

The reflection of the writer's psychology through psychological principles in the epic "Sabai Sayyar".

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Annotation: *The article deals with the epic of Navoi "Sabai Sayyar" about the use of words related to psychology, in particular, the analysis of the psyche. It was revealed that the principles of psychology are a means of expressing various situations, as well as creating a certain style of depiction in a play.*

Key words: *Alisher Navoi, "Sabai Sayyar", style, principle, seven colors, dynamic, typological, analytical, mental state.*

The image of my psychology in any work of art reflects the unique psyche of the writer who created this work. When we read the works of artists of any period, of course, in this work we come across the author's own character traits.

N.G. Chernyshevsky said that "psychological images can take various forms" and pointed to the following forms:

1. the first- writer is more interested in the sides of the character;
2. the second - the influence of social relations and domestic conflicts on the character;
3. the third - the connection between feelings and activities;
4. the fourth - analysis of passions;
5. the fifth is the "dialectic of the heart" [29.27].

A literary work or a particular work cannot be limited to a certain form of psychology. Each writer can use different principles of psychology in their work, depending on their style.

Analysis of the character and his psychology is the main factor determining the maturity of literature, the level of skill of the writer. There are the following principles of psychology:

1. Dynamic
2. Analytical
3. Typological

In dynamics, the play expresses the feelings of the inner world - the soul - to the artist in appearance, position and behavior, facial expressions and actions, behavior and speech in various life situations. As an example of a dynamic principle, we can see the following at work. King

Bakhrom, who was on a hunt, saw a stranger, ordered him to be brought to him and asked the stranger why he had come here:

“The purpose of my journey through these steppes was to reach King Bahrom, the king of the world, and tell him my secrets. You asked for this word before I got there. Needless to say, my goal is achieved won’t happen. You are like a king, even if you are not Bahrom, your status is as high as his. You are very similar to him. You have made me upset: it is bad whether I tell or not”. At these words, the king opened up like a garden, crumbled like a flower, and spoke like a lamp, saying: “O servant who wanders in the desert, you do not know that you have reached your goal. If you are looking for Bahrom, say: I am the King Bahrom you are looking for”. Hearing this, the stranger rejoiced, bowed his head in thanksgiving, and prayed fervently: “The people of the world call me Moni. I know a lot, but I’m famous for drawing”. The king longed for such a person, and Moni rejoiced at his words, and his heart rejoiced so much that as if the dead rejoiced. He embraced the guest, paid tribute to him, made many donations and asked about the content of the secret he wanted to tell: “I traveled through the seven climates. I have seen all the wonders of the world. Once I went to China. There I met a merchant. His wealth was incalculable, his money was over a hundred thousand counties, and his pearls were like the sea”. [2.137]

In the passage quoted, it is seen that the stranger behaves in situations and hesitates a little in his psychology through his words (hesitation to reveal his secrets to him without recognizing Shah Bahrom), and then when Shah Bahrom introduces himself, he rejoices, praises both in his actions. In other words, we see that there is a little courage in his soul, and now he is happy to meet the person he is looking for. A similar dynamic principle can be seen in the following passage:

The king was so skilled to shoot that his comrades shot and killed the beast as they wanted. The arrow hit the target's hair. Looking at the flower-faced beauty next to him, King Bahrom said: He said, “Oh Parivash, wherever I shoot this fast-moving gazelle, I will kill her, whatever you order”. Dilorom replied: “Firstly, put your hands down so she can't get up, and then shoot the arrow her throat”. He took a thin arrow and shot it towards the gazelle, attaching both hands. He then fired another thick arrow, slitting the throat and causing bleeding. What Dilorom dreamed of, the king did everything: he mastered a skill that no one else could. He expected Dilorom to praise him for his work, but did not open his mouth to praise the beautiful king, who was proud of his beauty, and did not kiss his hand. “Anyone who does a lot of work in one job will achieve the same result,” she said. Instead of saying “Excellent! The King did great job!”, she just said his skill the result of exercise. Dilorom repeated her words, the king's eyebrows twitched, and her beloved felt his anger and tried to correct her mistake, but:

*Dedi kim: “Shohga ne itobdurur,
Kim bu so'z kim dedim, savobdurur.
M enki bir nag'ta soz qilsam chang,
Ruh chiqmoq sari qilur ohang
Yo'q edi bu muloyamat' birla,
Munga yetti mudovamat birla.
Shohkim bir kiyikka urdi xadang,
Desam idmonni ishga keldi batang”*

The king was furious when he heard this and the words of the Beauty made him furious and he tried to kill her. When some people say: "It's not good to kill a woman like that." the executioners removed Dilorom from the cart by order of the king and left her in the desert. Only poisonous plants grew in this waterless steppe which is far from any destiny. They bound Dilorom's hands and feet with her long hair, left her there and returned to the king to tell him what had happened. [2.144]

It can be seen from this passage that in the psychology of King Bahrom, his words and actions which are depicted by his self-confidence (when he asks Dilorom how to shoot an arrow) and a little pride (when he completes a task that Dilorom said is excellent). At the same time, we come across a sense of hope (when the gazelle was killed, he hoped to be praised). Instead of praising when Dilorom says that this was the result of an exercise, King Bahrom frowned. Anger takes the place of joy in his mood everything happens in a dynamic sequence.

The analytical principle describes the inner experiences of the protagonist, the feelings in his heart, his thinking and reasoning, the dynamics of his thoughts. "It develops from one feeling to another, from one thought to another, they complement each other, change qualitatively." This form allows a sharp turn in the fate and thinking of the characters, which is why some researchers call it a form of "dialectics of the heart". In the play we can meet the analytic principle in the following passages.

The robber Jabir was delighted and every day he arranged a feast in the garden and drank a number of glasses with the memory of Mehr, but he could not look at the face of the beauty, and did not dare to look at her radiant face. Mercy tore her collar like a flower and wept sadly into the lily of the valley. As much as he wanted to get rid of his grief, he couldn't find a way to do it. As Navdar's troops approached Jabir and his bandits' territory, they stumbled upon a dense forest. The king advanced with his army, cutting down thick bushes to prevent the enemy from ambushing. The forest was full of deer, which instilled in Navdar a love of hunting. As several deer appeared from all sides, the king tried to look away from them, concentrating only on the soldiers. Suddenly, a pink deer passed in front of Navdar, and then the king could not stand it and began to pursue that deer which fell into her paws, the road was narrow and cramped, so the king could not pass, but fired, one or two bullets went wrong, he was lost in the territory of enemy, he also forgot that he was coming. He chased the deer again and got out of the ambush. [2.152]

In this passage, we see the inner experiences of Jabir and Mehr, the feelings in their hearts, the dynamics of their thoughts and reflections, the dynamics of their thoughts. There was joy and sadness in Jabir's heart. At a time when Mehr's mood was restless, the king of Navdar changed his mind when he saw deer on the island, imagining that he had visited Jabir's land to save his beloved daughter called Mehr. He had a passion for hunting. Here we see that one idea follows from another. Understanding the content of the letter, Mukbil said, "I will stay here even if my life is in danger. It's better for me to die than to live like this". But when he thought about it again, he thought that his life was more precious and decided to leave. They untied the boat and sailed out to sea with their companion. Although Mudbir saw the change in his comrade's condition and tried to find out the reason, Mukbil did not reveal anything to him. He sat in the boat and thought. While the two of them sought refuge from the God and steered the boat, Mukbil was on fires of estrangement. Sometimes he looked at him and say, "Oh my friend, don't wait for me to answer this question. The reason I don't tell you how I am is because I don't even know him. If you are offended by me, you are right, and I am ashamed of it!"

*Qilsa bexudlug‘um seni ranjur,
Ne deyin, chunki borsen ma‘zur.
Nafasingni menga duoso qil,
Lut f ila nechakim muvoso qil.
Baxtdin kom agar bo‘lur hosil,
Bo‘lsa bir kun maqomimiz sohil.
Hajrima xotiringni shod aylay,
O‘pib ilgingni xayrbod aylay*

Saying these words, he grieved in the boat. Seeing this, his companion said, “There were various demons around the fountain. [2155]

He wondered if Mukbil’s insane behavior was the result of their influence.

In this passage we can see Mukbil’s inner feelings, thoughts and mental anguish. Mukbil is a simple pious person, a good companion who also looks at the pleasures of travel. The ungrateful, ungrateful man did not want to reveal his feelings to Mudbir. His thinking did not allow it, and if he told Mudbir, he knew full well that he would have the idea of using emotions in his psychology for another purpose.

Bahrom, who was attacked by his missing lover before the narrator had finished his speech, lost consciousness a hundred times and was resurrected more than a hundred times, as well as dying and resurrecting from this legend. Bahrom tried to reveal his distress because he thought that if the narrator realizes his sadness and he may stop the legend in one breath, he can move on to another story. When the stranger told the legend to the end, the king grieved and called him, hugged him tightly and left him like a dead man, like a nightingale of his soul. What could an unconscious person do after hearing such a legend when he woke up? [2159]

In this passage, changes in the psychology of King Bahrom are observed, not only in his psychology, but in his entire body. Bahrom had an idea to listen to an interesting story from a stranger and enjoy it, but when he heard about Dilorom, he had a completely different idea, Bahrom thought that he would not say a word to disturb the stranger until he finished his story. We see that he listened to the stranger without saying a word, no matter how much his body and mind were tormented by the pilgrimage. There was little courage in Bahrom's soul when the stranger began his story (when he ordered the stranger from the seventh country to tell an interesting story that he himself had become a witness) but the story finished his courage also disappeared. There is joy and pain in his soul. In this passage we see the dynamics of thought and emotion characteristic of the analytic principle.

In the typological principle, the psyche of the image is described in relation to the conditions that formed it and the environment. In principle, the psyche of the image is described in connection with the conditions of the environment that formed and surrounds it, this reflects dynamic and analytical principles. As an example of a typological principle, we can see that the changes in the psyche of King Bahrom began to be clarified in the seven palaces by the story of seven strangers in seven different colors.

Reading the descriptions of the seven palaces, we see that Navoi skillfully used different color names to describe the king, queen, and guest in each palace, as well as the equipment.

N	Days of the week	Colors	Stories	Patron planets
1	Saturday	Black	The story about Farrux and Axiy	Saturn
2	Sunday	Yellow	The story Zayd Zahhob	The Sun
3	Monday	Green	The story about Sa'd	The Moon
4	Tuesday	Red	The story about Juna and Mas'ud	Mars
5	Wednesday	Blue	The story about Mehr and Suhayl	Mercury
6	Thursday	Brown	The story about Muqbil and Mudbir	Jupiter
7	Friday	White	The story about Dilorom	Venus

The psyche of the image is described in its entirety in connection with the conditions of the environment that formed it, other colors begin to predominate. As the psyche and thinking of the hero improve, the colors become clearer, we can learn about this from the seven stories of the play. The fact that it was written according to the typological principle, we can see from the conditions of the environment in which our heroes and their psychologies think. Useful for psychological analysis is effectively used in the epic of Alisher Navoi "Sabai Sayyar". We can clearly see this in the special headings written for each chapter. Alisher Navoi uses different shades of colors in an effective and skillful way to bring out the spirit of the hero in depicting kings, princesses in each castle, strangers who come to the castle and tell them stories, and in depicting every piece of equipment in the castle.

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