

SCIENTIFIC THEORETICAL BASES OF DISCUSSING THE SIGNIFICANT ORKS

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Abstract. *Thus, by analyzing works of art in the minds of students, we form universal human feelings and values, restore the true history of the people, and bring up an aesthetic feeling. We create the basis for the formation of speech cults and breaking of linguistic wealth. Methods of artistic representation are modified by the writer, they are combined and synthesized with each other when necessary, and have a scientific-theoretical and practical significance. The writer makes good use of dialogues, short and inverted forms of internal monologues, internal monologues of heroes and author's and personalized internal forms of monologues, types of merging of characters and author's monologues, synthesis of movements and characters. All this was fully disclosed during the analysis.*

Keywords: *writer, work, novel, literary critic, image, creativity, style, method, genres, character, psychology.*

Despite the fact that Karakalpak prose appeared and developed in the early twentieth century, in a comparative form, in a short period of time it underwent rapid development, achieved great success and became the object of several literary studies. Karakalpak prose, as a part of the consciousness and awareness of our people, as a part of artistic thought, gradually got rid of the pursuit of events, inappropriate publicism, and aspired to the same artistic and poetic peaks. One of such peaks is the mastery of artistic psychology in prose. One of the most active researchers of our prose, academician M.K.Nurmuhammedov, in his article written in 1970, said: "The increase in the number of psycho-psychological stories is, in our opinion, an effective step in the development of realist tendencies in prose and in the development of writing skills... Psychological prose (depiction of feelings, thoughts, inner feelings of heroes) has achieved great success in Karakalpak prose"[1; 11].

In fact, this is one of the most important issues that makes us think deeply and draw certain conclusions from modern theoretical and practical thought. Although the direction of artistic psychology as a new aspect of our national prose has existed for a long time, it is worth noting that in the second half of the XX century, in recent years, it has developed and served to raise the level of artistic and poetic prestige of our literature. In addition to the above, other writers K.Kamalov [2], K.Sultanov [3], J. Narymbetov [4], Z.Nasurllaeva [5], S.Bahadirova [6] and others have expressed their initial views on this new issue in our literary prose. At the same time, J.Esenov in his Karakalpak short stories pays attention to the issues of artistic psychology, analyzes the role of morality, industrial conflicts, the composition of the work on a theoretical basis. [7]. He explains the importance of artistic detail, dialogue, inner monologue, landscape, letter, movement, hallucinatory phenomena - dreams, illusions, etc., as a variety of methods of artistic psychological description. However, his selected materials are limited, focusing only on the stories of the 1960s and 1970s. If we take a deeper look at this issue of artistic psychology, from a scientific, practical

point of view, it has been of interest to Russian scientists and writers for almost a century and a half.

This new method in fiction was first mentioned by N.T.Chernyshevsky, who used the term "dialectic of spirit." We all know F.Dostoevsky, a master of the "dialectic of spirit" in Russian prose. In Western European literature, there are masters of this direction, such as G.Mopassan. In the days of the old Soviet ideology, they taught us that alienation, the fragmentary depiction of human feelings, was sentimentalism. In our literary criticism, some of the stories are considered incorrect from this point of view. In M.Seytniyazov's "Watan geydayi" he fell victim to such a psychologism...

In general, the problem of artistic psychology has been studied to some extent by Russian, Uzbek, Karakalpak and other folklorists, and valuable ideas have been expressed. Among them, M.B.Khrapchenko [8], L.Ginzburg [9], V.Kompaneets [10], A.Bocharov [11], H.Umirov [12] and others have significant opinions and dissertations.

Artistic psychological imagery is also present in our literature, starting with folklore. He is especially closely associated with lyricism, lyricism of various genres. Of course, it is clear that not all lyrical works can be rich in artistic psychology. At the same time, it would be wrong to consider all forms of lyricism in lyro-epic poetic works as psychologism. In short, it is known that the psychological depiction of art has long been an artistic aesthetic phenomenon in our national literature. However, this trend is especially noticeable in the artistic and poetic development of Karakalpak prose after the second half of the twentieth century. Initially, this system of artistic description began with the story ("Internatta", "Kelin", "Seydan Garrinin Gewishi") and short stories ("Eski mektepte"), and later developed into short stories, which was called the "lyrical-psychological" direction and closely connected with the poetic programs of the writer Sh. Aitmatov. But by the 1970s, it had taken on a new dimension, including novels. Sh. Seytov's novel "Ygbal Sokpaklari" was called the first "lyro-psychological novel". In the 1980s, the masterful writer Sh. Seytov wrote the novel "Shyrashylar" ("Omirdin bir akshamy") in an artistic and psychological way. They have an artistic poetic system, regularity. In both plays, the protagonist is the speaker, the narrator, the narrator. Initially, the plot and composition are based on the narrator's thoughts as an individual, his control and comparisons in life, his critical attitude and opinions, his subjective thoughts. The subjective thoughts of the individual, the protagonist, control the plot and the conflict, as well as the composition. It became the object of the author, and even in the composition, the old boring, time-consuming method of chronological narration is "broken", it is "abolished" and the most basic principle of subjective psychology is formed.

The protagonist of Seytov's novel "Ygbal Sokpaklary" is a young man named Maqset. Before the author, a young man named Makset imagines that his thoughts have pre-author and deep qualities. He compares himself with others, compares his place in life and the place of others with his life goals, and is busy thinking. All the thoughts and fantasies of the protagonist in this direction determine the composition with the plot. In the novel, the protagonist has a very emotional and expressive attitude to all the objects to which he reacts: to nature, to all its changing phenomena, especially to the beauty of Mother Nature, to the movement of people. All this provides the artistic psychology of the work.

In the second novel of the same author "Shyrashylar" the former Makset is replaced by "Esjan Garry", who is in his seventies. The whole plot of the play is based on the events that Esjan

remembers in one evening. That is why his second term is "Omirdin bir akshamy...". This work of art meets the requirements of a psychological novel.

The protagonist Esjan imagines the last days of his life. By comparing them with each other, he regrets that he spent only on small things, including going to the river, household, looking after livestock, eating, lying, sleeping. Because he grew up very ignorant. There is nothing aimless in the life of the old Hungarian person Kuminger. Life, a flowing river, if you do not set your ship in the right direction, it will throw you into the sea, he said. Nevertheless, the old man seems to be a pure-hearted, thoughtful man. He thinks that every day the sun turns red and sets red, comparing the blood-stained appearance of innocent people. Such thoughts and actions on the basis of events provide artistic psychology. However, the author does not give in to petty feelings - sentimentalism, erring from his idea, direction. The reason is the philosophy of life of the heroes: it is necessary to open their eyes not only to the river, so that the ships there do not get lost, but also so that people do not get lost.

In K.Mambetov's novels "Hujdan" and "Turkestan", published in the 80s and 90s of the XX century, the central characters are the narrators. Their main protagonist, the historian Professor Kasym Seytnazarov, is given an objective storyline by the author. However, the thoughts of Duysenbay, a hypocrite who first became a teacher and then a butcher, Utemis, an accountant, Torebay, who was deceived and trapped, and Asan, a philosopher, are subjective. Both the plot and the composition are built on their inner experiences.

In K.Mambetov's novel "Turkestan" the wide-ranging plots fit into the tragic events that the Karakalpak beg Amanlyk (the father of Jiyen Jyrau in history) saw on the caravan routes for more than a month. Amanlyk's imagination is deep, he compares not only the life events of the XVIII century, but also the long history of the Karakalpaks, he regrets, hopes for the future. The author has more such characters in the creation and depiction of Ismail Sultan in the novel "Poskan el". All this prevents the dry, ineffective narration of centuries-old broad plots in the works we have mentioned, and does not bore the readers with the protagonists, but makes them think.

E.A.Balburov [13], G.Yuldashev [14], A.Iezuitov [15], K.A.Yusupov [16] and others expressed their views on the issues of artistic psychology. The art of artistic psychological depiction of the reality of life can be applied in any way in any poem. In certain works it is effective, new plots appear full of sharp drama or through absurd events. For example, Sh.Seytov's "Aktuba in Jaman shyganak", A.Abdiev's "nest of demons". However, in some stories and novels such compositions are distinguished by novelty, for example, Sh.Seytov's "Shyrashylar", K.Mambetov's "Hujdan" and others. The activity of other methods of depiction of artistic psychology, their widespread use is also reflected in the internal monologue, dialogues, actions and more. We also see so many differences in the narratives of the writer from the point of view of the principle of artistic psychology.

K.Mambetov's short stories "Moskvadan kelgen kyz" and "Imtikhan" are first of all devoted to the perseverance of journalism, its life, to certain life issues of the avar and lyrical hero, first of all to folk programs, nature, behavior, psychological features, mother nature. openness, the writer's publicism in the story "Imtikhan", the satirical-humorous style in it led to the intensification of this psychologism. But in the author's short stories "Meruert monshaklar", "Bakhtyn bolsyn, Aryukhan!", "Men ony suyer edim", the spark of love, misguidance, separation, and tragic events are also in the form of the first person "I". The first person form of depiction of the reality of life, the centrality of the narrator in the composition with the plot, allows to freely

and clearly express thoughts and feelings in all the stories of K. Mambetov. In most cases, the first "I" or lyrical characters are synthesized with the author's biographical qualities, and the author-prototype and literary hero is a student or young man in love ("Meruert monshaklar", "Bakhtyn bolsyn, Aryukhan!"), a simple scientist ("Imtikhan","Moskvadan kelgen kyz"). They are generalized through the deep imagination of the writer and transformed into a literary image. Such a combination of the prototype and the literary image, the realism of thought, the richness of psycho-philosophical ideas reached the peak of the image of Kasym Seytnazarov in the novel "Hujdan", Ismail and Ormambet in the dialogue "Poskan el", Amanlyk in the novel "Turkestan". All of them are portrayed as philosophers, profoundly intelligent, heroes with analytical thoughts, and they are immersed in the psychology of scientific and creative authorship. They clearly show the combination (synthesis) of artistic thought with the scientific thinking of the author, and all this is described in the same psychological form of art in those works, not only bringing the heroes closer to life, objectifying and enhancing realism.

In particular, the talented writer's short story "Moskvadan kelgen kyz" in the journalistic work: "I met her at the International Symposium in Leningrad." explained. This means that the protagonist is the main character. It is known that the prototype of this literary image is the famous historian-ethnographer T.A. Zhdanko from Moscow. On the one hand, the author wrote this story on the basis of historical documents, on the other hand, he enriches the main events of Tatyana Mikhailovna's oral story, narration, recollection with creative inspiration and paints it with richness. Such places in the work, that is, the recollections of the protagonist, the manner of narration are described in full of internal psychological experiences, emotions. In the related works, the young ethnographer's love for Karakalpak land, her interest in studying the ethnography and history of this nation, her humanity and perseverance, her determination to achieve a common goal are described through several psychological experiences. Due to her stubbornness, she almost died on the way to the monument "Barak Tam" on the outskirts of the country, but Murat, a young man from Karakalpakstan, died at the hands of enemies. [17]

The protagonist's recollections and fantasies are briefly described in the play. It has a good effect on students, like a road essay. For this reason, although it can be called an "essay-story", it does not detract from the artistic and aesthetic value of the work. Such lines in it are taken as in real life, with an influential and artistic psychological quality...

"At dawn we descended from the Black Mountain. We are walking, it seems that the road does not end at all. The wide field, the sand, the sun is warming. The wheels of the cart were not lubricated, and his voice gave us a headache. In this case, Murat will be very embarrassed. But we talked about other topics as if we didn't pay attention to the sound in the cart so as not to embarrass him. The cart raised its voice even louder, as if we were exhausted. In this case, Murat stopped the cart and sprayed water on the wheel. The cart would mute for a while, then start screaming again" [17; 195].

The main plot of the story depicts the psychological evidence of the awakening and development of feelings of love between the Russian girl Tatiana and the Karakalpak young man Murat. Initially, when Tatiana took Murat by the hand, the writer described him as "jumping as if he had stepped on a hot stove" [17; 195]. The reason was that he was a very polite young man, who strictly adhered to the "hold the girl's hand" tradition in the rules of national customs of the people. But the openness of both Tatiana and her Russian boyfriend Petr and their friend Daulet bialn Kolya, especially the love affair between the Russian girl and her first visit to the Barak Tam

monument in the Takhtakor district, far from Chimbay, makes it clear that the love affair exists. Perhaps, whether or not this happened in the life of T.A.Zhdanko, the writer covered it well in artistic ways.

In the play, various legends of the Karakalpaks, separate information about the history of the Karakalpaks and the Kipchak people, the memories and feelings of Tatyana Mikhailovna are described in a psychological way in the form of thinking. Tatiana is a pure-hearted, humanist, kind person, her attitude to beauty with a special aesthetic pleasure is described in human psychology as follows:

"-What a beautiful bird, how you shot it?" I cried "[17; 206] is well illustrated in the details related to the story of Peter's shooting of a bird. Eventually, when Tatyana refused to eat bird meat, her comrades called it chicken meat. This means that artistic psychology is based on realistic details.

Also, short portrait descriptions in the story are taken as a separate internal monologue, as a method of psychological depiction in dialogues.

For example: "- Say me, Tazagul (Tatyana-Q.Yu.), What do we need this fortress, which has not been touched by people for thousands of years?" [17; 219]. Well, this simple coachman Karakalpak young man is considered a sign of Murat's loyalty, his clear psychological ray. In addition, when a Russian girl offered him to study in Moscow, he not only approved her, but also put her in a wheelchair and imagined the appearance of the big city of Moscow and her meeting with Tanya there as a hallucination-psychological process.

In the author's story "Imtikhan" we have already mentioned that the depiction of modern moral and social issues in a journalistic style is combined with satirical and humorous situations, which have acquired an artistic and psychological character. These features are immediately apparent from the style of language, the use of literary language in the text. For example: "Our rector Shamurat Abdimuratov was also a serious man who experienced a lot of gifts. He was very demanding of his staff, and it was impossible to go in front of him at once! ate leftovers. During this visit, I, like the officer who came in front of the general, trembled my legs and was suddenly released "[17; 224]

So, on the one hand, this is the author's characterization of the protagonist, which is effective both humour and satirically. In the poem, in connection with the character's behavior, the depiction of the situation in psychological terms, such an emotional analogy is used, as well as a series of comparisons, and the character is divided into its own artistic colors.

"Let the eyes see and the ears hear. The square in front of the university is full of people. I can cover both sides of the road," he said, "as if waiting for the astronauts.". Just as I was going into space, someone was bending over to greet me... "[17; 228], "The professor was also a patient man. Even when we were studying at school desks, his name was at the forefront of our lessons. we have never heard a man say, "Run to the door" [17; 229].

The main plot of the work is the relationship of Kasym, an associate professor of the university, with his uncle during the exams, the search for a sheep in "Kum auy", the desire of a shepherd to sell a weak lamb for 100 sums. When he finds out that he is a test taker, the shepherd's desire to give the lamb for free and other events attract attention with his satirical and humorous quality. At the same time, they look convincing and deeply reveal the psychology of the protagonist.

In the poem, the writer uses a method of artistic psychological description in the form of an internal monologue, which is combined with the words of the protagonist. For example: "They stood up. I sat and imagined ... The exam is a test. Although he has passed one place, there are still many places in front of him that need to grow. Ellit is tested by a teacher. If one is missing, one is caught. With these heavy thoughts I went up to the second floor". ; [17; 247].

This statement in the form of an internal monologue is the words of the protagonist Kasym, after an applicant fraudulently took the price of "four" and it, of course, serves to deepen the image psychologically. The problem of spirituality and decency of our time is sufficiently solved in the story through the image of Ulyo'ma usy Kasym, his truthfulness, and perhaps kindness. This is because the image in the creation is not only schematic and formal, but in its contradictions it is a real person, as a living person in life, with his own thoughts, feelings and inner psychological expressions. See: "No matter how hard a person's life is, no matter how hard he cries. But life is not like that. It has many transitions. It is necessary. [17; 238].

Such philosophical considerations belong to Kasym, a humanist and a kind man. This is the main sign of his social decency, his spiritual appearance: "If there is no hardship in human life!" But it is against any deception, eye-painting, and all sorts of hypocrisy. In the end, the evil one opposes the one who comes to pay the debt, except for the other, and pays for it. According to Kasym, during the exams and examinations, he was able to distinguish between black and white. As we can see, here the author's words and the inner speech of the literary hero merge, and he performs a wonderful psychological function. In literary practice, this phenomenon is also a reflection of the skill of the writer, even if it is correct.

In K.Mambetov's story "Meruert monshaklar", Zhumabai, who was caught in the act of deceiving the daughter of Sapura, the daughter of Turgangul, a merchant and waterless woman, who was renting a house, said, "Good luck, Aryukhan!" In the story "I would love him" by Karim, who lost his peer Roza, Orynbay, to the beautiful daughter of his uncle Aryukhan, the narrator, who had previously been married and lost his lips when he was young, was open to the bride, but not married to a young journalist. The lives will be discussed. In our opinion, the main plot of the story requires a deep psychologism in the characterization of the image of the protagonist. Leave something that brings the image of the heroes of these works to the object, to the art of psychology, to the lyrical way on the first page, to the free expression of thoughts, feelings, emotions, sorrows and joys. In all of them, all things, events and actions, nature, portraits, external characters, and people's conversations are the inner spiritual world of the protagonist - the lyrical image. Mine is a combination of lyricism and artistic psychology in the so-called poems. Such conditions in the literary process, the inseparability of lyricalism and artistic psychology, have been studied to some extent by scholars in connection with the material objects chosen before us. In these writings of the writer, the author's statements, author's information, etc. By combining the methods in depth, they gained both emotionality and expressiveness in the literary language isletio, and became especially effective. For example: "Sapura was very beautiful. Her eyes were round, her eyelashes were like niches, and the two strands of hair on her neck were like brains. In fact, Sapiura looked like a fairy to the son of a farmer who grew up in a cotton field, and then..." ("Meruert monshaklar", p. 263)

"... Her raisin-black hair was parted in two, her deep bushy eyes were sunken, and her lashes were as beautiful as a dagger, like a desert gazelle. ("Bakhtyn bolsyn, Aruhan!", P. 289) We are not fed up with each other. Her waist and breasts, which were visible from her shirt, were

reminiscent of some models. His white legs were very straight, his neck was long and beautiful, and when he looked into the distance he looked like a stream in a moonlit lake. Her beautiful eyes seemed to say, "We will be together for a lifetime." ("Bakhtyn bolsyn, Aruhan!", P. 313).

Such portraits are also used in the stories of the talented artist "Men ony suyer edim...", "Muhabbat ham ajal", but they do not repeat each other. As we can see, the portrait signs of a hero in the same scene are far from repetitive, they complement and mature each other, and deepen the lyrical-psychological and romantic spirit of the protagonists. After all, they are not boring, on the contrary, they give everyone an aesthetic taste. Thus, scientists have taken psychology and aesthetics together.

In any of these stories, everything is conveyed in the form of psychological apologies, passing through the mood of the lyrical hero. In this case, the depiction of natural phenomena, natural phenomena in the objective, deep revelation of both the romantic spirit and psychological state of the protagonists was of great importance. Usually we call all this "landscape". However, the ability to depict nature in animate action is probably a slightly broader concept than the inanimate "landscape". We can clearly see such phenomena in these stories as one of the typical gifts of Karakalpak prose of the twentieth century. The characters, who are all in love with the psychology of the corpses, are very well illuminated, first of all, by the imaginative qualities of the left-wing heroes, as well as by their passion for the beauty of nature. K.Mambetov's prose works educate young people to love, humanity, purity and devotion.

We will also dwell on some of the characters in the novel-epic "Khalqabad" by Sh. Seyitov. In the novel, the image of the hero-elder Kunnazar, whose exemplary qualities are reflected in the mirror with the simplicity of the left circle. He is a prototype of a real life, born and raised in the village of Khalkabad, where he lived and ruled his people. In the poem, it can be said that his name and essence were taken in the same way as in his life, without any changes, without any changes in his character. The man's son is Aynazar, the young Komsomol member in the book is Aynazar, and his wife is Aynazar Kunnazarov. For many years he held the same leadership positions: secretary of the party committee in Kegeyli district, head of the Holders society of the Republic of Karakalpakstan, head of the Nukus city Executive committee, etc. he appeared to the people as an exemplary, enterprising gentleman. This is the life story of the "Khalqabad" in the works of the writer Sh. Seyitov. Finally, old man Kunnazar is a man of high intelligence, mastery, stability, modesty and devotion to the people. In the novel, the people believe in the elder before all the activists, they shout about the elder brother, they have high hopes for the leader and ask for help. The writer does not deviate from the objectivity of the realities of life in the inner secrets of this image, in addition to its exemplary qualities, there are flaws, the necessary plot events, movements and so on. through which he ate without hiding. The cruel nature of the old man Kunnazar is also sufficient. Otherwise, there will be difficult situations in the beginning. In the end, he took his rightful place in the plot of the story, in which Kyzketken's excavations were carried out on horseback, whipping and whipping those who brought the goods.

One of the major shortcomings of the old man is his initial simplicity, his illiteracy for the new century. Then, at the level of the country's policy, it gradually eliminates and corrects these shortcomings. The self-realization of this image is impressive in the words of the protagonist, who writes the ways of evolution in an artistic and psychological form:

"- If the healer doesn't give you a chance, if your healer gives you a chance, you will land!
.. Yeah, shame stronger than death, I read a lot! I bought a notebook for my bread money and wrote again! My pen will reach Moscow if it connects the line to the line!" [18; 77].

This is the saying of a man of good heart on the one hand, and a master of piety on the other, a man who is not limited to the age of sixty and keeps pace with the times. The writer was able to vividly portray the old man Kunnazar as a real living person. The novel even pays special attention to the fact that the old man Kunnazar holds his beard, shakes his head or sits quietly when he thinks or decides, and as a figurative plot events remain in the minds of readers for a long time.

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