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POETICS OF ARTISTIC PSYCHOLOGISM AND THE CONCEPT OF HUMANITY IN UZBEK HISTORICAL NOVELISTICS
(A Conceptual Analysis Based on the Novels of Pirimqul Qodirov)

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ANNOTATSIYA. Maqolada atoqli adib Pirimqul Qodirovning “Yulduzli tunlar”, “Avlodlar dovoni” hamda “Ona lochin nigohi” romanlari tadqiqot obyekti sifatida olinib, unda tarixiy faktning badiiy to’qima bilan dialektik sintezi, shaxs konsepsiyasi, qahramon ruhiyatining murakkab qatlamlari ilmiy jihatdan tahlil qilinadi. Qahramon botiniy olamini moddiylashtirishda ichki monolog, ong oqimi, psixologik portret, tush motifi, retrospeksiya hamda ramziy peyzaj vositalarining estetik vazifasi ochib beriladi. Shuningdek, hukmdorlik rutbasi va insoniy mohiyat o’rtasidagi ziddiyatlar, ruhiy inqiroz hamda katarsis jarayonlari qiyosiy-tipologik tahlil qilinadi.
Kalit so’zlar: tarixiy roman, badiiy psixologizm, Pirimqul Qodirov, ichki monolog, ong oqimi, xarakter dinamikasi, retrospeksiya, fojiaviy aybdorlik, Bobur, Gavharshodbegim.

АННОТАЦИЯ. Пиримкула Кадырова («Звездные ночи», «Перевал поколений», «Взгляд матери-соколицы»). В статье рассматривается диалектический синтез исторического факта и художественного вымысла, эволюция концепции личности и психологический анализ персонажей. Раскрывается художественная функция внутреннего монолога, потока сознания, мотивов сна, ретроспекции и психологического пейзажа. Особое внимание уделено экзистенциальному конфликту между бременем государственной власти и человеческой сущностью, а также феномену нравственного катарсиса в исторической прозе.
Ключевые слова: исторический роман, художественный психологизм, Пиримкул Кадыров, внутренний монолог, поток сознания, динамика характера, ретроспекция, трагическая вина, Бабур, Гавхаршадбегим.

ABSTRACT. Utilizing the monumental works of Pirimqul Qodirov (“Starry Nights”, “Generations’ Pass”, and “The Look of the Mother Falcon”) as empirical material. The study explores the dialectical interplay between historical documentation and artistic fiction, the evolving concept of the individual, and the intricate layers of human consciousness. Through rigorous literary analysis, the aesthetic functions of internal monologues, stream of consciousness, dream sequences, retrospection, and psychological landscape are systematically uncovered. The paper investigates the existential friction between imperial sovereignty and ethical humanity, demonstrating how internal crises lead to moral catharsis in historical narratives.
Keywords: historical novel, artistic psychologism, Pirimqul Qodirov, inner monologue, stream of consciousness, character dynamics, retrospection, tragic guilt, Babur, Gavharshadbegim.

INTRODUCTION. At the present stage of global literary studies, the principles of researching historical prose are undergoing a fundamental transformation. The central focus has shifted from the mere chronicle of events or the sequence of military campaigns to the analysis of the human inner world, spiritual coordinates, and existential choices. The historical novel is not simply a literary adaptation of archived documents from the past; rather, it is an artistic and philosophical arena that reveals the seismic tremors of the human soul caught in the vortex of

monumental historical turnings. In this context, artistic psychologism serves as the primary poetic factor that defines the overarching aesthetic criteria of a historical work, its artistic value, and its capacity to engage in a timeless dialogue with the reader's psyche. In the history of the Uzbek novel, the traditions of profound psychological depiction pioneered by Abdulla Qodiriy reached a new qualitative stage in the second half of the 20th century through the literary oeuvre of Pirimqul Qodirov. Qodirov introduced an innovative approach to the concept of personality in Uzbek historical prose: he interpreted rulers and commanders not as inviolable, mythical icons endowed with legendary power, but as real, living human beings wrestling with internal conflicts, psychological trials, fears, conscience, and unfulfilled dreams. The author's novels forming the epic of the Timurid and Baburid eras—Starry Nights, Pass of Generations, and The Falcon's Eye—stand out for their compositional perfection, the scope of their psychological analysis, and their philosophical depth. The relevance of this study lies in removing the issue of psychologism in historical novels from traditional thematic-content boundaries to subject the text's poetics, character dynamics, and the holistic system of the author's vision to rigorous analysis. The primary objective of this paper is to systematize the techniques of artistic psychologism employed in Pirimqul Qodirov's historical novels, and to theoretically and practically substantiate the relationship between the spiritual evolution of the individual and the socio-political contradictions of the era.

RESEARCH METHODOLOGY. To achieve the goals and objectives set in this scientific study, the following leading theoretical and methodological approaches of modern literary studies were applied in a comprehensive manner: **Comparative-Historical Method:** This method was used to clarify the discrepancies and harmonies between data from historical sources (such as Babur-nama and Mirza Haidar’s Tarikh-i Rashidi) and their artistic-psychological interpretation in the novel.

Psychopoetic and Structural Analysis Method: The textual positioning and aesthetic functions of artistic devices expressing the characters' inner worlds—such as inner monologue, stream of consciousness, motif of dreams, psychological landscape, and retrospection—were elucidated.

Hermeneutic and Comparative-Typological Method: The subtextual meanings of the literary text, the spiritual-moral collisions of the characters, and the author's artistic-philosophical concept were revealed.

The theoretical and methodological foundation of the study is formed by fundamental research in global and Uzbek literary studies. Specifically, the multifaceted nature of the literary character and the nature of dialogism rely on the concepts of M. M. Bakhtin [1, p. 264]; the internal dynamics of psychological prose and character structure are based on the theoretical conclusions of L. Ya. Ginzburg [2, p. 82]; and the typological classification of artistic psychologism rests upon the scientific views of A. B. Esin [3, p. 138]. In the context of Uzbek literary studies, the methodological framework was grounded in Professor M. Koshjanov’s views on the logic of national character [4, p. 218], Professor B. Karim’s analyses on the poetics of historical works [5, p. 245], and Professor D. Kuronov’s conceptual views on the theory and methods of analyzing a literary work [6, p. 208]. The empirical base of the study consists of the texts of Pirimqul Qodirov’s novels Starry Nights [7], Pass of Generations [8], and The Falcon's Eye [9]

RESEARCH RESULTS. An analysis of Pirimqul Qodirov’s historical prose demonstrates that artistic psychologism in the author’s works is not merely introduced as a supplementary addition to events; rather, it becomes the primary driving force behind plot structure. The results obtained were systematized along the following dimensions:

Poetic Toolkit of Artistic Psychologism. As a result of a systematic analysis of the novels' texts, a functional classification of the devices employed by the author to explore individual psychology was developed:

Direct (Immediate) Psychological Analysis: Conveyed through inner monologue, stream of consciousness, self-reflection (autoreflection), and self-interrogation. This method takes a leading role in revealing the hero's most personal, tragic, and interior conflicts.

Indirect (Descriptive) Psychological Analysis: Expressed through the character's inner state reflected via gestures, facial expressions, shifts in vocal tone (facial expression and pantomime), and psychological portraiture.

Situational-Compositional Devices: Dream sequences (subconscious reactions), retrospection (flashbacks to past memories), and psychological landscape (nature acting as a mirror to the character's psyche).

Stages of the Characters' Psychological Evolution. It was determined that the central figures in the analyzed novels—Babur Mirza, Humayun Mirza, and Gawhar Shad Begum—do not embody static patterns, but rather undergo a three-stage process of psychological transformation: **Stage of Idealistic Hopes and Enthusiasm:** The character is young and passionate, believing in the ability to reshape the world through sheer willpower and build a just empire (young Babur's dreams of the Samarkand throne, young Humayun's idealist-literary world, and Gawhar Shad Begum's initial creative drive).

Stage of Socio-Political Blows and Existential Crisis: Loss of the throne, betrayal by kinsmen and loved ones, and helplessness in the face of the people's suffering (Babur's expulsion from Fergana and his wanderings in the mountains, Humayun's helplessness in the desert, and Gawhar Shad Begum's inability to stop the bloody fratricide among her grandsons).

Stage of Spiritual Catharsis and Wisdom (Perfection): The character renounces the obsession with outward power and crowns, returning to supreme moral values (paternal love, longing for the motherland, self-sacrifice, and the defense of enlightenment).

SCIENTIFIC DISCUSSION AND ANALYSIS. The primary psychological conflict in the inner world of Babur Mirza, the protagonist of the novel Starry Nights, lies in the clash between his duty as a Timurid monarch governing an empire and the sensitive soul of a lyrical poet. Pirimqul Qodirov portrays Babur not as an absolute, triumphant ruler, but as a tragic wanderer within his own soul. As M. M. Bakhtin noted, human character at its innermost boundaries remains in constant dialogue with other voices and its own echoes [1, p. 264]. Babur's great victories in India bring no peace to his heart. The golden throne in the Agra palace transforms into a spiritual prison for him. The author reveals this psychological crisis of the protagonist through retrospection and inner monologue: "The scorching midsummer heat of Agra blazed like an oven. The air lacked even a single breath of freshness, and the lotus flowers in the palace courtyard drooped under the blazing sun, bowing their necks. As Babur wiped the bitter sweat from his forehead and gazed at the yellowing grass beyond the window, the icy springs of Andijan and the gentle breeze of the Osh mountains materialized before his eyes... 'No matter how much one contends for the world, it never ends. True wealth is to live in peace with one's own conscience, to share in the joy of one's people...' A poet was awakening in the depths of Babur's soul; a new spiritual phase had begun where the commander's sword was now cured by the pen, and the heart's sorrow by mournful quatrains" [7, p. 194]. This passage clearly illustrates the synthesis of psychological landscape and memory noted by Esin [3, p. 138]. The suffocating heat of Agra materializes Babur's inner anguish. Babur's accountability before his own conscience demonstrates his moral elevation, placing human tranquility above world conquest. The climax of Babur's psychological evolution occurs in the moments of his internal supplication during the illness of his son, Humayun, when he decides to offer his own life for his child's. Here, the author depicts with psychological precision how the fear of death in the protagonist's psyche retreats

before absolute spiritual love: "As Babur circled Humayun's bed three times, he turned to the Creator with an internal plea: 'O Lord! If a life must be paid for a life, take Babur's life and grant healing to my Humayun! Let both the empire and the throne remain his, and I am willing to depart this fleeting world carrying his pain!' As he uttered these words, a wave of divine lightness and purification enveloped Babur's entire being" [7, p. 438].

As M. Koshjanov emphasized, at the moment Babur prepares to sacrifice his life for his son, he rises to a level of supreme moral perfection that transcends the status of a world conqueror [4, p. 256]. This state signifies a spiritual victory achieved by the individual over their own ego. In Pirimqul Qodirov's novel Pass of Generations, the protagonist's spiritual torments and responsibility toward his father's testament are frequently manifested through the motif of dreams. L. Ya. Ginzburg observed that the internal conflicts and unexpected psychological reactions of a literary character ensure their authenticity [2, p. 82]. In the character of Humayun Mirza, this phenomenon unfolds in a unique manner. Humayun is gentle, visionary, and book-loving by nature—unprepared for the brutal struggles over the throne. After being dethroned by Sher Khan Suri, a terrible sense of guilt awakens within his inner self. Despite his father Babur's testament, he has lost a great empire. The author portrays this subconscious psychological trauma of Humayun through a dream sequence: "As Humayun lay senseless on the dry sand, a gruesome dream engulfed his consciousness. In his dream, his father, Babur Mirza, appeared not as a luminous figure, but in a blood-soaked shroud. The father glared at him with hatred and sorrow: 'Humayun, I entrusted to you a great empire like India. Where are those people? Where is that crown and throne? Have you bestowed it upon an Afghan soldier and gone wandering aimlessly in the deserts?'... Delirious and helpless, he woke up startled by his own shouting voice" [8, p. 102].

In this episode, the dream functions as a psychological device that exposes the tragic truths the protagonist attempts to hide from himself in daily life. As D. Kuronov rightly noted, dreams liberate the character from the bondage of time and space, bringing them into the domain of absolute spiritual truth where the individual stands face to face with their conscience [6, p. 208]. Furthermore, the conflict between kinship and politics in the novel manifests in Humayun's relationship with his brother, Kamran Mirza. Despite Kamran's overt betrayals, Humayun's refusal to impose the death penalty upon him is viewed as weakness by the court nobles; however, the writer interprets this as spiritual courage through which the hero preserves his soul from the mire of murder and bloodthirstiness [8, p. 224]. In The Falcon's Eye, artistic psychologism is expressed through the synthesis of a female statesman's inner world and a tragedy of universal national proportions. Gawhar Shad Begum, while being a monumental figure who elevated science, architecture, and art in Herat, is also a grief-stricken mother crushed by witnessing her children and grandchildren's bloody feuds for the throne. As B. Karim observed, in Pirimqul Qodirov's historical works, political conflicts serve as the primary crucible that tempers individual psychology and exposes its inner dramatic tragedy [5, p. 289]. Following the death of Shah Rukh Mirza, the national mourning and panic that engulfs all of Herat develops parallel to Gawhar Shad Begum's internal suffering: "The autumn breeze was plucking leaves from the Herat gardens one by one, scattering them to the ground. The giant plane trees in the palace courtyard stood stripped, stark like dark phantoms. The wind howled, rattling doors and windows. Standing at the edge of the terrace and watching the falling leaves, Gawhar Shad Begum felt deeply that her own life was shedding like those very leaves... Now, just as those cherished gardens had turned to autumn decay, the hearts of the Timurid princes were stripped of affection, and black blood together with struggles for the throne had drawn Herat into its vortex" [9, p. 248].

The landscape here serves a direct psychological function. The stripped plane trees and falling leaves represent not merely a natural season, but symbolize the decline of the great Timurid Renaissance and the onset of spiritual impoverishment. Gawhar Shad Begum's psychological state before her execution stands as one of the highest peaks of human fortitude and moral invincibility

in Uzbek historical novelistics: "Gawhar Shad Begum listened calmly to the horrific sentence pronounced upon her... Yet in her falcon-like eyes, there was neither fear nor entreaty. She was ready to meet the Creator with a pure conscience and immaculate deeds... Begum was entering history not through her physical death, but through her final, supreme moral and spiritual victory over her executioners" [9, p. 336]. In this scene, the author interprets the character as physically defeated yet spiritually triumphant. This interpretation marks the triumph of humanism and the individual's spiritual freedom in Uzbek historical prose.

CONCLUSION. The analysis of Pirimqul Qodirov's novels Starry Nights, Pass of Generations, and The Falcon's Eye enables the identification of specific patterns regarding the poetics of artistic psychologism in Uzbek historical prose:

Synthesis of Fact and Psychological Invention: Pirimqul Qodirov does not merely describe historical facts; he reveals their ramifications within the human heart. While historical documents outline the external contours of individual actions, artistic psychologism provides their internal motivation.

Polyphony and Wealth of Psychological Devices: The author systematically utilizes inner monologue, stream of consciousness, dream states, and symbolic landscape to express character psychology. These devices strip away the social masks of the characters, forcing them into solitude with their conscience.

Character Dynamics and Spiritual Catharsis: The central figures in the analyzed novels are not static. Tempered spiritually through a succession of years, tragedies, and trials, they achieve victory over material lusts—such as world conquest and throne disputes—and ascend toward spiritual perfection.

Social Psychologism and Popular Appeal (National Spirit): The experiences of the characters never remain confined within a personal shell; they consistently resonate directly with the pain of the people, the tragedy of the motherland, and the psychological mood of the masses. In conclusion, through his historical trilogy, Pirimqul Qodirov elevated the school of artistic psychologism in Uzbek literature to a exalted stage. The internal struggles and moral lessons of the characters created by the author continue to serve as a mirror of universal human spiritual values for contemporary readers.

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