lost generation", who declared their commitment to a personal worldliness that they called "private worldliness".

Green belonged to a different generation of writers, but the influence of Freudianism did not bypass him either. It is known that the writer underwent psychoanalysis at the age of sixteen. Thus, he had the opportunity to test the effectiveness of Freudian theory on himself. The writer did not take this incident seriously at that time or later. However, the young Green found certain advantages in the psychoanalytic approach.

The influence of Freudianism is clearly visible in the novel "Inside Man". Greene uses psychoanalytic theory to explain the tragedy of the protagonist, who, unable to cope with his hesitations, commits suicide. Andrew's [4] hesitations, his struggle with his "I", can be viewed not only from the perspective of romance, but also from the perspective of Freud's idea of egoism.

In short, Graham Greene argues that while 19th-century writers in describing the mental process were mainly concerned with human interests, Freudianism in this matter proceeded from his organic needs. While psychological analysis in the 19th century was largely historical in nature, by the 20th century the analysis of the human psyche had acquired a symbolic meaning.

In search of ways to deepen and complicate the standardized image of the individual.

Freudianism – (a term used by Sigmund Freud as a form of psychology) writers who used Freudianism came to terms with the dark and boring truth about man and concluded that the unconscious, morally and sexually illegitimate, aggressive desires that have been ingrained throughout history cannot be re-educated. The most impressive thing is that at the age of sixteen, he underwent psychoanalysis, a complex process that is very difficult to describe in a work, but the writer has illuminated it at a high level. For example: The similar gestures of the characters also attract attention, that is, both of them mix the coals in the fireplace with the toe of their shoes, thereby providing psychological insights for those around them.

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