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POETICS OF PSYCHOLOGISM IN BASHKIR AND TATAR PROSE OF THE TWENTIETH CENTURY

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Abstract

Psychologism is a principle of arrangement of elements of artistic expression that creates a psychological style. Therefore, the study of the internal structure of psychologism and its poetics is one of the urgent tasks of modern literary science. Psychologism is an indicator of the level of maturity of literature, high artistic thinking, development of writing skills and professionalism. In modern prose, a direct form of psychological analysis, which is characterized by a consistent detailed reproduction of complex thought processes, conflicts occurring in the inner world, in the mental life of a character by means of one of the most important, effective means – an internal monologue, is increasingly used since the 1970s-1980s. Modern prose is characterized by a consistent detailed reproduction of complex thought processes, conflicts occurring in the inner world, in the mental life of a character by means of one of the most important, effective means – internal monologues. In modern literary science, there is an active theoretical comprehension of problems, of psychologism poetics, in particular of the internal monologue, classification of its varieties, defining of its role and functions in literature.

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1. Introduction

Internal monologues, determined by the general artistic principles of a writer, serve to express acute social, moral, philosophical problems that are of concern to society; the direct form of psychological analysis serves here as an artistic manifestation of the socio-philosophical, so-called eternal themes of literature. At the same time, it is necessary to stress that only a combination of various forms of internal monologue with other means of artistic analysis makes it possible to achieve completeness, profundity of reflection of the internal world of a character.

2. Problem Statement

The Works of V. B. Vinogradov, S. Zavodovskaya, M. Bakhtin, A. Yesin, O. Fedotova and others have contributed to clarifying the controversial issues around this technique of artistic expression, proved that internal monologue is a common technique for all areas of modern prose and not a typological feature of modernist literature only (as cited in Gabidullina, & Khaliullina, 2017, p. 211). But still, there is no consensus on definition of properties and classification of forms in which the internal monologue can act in literary science. For example, the statement made by some literary theorists about preservation of signs of inner speech in all internal monologues is beneath criticism. There are monologues in both communicative form that help transfer thoughts in a stylistically ordered and logically connected way and in immanent form in works of literature. In the present article, a classification of internal monologues and a definition of their functions are worked out on the basis of empirical observations and do not claim to be an exhaustive, indisputable analysis of the diversity of forms and functions of this technique.

3. Research Questions

The subject of study of the article is an internal monologue of a narrator as the most significant element of reflection of psychological analysis of an image of a narrator or a character in national literature in general and in Bashkir and Tatar literature in particular.

4. Purpose of the Study

The purpose of this work is to reveal the conceptual and aesthetic functions of various forms of internal monologue technique in the works of Bashkir and Tatar writers in relation to the concepts of the characters' tempers and ethical, philosophical and aesthetic views of the writers.

5. Research Methods

The methodological basis of the present analysis of the internal monologue technique is a comparative, historical-typological, hermeneutic and systemic research methods that contribute to the deeper study of one of the most effective means of psychological analysis, i.e. of internal monologue in its various forms.

6. Findings

In the course of the study, the analysis of the poetics of psychologism in Bashkir and Tatar prose of the twentieth century was carried out. Based on the results of the research, it was proved that Bashkir and Tatar writers used such forms of psychologism as internal monologue, stream of consciousness, etc. to provide a detailed psychological analysis of a character.

7. Conclusion

The one-sided verbal interaction of a hero with one's self has undergone a long evolution in Bashkir and Tatar prose. In modern literary science, a description of the inner world of a person, the relation of a person with the surrounding world is a "super-task of a literary text" (Belyanin, 2000). Internal monologue as one of the forms of internal speech delivery in a literary text contributes to creating a detailed psychological analysis of a hero. As noted by Kuharenko (1988), inner speech of literary heroes is characterized by such features as associativity, reduction of syntactic constructions, semantic shortening, increased emotionality. The origins of inner speech can even be found in folklore. Lengthy monologues, monologues-addresses are found in ancient and medieval examples of poetry (Zagidullina, Yusupova, & Yusupov, 2017). There were some examples of the usage of internal monologues in the form of indirect speech, usually introduced by the remarks like "I thought", "I said to myself", etc. in the works by R. Fakhretdinov, M. Akyeget, M. Gafuri, A. Tagirov, A. Isyanberdin, Z. Ummati, authors guided in their writing by the principles of educational realism. Appeals to one's self, to Allah, to the phenomena of nature carried a psychological burden, they served as quite a vivid expression of experience, emotional and expressive feelings of characters (as cited in Gareeva, & Mustafina, 2018, p. 465). But, all in all, the delivery of sincere impulses of characters in works of these writers was rather weak, which, basically, happened due to the principles of the method of educational realism. Thus, understanding of the aesthetic prospects of this artistic technique took a considerable amount of time. In this respect, Russian classical literature served as the model of comprehension of the human soul. With the development of the principles of critical realism in national literatures, psychoanalysis began to occupy a more solid place in the works of Bashkir and Tatar writers. The use of various methods of indirect psychoanalysis (accurate details, strokes, bright portrait characteristics) and internal monologues opened the possibility for writers to find ways into the innermost secrets of the human soul, to highlight a psychological process while it is in progress (Mironenko & Sorokin, 2015).

During the October revolution and in the 1920s, the trend of depsychologization that spread throughout Soviet literature (Verbitsky & Kalashnikov, 2012) caused significant damage to the level of mastery displayed in the works of national literatures, and to the technique of internal monologue as well. But in a short time, with the overcoming of this erroneous tendency, artistic means began to be widely used in literature that helped achieve individualization of characters and deliver their sincere impulses. The development of psychologism in Tatar literature at the very beginning of the twentieth century is associated with the names of F. Amirkhan, G. Ibragimov, Sh. Kamal, G. Rahim, who sought to "understand the inner world of a person in its contradictory complexity, unceasing change and struggle of opposite principles" (as cited in Amineva, 2008, p. 10). Among the works claiming to comprehend the inner world of the protagonist are such stories by F. Amirkhan as "Got Old", "The Love of Gabelbasir", etc. A special place

in these works of the writer is occupied by detailed internal monologues of the characters, i.e. the whole load falls mainly on the ability of the characters to elaborately judge events, situations and feelings.

In the story of D. Yul'tyy, a Bashkir writer, called "The Philosophy of Timerkay", the tragedy of a little man is shown this time in the conditions of the capitalist society. The story takes into account how a character's thoughts and behaviour are underpinned by the social conditions of living. How the protagonist's thoughts are always connected with God in one way or another. Timerkay, who became an orphan early in his life, without any relatives or friends, had no one to share his thoughts with, nobody to help him. This is why his faith in God is perceived in the story as a natural phenomenon of the soul. Internal monologue, representing an immediate stream of thoughts, reveals the process of the character's painful search for the answer to the important question that bothers him: is there God? And why doesn't he help the poor? "They say that God helps the poor. They say that God gives happiness to people. So many times have I asked God to make my dreams come true, but nothing happened." Analysing the environment, comparing the lives of the rich and the poor – this is the stream of thoughts that leads him into denying God. But Timerkay's denial of God is still very weak. Deep down, he still believes in God. Deep emotional experiences in search of harmony with the world around were also delivered in the works by S. Sunchalai (as cited in Gabidullina & Khaliullina, 2017). The writer's successful application of the possibilities of the internal monologue technique contributed to a deep characterization of the protagonist, a vivid delivery of the spiritual conflict with the surrounding reality.

In the works of the 1930s, internal monologue was used to reflect the spiritual transformation of a person under the influence of radical social changes. These years there is a further deepening of psychologism, depiction of "masses", separation of the psychological and social, dissociation of personal and social principles, one-sidedness in the ways characters are revealed, reduction of images to a bare scheme gives way to the detailed analysis of spiritual world of an individual, portrayal of one's individual psychology, artistic disclosure of various manifestations of the human soul. (Gareeva & Mustafina, 2018). In the stories "Sibay", "The Defeated Pool" by I. Nasyri, "Aibike" by H. Davletshina, "We Will Return" by A. Karnay, etc., a dynamic internal struggle of opposing views is shown and vivid delivery of sincere impulses of Sibay, Sharafi, Aibike, etc. is achieved by means of various forms of internal monologue

In I. Nasyri's story "The Defeated Pool" and in M. Amiri's story "Agidel" internal monologue helps to create psychologically deep, compelling image of the emotional process of "a secular possessor's transformation into a kolkhoz collectivist", evolution of an individual, poisoned with petty-bourgeois illusions. Various types of internal monologue (indirect, direct, free indirect speech) in combination with other means of psychoanalysis are subject to the consistent disclosure of individual psychology of a character, showing of long and complex process of release from private-property fetters, qualitative shift in consciousness under the influence of the new social reality, tracing of the process of internal change of the personality.

The personality of Sharafi, formed under the influence of concrete historical conditions of life, his private-property psychology and natural stubbornness lead to a conflict with time. There is an internal struggle, a constant dispute with reality, with people, with relatives in Sharafi's soul. The children's break away from home, the reproaches of his wife, the condemnation of the fellow farmers, and finally, the death of Fatkhi – this is the external plot chain of events that were the impetus for the emotional experiences of

Sharafi. Melancholy of desolation that he had already endured before leads the protagonist to a crisis state of mind.

At the same time, it definitely should be pointed out that I. Nasyri in his work did not always adhere to constant detailed analysis. Sometimes psychological narrative gives way to the author's concise retelling of events and behaviour of a character. But the moments of mental change, ideologically and aesthetically significant segments of inner life are subjected to detailed analysis, the process of transition from one state to another is quite clearly traced through vivid details, nuanced comparisons, the author's naming of the mental state, psychological portrait and landscape characteristics and, of course, through the transfer of the stream of thoughts and feelings in inner speech.

In S. Agish's story "Honor for Honor" (1933), which represents the satirical form of psychologism, the internal monologue technique serves as a means of exposing the true nature of Sayaf, a former mullah who was a dangerous enemy of the Soviet regime (Galimullin, Galimullina, & Mingazova 2014, p. 288).

Sayaf, due to the circumstances, was forced to hide his thoughts and feelings from others (it should be noted that the duplicity of Sayaf remained disguised until the end of the novel only for the people around him, and not for readers). His external speech, words spoken aloud, sharply differs from his internal state of mind and is contrary to his thoughts and intentions. Vivid psychological details, means of indirect characteristics (recording of gestures, facial expressions, eye expressions, an external speech full of anachronisms, description of sweet dreams, etc.) are used to expose his true nature. For example, the scene of Sayaf's tea party at Akhmetsafa's brother-in-law is noteworthy. The writer deliberately tells first about a tea party held a few years earlier. "But there was no taste of that one, no fun, no pride, no arrogance in today's tea party. Akhmetsafa, his wife Guliykhan and Sayaf are drinking tea quietly. The teacups quietly approach the samovar and quietly depart. They don't ring." This little psychological detail accurately conveys their inner state of dejection, fear, alertness. The past years have changed a lot in psychology of the self-confident rich. Such expressions as "sighed heavily", "and the voice has changed, and hands tremble", "lips trembled like fish fins" without any detailed analysis fully and accurately convey one's inner state. Such comparisons as "hit like lightning", "like a fire club", "as if at that moment somebody opened the door wide and shouted: 'Ah, here you are, and we are looking for you – cannot find you to shoot you down'" are more expressive and vividly convey the experiences, the tense state of the characters (Nabiullina, 2015).

Thus, in the literature of the 1930s, internal monologue combined with other artistic means is important for psychological analysis when revealing the close connection between the spiritual life of a character and surrounding reality. During these years, internal monologues were filled with new content and began to serve qualitatively new purposes – reflection of spiritual transformations of a person under the influence of radical social changes. New aesthetic possibilities of this tool were discovered. Unlike the internal monologues in the works by M. Gafuri, D. Yul'tyy, A. Tagirov, that were used to highlight emotional experiences of an oppressed person deprived of civil rights before the October revolution, internal monologues in the works by I. Nasyri serve to display awakening of consciousness, evolution of an individual. There is an enrichment of the entire system of artistic and visual forms and means, an expansion of their aesthetic functions these years (Mustafina, 2016, p. 56). Literature about modern reality created by I. Nasyri, S. Agish, H. Davletshina, A. Karnay, T. Yanabi, G. Davletshin and others contributed

to the deepening of psychologism in Bashkir and Tatar prose, strengthening of the principles of realistic presentation of characters.

Only in the 1960s has the principle of realistically reliable depiction of the external and internal life of a character in unity received quite an extensive development. The growing attention of writers to the inner world of a person, to an individual's fate required searching for new techniques of artistic expression. Psychological elaboration of characters in the works by many outstanding scholars and a number of other writers is complemented by lyrical saturation and emotional nature of the narrative.

A first-person-narrated stream of consciousness is the form of artistic narration chosen by Z. Biisheva in her story *Thoughts, Thoughts*, that serves to trace the evolution of the character named Sufiya (Davletbaeva et al., 2015, p. 166). A diary allows to communicate the stream of emotions, feelings, thoughts of the heroine immersed inside, deep into her experiences.

In the stories "A Word for the Living" by K. Kinyabulatov, "You are a Strong Bird, Starling" by Ya. Valiev "When Plants Replace Their Leaves" by F. Asyanov, "Rays Of Dawn" by Y. Sultanov, "A Person Leaves, A Song Remains" by M. Magdiev, etc., written in the same form of a confession of a protagonist based on memories, associative imagery, implication, dramatic moments of human life are delivered with attention to deep emotions and subtle psychological details. The confession technique allows to penetrate into the deepest corners of a soul and highlight the intimate thoughts and experiences of the heroes (Nadergulov et al., 2015).

At the same time, there were also such cases in literature when the possibilities of lyrical prose were used in a narrow framework, to express purely personal impressions that do not claim to have a great social significance. In some works, moments of social significance remained in the background and the excessiveness of emotions, sentiment, a stream of despair and melancholy, sadness, basically, made up the main contents ("There Are Only the Lights Left," by F. Asyanov, "The One" by I. Abdullin) Therefore, the internal monologues, although deeply reflect the intensity of feelings, do not acquire weighty ideological and aesthetic load. Excessively frequent use of internal monologues without taking into account the characteristics of characters' age, their reasoning, plot situation can be observed. For example, in the story "Badiyanych" by M. Haydarov, internal monologues of the artist Gimran, reflecting memories of his wife along with his thoughts about creative activity, memories of his passionate love for this woman that he had not seen for many years and remembered only when he decided to go to his native village, correspond neither to the logic of the character nor to the age of this sixty-year-old man.

These examples clearly show that the prose of the 1960s-1970s had serious shortcomings due to excessive focus only on purely personal motives, inconsistency in tracing the reasoning of a character, due to the fact that the age of a character and peculiarities of a plot situation were not taken into account by writers. This is why artistic means did not perform the necessary ideological and aesthetic functions; in particular, the internal monologue did not contribute to the individualization of character. But with skilful use, the possibilities of the internal monologue technique, one of the most powerful means of psychoanalysis, are great.

In the modern stage of literature development, the possibilities of this artistic tool have expanded (Nabiullina, 2015). In such novels of Bashkir writers as *Soldiers without Shoulder Marks* by H. Gilyazhev, *I Cannot Promise You Paradise* by A. Bikchentayev, *The Road to Moscow* by D. Islamov, *We Will Live* by

Sh. Bikkul, in the stories by M. Karim, A. Khakimov, R. Sultangareyev, in reflecting acute social conflicts, in highlighting the real state of mind of a character, in revealing their social and moral nature, in showing the evolution of consciousness, an important role belongs to internal monologues. Writers increasingly focus on internal conflicts, on psychological contradictions hidden from view. Such increased attention to internal conflicts, spiritual seeking, struggles of personality expands possibilities of application of the internal monologue technique, strengthens its role in the system of artistic expression means. Internal monologue in various forms, which serves as a means of comprehending dialectic of the inner life of a character. These pieces of writing consistently recreate stages of emotional and mental process. In some writers' works, internal monologues mainly contain results of reflections (for example, in the works by R. Sultangareyev, A. Khakimov), that is why they are logical; the flow of thoughts in them is given in an orderly form. Some only communicate certain characteristic thoughts, and not the entire mental process in its complexity (for example, in the works by Sh. Yanbayev, N. Musin), and some seek to reproduce reflections themselves, the process of evolution of consciousness in its natural flow (for example, H. Gilyazev, D. Islamov, A. Bikchentayev, Sh. Bikkul, M. Karim), in this case, there remain signs of inner speech in its lower stage. But there may be internal monologues reflecting all the listed stages of thought process in the same work. Structure and contents of the internal monologues in them depend on characters' temper, on the peculiarities of the situation at any particular moment (Alibaev, Galina, Gareeva, & Nabiullina, 2016).

In A. Bikchentayev's novel *I Cannot Promise You Paradise*, the boundaries of the use of internal monologue are significantly expanded in connection with the problem of highlighting the spiritual evolution of the character. A writer turns to the technique of narration of events on behalf of a character to look deeper into the deepest corners of a character's soul, to display reality in subjective perception. Unlike the story of M. Karim "Long, Long Childhood", where the narrator on behalf of the character tells not about himself, but about the people around him, his attention is focused on describing the external world, the protagonist of A. Bikchentayev analyzes his inner world, observes himself, carries out control of his own actions. Being reflected in the spiritual world, the external object details are used to fully convey the experiences of the subject of perception, and the proportion of "internal details" increases markedly.

A. Bikchentaev is focused on "the influence public relations on a character" (N. G. Chernyshevsky), the impact that reality and events witnessed make on a character. The writer seeks to give a detailed description of the searching, of the process of the character's comprehension of life, accompanied by intense mental activity. The author tries to focus readers' attention on the identification of the protagonist's internal activity.

In the course of work, together with the consolidation of a new, friendly working team and under the influence of it, in the character of a young guy who has lost faith in justice, qualitative changes begin, sprouts of professional psychology of a chemist are outlined. Indifferent on the outside, deep inside he actively experiences the phenomena of life surrounding him, interprets them, grows spiritually under their influence. Haydar's monologues reflect the peculiarities of the flow of inner life, changes in consciousness, dynamic psychological processes.

The hero's inner analysis of his actions, events, attitudes of people around him, awareness of his spiritual world is a continuous psychological process. Spiritual awakening helps him to overcome his

negative qualities, to get mentally purified, as well as to see beautiful qualities of the people around him, to change his assessment of the world and people around him.

Haydar's introspection leads him to the need for self-affirmation, serves as the basis for bold actions. This is the ideological and aesthetic value of introspection, self-control of the hero as one of the means of psychoanalysis.

Thus, psychoanalysis contributes to the truthful reconstruction of character's temper, revealing his authentic self that had been covered with a mask of scepticism. The character's inner assessment of the world, people, their spoken and unspoken opinions, views, condemnation of his own inappropriate behaviour, thoughts about the meaning of life, the humanistic mission of a man, the future of the Communist society take the form of a stream of consciousness, internal monologue with its various modifications.

Monologues are full of rhetorical questions, appeals to one's self, to nature. The protagonist repeatedly asks himself the same question: "what is happening to me?" and every time he tries to answer it. Each time he mentally returns to his past, interprets memorable, significant events of his life in his mind. Haydar's internal dialogues with himself convey the drama of his living conditions, dissatisfaction with himself, his desire to reach the truth. Thus, the internal monologues in A. Bikchentayev's novel *I Cannot Promise You Paradise* structurally correspond to the spiritual awakening of the young man, maturation of the protagonist's personality.

The broad possibilities of internal monologue in solving social and moral problems of reality can be observed through the example of H. Gilyazhev's novel *Soldiers without Shoulder Marks*, distinguished by the analysis of the "dialectic of the soul". The author used detailed depiction of the stream of feelings to submit different forms of psychological analysis to the direct form, in which the inner life of the character gets detailed, nuanced description, the flow of his feelings, experiences, thoughts and their continuous change are adequately described, renewal by means of the author's introspective analysis, internal monologues, memory images, imagination.

In H. Gilyazhev's novel, the main attention is paid to internal conflicts. Acute social issues of a post-war village provide sometimes painful experiences, mental conflicts in the inner world of the characters. The widest range of feelings and experiences of the characters, the painful work of self-consciousness in the moments of tense mental state are communicated through internal monologues.

In the logically ordered monologues-reflections of Amir Kutlubayev, the secretary of the party committee, both his concerns about the kolkhoz and plans for the upcoming works and intimate experiences and spiritual conflicts are reflected. The actions of the character are psychologically motivated by internal motives.

The experiences of Fatkhi, who lost his arm in the war, are dramatic. His emotional experiences are further enhanced by human pity. And his beloved Aklima abandons the guy due to the soul confusion. The writer is well aware of the laws of the psychological process and subtly feels the shades, nuances of the experiences of the offended soldier. Fatkhi internally tries to condemn Aklima for cowardice, compares her behaviour to courageous deeds of nurses during the war, seeks to mentally convince himself that he does not at all need such a girlfriend, but in the same time he loves her, and his soul longs recklessly for her. Here is another example. When Aklima and Zufar talk cheerfully, Fatkhi is jealous of the girl and

unexpectedly decides to leave the village for good. "I'll leave, I'll leave," he tells himself inwardly. A sudden feeling seizes his whole being, the decision to leave seems urgent and irrevocable to him.

But the possibilities of the internal monologue are especially vividly manifested in the delivery of the drama of Khabibullin in this novel. After the meeting of the kolkhoz board where his demand was rejected, Khabibullin withdraws into himself. Khabibullin's introspection, repetitions, questions, exclamations, "twists" of thoughts convey the drama of his life conditions. "How is it possible? After all, I am the authorized agent of the district committee. The success of the kolkhoz should please me, its failures should grieve me. But it's the opposite with me. Am I akin to Kunakkul now, to this selfish coward? Is personal success more important to me than collective success? »

Khabibullin's mental duality leads to contradictory actions and desires. At first, he wants to go to the district committee and to take away a notebook in which there was a denunciation of Kutlubayev, then on his bed and tries to convince himself that Khabirov will not have time to read this notebook, then later he wants to go work together with the rest on the barn-floor. But this desire immediately disappears, as it is difficult for him to publicly admit his mistake. He's not ready for that yet. At times it seems to him that he acted at the behest of duty of a communist. But this deceitful calming does not last long. Once awakened, his conscience does not allow him to justify himself. In the novel, all these processes are reflected in internal monologues. The process of introspection and recognition of one's weaknesses bring out traits of personality of a character.

Through the stylistic colouring of internal monologues, specific lexical and syntactic means, increased emotionality, vivid individualization of Khabibullin's image is achieved. The process of introspection, recognition of one's weaknesses brings out traits of character in the long term, contributes to showing the significant, positive in them. Introspection provided the writer with an opportunity to convey the dialectic of the character's soul more fully and vividly.

But it should be noted that internal monologues alone are clearly insufficient in the delivery of intensity of emotions and internal struggle, therefore author's comments, general naming of a state of mind, means of indirect characteristics (description of impressive gestures, portrait details, comparisons, etc.) are included in the depiction of this psychological situation. Thanks to the synthesis of direct, symbolic and indirect forms, the organic unity of the author's characteristics and internal monologues, narrative and analysis, the writer managed to capture the vivid, original destinies, show the curves of the flow of characters' inner life in compressed temporal and spatial parameters.

In the novel, the images of Amir, Fatih, Yamga and Khusnullah, the former soldiers, and the images of Magira, Sahibyamal, Farhiya, who accepted for peaceful work with a special spiritual enthusiasm and endured all the hardships of the war, are described along with their individual character traits, their unique inner world (Galimullin, Galimullina, & Mingazova, 2014).

Growing up without any needs thanks to the care of his mother, used to being the centre of attention of the whole village, strong, vigorous, but inexperienced in various life situations, the guy dreams of performing heroic deeds. But falls under the influence of a seasoned horse thief. After a while, Muradym begins to understand that stealing horses is a false perception of adventure or more precisely a crime. A painful struggle begins in the inner world of the protagonist, which is most often reflected in internal monologues in the form of indirect and free indirect speech.

In conclusion, we can say that disclosure of a character from the inside, through their thoughts and experiences forces writers to use various forms and types of internal monologue, direct, indirect free indirect speech in its combination with the author's narrative, relative internal dialogue, reproduction of other people's statements in the internal monologue, mental utterance of words that do not coincide with the original content, stream of consciousness, monologue-address, monologue-reflection, monologue-utterance. The specifics of inner speech is determined by a subject of a depiction, the logic of a character and situational context, ideological and aesthetic purposes of a writer (Samirkhanova et al., 2015).

Spiritual activity, thoughtfulness, the desire to understand one's own inner world, to analyze one's actions, deeds, the desire to penetrate into the essence of the phenomena of reality, the ability to deeply explore the happening events, the relations of a person with the environment are the characteristics of the heroes of national literatures and novels of Bashkir and Tatar writers.

In all these cases, the successful solution of the ideological and aesthetic tasks of writers requires a wide application of the possibilities of the internal monologue technique. Through the use of various modifications of internal monologue, through enriching it with new contents, new elements, spiritual world of characters, their complex, rich intellectual lives are revealed on a deeper level; behaviour, actions, arising from the motives hidden inside their minds, intentions and thoughts receive internal motivation, convincing justification. The monologue form of narration shows the power of the human mind, its inexhaustible possibilities, multifaceted activities aimed at actively influencing the course of the historical process.

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