BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

PRINCIPLES OF ANALYZING PROSE WORKS

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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.

Key words: writer, work, novel, literary critic, image, creativity, style, method, genres, character, psychologism.

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 consciousness 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 MK Nurmuhammedov, in his article written in 1970, said: “The increase in the number of lyro-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. Bahadyrova [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,

MB 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.

EA 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.

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 auyl", 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].

"… 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 ajel", 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. Seytov. 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 bedinning. 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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