

THE POETICS OF PSYCHOLOGICAL REPRESENTATION IN NAZAR ESHONQUL'S NOVEL "GIRYON"

*Abdualolova Muxlisa*

*Independent Researcher of Samarkand State Pedagogical University @muhlisa1398icloud.com*

**Abstract:** This article analyzes the issues of the poetics of psychological depiction in the novel "Giryon" by Nazar Eshonqul. The study scientifically examines the writer's individual style in revealing the human psyche, as well as his mastery in the use of inner monologue, stream of consciousness, psychological detail, and symbolic images. Particular attention is also paid to the elements of modernist thinking in the novel and the philosophical interpretation of the protagonist's spiritual state. During the analysis, poetic, comparative-typological, and interpretative methods were employed. As a result, it was determined that the novel "Giryon" creates a unique aesthetic model of psychological depiction.

**Keywords:** psychologism, poetics, inner monologue, stream of consciousness, artistic detail, symbol, modernism, spiritual conflict, individual style, novel.

**Annotatsiya; Mazkur maqolada** Nazar Eshonqulning "Giryon" romanidagi psixologik tasvir poetikasi masalalari tahlil qilinadi. Tadqiqotda yozuvchining inson ruhiyatini ochishdagi individual uslubi, ichki monolog, ong oqimi, psixologik detal va ramziy obrazlardan foydalanish mahorati ilmiy asosda yoritiladi. Shuningdek, romandagi modernistik tafakkur unsurlari hamda qahramon ruhiyatining falsafiy talqini masalalariga e'tibor qaratiladi. Tahlil jarayonida poetik, qiyosiy-tipologik va interpretatsion metodlardan foydalanildi. Natijada "Giryon" romanida psixologik tasvirning o'ziga xos estetik modeli yaratilgani aniqlandi.

**Kalit so'zlar:** psixologizm, poetika, ichki monolog, ong oqimi, badiiy detal, ramz, modernizm, ruhiy konflikt, individual uslub, roman.

**Аннотация:** В данной статье анализируются вопросы поэтики психологического изображения в романе Назара Эшонкула «Гирьян». В исследовании на научной основе освещаются индивидуальный стиль писателя в раскрытии внутреннего мира человека, мастерство использования внутреннего монолога, потока сознания, психологической детали и символических образов. Также особое внимание уделяется элементам модернистского мышления в романе и философской интерпретации духовного состояния героя. В процессе анализа использовались поэтический, сравнительно-типологический и интерпретационный методы. В результате было установлено, что в романе «Гирьян» создана своеобразная эстетическая модель психологического изображения.

**Ключевые слова:** психологизм, поэтика, внутренний монолог, поток сознания, художественная деталь, символ, модернизм, духовный конфликт, индивидуальный стиль, роман.

In contemporary Uzbek prose, the principle of artistically analyzing the human psyche has emerged as one of the leading aesthetic trends. Particularly in the works of Nazar Eshonqul, the inner world of the individual, spiritual decline, loneliness, and psychological suffering occupy a central position. In the writer's works, revealing the complex experiences of the human soul is interpreted as a more important poetic task than merely depicting external reality.

The novel "Giryon" is one of the major prose works that demonstrates the writer's mastery of psychological representation. The plot of the novel differs from traditional event-based narration in that it is constructed not on external action, but on the protagonist's psychological experiences and the dynamics of inner thought. Therefore, studying the work from the perspective of psychological poetics is considered one of the relevant scholarly issues.

In literary studies, the concept of psychologism is explained as the disclosure of a character's inner world through various poetic devices. Mikhail Bakhtin emphasizes that in artistic thinking, the human psyche appears as a multilayered aesthetic phenomenon [1]. In "Giryon," too, the protagonist's psyche is revealed more through internal reflection and stream of consciousness than through external actions.

### **Psychological Poetics of Internal Monologue and Spiritual Analysis**

In the poetics of the novel, internal monologue functions as the main aesthetic device for revealing the protagonist's psychological state. The writer penetrates deeply into the character's inner world rather than focusing on external activity. As a result, the reader confronts the protagonist's psyche directly.

Lev Vygotsky evaluates inner speech as a psychological phenomenon that uncovers the hidden layers of human thought [2]. In Nazar Eshonqul's novel, internal monologue also serves to demonstrate the protagonist's spiritual crisis. Throughout the work, the protagonist frequently engages in dialogue with himself. Through these inner conversations, his fears, sufferings, and spiritual emptiness are exposed.

The author employs internal monologue not merely as a means of expressing thoughts, but as a tool of artistic dramatism. In certain passages, disruptions in the protagonist's thinking, fragmented memories, and psychological disintegration are represented in a fragmented form. This feature is considered one of the important characteristics of modernist poetics [3].

The continuous flow of internal monologue throughout the text intensifies the sense of psychological unrest. The protagonist's struggle is directed not against the external world, but against his own self, which forms the philosophical foundation of the novel.

### **Stream of Consciousness and Modernist Thought**

In "Giryon," the stream-of-consciousness technique performs an important poetic function in portraying the protagonist's psychology. Through this method, human memories, dreams, emotional experiences, and inner fears are expressed naturally.

This technique was developed in world literature particularly through the works of James Joyce and Virginia Woolf [4; 5]. Nazar Eshonqul, however, succeeds in harmonizing this poetic method with the national spirit. As a result, the poetics of the novel presents a synthesis of individual consciousness and national mentality.

In the novel, time and space do not move according to traditional logic, but through the protagonist's consciousness. In some episodes, real reality and imaginary images intermingle. This allows the complex nature of human consciousness to be aesthetically expressed.

The protagonist's suffering is often depicted through the external environment as well. Darkness, desolate spaces, and silence become symbolic representations of spiritual emptiness. This method creates psychological parallelism.

### **Symbolic Representation and Metaphorical Thinking**

Symbols and metaphors carry significant functional importance in the poetics of the novel. The author often expresses psychological states not directly, but through symbolic images. In this respect, the image of “Giryon” can be interpreted as a generalized poetic symbol of human suffering and spiritual decline [6].

In the novel, images such as darkness, dust, ruins, and silence are not merely descriptive devices, but poetic units carrying semantic and aesthetic meaning. They signify the protagonist’s despair and inner emptiness.

Yuri Lotman evaluates artistic detail as an aesthetic code that reveals hidden meanings within the text [7]. In “Giryon,” poetic detail also serves to deepen psychological analysis.

Metaphorical thinking enriches the philosophical layer of the novel. The protagonist’s search for the meaning of life is intertwined with existential reflections. Consequently, the novel becomes not merely a system of events, but a philosophical and artistic conception of the human psyche.

### **Psychological Portrait and Artistic Detail**

The writer effectively uses psychological portraiture in creating the protagonist’s character. In particular, details such as gaze, silence, movement, and facial expressions serve to reveal the character’s inner world.

While discussing the aesthetic possibilities of artistic detail, Abdulla Qahhor emphasized that a great character could be revealed through a small detail [8]. Nazar Eshonqul likewise expresses complex psychological states through concise yet meaningful details.

In the novel, silence appears as a distinct poetic category. At times, the protagonist’s silence acquires a stronger aesthetic meaning than his inner cry. This intensifies the inner dramatism of the psychological depiction.

In the work, psychological dynamics take precedence over external events. From this perspective, “Giryon” can be regarded as a vivid example of psychological-philosophical prose.

Nazar Eshonqul’s novel “Giryon” is one of the significant examples of psychological poetics in contemporary Uzbek prose. Through internal monologue, stream of consciousness, symbolic detail, and metaphorical imagery, the novel reveals the complex layers of the human psyche.

Through his individual style, the writer interprets the protagonist’s inner world on a philosophical and aesthetic basis. In the poetics of the novel, modernist thinking is harmonized with the national spirit, which enhances the artistic value of the work.

The results of the study demonstrate that “Giryon” occupies an important place in the development of psychological prose in Uzbek literature. The novel has revealed new poetic possibilities for the artistic analysis of the human psyche.

### **References**

1. Mikhail Bakhtin. *Problems of Dostoevsky’s Poetics*. – Moscow: Sovetskiy Pisatel, 1972. – p. 122.
2. Lev Vygotsky. *Psychology of Art*. – Moscow: Iskusstvo, 1968. – p. 87.
3. Qo’shjonov M. *Psychologism in Uzbek Novel Writing*. – Tashkent: Fan, 2002. – pp. 91–97.
4. James Joyce. *Ulysses*. – Paris: Shakespeare and Company, 1922. – p. 64.
5. Virginia Woolf. *Modern Fiction*. – London: Hogarth Press, 1925. – p. 18.
6. Karimov B. *Twentieth-Century Uzbek Literature and Modernism*. – Tashkent: Mumtoz So‘z, 2010. – p. 143.
7. Yuri Lotman. *The Structure of the Artistic Text*. – Moscow: Iskusstvo, 1970. – p. 214.

8. Abdulla Qahhor. *Works. Volume 5.* – Tashkent: G‘afur G‘ulom Publishing House of Literature and Art, 1989. – p. 56.
9. Normatov U. *The Magic of Creativity.* – Tashkent: Sharq, 2007. – p. 201.

