

THE ROLE OF PSYCHOLOGICAL MAPPING IN THE CHARACTERIZATION OF THE MAIN CHARACTER IN THE STORY “THE STONE” BY ULUGBEK KHAMDAM

**Madinabonu Makhmudjonovna
Akhmedova**

Barno Bakhromovna Tojiboyiva

The National University of Uzbekistan named after Mirzo Ulugbek

ABSTRACT

The article proposed for discussion is devoted to the story of Ulugbek Khamdam “The Stone”, which is an important event and innovation in modern Uzbek short prose. The work reflects the desire to understand the soul, the feelings of a person, depicts heroes trying to understand the meaning of their own life. The article attempts to analyze the representation of the spiritual world of the main character by a talented writer using psychological methods and techniques for describing the mental state of a person based on the analysis of various philosophical views.

Keywords: Hero, literature, Ulugbek Khamdam, transformation, character, symbol, psychological.

The activity of Ulugbek Khamdam as a scientist connected with the Uzbek literature of the XX century and modern poetry in particular, in which he reveals the psychological inner experiences of heroes striving for universal values in our time. He is the author of several novels: “Loneliness”, “Balance”, “Rebellion and Humility”, “Sabo and Samandar”, the story “Distant Dilnura”, a number of short stories, poetry collections “The Rebellion that leads to God”, “The Rose Flower”, “I was waiting for you...”.

Some of them translated into Russian and warmly received by readers and critics. The story of Ulugbek Khamdam “The Stone”, published in Russian and English, was included in the “Anthology of the Uzbek story” and became available to readers of the Foggy Albion [1-4]. Khamdam’s translations also attracted attention, especially “The Thing in Itself” the Persian poet Jaloliddin Rumi and the “History of the Ideology of the Turkic peoples” by the Turkish professor Osman Turon. He translated into Uzbek language poems by Pushkin, Lermontov, Yesenin, Akhmatova. Activity Ulugbek Khamdam, as a scientist, is associated with Uzbek literature of the XX and XI centuries, in particular with poetry, which reveals the psychological inner experiences of heroes striving for universal values.

Currently, the monograph of the scientist “Uzbek poetry of the twentieth century” published. The book “The Forgotten Melody of Naya”, consisting of two parts, includes the novel “Loneliness”, the stories “A bowl of water”, “Tulips”, “Vanity Island”, as

well as current reflections of the writer. The author is looking for answers to the questions of his lyrical hero in search of the meaning of human life and chooses the only acceptable path for him – he calls on readers to listen with him to the voices of our spiritual teachers, who do not stop after even a thousand years, as eternal and unshakable “Melody of naya”. A. Vasilyeva stressed that the book by U. Khamdam has become an event in Russian and world literature. It will enter the universal culture, but not as a mass phenomenon, but as an example of elite modern Uzbek prose [5-8].

Ulugbek Khamdam is a wonderful writer who so subtly describes the fate of a person; he paints all the details as if all this is happening right now. His works reveal the fate of a person, his other world, which he invented himself.

The story of the Stone is another proof of this. Starting to read this story, you realize that this person is very lonely, and the problem is quite openly visible in his inner world. “Naturally, I, too, like all other mortals, being under the influence of some weaknesses, succumb to momentary joys, but then I still come back and return to this state of mind that nests in the depths of the soul... Then I (and this happens often) perceive myself from one side and others from the other side: as if they are on the other side of a raging river, and I am on the opposite side”. Since all his actions and experiences, the author seems to carry through himself, feels his hero, and makes the reader feel it. The story is very short, but in my opinion, a part of the human soul embedded in it.

None of the characters in the story has a name. It may be symbolic that any of us could have been in such a situation, which the main character turned out to be [9-12].

In this story, the external world of the hero serves only as a background, the main actions and events take place in the inner world. The author shows us a sad hero, he has a stone in his soul, and the stone here cannot be understood in the literal sense, since during the reading of this work you can understand what kind of stone we are talking about. In order to get rid of this stone, he goes outside.

He thinks that if he sees something good, this stone will fall from his heart: “So, I began to think that my long walk with a stone inside is dangerous for me and for others. Maybe it will not dissolve, as I wish, it will not be removed as a kidney stone, then at least let it remain in its place. After thinking about all this, I rushed out into the street...”.

It also turns out that this stone did not appear immediately by itself, but as it compares with kidney stones, this sadness has been accumulating for years.

The hero meets a woman on the street, admiring her beauty; he walks like a prisoner, although he himself tells how he is fascinated by her beauty. “Curly, brown hair fluttering to the right and to the left, falling over bare shoulders, aroused vague feelings in the person looking at them, and gave a mystical coloring to the whole being of a woman. In the rays of the sunset, which spread their reflections everywhere, the woman

sailed like a purple boat, and I, without taking my eyes off her, walked and followed her”.

A light appeared in his heart, for which he was even ready to give his heart, but alas, this joy not given to him for a long time, as everything collapsed immediately from that queue for fish [13-16].

In this story, I think everything is symbolic this stone in the hero's soul means a deep sadness that every person can have, and even the last character, that old man, is kind, he was a symbol of the light of happiness, that is, it is a sign that somewhere there is happiness, joy, you just need to feel it!

It should be noted that the motif of the path, movement is one of the dominants of the artistic system of Ulugbek Khamdam and plays an important structure-forming and meaning-forming role, participating both in the construction of the plot and in the expression of the author's ideas[17-20]. In the story, the hero, following a beautiful woman on the road, hopes, “maybe I'll run into her on the street with generosity and kindness, and this will remove the stone from my soul?!”, and meets with a creature of evil. This story written tangibly and clearly. The confessional form of the narrative captures the extreme depth of the underwater thought, its intimacy, reveals such an intensity and thoroughness of its flow, such a conciseness of the syllable... This is what Potebnya called “the condensation of thought in the word” that the very spiritual side of the hero's existence – his inner world, the “stone” of the soul, longing and “shaking” – somehow imperceptibly, by itself loses its narrow meaning and acquires a socio-social meaning, being saturated, as it were, from within with a deep author's subtext. It (the subtext) “grows” into the images and phenomena themselves, leaving an invisible ethical halo around them, uniting them into a single flow of the movement of modern life.

In our opinion, a separate artistic definition formed in such a work – psychologist. Psychologism is the disclosure of the inner world of the hero through a detailed presentation of his thoughts, memories, desires and feelings using the means of artistic representation. There are three main forms of psychologize, which include possible ways to convey the inner world of the hero. Two of these forms in the theoretical aspect separately distinguished by the Russian literary critic I. V. Strakhov: “The main forms of psychological analysis can be divided into the “internal” image of characters... and the “external” image...”.

The first form of psychological representation conventionally called direct, the second – indirect, since with its help we can learn the inner world of the hero not directly, but through the external signs of his mental state [21-23].

Touching upon the question of the main methods of psychologism, first it is necessary to focus attention on the method of the author's narration. You can transmit the inner world of a person both from the first person and from the third person. Each

form of transmission characterized by different capabilities. The first-person narration creates a picture close to the truth about the emotional experiences of the hero, because the person is talking about himself. In most cases, the story on behalf of the first person is so truthful that it enhances its effectiveness. In this form of narration, in most cases, there is one main character and this form used when the author and the reader follow the changes taking place in the mind and soul of the hero [24]. The rest of the characters belong to the second plan, and their inner world practically not displayed.

The third-person narrative characterized by wider possibilities in terms of depicting the inner world. The author introduces the reader to the inner world of the character without any restrictions and presents the state of mind with greater depth and detail by this method. There are no secrets in the heart of the hero that the author would not know about – he knows everything about the hero, can thoroughly analyze all his experiences, and explain his thoughts, feelings and experiences. The narrator can analyze the self-examination of the hero, tell about the emotional experiences of the hero, which he himself cannot understand or recognize [25-28].

It is quite acceptable that the narrator can simultaneously turn the behavior, facial expressions, and plasticity of the hero into a subject of psychological analysis. The story from the third person allows you to use various methods of psychological representation: internal monologues, open confessions, excerpts from diaries and letters, dreams, hallucinations easily fit into such a plot.

The narrative from the third person has a large range of time, during the analysis of the hero's sudden experiences, time can stop for an indefinite period, or the events depicted in the work that took place over a long period be briefly transmitted. An example of this is the connection between the parts of the plot. This allows the author to increase the significance of the psychological image in the process of general narration, to transfer the reader's attention from the details of the event to a detailed image of feelings and experiences. At the same time, the psychological image reaches the level of maximum detail: the image of the spiritual transformation that occurred during several minutes or even seconds, it can take several pages. In addition, finally, when narrating from the third person, the possibility of depicting the inner world of not one, but several characters achieved [29].

A distinctive feature in the depiction of the characters of the heroes of U. Khamdam is that from the very beginning he sees the heroes in an existential state. Summing up the experience during his life, the hero "alienates" from people. Tired of the eternal questions, he tries to "close himself in". The events described here acquire a moral character and work for spiritual analysis. Literary portraits, as one of the main means of artistic representation of the character in the work of U. Khamdam, perform an important reflective function. The portrait considered an "entrance" to the character; defines its most important facets; clarifies the completeness, integrity of the character;

through the portraits of one or more characters, the lifelessness or dynamics of the character manifested [30].

Thus, in modern poetry and prose, U. Khamdam attracted by innovative authors, whom do philosophical and poetic thinking and metaphorical laconism of narration characterize. He distinguishes poets and prose writers who experience history and modernity in the way a lyricist perceives his inner life, in itself, surprisingly and fresh. Despite all their individual differences, they united by the historical and metaphorical capacity of literary images. The spiritual world of the hero objectively represented by a psychological image. The author strives to give a dynamic portrait for a more complete illumination of the heart, the inner world of the image.

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