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## THE FUNCTION OF ARTISTIC DETAIL IN REVEALING THE PSYCHOLOGY OF THE HERO (ON THE EXAMPLE OF THE PROSE WORKS OF THE KARAKALPAK NATIONAL WRITER G. YESEMURATOVA)

**Abstract:** This article is about the role of artistic details in revealing the psychological experiences of the hero of a literary work. As the main issue considered in the article, a little-studied element of Karakalpak prose is taken - artistic psychologism and the possibility of a detailed description in its disclosure. Scientific evidence and conclusions are given about the discovery of such a significant element in the artistic description, which introduces a significant semantic, figurative and psychological load into the work, such as a portrait of a hero, contradictions on his life path, his inner emotional experiences, a landscape, a picture, an object or a character in a unique individuality. Artistic details, skillfully used to reveal the psychology of the hero G. Yesemuratova are revealed on the example of her stories: "Mynda bir keshirim", "Gönergen sürenler", "Zhiyren" and the story "Kara pсыkтын ylyasany", "Zhana zhyl karsanynda".

**Key words:** psychologism, mastery, detailed description, artistic detail, landscape detail, object detail, figurative-psychological detail, monologue.

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### Introduction

The integrity of the work is ensured by such expressive elements of literature as plot, composition, image, character, type, means of description, detail, etc. Each master of the artistic word will touch the secret strings of the reader's soul only when he can combine these artistic elements and color them artistically. Of course, this is regarded as a phenomenon that depends entirely on the skill of the author of the artistic word. We will try to consider this issue on the example of various prose works of the Karakalpak national writer Gulaysha Esemuratova, who, with her prose works, including many stories, short stories and essays, made a significant contribution to the Karakalpak prose of the 20th and 21st centuries.

### Knowledge of the issue

In the 60s of the 20th century, in Karakalpak literature, the disclosure of the inner world of heroes, that is, the psychological experiences of heroes, with the help of various artistic techniques, began to manifest itself in prose works known to our people by the masters of the artistic word T. Kaipbergenov and Sh. Seytov. In the monograph of the literary critic Zh. Yesenov "Secrets of Mastery", some of the stories of the above-named writers are compared with the stories of Ch. Aitmatov [1, p. 50-52].

Our contemporaries Z. Bekbergenova [2] and P. Nurzhanov [3] in their scientific research revealed the role and significance of dialogues and monologues, which are methods of revealing the character and psychology of heroes in the novels of Karakalpak writers.

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However, the problem of artistic details, which play a significant role in revealing the character and psychology of the hero, has not been sufficiently studied in Karakalpak literary criticism. In the study of the literary critic Z. Bekbergenova "Writer's Creative Laboratory" [4], Ph.D. Z. Sagidullaeva's dissertation on stylistic studies of the writer's works [5] provides a comparative analysis of various masters of the artistic word, and Z. Ktaybekova's dissertation [6] examined general issues of the writer's skill.

This means that in the prose works of the Karakalpak writer G. Yesemuratova, the role of artistic details and poetic significance in revealing the character and psychological characteristics of the hero requires further in-depth study.

### Theoretical Basis

In the works of Russian literary critics L. Ginzburg [7] and A. B. Esin [8], the issues of artistic psychologism were specially studied and considered. For example, A. B. Esin emphasizes the merits of the psychological description in this way: "Psychology is the development and depiction of the hero's inner world by means of fiction: his thoughts, experiences, desires, emotional states, etc., and the image is distinguished by detail and depth" [8, p. 56]. The well-known literary theorist V.E. Khalizov notes that "Literature's interest in psychological states is primordial" [9, p. 195]. Also in various studies on Uzbek and Karakalpak literary studies [10; 11], in dictionaries [12; 13] and textbooks and textbooks on the theory of literature [14], the artistic detail is considered as a type of psychological description. This means that such types of artistic details as details of speech, action, portrait, object, psychological details, details of landscape, imagery are used for a specific purpose and have artistic and aesthetic significance. For example, the way of depicting landscape scenes associated with various thoughts and feelings of the characters through the inner spiritual recesses of the hero of the story "Suwuk tamshy" by T. Kaipbergenov reveals the internal conflicts of the hero Kamal, and the author of the story "Mingda bir keshirim" G. Yesemuratova, revealing the internal conflicts of the innocent young girl Ainagul, associated with the troubles of the coming day, regrets that have passed through her inner spiritual world, describes as follows: "... But Ainagul, as usual, in the sun, could not even see a layer of rows of ice on the glass. And there, darkness enveloped the street, the sky threw off a veil of fog, because the room was covered with even greater darkness. The frost hardened on the panes did not seem to be a beautiful pattern, but some kind of secret and impartial picture, causing an unpleasant sensation. Both the street and the room inside caused internal negativity. Plus, the stove, which crackled with fire every day, is not heated today. Nobody at home. The street was also burdensome with its emptiness.

With the help of these details, the artist skillfully managed to convey the turmoil awaiting Ainagul at school, the inappropriate insults of the "Soviet teacher" Seitmurat, in parallel with those feelings of the heroine that weighed on her soul and show the state of her inner world.

Usually, when writers use artistic details, they can effectively apply both psychological and action and plot details to their work. Zh. Yesenov, who studied the problem of the skill of the writer T. Kaipbergenov, notes: "Suwuk tamshi" (Cold drop) is a figurative and psychological detail. The very name "Cold Drop" is significant [1, p. 51].

It is also worth noting that in G. Yesemuratova's story "Mingda bir keshirim" (literally: a thousandfold apologies), such figurative and psychological details, along with the title, played an important role. Let's pay attention to the description of the shoes in which Ainagul goes to school. Getting ready for school and once again putting on her everyday clothes, she asks through tears: "When, finally, these shoes will wear out, when you will buy me new boots, I don't know. The reason is that her knee-length boots must be tied with a lace, but Ainagul does not have the patience for this. Returning from school – the same story" [15, p. 28]. The laces of these boots have a figurative meaning. The complexity of putting on and taking off shoes is closely related to the mysterious, mysterious aspects of the political life of that period, which, like shoelaces, wrapped around humanity, society as a whole.

In revealing the inner world of Ainagul, the heroine of the story, the psychological detail "daughter of a bad person" has a special artistic function. Thanks to this psychological detail, the terrible, dangerous periods of life, full of suspicion, through which the heroine passes, and at the same time her patience and composure allow the author to more fully reveal the image of her heroine. Ainagul's initial opinion about her father was formed, thanks to the opinion of strangers, and the attitude towards her as a "daughter of a bad person": my father is a bad person. This circumstance tormented and offended her. Her little heart is traumatized by the fact that her father is a man who caused a lot of grief to people, and most importantly, betrayed his homeland. But as events unfold, the kind words about her father that she heard from her mother and grandfather begin to change her attitude towards the "bad man". In many of the writer's stories, events are revealed in more detail, thanks to the hero's inner experiences, memories of the past, through the features of his speech.

For example, the very title of another story by the writer "Gönergen sürenler" (literally: obsolete slogans) testifies to the author's skillful use of subject details. With the development of the storyline, we observe how these substantive details turn into figurative and psychological ones. The tragic life of

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Sanauar, the main character of the story, is depicted due to the fact that many calls and appeals of that time, by the end of the 20th century, lose their relevance, become obsolete in form and content. In the plot of this story, the author, with the help of figurative and psychological details, reveals the fact that a pure and innocent girl becomes a victim of hated people. Here is an excerpt:

“Suddenly there was a knock on the door.

- Who? I asked.

- I am. The mistress sent me with a task, having completed which I came to you, - I recognized the voice of a young man in a hat, whom I met in the afternoon.

“They are not at home, come tomorrow or a little later, they will be at home in the evening,” I answered, not wanting to open it.

“This is a matter that cannot be delayed. Maybe I’ll leave it for you, I can’t take it with me, and please tell me that from me, - having heard a polite address, I instantly opened the door” [15, p. 78].

The author, skillfully using figurative and psychological details, depicts a scene where a "man in a mink hat" was able to convince the young gullible girl Sanauar that “the matter is urgent”, and, having entered the house, outraged her.

After this incident, the external and internal contradictions of Sanauar, her spiritual wound, which she could not tell anyone about, are revealed through her own narrative. “Having approached my village, on the edge of a deserted field, I noticed an old shed. Without understanding why - whether I wanted to hide under this canopy from the hot sun or there was a great desire to gather my thoughts – I turned towards this canopy. I look, a banner with the appeal "Glory to the CPSU!" hangs on the canopy. The fabric of the banner turned into shreds and was all worn out. The wind ruffled the fabric. I thought to myself: in a strong wind, this old canopy will just fall .... On the other side of the canopy, a cloth with the inscription: "We will strictly implement the decisions of the XXVI Congress of the CPSU!" Really, someone sought to fulfill the plan, inspired by this call?! – continuing my thoughts, I begin to move forward” [15, p. 84-85].

In the above examples, the communist appeals “Glory to the CPSU” and “Let’s carry out the decisions of the XXVI Congress of the CPSU”, written on fabric, being subject details in the artistic image, show that they are outdated both qualitatively (as evidenced by the old, torn fabric) and content (all forgot about these slogans). With the help of this detail, the author shows that the communist ideas did not bring any benefit to mankind. This is how the inner world of the hero is revealed, his psychology, views on social life, politics of the era.

The main goal of the work is not the psychological orientation of the hero's regrets, not Sanauar's disappointment with life, but a conscious focus on revealing the social problems of society.

In the story "Zhiiren" the process when "the horse is harnessed to the plow Zhiiren" is a figurative and psychological detail, with the help of which the author reveals the deep psychological experiences of the elderly woman Aisultan and the little Gulkhan. This process is a symbol of the sacrificed youth, the many hopes and dreams left under the plowed land.

“It seemed that not only the horse Zhiiren, she was not the only one harnessed to the plow! Together with her, all the beauties on earth fell into the harness, the best hopes, cut by the plow, remained under the plowed soil. Modeling the events in this way, the writer conveys a specific idea to us,” I. Uteuliev writes, noting a detailed description of this episode, [16, p. 97]. The events that happened to Zhiiren help to reveal Aisultan's character more deeply, to understand her image, her pure love and loyalty to Turdymurat.

This is especially clearly seen in Allamurat's attempts to put a collar on the horse's neck, the horse resists in order to calm the animal, Allamurat begins to beat it with the first stick that comes to hand. The inner experiences of Aisultan, who watched all this, are shown by the author very clearly.

– Itself!... I myself!.. Drop the stick! No need to torment Zhiren. Ask! Don't touch her! You have no right! Zhiiren has an owner. Will come! Will come! – the trembling voice, the sobs of my Aisultan apa, I still can't forget” [15, p. 176].

In the story "Kara pyshyktyn ylaysany" (literally: the filth of a black cat), the detail "kara pyshyk" (black cat) is skillfully used to depict the psychological states of the characters. It tells about an orphan girl named Karakoz, who, apart from her old grandparents, has no one. She is humiliated and insulted by law enforcement officers. Her honor is offended. The development of the storyline begins with the fact that Yesen-aga, a black cat, finds the dead body of a newborn child among a pile of straw. It turns out that this is the child Karagoz from the local prosecutor. Yesen-aga is a simple person, and has nothing to do with these events.

“– All these troubles started with this black cat!” Well, get out of here, you black beast! – with irritation in his voice Yesen-aga kicked the cat basking in the sun [17, p. 145].

Yesen-aga's anger at the cat is not caused because of his blackness or because he is now lying and basking in the sun, as if nothing had happened. Anger is caused by the fact that it was in the barn of his house that the cat found the body of a child. And this means that investigative acts will now begin: inquests, interrogations, and the subsequent red tape. His psychological state at that moment can be judged by the following words he said to his old woman, who was protecting the cat from the wrath of her husband:

– Do not be smart here, justifying your cat! If not for him, we would have had to travel back and forth to the city in such weather. What a shame and disgrace!

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Because of your cat, we are in trouble. He was lucky to be there! What did he want in that straw? There are so many cats around! Every neighbor has cats. Why didn't it occur to any of them to walk there! [17, p. 146].

Although Yesen-aga's accusations against an innocent animal look ridiculous and funny, the author puts an important social and life problem on the image of a black cat. The black cat in the story is not a simple cat. The author, through this detail, reveals the true face of some shameless leaders who bear the burden of a certain era and trample on the honor and dignity of defenseless people. As the Russian writer M. Gorky notes, "a work of art should have a deep meaning, and not just a set of words," in the same way, in her works, G. Yesemuratova conveys the deep meaning of life phenomena in a small amount of words.

"Looking carefully at the people gathered around, I noticed the piercing look of a man, from whose eyes tears of tenderness flowed. "What's happened?! Umid?! She is all right? I looked into the eyes of the midwife. The midwife shook her head and, closing her eyes, said: "Ümiting üzildi" (our note; literally: there is no hope). I don't know what happened next, but a rumbling sound reached my ears. It must have been the dishes with the food that I was carrying that broke on the floor, sounding like the cry of my children" [18, p. 179-180].

The above excerpt is an excerpt from G. Yesemuratova's story "Zhana zhyl karsanynda" (On New Year's Eve) in the narration of the protagonist of the story, Omirbekov. Here, with the help of the psychological detail "there is no hope", the author with great skill depicts the misfortune of the hero who finds himself in a tragic situation, and a nightmare has settled in his soul. Umit is the pregnant wife of Omirbekov. Hearing the happy news, he hurried to the maternity hospital, where he learns about the sudden death of his wife. With these words of the midwife "ümiting üzildi" (hope is lost), the author connects his

thoughts, which he wants to talk about later in his story.

### Conclusion

Summing up what has been said, it can be noted that in the prose works of the karakalpak writer G. Yesemuratova we have considered, with the help of landscape, subject, figurative and psychological details, the writer's true artistic skill is reflected.

If in the story "Mingda bir keshirim" (thousandfold apologies), the heroine Ainagul is depicted as "the child of the enemy of the people" and "the daughter of a bad person", who goes through a difficult life path of becoming - and all this is conveyed through landscape, subject and figurative-psychological details, then in the story "Gönergen sürenler" (obsolete slogans), the tragic flavor of the fate of the young girl Sanauar, who experiences the meanness of the people who are at the head of the existing social system, is revealed with the help of subject-shaped artistic details.

All the events depicted in the story "Zhiiren" are also shown, as we have already considered above, through artistic details.

In the stories "Kara pyshyktyn ylaysany" (The filth of a black cat) and "Zhana zhyl karsanynda" (On the eve of the New Year), the spirit of the era in which the characters lived, the disclosure of their personal qualities and the human appearance of the surrounding world is conveyed with the help of "a small amount of words, but with a deep life meaning", with the help of artistic details, their poetic meaning is acquired.

In general, each of the landscape, subject, figurative and psychological details used in the works of the writer serve not only as a method of revealing the soul and inner experiences of the characters, but also carry an artistic function in the development of events, creating images and in conveying the appearance of an entire era.

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