

ARTISTIC PSYCHOLOGY AND IN THE WORKS OF MURAD MUHAMMAD DO'ST MAJOR DEVELOPMENT

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ANNOTATION

In this article, M.M.Dost often uses internal monologues and dialogues in order to reveal the psyche of literary heroes more clearly and naturally. has been shown to serve to show the inner world of the protagonist.

Keywords and concepts: small people, character, creation, monologue, dialogic dialogue, language, national mentality.

INTRODUCTION

One of the peculiarities of the work of the writer M.M. Do'st is that in his works he describes the life of the "small people" around us, which we see and learn every day, the changes in their thoughts and attitudes. Through such images, the author seems to be emphasizing that humble people, whom we do not pay much attention to, have a place in this bright world, and that they all have the right to a good life and a good relationship, will be Such an approach, which reached its peak in Russian literature, especially in the work of APChekhov, has a unique style of expression in the works of M.M.Do'st - the sharpness of the national mentality, the abundance of scenes rich in traditions and ceremonies, and the tragedy of the heroes. irony, mixed with bitter laughter.

M.M. Do'st often uses internal monologues and dialogues in order to reveal the psyche of his literary heroes more clearly and naturally. It is well known that an inner monologue is a self-directed speech of a character in a work of art, which, in essence, serves to show the inner world of the protagonist. The inner monologue is usually given in the narrator's form, in the form of a speech that is not his own, which is a sign of how high the author's skill and aesthetic thinking are. To prove our point, let us turn to the story "Mustafa" by M.M Dost. As the saying goes, "The sorrow of a goat is the oil of a butcher." .

Mustafa, on the other hand, is calm because he knows that they are unaware of the gold ornaments buried in the dungeon, and he thinks that wealth will not be given to anyone, and that mankind will go to that world empty-handed.

"Mustafa looked at the corner of the house where the old stove was. Pirmql Finance also looked in that direction. Mustafa was a little embarrassed and looked up at the ceiling. Then he looked at his brother. Pirmql Moliya closed her eyes and yawned. But Salomat didn't have time to yawn - her eyes were fixed on the ceiling. Mustafa was ashamed. After all, I was sick in the same house, and he tried to justify himself by saying that he didn't want to look anywhere else. But when he said that, my brother thought that Salomat's daughter-in-law would be embarrassed as well. He sighed and closed his eyes ...

"I won't tell," he thought. "Let them all remain where they are buried!" (Mustafa, pp. 61-62). Apparently, the inner monologue clearly reveals the character's psyche in the sharp or awkward situations that occur when changes occur in the life of the protagonist, in his worldview, in his attitude. In the work of art, the inner speech of the protagonists takes two forms: a monologue in the author's story (telling the protagonist's thoughts and feelings, as well as a special role in the composition of the story) and a monologue in the protagonist's mind (the mental process itself, his mood) reflects the analysis).

M.M Dost's artistic discovery can be seen in the fact that he was able to bring the inner monologues to the rhythm of dialogic dialogue: Mustafa, seeking answers to their questions, the Elomonovs turn to their imaginary opponents or to themselves. At the same time, the inner monologues are individualized according to the nature of the character and the qualities of the spiritual world of each person moving in the play.

Writer Murad Muhammad Do'st said at a conference: "Every detail speaks in cinema. I also made a movie, but I didn't like it. " In fact, in 1984, a short film based on the author's screenplay, "Saint of Galata" was made. The reason why the author came to the above conclusion about the film should be sought from the other side, not from the director or the performance of the actors. The fact is that the story of M.M.Dost (M.Bakhtin) is as important as the story of M.M.Do'st. Otherwise in other words, in the work of M.M. Do'st, the narrator's point of view seems to be an important compositional element, and in our opinion, the writer was not satisfied with the film because it was not possible to express this point in the "language" of cinema. In the stories of the writer "Mustafa", "Resignation", the author feels with his protagonist, rejoices, suffers, looks at the world through his eyes. While in previous works (such as *The Blood of a Horse*) the reality is portrayed mainly through the eyes of the protagonist, it is equally important to reflect the point of view of each character in the stories being analyzed. The author writes: "Mustafa did not like Maktov very much. Inside, he thought he had made fun of me like a baby, and he was angry. Ibodilla Makhsum smiles at her neighbor as if she sees that she is alone and now she is in danger. The old man realized this and took his wounded hand out of his coat. " There are two things to note here: the narrator has time to look at the inside and outside of each character's point of view. At the same time, it retains its position as an impartial observer. However, the narrator does not have an objective view of the reality he is observing. This idea seems to contradict what we have said above, which leads to the conclusion that the narrator's point of view is both objective and non-objective at the same time. How to understand this?

The point is that the author's story reflects the conflicting attitudes of people towards spiritual and moral values. This attitude is typical not only for Mustafa or Guchchi, but also for Ibodilla Makhsum. Everyone tries to base their opinions and desires on these values. Apparently, the narrator looks like a Galatian man who saw and knew the heroes and lived next to them.

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