



THE ROLE OF CHARACTERS AND PSYCHOLOGICAL INSTRUMENTS IN THE WORK OF MARK TWAIN

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Annotation: In the article, first of all, attention is paid to the fact that the characters of historical figures are a typological phenomenon. The authors try to express the historical reality in different genres, such as narration, epic literature, essay, short story, novel, first of all, based on the purpose of artistic perception of this historical reality to put a new artistic and aesthetic burden on each historical event and person. Based on this artistic task, the article brings light to the fact that historical works are artistically reflected within the possibilities of this or that genre.

Keywords: inner world, emotional stress, mimics, psychology, character, element, endophasy, hero, perception, consciousness.

Introduction:

As is well known that the basis of any oeuvre is the artistic language. The writer creates the character of a person, a certain time, and the period he is describing with the help of the language. The events in the work become the image area through the inner world, the psychology of the protagonist - person. "Thus, the description of the inner world-emotional stress for the writer in the novel in the appearance, situation, and behavior that is the dynamic principle is the main criteria". For this purpose, Mark Twain seeks to reveal the inner world and psychology of each character in the novel "Joan of Arc" through appearance, facial expressions, mimics, and, most importantly, speech.

Main part:

For example, in the following passage, the narrator reveals the psychology of the prince and his courtiers: When Joan told the King what that deep secret was that was torturing his heart, his doubts were cleared away; he believed she was sent of God, and if he had been let alone he would have set her upon her great mission at once. But he was not let alone. Tremouille and the holy fox of Rheims knew their man. All they needed to say was this—and they said it: "Your Highness says her Voices have revealed to you, by her mouth, a secret is known only to yourself and God. How can you know that her Voices are not of Satan, and his mouthpiece?"

The prince in the imagery of the narrator is moving, this, first of all, is focused on revealing the elements of the nature of the character of the novel's inner world, secondly, the psychology of these characters, in mind have the intention to fight Joan through the dauphin. As a result, we see a hidden psychological fight of the characters. At this point, two sides being aware of the gentle and weak psychology of the future king, connecting two hostile sides, both sides tried to influence the esprit of the prince, his inner strength. The writer has also expressed his attitude to reality though wavering in the inner world of the described character, his inability to deeply understand the reality and hesitation. Even if he seems impartial, like he is not interfering with the process, in the long run, we can see the aim for narrating this neutrality. It is being a subtle method applied in a very complex, psychologically

precarious situation is the pressure on Joan, the influence which the writer wants to have. As the opponents of the ordinary peasant girl are not ordinary people, but experienced, educated, great nobles and religious figures of the society. Since, at the heart of their one rhetorical address and two questions, it is possible to trace the psychology of the characters, the inner speech that reveals their hidden intentions, the function of the imagination of the main characters. One of them being a priest reveals disturbance in his priesthood without realizing it, by opposing what was said in the name of God with a difference in his speech and original purpose in his words.

Moreover, this passage is part of a dialogic discourse in which the narrator expresses it through his subjective perception, which appears to be a mediated form of the stream of consciousness. That is, the main aim of the minds of these characters is directed to the counterparty through the medium of characters. However, Joan doesn't hear this but feels. In the work, the image of Janna is also shown through the psycho-subjective attitude of the characters. As a result, a clear view of the psychological conflict between the two is revealed through the attitude of the two sides to the prince and psychological means described through different mimics, psychological instruments.

I picturing Joan of Arc, the writer tries to deeply and in detail reflect her inner world with the help of each of her actions, external characteristics, monologue, or dialogue. Since, "psychologism ... is a deep and detailed description of the inner world of the heroes: their thoughts, desires, emotions that form the rims of the aesthetic world of the work." The emergence, rise, and disappearance of changes in the psychological condition of the characters, or more precisely, the mood, the experience, the event, situation, conscious activity in the process of conversation in which he is directly involved in the novel, the content of the speech and the thoughts in the speech are all subjective parts of the novel, with the help of which the process in the inner world of a particular hero is artistically expressed. This expression will exist on a historical basis, regardless of the narrator or leading creative concept of the author, and will continue to grow and change in the novel. Since each external feature informs about the inner world of a particular character, they act based on their logic in the overall composition of the novel. As a result, the nature of the character, the individual psychological portrait is formed. For instance, when the issue of Joan not marrying the Paladin is addressed in the court, the individual image of the girl is assessed when the judge concludes that she is a "strange", "unusual girl". Or, when Joan first made it clear that she was going to fight and that the Creator gave her a special task, people realized that she was special from a psychological point of view. This characteristic property is in fact expressed in terms of the worldview and lifestyle of the people of that time.

If we have a closer look at the description in the second and third parts of the novel it is revealed, that the activities and character of King Charles VII have also been the boost for the movement of the image of Joan of Arc along with the plot. This leads to the conclusion that the main goal of the writer was to show the way of thinking, perception, the consciousness of the head of state in the formation of the artistic expression of a historical event and a system of characters. While the focus is on the image of Joan, her main actions, such as praying among government officials in Chinon, the spiritual poverty lies behind the actions as being questioned by a council of bishops, and then questionings that confuse the heart at a large gathering of religious scholars at the University of Poitiers, to show that no man can go out and arouse the national pride of the people, that the courtiers, the clergy, are engaged in unnecessary deeds instead of saving the country. As the bishops noted in the statement, the "little shepherd girl," the "reticent girl," was an individual of deep thought who could see national pride, honor, national values, and most importantly, individual freedom in the country's independence. However, heretics with superstitious beliefs, confessing their selfishness and helplessness dragged the man of sound mind, a man of great virtue whose dream is nothing but the freedom of the country to the abyss.

The events in the novel are a form of inner speech, told by the character, behind which is the psychological activity of the narrator Louis de Comte, the author's love for Joan of Arc. This is the inner content of the narrator's speech text, which is spoken by Joan: "I don't know A from B; but I know this: that I am come by command of the Lord of Heaven to deliver Orleans from the English

power and crown the King of Rheims, and the matters ye are puttering over are of no consequence!”. The speech reflects the mentally exhausted condition of Joan and that she was immersed into various provocations and slanders, and that she was oppressed because no one was doing anything to protect the homeland. This monologue spoken by the narrator and referred to Joan is considered one of the roles which provided the exact definition of the reality, disclosure of the character from inside. Since “the attitude of the inner monologue to the characters in the story is also unique. It is known, that narration can be given in tres Personae. In traditional literature, when the narration is carried out in the third person, the author moves away from the hero, but not in the expression of the stream of consciousness, on the contrary, there appears such a closeness that the author dissolves in the train of thoughts, the reader is left alone with the protagonist”.

Therefore, describing the image of Joan, the narrator uses a variety of psycholinguistic and psycho-physiological means in the dynamics of her various emotions, appearance, and character. As a result, appears the psychological evolution of Joan’s character. Very can see it more soundly by comparing the image of Joan in the first and second parts. While in the first part Joan leaves the impression as a simple, sincere, romantic girl who believes in myths, legends, and hopes for the Creator’s blessing, she changes radically at the end of the first part and the first and eighth chapters of the second part. She attracts the attention of people; ordinary people follow Janna wherever she goes. They want to talk to the great savior of France, to see her at least from a distance, and to give her something. Even when there is an army of volunteers formed all over France who follow Joan, the future king hesitated to admit her. In those days, her personality became more determined, stronger, and aspiring, she worked harder than before, she considered, answered people's questions, won the attention of honest nobles and made a great impression on them. Even if she was not perfect in the relationship between the world and man, the fact that she was a sincere, simple, socially pure girl in the relationship between man and society, man and man, made the envious people and the enemies angry. Joan of Arc, on the other hand, is ashamed of the real face of selfish people who were supposed to prove in practice the brotherhood of the people and take the lead of the intellectual culture of the nation in difficult times, taking full responsibility for their duty to the homeland and history. Janna tries to protect her inner world as much as possible in the face of several scholars who know different sources, quote great scholars, and go against the simple and clear philosophy of the girl. This, first, is seen in her contradictory nature. Al silence is also like one of the psychological tools, on the first place specifies Joan’s notion which others do not understand, ensures that it does not lead to further misunderstandings, soundly, she tries to curb the feeling of frustration arising from inside, as she is busy with unimportant issues while her main goal is maintaining aloofness. Thus, Joan, as the child of the Renaissance, denies selfishness and those who want to save France based on outdated requirements.

As if Joan has a unique world as a human of high morals of all times.

Conclusion:

The author has organized the psychological situation in the novel in such a way that behind every achievement of Joan of Arc there is a great deal of spiritual strength, effort, and sincerity. But as her fame grew, the number of traitors and enemies grew as well. It can be seen that the essence of the conceptual structure of the novel is infused with the idea of good and evil, the eternal struggle of nature and society. These two forces are being the centerline, sometimes openly and sometimes secretly attack each other until the end of the novel. The fundamental force that ensures the immortality of the work is also seen in the fact that there are many dramatic, tragic events in the work.

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