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## THE STORY OF ARTISTIC PSYCHOLOGY IN THE WORKS OF NAZAR ESHONKUL

**Abstract:** In the article, the writer Nazar Eshonkul notes that in his works it is possible to observe the events of artistic psychology, the peculiarity of psychological image, the artistic skills of the creator and the uniqueness of emotional speech.

**Key words:** artistic skill, psychological image, aesthetic vision, mental senses, spiritual scientist, mind flow.

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### Introduction

The more spiritually rich the writer himself, the more he is a scholar of human qualities, the more he is acquainted with the landscape of the spiritual world, the more profound his imagination is about them, the more educated, vital and truthful his creations turn out to be. In Uzbek literature, the work on scientific-theoretical study and generalization of the psychological image is not particularly extensive. Long time ago, the aspiring literary scientist Narzulla Shodiev "A. He defended the candidate's work on the topic" psychological skill in the work of kahhor "and on this basis published articles, the booklet "artist of the spirit" (Publishing House "Science", 1977 - th year). An important aspect of this system is that the issues of psychological image, the aspects of the writer's skill in psychology in this regard, have been studied as a component in studies devoted to well-known writers. Truly, psychologism is the human phenomenon, the most important tool in the system of determining the author's artistry and is considered a source of rich material. There is a person, his dream, imagination, joy, grief, hard-working moments, aspirations will sympathize with him and cooperate with him. These spiritual and spiritual processes live and develop in the dyslexia of the soul, in the spiritual world. Such components within the framework of the holistic system of psychology in the artistic literature

are considered to be factors determining the degree of mastery of the writer's style. In Uzbek literature, including in prose, it is self-evident that the genesis of artistic psychology is a large-scale issue. Since the object of artistic literature, samples of oral creativity of the people are human, they also serve as the basis for the imagination and study of psychological states {24 p}.

### Analysis of Subject Matters

Nazar Eshonkul emphasizes in his theoretical works that literature, important human and divine qualities of creativity, literature and creativity are the work of the spirit, the spiritual issue. For example, he notes in his article "creativity and I", the first Talab of literature- "literature has always been on the side of goodness and has defended goodness, the spirit has begun to be on the side of goodness", and tries to describe in more detail the views of this issue, that is, creativity, literature is primarily a product of the divine and spiritual:

The dictionary composition of the language of the leading images in the works is enormously individualized. Individualization is carried out by a number of means of speech characteristic, which, in addition to the content of the speech of the heroes, gives a deep psychological tasvirini of the characters – tone, tempo, pause, intonation. Therefore, even to the

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speech of the protagonists and only their specific psychological characteristics, at the same time, the state of the soul at the same time, their mood, also becomes expressive. In N. Eshonkul's writing career, in his psychological skill, the heroes have a leading character in the system of interpretations of "heart dialectics", prints of the use of internal spiritual monologues, types of speech characteristics. Even then, he uses the method of sound intonation of images, the tone of which all the time performs a psychological task. Because subtle, subconscious deviations in sound, ottencas also reflect the deepest spiritual changes in the inner world of the hero. The artist in the story "the man who led the monkey" can also be observed during the suffering of the old man: "the income decreased, the demand for charity increased, the Tier people remembered the previous head with regret, they realized that he chose the right path. Well, tell me, here's what's good, what's bad. Lasa how to do it is different. One thought of the people and abused the law, the other thought of the law and devastated the people. I can not distinguish here which one is evil, which one is good, no. I could not even notice it in my lifetime" {11 p}.

The content of such a more sad characteristic of the old man in the victim will help to understand the Black affairs of the past as deeply as possible.

### Research Methodology

Through the eyes of the writer's valiant young man, the words of the old man, in his depressed state of affairs, with the help of his own characteristic, too, look into the world of this sad fate: "he stopped grumbling with alam. It was clear that he was angry, how disappointed, now, to say anything, jerking. He did not like those who did not approve of his opinion, apparently. All his life I dreamed that he was looking for what good is, what evil is, he could not find the answer, and I was horrified, even as I understood by the andak to his pictures, which he did not understand on that day; this suratlar-the thoughts about the life of a person who did not believe in himself, spent his life in vain with various scams and comforts, were fragments of his abstract obscene soul. As his life came to an end, he ran away from the gloomy conclusions of the world, hiding in the dark forest of such calm and loneliness. He wanted to look at his past life standing in the bosom of this loneliness, to draw conclusions on his own life, somehow, from what he said, this sensation, but I think he still did not find the necessary conclusion for himself. His lonely life seemed to me terrible as the loneliness of a rotten tree." {45 p}

Deceivers are ravaged before our eyes as a misguided typical representative of the people who are inherent in the old man-made system, which comes to self-satisfaction with comforters. The narrator tells the young man that the suffering of the monand's life on

the rotten tree of old man is another vivid reflection of the oppression of an unfair society.

Such literary rakurs are observed in the activities of several more talented writers such as Nazar Eshonkul, Khurshid Dostmukhammad, Isajan Sultan, Ulugbek Hamdam of the independence period.

### 3) psychological portrait

In portrait works, which are one of the important tools of psychological analysis, heroes play a huge role in the discovery and discovery of "heart dialectics". In the artistic work, the concept of portrait can not be limited to the appearance of only one image. The true master of words always seeks to enter the spiritual-spiritual world of the heroes through his appearance. Therefore, the concept of "portrait" refers to two meanings: the image of the external image (in a narrow sense) and the whole individual – psychological image of the hero (in a broad sense).

A number of writers, for example, Balzac, Turgenev, Tolstoy, Dostoevsky, Mopassan, driver, Tagor, A.Kadiriy, Oybek, A. With the introduction of the image into the literary style of kakhhor into the work, he first shows a picture of literature - an artistic portrait. For example, the patronymic ("past days"): "quot;...heavy-natured, majestic, exaggerated and white-faced, handsome black-eyed, proportionate black eyebrows" - it turns out that the perfect personality of the scallops, with this appearance, is the owner of an immaculate soul, and his expression is psychological the condition is manifested. In the portrait image, the hero is also a psychological means of expressing such states as joyful, sincere, weary, sad, crushed, etc. of the spiritual world. Here is a portrait of silver ("past days") in a spiritually depressed state: "quot; from the Middle door appeared a silversmith. Burungi fullness went away, lost weight, and but this weight did not give the Husna a minus, and the forearm was raised. The eyes of the Shahlo fallen a little bit bota, showing itself by striking the mavj over the eyebrows of the bow were also Tim blackness of the tag, the tag'in had also earned lullness... it seemed that there was a drawback in it: the Shahlo did not keep the eyes playing like a nose, and then was characterized by a weight on the edge."

The image of this portrait is a somewhat depressing state of Kumush in his Pallas, which is sad from the state of kundashlik. Among the Masters of World Literature in Uzbek prose was the writer Abdulla Qadiri, who managed to create the first examples of this kind of portrait art.

Matyakub Matjon writes: "the psychological states of Otabek are different ways, comparing with the fate of other individuals with remote means (the story of the master scientist), if the melody is depicted with musical instruments, the psychological states of Kumush are reflected in it in direct ways by drawing portrait changes in it"

In the creativity of Nazar Eshonkul Turgenev, Tolstoy, draws attention with its skill edges,

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reminiscent of the style of the Almighty literature. He emphasizes the wide interpretation of the anti-Semitic poles of the spiritual world in describing the form-Shamail of his heroes. In the story "coffin", the man who embodied the totalitarian regime dictionaries, the essence of the tyrannical policy, from this vision of the architect who drew the history of the city, shows in the image of his portrait the deplorable state, which remained devona: after the inspector said "your colleague", I put a more correct magnifying glass on the psyche: almost the left over, only the music being heard from the distant or the city being destroyed, harir dogkabi, who was waving in gratitude and tenderness to the devastation between the city being destroyed, had remained in his delicacy even after a whirlwind of junbush and a fantastic bunny, whose hands had blushed at the dawn of the sun, whose eyes had sunken, reminiscent of those lay in pieces like this: the one-sided flame that could not illuminate the darkness of the past is newthis face, they were silent, unable to shine this body" {50 p}.

The architect of the city, who was originally very healthy and cheerful, had no money or abrasion left on his side, only a pora copy of the map of the city, which once made his own tarragon, was left behind, as if he were in a churchyard, where the smell of hummingbirds from the Houses of the City restored by him had become The characteristic signs in the perfect psychological portrait reflected the ugly depraved circumstances of his ruin from the city: hanging; an end to a man-made period in the bosom of "irony", an evil policy-boundless hatred, flame, traces of suffering...

The thoroughness of the literary skill was fully manifested in the fact that through the portrait of one mad architect a whole long stretch of evil politics was able to give horror. In this way, the writer Devona gives a fair assessment to the tragedy that has become a means of death, such as an unbearable smell, an unbearable mess, a rotten swamp, even to the homeland, the harbor, to the homes in which anashu lives, among others, the "crazy irony" of someone who has turned to the madness of inhuman politics. This Is N.How skillfully eshonkul was able to use the psychological essence of the artistic portrait, which gave him the basis for achieving creative sophistication.

Nazar Eshonkul is the leader of the national spirit in his works, although he knew quite well the achievements of world literature, European realistic prose and mastered them creatively. The reason why literature can not destroy any black power or Cataclysm is because of its strong reliance on national ground.

In the scientific research on the work of Nazar Eshonkul, he gives an emphasis on the issue of his reliance on the spirit of the currents of European literature, culture. Of course, there is a soul in these views. However, the most important aspect of the

issue is that nazar Eshonkul, as a strong creator of the national – spiritual phenomenon, is only in relation to the advanced experiences of such world literature, first of all from the point of view of its national background and national values. For example, the story of ADIB "can not catch the wind" such a national charm is one of the thoughtful works. As soon as the work is shown, it will be known that it will be in harmony with the national value, the National ground. The scope of the plot of the story, the peculiarity of the composition, is associated with the village of Tersota, one of the ancient Nasaf villages where the writer was born and grew up.

The charm of psychological analysis will be directly related to the fact that it is based on a thorough and reliable balance of life realities. In fact, the true essence of perfect psychological images acquires vitality with the help of its manifestation in natural harmony with such literary components as dramatic and tragic images, lyrical – aesthetic scale, figurative {5 p}.

The story "can not catch the wind" carries a figurative essence of art, according to the universal in its naming. Why can not you catch the wind? Not seeing the wind, not being caught is the real life reality. The writer subordinated this natural phenomenon to the goal of poetic expression of the ideological – philosophical essence of the work in a figurative – symbolic way. The phenomenon of non-capture of the wind parallelically represents the essence of invading, dishonest, murderous phenomena, the sudden imposition of the scale of their occurrence and the inability to evaluate.

One of the great socio - spiritual tasks of literature and the main thing is an expression from glorification, protection of the national characteristics of which each creator belongs. Nazar Eshankul's products of creativity the most urgent issue that attracts attention in the center will be the fate of the national character and his servants, who lived tragically during the Shura period, in an atmosphere of domination of evil. Therefore, it is not surprising that in the works devoted to the study of nazar Eshonkul's works, the national image is the main focus of fate.

Adib learned that national servitude, the tragedy of the nation is the tragedy of the individual. National degradation is expressed in stages, through an artistic psychological analysis of the changes in the character of the hero (he) of the "invasion" {86 p}.

In the stories are created Real historical images, historical stories, Real historical – national characters. If only two images "Ghanim and Hero" were involved in the story of Nazar Eshonkul's "invasion", X.Do in the work of stmuhammad there are a number of images of colonized nationalities and colonialists. In this way, many facets of the national character are opened. The hero of both works also walks under persecution {4}.

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The fact that national heroes walked under absolute persecution in the era of Shura, expressed in the light of an important literary formula, thoughtful figurative psychological skill, marks an important core of the creativity of such bold aspiring nationalist writers.

Because of such literary realities and thoughtful artistic research, the works of such courageous writers are also published in developed foreign countries. Nazar Eshonkul, in his interview with the Korean professor inongong Ox on the topical issues of today's literature, is mainly passionate about the nationality of literature:

"My main goal is to show the literary landscapes of the spirit and soul of the Uzbek nation. Today's Uzbek (including Korean), on the one hand, as the most advanced representative of Bugun, is enjoying the latest achievements of civilization in the very center of development, just like a Western person, and is standing in the ranks of its creators. On the second hand, unlike a Western person, he is also not completely disconnected from his age-old traditions and values. In theory, technical progress doubts the survival of national values, but on the contrary, concrete aggression against it. Such aggression takes a person away from his soul, which binds him more to the idea of serving him or her than human qualities and feelings, or a sense of duty and responsibility to the system. This homogeneous duty and responsibility does not leave a need for values in a person, which makes it unsuitable. The relationship that has become a value with techno Aham relationship of importance comes into conflict. From now on, signs of this collision are visible. As a result, the natural state of man, that is, between the soul and the progress, is ixtilof arising. This ixtilof has already begun. The West described this conflict in the image of Terminators, navigators. In any case, the literature of the future to struggle for the pure preservation of the soul of Man, the image of ma Sattorova G.No, it's not. Showing avtoreferat {8 p}. Will be built, during. Progress must pass through the prism of the human soul and the spirit of the nation, absorb into its own being without being and begin to advance mankind, not denying humanity. This is what humanistic ideas, humanistic literature, which have passed so far, say. Both Uzbek and Korean humanism emphasize this. Eastern wisdom is a humanistic wisdom, motivated by the preservation of the soul of man. The preservation

of a person's soul is the main task and duty of today's literature. It is then that spiritual tragedies do not occur today that condemn the Western man to loneliness and godlessness". Literature is a struggle for the human soul.

### Analysis and results

Nazar Eshonkul's formation as a writer is directly related to one of the secrets of improving his artistic skills – the degree of mastery in his psychological style.

In the works of the writer, in his artistic research, dramatic and tragicistic images interpretation can be used productively to describe tragic destinies, injustice, oppression, violence, the consequences of occupation, the life of slaves who have not seen the crushed fasting of Emir destinies. Dramatic and tragical images attract attention mainly as a means of portraying the fate of the national forces, those who were victims of tyranny, tyranny, aggression in the Shura period. It should be noted that the artist, created with the creative magic pen of nazar Eshonkul, the old man (the man who led the monkey) mute, built the coffin city and from this the architect (the coffin), who was devona, the young scientific worker (the city of kharoba)who wanted to restore this native land, which had been destroyed under the centuries-old oppression of N, who sacrificed his abusive attitude to persecution. In the interpretation of dramatic and tragicistic images in the literature of a number of more artistic harmonious emblems, such as the novel (gurgli), we can see that Eshonkul has created or contributed to such types of psychological images as suffering, oppression, suffering, persecution, mutelicity, intimidation, etc. Jays, A.Kemyo, M.Prost, G.Markes, F.Kafka, A.Salcenesis, I.It becomes known that the world in the style of modern and Postmodern literature, like brodeksky, is going on a creative attitude to the tradition of creative people. And it can be said that the look in this direction demonstrates that Eshonkul's bold research is able to harmonize national artistic thinking with the achievements of world literature with the artist. It is also worth noting that for various controversial discussions, such as the non-integration of modern literature experiences into the Uzbek national spirituality, Eshonkul's self-justified search for this issue can be a lesson for other creators in relation to modern.

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