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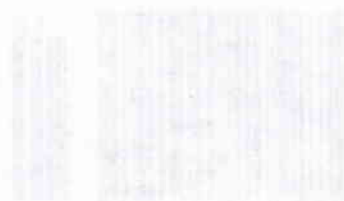
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THE PECULIARITY OF PSYCHOLOGICAL IMAGERY IN THE STORIES OF KHURSHID DUSTMUHAMMAD

Abstract: The article analyzes the stories "A large street" ("Katta ko'cha") and "Guardian" ("Vasiy") by the means of artistic-psychological styles. The means of the psychological analysis: silence, the inner monologue, the speech of the author, the speech of a hero, the memory-based manners of anamnesis, the subtle moments of the hero's spirit through the details are learned. The psychological, social, spiritual problems have been discussed.

Key words: a writer-psychologist, a psychological analysis, means of psychological image, the human psychology, the characters of heroes.

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Introduction

The analysis of human spirit, its profound understanding, perception and the ability to describe is one of the factors that determine the very essence of literature. The process of dealing with psychology in a fiction is a complex process. Fiction studies the essence of one's thoughts, feelings and experiences. Fiction is a field of art and psychology is one of the major fields of social science. From the connection of fiction and psychology, a psychological method emerges. The best works in fiction are the ones that reflect human psychology, attitudes and perceptions. The human spirit and the extent to which human words are revealed depend on the skill of the writer in the work of art. In this case the writer must be, first of all, a psychologist. To be a psychologist is to understand human nature, the mystery of his actions, in short, to learn human-beings. What kind of personalities can the writer have? There are writers who can comprehend psychology in the world literature. We can call Shakespeare, Lermontov, Tolstoy and Dostoevsky as a psychologist-writer, taking into account their talents and the abilities to control human behavior. Besides them, Uzbek writers like Abdulla Kadiriy, Chulpon (the son of Abdulhamid Suleyman Cho'lpon), Abdulla Kahhor,

Said Ahmad, O'tkir Hashimov, Nazar Eshankul, Khurshid Dustmuhammad may be called as a psychologist to have great talents. We may conclude that there are writers who can have no idea about psychology. They rarely describe the person's inner nature.

S.L.Rubinstein, who made a lot of extensive research in the nature of psychology, in general, the human psychology, problems about the person's conscience and activity, says about the portrayal of human behavior in art so: "Anyone, who lives in an inner-world way of analyzing the path he has passed, has a deep, vivid impression on his mind. When word-of-mouth artists portray the psychology of the character, it is no coincidence that they try to make their way through life as a turning point in their individual lives. Thus, the experience of the human-being is a subjective aspect of his real life, subjective aspect of her or his life" [10, 13]. From the point of view, the artistic-psychological methods, used in the works by Khurshid Dustmuhammad, is worth paying attention. Vibrations, anxiety, burdens, opinions and feelings in the human's soul make the creation of the writer be meaningful and elevated.

In the field of literary studies there have been many interpretations on the essence, historical

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development and significance of psychology. However, such authors as N.G.Cherneshevskiy, L.N:Tolstoy and scholars, such as I.B.Straxov, S.G.Bocharov, A.N.Iezuitov, M.B.Xrapchenko, A.B.Esin, A.B.Karelskiy, L.Kolobayeva, N.Berkovskiy, B.Xalizev, H.Umurov, N.Shodiev have interpreted the term "psychology" differently. In these studies, the terms "psychological analysis", "psychological prose", "psychological impression", "heart dialect" are used like "psychology", "artistic psychology". The ways of psychological analysis, a number of means of the description of the human's soul, the difference of the terms in psychology are clearly expressed in the research works. According to the author, Hotam Umurov "... firstly, it is wrong to think the inner world of the human like his or her psychology. Secondly, we can not use the term "psychology" in the place of "psychological analysis". Psychology is broader used than "psychological analysis" and it also includes the author's psychology." [12, 17].

In conclusion of the opinions abovementioned, it can be say that psychology is a basis for evaluating the psychology of the hero as well as the creative individualism of the writer and the features of artistic-psychological way. It also allows the writer to get deeper into the creative psychologist's studio, while on the other hand, some writers find that there is some retreat from the psychological source. In literature psychology is equally relevant to all types of art and communication but also to its particular parts. It explores the psychological features of the work of the writer, the psychological essence of the author as well as the general and specific regularities in the process of creating a work from the thought process to the creation of the work.

The psychology of the artistic creativity is based on giving new ideas to general one. Psychology in artistic creativity differs from the general psychology of the story by the author's process of storytelling, its particular forms of art. Theoretically, the psychology of creativity includes the laws of the creative process, the secrets of the creative lab. In practice, however, the writer's artistic ability, taste depends on how he describes the heroic psychology in the artistic work. For this reason a psychologist-writer portrays the inner world of the human clearly and completely besides it, his artistic features are indicated in the work.

"Psychological analysis" is an aesthetic category that reflects the process of the human psyche, development of a variety of thoughts and emotion of the human as well as a comprehensive revelation of the heroic spirit world. In psychological analysis, the psychology and feelings of the hero is the main character.

"The emergence of a psychological analysis, its form and typology often depends on the purpose, talent, the character of the personal features and the

situation of the work. At the same time, it is not necessary to compare the features of the artist with his or her peculiarities as aesthetic principles based on the worldview and the rationality of theological analysis." [4, 21] - noted V.V.Kampaneets. Thus, the psychological analysis is a formation of the image which was created by the writer, a way of exposition and analysis a particular image of a person's inner world, understanding this or that a real character. The psychological analysis is a means of analytical and fundamental form, whether or not it is in a literary work depends on the ideals and talents of this work. "Unlike psychology, the psychological analysis has its inner monologue, speech not belonging to it, psychological portrait and two-plot dialogue (the hero's feelings and experiences, speeches, facial expressions and gestures are reflected in the former plot; the experiences of the hero are explained and evaluated by the author in the latter one)." [12, 19].

From this point of view, one of the most talented Uzbek writers, Khurshid Dustmuhammad, has a special emphasis on storytelling, describing the human spirit and revealing the world of characters. His stories are detailed and meaningfully and widely expressed by the heroic thoughts, feelings, experiences and situations of psychological conflict. The means of psychological impression like yelling, silence, laughter, dialogue, bullet, psychological portraiture, relationship between the image of the taboo and the personality, the inner monologue, the heroic discourse are explicitly used in human speech. It is known that the literary critic M. Khrapchenko divided and classified the psychological analysis into three main principles. They are dynamic, typological and analytical ones. Khurshid Dustmuhammad tried to express the hero's inner world with a help of ideas and feelings in his most stories. This coincides with the analytical principle of the psychological analysis. Some of these methods combine trophies in some of the writer's work. These works not only portray the spiritual world of heroes through their behavior, but also the development of the heroes' feelings and opinions in his or her dialect. Works like this one combine these two principles of psychology. This is a synthetic principle of psychology. The story named "A large street" ("Katta ko'cha") by Khurshid Dustmuhammad is one example of an esoteric story. The mental experiences of a hero of the story, S. Alievich, the former office-bearer, are reflected in literal form. After being dismissed the head of the large office the hero, S. Alievich who was the former president, left alone in the office with a staff chair. What did S. Alievich do? What department was he in? Why was he removed from his post? Such questions are not interesting for the author. He never emphasized these points in any parts of the story. The author tried to express the spiritual state and actions of the hero in the crisis. The expression of the experiences was more likely to be described by the

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writer than the happenings in the story. The hero, S. Alievich's spirit, inner world, thoughts and inner monologue, expression in the face as well as eyes are expounded relying on memories with a help of means of anamnesis. The moral, philosophical and spiritual problems were explained with these ones.

The character of S. Alievich (interpreted by Khurshid Dustmuhammad) is inextricably linked with the society and nature in the story. When a person is in a post, everyone welcomes and is ready to serve. However, after the dismissal ban, everybody, for instance, his friends, his servants obliging, neglect him and stop contacting. The writer examined carefully the pain, sorrow and thoughts of S. Alievich, who was brought up in orphanage, trusting, veracious, faithful in nature, completely unaware of the unwritten rules of the street and spent his main life doing public work and obeying commands, and expressed every detail.

"S. Alievich is in more anxiety to go to "A large street" (Katta ko'cha) than to exit out of "this place". Because it is a long and useless way to get rid of insignificant comments but going "to a large street"... S. Alievich thought that it was the reason of the sorrow in his heart." [7, 121]. It was a distressing case for the hero to lose the post which belonged to him for a long time, his familiar and acclimatized surroundings, his friends' circle, not only leaving but abjuration of his teammates and avoiding talking. In fact, he was embarrassed and distressed not to go "a large street" but to be in that case and to get seen in that situation by the people who got to know him. "In goodbye moments even one of his friends who were close to him did not turn up". [7.] This vivid description of the story served as a more accurate representation to indicate S. Alievich spiritual suffering and pain in his heart. The author expressed the powerful spirit of the soul, the tribulations coming from the nerve with a help of the hero's lips. "S. Alievich felt that the right corner of his lip was being pulled to the side of his ears and started to follow himself" [7, 119]. "What happened to his lips? Is his lip getting used to smile without his permission?" [7, 119].

The author portrayed S. Alievich as a calm and strong-willed person. We can see this case at the time when he did not tell about his concern and feelings to anybody in spite of the fact that he was in trouble. His sorrow and pain in his heart are only known when he talked to himself and wherewith the inner monologue happened as a result of his terrible feelings. "S. Alievich is still alive and well and he has no any grudge and venom in his heart. His experience which he gained during his working years can support his people in their terrible time! ... He could find the solutions of tough problems without doubt and difficulty. He participated in terrible doing. Even though he has a harsh situation, he will be able to find his way. He is clever and I am sure that he will show what he can! Only the right corner of the lip ad like a

sheet of leaf and the sophist S. Alievich pressed his fingers to stop it with his asshole. Whatever his lip is but he was not able to get rid some kind of abstract and ill-conceived trace of the bourgeoisie..." [7, 134]. We can see on the one hand the heroic feelings and suffering, on the other hand there is a conflict between opinions and feelings in the passage above. H. Umurov, a literal critics, noted that there are different conflicts in the work and informed about three main ones:

1. Psychological conflict – the struggle of feelings and concepts in the hero's soul (weak and strong circumstance).

2. Social conflict – the struggle between heroes in the work and the condition in which they live.

3. Personal-intimate conflict – the struggle between the groups who are opposites. [4, 50].

When we learn the conflicts which are explained by H. Umurov, the literal critics on a basis of S. Alievich's character, psychological conflict can be seen to be the main source in his soul. In other words, the hero investigates both his weakness, strength and their own feelings. We can also see symptoms of social conflicts in the spirit of S. Alievich.

"The details are important to prove the hero's psychology and reassure readers to the reality in psychological expression" [9, 184], wrote the literal critics, Bakhodir Karimov. Khurshid Dustmuhammad used an armchair, a calligrapher's chair to discover the hero's spirit. S. Alievich had that the one for long years and it helped him in his terrible situation. It was not just a piece of material for him but he also looked at it like his friend and his reliable person. He talked to his armchair for a long time, scolded it and it was his condolence in his disaster. It is surprising that the writer described the morale of the armchair as the one of the hero, he looked at it like a living-thing and made the readers believe that. Its greatness and impressiveness were expressed at the time when S. Alievich was in his post. "The armchair puts up all good and bad treatment and shows its attractiveness making the room be cozy" [7, 131]. S. Alievich accompanied it from his office to his apartment because that armchair served him after he was dismissed from his post and it became like his intimate. He used to carry it with him every day. They were together with that armchair a half of the day and the whole night and had unexpected events. "Every rudiment has, of course, its ending. The person may a test at the ending like at the beginning of his life..." These lines were given as an epigraph at the beginning of the story. It is quite natural that that epigraph also helps to discover the meaning of the story. The resignation of the hero in the story was also an exam of life. People rely on their friends and family on his terrible days. S. Alievich relied on his agnate armchair. He is very self-conscious in the course of events. In the sense of loneliness, that armchair, that lifeless fabric looked like an ember. If he got tired, he leant on

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his chair. When his heart got sore, he commiserated with it. When it was as a figure of detail at the beginning of the story, it was an outward moving image in the course of events. Dilmurad Kuranov, the literary scholar, said about it so: "The second layer of the reality from the image of the details, the picture of the events including inner and external activities turned up" [13, 72]. It is true that the armchair was with S.Alievich in the large street. The description of the one in the corridor or in the large street, the attitude of people to that, the treatment of people each other, the resignation of S.Alievich, and the attitude of his friends, assistants and Merganboy to him served to describe the image and character- psychology of his clearly. "No, nobody can understand and comprehend the importance of that armchair for the life, fate and future of S.Alievich except him! Everybody has a lot of mysterious adventures and without doubt, his armchair is full of surprising experiences too." [7, 159]. The heroic inner monologue reveals how much importance of the armchair in the hero's life.

The author described the hero's psychology together with the condition of the wheel-chair which always accompanied with S.Alievich in the large street, was aware of nice and cruel treatment of the people outside in the following way: "The wheel-chair had no sound. Its condition and colors were the same as it was some years ago but it seemed to have lost its greatness, massiveness for S.Alievich." [7, 183] In short, we can say that literal details are also the main source to express experiences in the hero's psychology.

Unlike the style of other writers, the image of the nature was described in an exclusive one in the story by Khurshid Dustmuhammad. "... the world is peaceful and the sun which rises in the sky not giving up its own habit which it has had for a million years goes on its lined way and comes back to its place in the evening. However, the warmth does not disappear because it is a summer day. It is surprising that an extraordinary happening occurred during daylight hours." [7, 118]. There are both the world psychology and another one which can discover the meaning of the story in the rise of the sun and the sunset to the western side after doing its everlasting and eternal function. However, occurring the unexpected happening at the day time, in other word, the demission of Alievich was described in the contrast of the hero's psychology.

Anything may happen in life. Every rudiment has its ending. This is a test of life but it is very cruel. The author reminds readers that the human should not be confronted with these exams and must be ready for them.

Another story which is full of psychological images is called "Guardian". The hero of this story is not healthy like most people, it is a mentally ill woman living in other world which is different from our one and she feels their surroundings. From this point of

view, it is much more difficult to express her experiences but the author does not feel difficultness. "Khurshid Dustmuhammad is interested in expressing reality and fantasy, complex life and psychological conflicts, emotionally in the wide-ranging climate of novelty-free poetry, only in his own literary experiences. The artistic imagination works in continuous interaction with the subconscious processes of consciousness, constantly pauses the imagined state in space and time, constantly strives for its deep study and expression." [16, 163]. The idea of Khurshid Dustmuhammad's work is also typical for the style of the story called "Guardian". In this story, the image of a mentally ill woman is broadly depicted in the image of Umid's sister in the story. The image changed. In both cases, it is a brother who is responsible for looking after his mentally ill sister. At this point, we see that the image of the national character and an Uzbek son who can feel responsibility for his sisters. The story "Guardian" unfolds real life but minds of people, events which people can not comprehend, the psychology of the characters having these experiences, their fearful lives and their feelings of loneliness were vividly illustrated by psychological means. "Suddenly something banged on the sidewalk. The hands of the woman clasping her diapers trembled nervously. Unexpectedly, she fainted as if she lost her consciousness and paused a little." [17, 327]. The writer described the panic in the face and the fair with "she fainted" and "trembling hands" in the image above. The subtlety of the heroic spirit with such subtle images is also erased in the works of Uzbek writer and novelist, Abdulla Kahhor. The facial expression was represented with the word "the face whitening", "the face reddening".

"The old woman was pale, her eyes red and her cheeks had a pulse." (the story "The granddad Asror") ("Asror bobo" hikoyasi)

"Turobjon looked at his wife and she was scarred when she saw her husband's pale face" (the story "Pomegranate") ("Anor" hikoyasi).

Abdulla Kahhor did not describe the trouble of Asrorkul suffering from the pain of losing her child with a long expression but with one or two facial ones. "he lost his weight and his face got dark". However, we can not meet the expression "face got dark" in the work of Khurshid Dustmuhammad. He described the anxiety, embarrassment, distress of the characters not only with the facial expression but also their hand and leg one. The mentally ill sister daunted her brother with her unusual activities. When she saw her brother she was embarrassed and blamed herself when she was in her consciousness. The spirit of the woman in that case was expressed with her facial and limbs expressions. "The woman saw her brother when she was moving as she was cleaning a window. Her face faded, hands and legs languished and leaned on the stairs, the rag which she had for cleaning the window

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flopped. She tried to stand up slowly." [17, 329]. (the story "Guardian") ("Vasiy" hikoyasi).

The feelings of the heroes' like anxiety, panic, fear were expressed with the presence of members, "vibration", "shaking". "When the guy held the ladder with his shaking hands, his sister was able to balanced her motion" [17, 329] (the story "Guardian") ("Vasiy" hikoyasi). An example from this story "... The guy who stood on the threshold restrained himself to stop entering the room. With lacking strength he leaned against the door. He shacked with anger but his eyes were vigilant and looked with love..." [17, 328].

The feeling of excitement and heartbreak in the story of Abdulla Kahhor was described so: "Turobjon did not answer. His body was shacking" (the story "Pomegranate") ("Anor" hikoyasi), "Qobilbobo in a light summer robe was trembling at the cattle shed without a cap, shoes". (the story "Patient") ("Bemor" hikoyasi)

Like Abdulla Kahhor, Khurshid Dustmuhammad used to describe the inner world of the hero with the process of silence in the psychological analysis. "Silence" is a good expression for describing an anxious state of the hero. Abdulla Kahhor used "silence" to describe the spirit state in a

number of places of his story "Pomegranate". "the wife did not say anything", "the man and his wife sat in silence for a long time" (the story "Pomegranate") ("Anor" hikoyasi). Even distressed states are described with "silence". People who heard about their close relatives' sacrifice in the war stood in silence in the story "the granddad Asror" ("Asror bobo" hikoyasi). Xurshid Dustmuhammad expressed the anxiety, distress of the guy with a help of "silence" in his story "Guardian" ("Vasiy") hikoyasi. "... a weak, pale guy with a sleeveless vest and unkempt hair was in silence without saying a word (the story "Guardian") ("Vasiy" hikoyasi). In order to attract the readers to the image of the ghostly mood and frightful process the author portrayed the image of the space with silence. "He did not appear for a long time and nobody noticed his shadow. There was fearful silence in the yard".

Life is always changing, as if everything happened in the form of a conflict, the spiritual world of the heroes in the stories by Khurshid Dustmuhammad is also reflected in the contradictions, emotions, dreams and desires. It is a skill of the writer to discover the human spirit in such a process in the course of conflict.

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