

THE PLACE OF DIALOGUE IN THE POETICS OF THE NOVEL GENRE

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Abstract: The article covers the issues of the poetic function of dialogues in the depiction of the artistic psyche, ensuring the logical development of artistic thought, elucidating the essence of semantic, poetological and polyphonic signs of speech, and the aesthetics of understanding.

Keywords : Novel, dialogue, psyche, psychological image, character, image, hero .

Today, in our literature, the traditional psychological means of depiction have become more symbolic, and there is a special need to study the inner world of the hero in connection with the essence of the social environment in which he lives. The spiritual needs of today's reader, who looks at man and society, and past history with a new perspective, cannot be satisfied with works consisting only of detailed events. Because today's man seeks to know and understand not only the external appearance of the hero, but also his motivation (intention), his inner dialectic. Today's man is not a gullible person, but a thoughtful, conscious, thinking person.

The writer Khurshid Dostmuhammad typifies the serious changes in the psyche of the contemporary man, creating the image of a modern hero, a young man Fozilbek, "sometimes using elements of modernism, sometimes principles of realistic depiction, sometimes romantic colors." The writer simultaneously creates both the image of the "bazaar" and the image of the hero's spiritual experiences in the process of plot development. In the current era, when the social thinking of human society is rapidly developing, creating the image of a "modern hero" is the main task for every novelist.

In literature, the artistic character is the artistic will of the work, the direction of the will that has arisen in a certain social situation, including individual signs, and has acquired social meaning. Only the will of the person that has arisen on the basis of social conditions provides the artistic and ideological basis of the character in the work . As the scientist M.Koshjonov rightly noted, the character of the hero in the novel "Bozor" is also a spiritual, philosophical interpretation in the work of art that has arisen as a necessity due to today's social market conditions.

The writer, while creating the problems of the era and the character of the hero of the era in the novel, pays attention not to the simple ups and downs of life, but rather to the depiction of the inner will of a person, which is related to the future. That is why the dialogues between the characters created by Khurshid Dostmuhammad are not so simple conversations, but rather polyphonic speeches. The peculiarity of the use of dialogues in the novel "Bozor" (in comparison with novels written in the traditional style) is that, observing the dialogues between the characters, you also enter into a debate with them on a certain problem.

Awakens a sense of awareness in your heart and encourages you to think about the era and human problems. Not only that, it encourages the reader to think logically and to understand the image of the era and the psyche of its hero with heart and mind. The ability to "revive" the image of the hero of the era in fiction, that is, to listen to their hearts through dialogues, is a sign of the writer's high skill.

Clear feature of the novel is that the writer, while remaining in real life, skillfully uses romantic colors and modernist images to further enhance the idea of the work during the development of the plot. The exposition of the work also begins with the unique epigraph "The beginning of the

world is a flower garden, the middle is a cemetery, between the flower garden and the cemetery is a market" and the image of the symbol of "Bozor". In revealing the people of our time and the image of "Bozor", the main character Fozilbek skillfully used polyphonic dialogues between Qosimbek, Diyorbek, Qadriya, Bahtish, Von Suu, G'ulomjon, Egam Baba. All dialogues in the development of the plot are not simple conversations, but figurative speeches that create character.

Three main plot lines in the work. These are: "Bozor", love and enlightenment. During the development of these three plot lines, the writer artistically analyzes the problems of the era, such as man and "market", man and love, man and enlightenment, man and kindness.

Used dialogues of a psychological nature, mainly to reveal the characters of Fozilbek and "Bozor", appropriately and effectively.

Converses with people from different backgrounds and ages, and as this dialogue (system) grows, it illuminates the true face of the "Market" (those who have put even pure human relationships into the "marketplace").

- Fozilbek's heart suddenly softened.

"None of these little things are in vain, brother," he said with a sigh, "all these are signs of indecency... always the wisdom of evil when the devil is in the market." Diyorbek's head swelled. When he opened his mouth, not hiding the fact that his neck was starting to stiffen, Fozilbek conveyed his thoughts to his son:

No person who has escaped the convulsions of the market: There is no family that has not suffered from it. So much chaos, so much poverty, the husbands and wives who are mating at the same time, the children who are born in this environment, in these conditions... [3. 39]

Whether Dostmuhammad creates images of real people or symbolic images, the author's speech in the discussions serves to clarify mental states. It should help to reveal not only mental states, but also the essence of the hero as a spiritual "person". Let's take the dialogue between Fozilbek and Diyorbek:

"Our father has a lot of love for you," his brother said suddenly. Fozilbek had not expected such a statement, which is probably why he did not understand the intention behind it. It became clear from his next words that his brother's thoughts were related to another problem.

If they put you in charge of the market, those scoundrels who are gnashing their teeth here will kill so many people...

Diyorbek's eyes lit up, as if at that moment the fate of the market would be decided, and if he could convince his brother, the bird of happiness would land in his hands. [3. 142]

Brother and sister serves two purposes. First: In order to reveal Diyorbek's spiritual image, it does not place him in a specific environment and show "who" he is through the description of some activity. On the contrary, he refrains from excessive verbiage. Second, the incomplete sentence "If they give you the leadership of the market, the gnashing of teeth will kill so many people..." in Diyorbek's language creates his spiritual image. Diyorbek, a selfish man, seems to be telling his brother, "Don't fight me for the market, you can't do it."

Yes, who wouldn't be drawn to the "Market"? It seems that even two young men who fought from the same mother's womb are in their thoughts. Diyorbek "Market" forgot his brother in the pursuit of wealth and worldly pleasures. The market stole their happiness and bought the love between brothers. No, Fozilbek is different. He is not interested in the market, he is interested. He even thought of "making the market flourish" to reform it. However, he fell in love with Qadriya and changed. He realized that nothing can decorate a person's life except love. "Qadriya" is the embodiment of enlightenment and books, and the writer considers this to be the only way to get rid of the "Market" and any kind of bondage. He feels that only in this way can people's minds and worldviews be changed.

Between brothers is typical for today's "Marketplace". The author, Diyorbek, while revealing the image of the Fozilbeks, brings the reader into the spirit of today's real life, drawing him to think and reflect on the thousand and one aspects of "Marketplace". In order to reveal the image of "Marketplace" and the market environment in the novel, the writer created a number of

supporting characters such as Bakhtish, Kampir, G'ulomjon, Egam Baba, Zar Baba. The main character Fozilbek visits the market almost every day, he has nothing to do. For this reason, he observes the "Marketplace". In order to achieve his goal, the writer makes Fozilbek talk to each of the characters. He expresses his thoughts about the market. The plot of the novel is not formed by events, as in works written in the traditional style, but by the thoughts, worldview, and consciousness of the characters.

The reader does not follow the events as the plot unfolds. Rather, he reflects on the consciousness, worldview, and, of course, the "self" (self) of modern people. At the same time, he reflects on their thoughts and opinions through the eyes of the soul. Having openly analyzed his contemporaries and himself, the reader draws conclusions about his own activities. Let us observe the climax of the dialogue between Fozilbek and Bakhtish:

Is not a single sane person who would step into the reading room!

- Where to?

- Go to the reading room...at least once, look around, rub your head, and you'll barely be able to stand up straight.

I would build a reading room in the middle of every market.

- It's true that there is a fire hazard in the reading room, - said Bakhtish - well, how many years has it been since it was closed? Oh, how many years has it been? It didn't burn down, did it? It didn't collapse!... There's a fancy teahouse, a souk, a bathhouse right across the street ... you'll find money to build a fancy toilet, but four witnesses for the reading room haven't been found! [3. 87-89].

The writer was a master, he spoke with a lot of passion, he spoke with a lot of passion. Today's "Marketplace" man has embellished his external world with a thousand desires and tastes, and has forgotten his inner world (spirituality).

H. Dostmuhammad did not introduce two friends to the conversation for nothing! He simply looked at the faces of today's people. The writer H. Dostmuhammad also analyzes the "Bozor" in the dialogues of the main character Fozilbek with G'ulomjon, Egambobo, Zar bobo and the old woman (Voon Su). Thus, dialogues play a key role in creating the idea of the work.

It seems that in the novel "Bozor" the most important problems of the era, spirituality and enlightenment, the issue of education of today's youth, are very appropriately artistically interpreted. The writer does not simply approach this issue, but raises it to a social level. It would not be wrong to say that he attracted the attention of the entire public. In general, in the novel "Bozor" Khurshid Dostmuhammad typifies the image of our contemporaries at that time, their complexity and contradictions, and their thoughts and opinions through dialogues. In this term, the essence of the nature of the image, the thoughts of a person about life, death and perfection, the interpretation of basic national values are embodied. It is precisely in the dialogues that the root of spiritual tension is revealed, in which all aspects of humanity strive for a certain dialectical harmony and contradiction.

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