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Article



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PSYCHOLOGICAL IMAGERY IN PROSE (EXAMPLE OF THE STORY «КЎЗЛАРИНГНИ КЎРГАНИ КЕЛДИМ» BY KOCHQOR NORQOBIL)

Abstract: This article deals with the impact of the Afghan war on the human psyche in the works of Q. Norqobil, as well as the psychological states of the inner world of the protagonists in his works, the contradictions.

Key words: Spiritual experience, artistic expression, plot, work of art, process, youth, hero, technique, spiritual world, period, sociology.

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Introduction

Psychology is one of the most important components of fiction. In literary studies, the problem of psychologism in artistic creation has been widely studied.

According to A. B. Esin, "Psychology is a sufficiently complete, detailed and deep description of the feelings, thoughts and experiences of an imaginary (woven) person (literary character) with the help of specific means of literature"[1]. L. Ya. Ginzburg said, "Artistic psychologism begins with unexpected, accidental, accidental contradictions in the character's behavior."

V. V. Kompaneets gives the following definition: "The appearance of psychological analysis in the work, its form and typology often depends on the writer's worldview, purpose, character of talent and personal qualities, and the situation in the work. At the same time, apparently, evaluating psychological analysis as an aesthetic principle based on consciousness, it is not necessary to relativize the fact that one or another of its features was deliberately chosen by the word artist"[2].

A. Jezuitov notes that the concept of psychologism in the literature has many meanings. While studying this problem in detail, he comes to the

following conclusions: "1) the innate sign of the art of words, its inherent characteristic, the proof of its artistry...; 2) the expression and reflection of the psychology of society (class, caste, social group, era, etc.) revealed through the product of artistic creation, the author, his characters and, more widely, the personality of the writer and the image of the characters he created...; 3) a conscious and defining aesthetic principle" [3].

Analysis of Subject Matters

The term "literary psychology" is mentioned in the book "Literary Theory" by R. Wellek and O. Warren. According to him, "it is possible to understand the study of the psychological typology and laws of the creation of this or that artistic work." Therefore, "Artistic psychologism is an artistic form that embodies the ideological and psychological research of heroes, the formation of human character, the basis of the worldview of a person is mastered by literature. The educational, problematic and artistic value of psychology can be seen first of all" [4].

S. L. Rubinstein says the following about the depiction of the human psyche in a work of art: "While describing the psychology of a hero, it is not without reason that word artists strive to highlight his (the

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hero's) experiences - the turning points of his life - his individual path to maturity. Union, human experiences are the subjective side of his real life, the subjective aspect of the individual's life path.

In literature, a deep artistic study of the human inner world is called "artistic psychologism". In other words, psychologism means a deep description of the mental and spiritual experiences of a person in literature and art. Here is Hotam Umurov's "Hero's Spiritual World and Epicness" in the scientific research entitled "Artistic psychology is the result of the perception and analysis of the human psyche, the image of mental states reflected in the artistic work, the product of the writer's artistic psychological interpretations. The writer describes and reflects the spiritual world and mental states of his character. That is why V. Belinsky uses the phrase "the great artist of the human soul" in relation to the artist. Since man is the subject of literature, it is impossible to imagine him as a whole without his psyche. So, in any artistic work, no matter when and in what genre and method it was created, it is natural that the human psyche is reflected in it in one way or another" [5,] are very appropriate.

In the "Dictionary of Literary Studies" compiled by D. Kuronov and others, artistic psychologism is defined as follows: "Artistic psychologism is one of the important means of creating a complete human image in an artistic work; disclosure of the psyche of the character, psychological justification of actions and words, a collection of methods and tools serving these purposes. A writer can describe the psyche of a character directly or indirectly. A description of the character's thoughts and feelings in the form of "inner monologue", "stream of consciousness" or in the author's language (the author's speech, which is not his own) is a direct form of psychological image. Revealing the psyche of the character in the work by showing his actions, words, facial expressions (mimicry), physiological changes in him is an indirect psychological image. These two types of mental images complement each other, so when describing the psyche of a certain character, the writer uses both of them. Also, when revealing the psyche of a character, the writer can use the image of nature or the image of something else, which is also a form of indirect psychologism" [6,].

Research Methodology

Psychologism becomes an important concept, especially in works created on the theme of war. The spiritual experiences of a person are clearly visible in such works. By researching the problem of psychologism in the psyche of a hero who is a participant in the war, it allows to study and draw conclusions from the psychopoetic point of view of this problem in fiction.

Historical events and changes have always had an impact on the socio-economic, spiritual, moral and

spiritual world of a person. The rapid passage of time, progress is in one place it's true that it won't sink. At the same time, a person's thinking and consciousness grows continuously. Any political processes: big and small wars, revolutions, high inventions of science and technology, they affect the lives of people of that time. First of all, these are reflected in the human heart and soul. Fiction is a picture window that imprints this phenomenon of the time in history with all its fullness. There are many fields that study real-time realities and society. History, sociology, social studies, philosophy, etc.

However, literature and art are not able to seal the inner world and spiritual experiences of a person in a certain period and society. Take, for example, war. Whether it's history or any other field, it shows numbers, events, losses. But it cannot express the inner experience, pain and suffering of a war participant, that is, a person. And a work of fiction or art records in history the psychology of human character, the influence of time and society on his life. Periods, years may pass. Through the work of art, we can feel the pains, dreams, pains, and spiritual experiences of the people of that time.

Until the 70s of the last century, the theme of war was leading in literature. As each era has its own ideas, later our writers rarely addressed this topic. Despite this, in some samples of our modern prose, a certain branch of the plot is dedicated to the description of the war and the wounds it left in the life of the hero.

Kochkor Norqabil's war-themed works show us not only the events and horrors of the war on Afghan soil, but also artistically express the spiritual experiences of the people who participated in it.

Through these works, we fully feel and understand how the war brought disaster to the entire humanity, changed people's fate, turned their dreams into dreams, and injured them both physically and mentally.

In the works of Q. Norqabil, the inner world of the characters is dominated by psychological situations consisting of suffering and mutual conflicts.

According to researcher Sh. Botirova, "Psychological details embody the inner world of a person. Heart vibrations - a method of not fully expressing the thought, but limiting it to a gesture, or elements belonging to "dialogue not expressed through speech": kinesic states - elements of behavior, mimicry and pantomime, and paralinguistic elements such as laughter, crying, speech tempo represent a form of psychological detail (I .V. Strakhov) or the details of the character's dynamic portrait (mimicry, plasticity, meaningful movements, speech aimed at the listener, physiological changes)"[7]

Q.Norqabil skillfully describes the inner world of heroes not only through experiences, mental evolutions, conflicts, but also through their external

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appearance: facial expressions, facial expressions, gestures, crying, laughter.

The character's appearance, that is, his portrait, also gives the reader a first impression of him. For example, in the story "I came to see your eyes", the portrait of the hero is drawn like this: "In a moment I glanced at them. Tim tied his black hair in a bun, his big brown eyes were shining, the bright charm of his thin moon-lit face is a beautiful figure that can enchant anyone, next to him is another perfect creation of nature - blue eyes, golden hair, arched eyebrows are as proud as his beautiful face. the owner of the air is sitting in the air" [8]

Analysis and results

From the above passage, we can learn from the portrait of the heroes of the work that one of them is a representative of a different nation from the image of "blue eyes" and "golden hair". The first impressions about the spiritual and moral world of the characters are created through their appearance, behavior, and clothes.

The story is told in the first person. The first acquaintance of the heroes of the play takes place on the train. The first meeting, external appearance is not enough to recognize a person. It is known from the story that the young man and his daughter are guests from a distant country, i.e. representatives of a foreign nation. Juvan and his daughter it is felt from the outside that there is a conflict, disagreement between them. The girl looks like a jizzaki, swinging, mischievous, in a disaffected mood.

Conversation is an important factor in learning the inner world of the characters of the story:

"... The woman shook her head. It was obvious that the girl was embarrassed by her condition...

... - The woman looked at her daughter with a smile, - the people of this place are bad, she wondered if it would be possible to travel by train for two days.

- Why does he say bad things about the people of this land? It is not like that, our people are kind, gentle, humble people. Hospitable people. Masha, you don't know Uzbeks well, do you? - I looked at the girl questioningly.

Masha's eyebrows furrowed. That's when I noticed that the girl's face was confused and worried.

I put this down to the restlessness some people experience in a foreign place. The girl's answer was short: "My mother told me a lot about Uzbeks..."

The speech of the character in the above dialogue and the characterization of the narrator are also important factors in revealing the inner portrait of the hero. As you get acquainted with the work, you will understand the inner world, pain and experiences of the characters. The writer keeps the chain of events in a rhythm. The conversation on the train reveals the bitter fate of the characters. The cheerfulness of Irina's appearance evokes the impression that she is full and happy in every way. But during the conversation, it becomes clear that there is a lot of pain, pain, and suffering inside.

Irina meets Roma from Khorezm, who was seriously wounded in the Afghan war, in a hospital in Moscow. Treats and cares for him. Then the relationship ends with marriage. Then Maria is born. Roma, who has a son in the family, does not oppose his desire to return to his homeland, that is, to Khorezm. Maria is raised alone without a father. When asked about her father, Maria makes all kinds of excuses. When Maria grows up, Irina brings her to Khorezm in order to meet her father.

On the train, meeting the narrator, that is, the poet, Irina tells about all her experiences.

We know that in the analysis of a work of art, paying attention to the harmony of all elements leads to important conclusions. For example, "The plot describes the chain of events, the changes in space and time, the life of the characters in alternating situations and situations with the help of artistic psychology, and the psychological world, feelings and experiences of the literary hero find their expression in the reality of the plot" [9].

Plot and composition, style is the main factor of the composition of an artistic work. The skill of the writer can be seen in combining this chain of elements together with the image of the psyche of the heroes, that is, in expressing artistic psychologism.

In general, Q. Norqabil reveals the spiritual world and psychological world of his hero through psychological imagery. It skillfully describes the human heart, inner world, evolution and experiences.

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