

RESEARCH ARTICLE OPEN ACCESS

The Importance of Artistic Speech in The Portrait of The Spirit (On the Example of Muhammad Sharif's Stories)

Laylo Hayitova

A Doctoral Student at The Tashkent State Uzbek Language And Literature University Named After Alisher Navoi, Uzbekistan

Received: 19 June 2025 **Accepted:** 16 July 2025 **Published:** 31 August 2025

ABSTRACT

This article analyzes the role, importance, and reality of artistic speech in the portrayal of the psyche using the example of Muhammad Sharif's stories. It discusses how artistic speech manifests itself in the process of illuminating the nature, mood, and spiritual world of the image. Special attention is paid to the uniqueness of Muhammad Sharif's style in the depiction of the hero's psyche, in particular, in creating the character's speech. It also discusses the possibilities of psychological depiction inherent in the story genre.

Keywords: Story, artistic speech, internal monologue, dialogue, psychological and psychological portrayal, realism, social life, era, character.

INTRODUCTION

Literature is one of the most powerful forms of art in depicting the human psyche. The inner experiences of a character, the flow of feelings and emotions are often revealed not directly through a chain of events, but through artistic speech. Artistic speech is not only the main means of telling a story, but also of expressing the mental states in it. In describing complex processes in the inner world of a person, the author's speech, character speech, internal monologue, dialogue, and description of the external environment are harmoniously combined. Muhammad Sharif's story "Khirgoyi" is a work that demonstrates the possibilities of artistic speech in expressing such a mental state on a large scale. In literary criticism, artistic speech is a set of linguistic and stylistic means expressed by the author or characters in the text of a work, which serves to create an image, reveal a mental state, and artistically interpret reality. Artistic speech is manifested in three main forms:

Author's speech - describing events, images and the environment from the author's point of view.

Character's speech - the speech, dialogue and monologues

of the characters.

Internal monologue - directly reflects the inner flow of the character's soul.

In the story "Khirgoyi", all three forms complement each other. In particular, the mental state of Elchibek, who sings khirgoyi, is revealed through his wordless but melodious inner expression. Muhammad Sharif introduces the story at the beginning of the story through the images of snowdrifts, tandirkhana, and sandals. This image not only creates a landscape of space and time, but also creates an emotional background for entering the mental state of the characters. The author's images such as "On the dark face of the sky... there seemed to be a majestic rhythm and completeness" serve to harmonize the mental state of the character with the external environment. Elchibek's monologues play a key role in revealing his mental suffering: "There are no words! There are no words, but a very, very heavy tone..." These words not only express his illness, but also reveal the vague, incomprehensible, but heavy emotional pressure in his psyche. In the story, khirgoyi is interpreted as a means of expressing internal experiences without direct words, through tone. Here, the

heaviness of the tone, the repetitive rhythm are a metaphorical expression of Elchibek's suffering. Khirgoyi is "contagious" in itself, and other people join it - shows the social impact of the mental state.

Among Muhammad Sharif's stories, the story "Khirgoi" stands out, which is unique in that it symbolizes major social problems. The plot of the work is original. The main character, Elchibek, suddenly falls ill with a severe illness. A strange cry keeps coming from within, and Elchibek has no strength to suppress it. He fights hard to get rid of this pain. No matter how much he busy himself with family and household problems and farming, there was no way to get rid of this unexpected trap. The old doctor, who has cured many patients of their pain, admits that he is powerless. In the end, this pain destroys Elchibek, or rather, those who are not pleased with his cry manage to destroy Elchibek. After all, it is natural that the voice of truth and justice does not please anyone without any faith or ignorance. The main artistic idea of the story is illuminated by a symbolic detail - a croak. This symbolic detail is the voice of truth, the truth, in our opinion. The events are sometimes narrated by the grandson of a boy - a doctor, and sometimes by the narrator. The character who shot and killed Elchibek is the hunter Shermat Abazi. He had no purpose in life, he was just an ignorant person who always loved to take the life of some living creature - be it an animal or a human. When word spread in the village that Elchibek's illness could spread to everyone, that it could turn into a dangerous epidemic (it is clear from history that those with awakened hearts have always encouraged ordinary people to stir up trouble and to look straight at the truth), Shermat voluntarily goes in search of him. It has been like this since time immemorial. This is how folk heroes who seek justice among the people are destroyed, their voices are silenced. While reading the story, for some reason, everything I had read and known about our great-grandfathers kept flashing before my eyes. Reading the story, the reader feels in his heart how many sacrifices our ancestors made for the freedom of the Motherland, to achieve today's peaceful and prosperous days. Because living with this "khirgoyi" means losing his family, his peace and comfort. People like Shermat will never understand the hardships and pleasures of this path.

The cause of the incurable disease that Elchibek suffered from becomes clear at the end of the story: "Once upon a time, Elchibek pressed his face to his cotton robe, which he had hung on a pole, burned in the summer sun and was starting to fray, sniffed it to his heart's content, maybe he

even cried, but it was impossible to tell whether it was raindrops or tears on his face." The passage contains a natural depiction of the hero's immense love for his homeland and family, a longing heart that is not satisfied with life, yearning with all its might, but cannot hear the voice of justice.

At the end of the story, the writer Muhammad Sharif subtly hints that no matter how many Sher mats there are in the world, the voice of truth is not completely drowned out, and that ambassadors will always emerge from among the people: "After waiting a while, the worried old man entered the tandoor and saw his grandson humming some quiet but heavy melody while he was warming it over the fire. He slowly came up and stroked the child's head and forehead with his rough but warm palm, stroked his palm, slid his palm down his face, and curled his fingers into a circle and tightly pressed his grandson's lips as if to say "silent!" In the end, the reader's heart leaps again. This is because of the word "silent!" mentioned in the passage above. Unfortunately, for many years, our people have been calling on their brave men and saviors to remain silent.

In "Khirgoyi", mental conflict is manifested in three forms:

Personal conflict - Elchibek's internal struggle against his illness.

Social conflict - the "spread" of khirgoyi among the villagers and the different attitudes towards it.

Moral conflict - Sher mat's vengeful actions, the old man's exhortations to humility and forgiveness. These contradictions are revealed through the author's speech, dialogues, and khirgoi. For example, the contrast between Sher mat's determination to "I will give you the interpretation of Hakimboy" and the old man's humility shows the diversity of character of the village people.

The khirgoi in the story is interpreted not as a simple musical melody, but as an expression of inner pain, a symbol of loneliness and incomprehension, and the social contagion of mental anguish. The fact that the boy himself begins to khirgoi at the end of the story means that a mental state can be passed on from generation to generation. This is to show the continuity of mental processes through artistic speech. Muhammad Sharif's story "Khirgoi" clearly demonstrates how powerful a tool artistic speech is in depicting the psyche. The author's speech, character dialogues, internal monologues, and non-verbal

expressions such as khirgoi combine to deeply reveal the inner world of the characters. The motif of the scythe, becoming a symbol of spiritual suffering, also evokes emotional resonance in the reader's heart. In general, artistic speech is the main key to the spiritual image, serving to deepen the understanding of the inner feelings of a person, his place in the social environment and conflicts in the artistic interpretation. In the story "Flight", where the psyche of the main character is revealed through humor, we also see a mature example of the forms of artistic psychologism. The simple hero, who has dreamed of flying all his life, Bozorov Adham's persistent striving for his dream and his very sincere explanation of his actions in the courtroom increase the reader's pleasure. The main character unknowingly committed a crime, namely, he flew over the village in a small flying machine - "Deltamotor", which was sent to spray drugs on the prisoners. In his court speech, Bozorov emphasizes that he is a mechanic and loves technology with all his heart. However, the main factor that caused his "crime" becomes clear at the end of the story. In fact, this reason is mentioned in court, but the witness is somehow unable to reveal it, but the text makes it clear that the main reason for the incident is a woman, and this woman is Bozorov's classmate and first love. At the end of the story, this woman brings Bozorov to the courthouse a sum of money sufficient to release him on bail. The main character is a very simple, open-minded person. He makes a mistake because of his passion and the strong desire to fly. The main concept of the story is that a human being cannot get enough of the struggle, and a person with a painful soul will not forget this pain throughout his life. For a man with short arms, even flying in a small machine that sprays medicine was very expensive. Bazarov flew as a child, accidentally hanging on a rocket that sprayed medicine. But many people, most importantly, one girl who was important to Adham among those many, did not believe his words about flying. Our hero swore that he would fly over the village again, no matter when. Through this innocent image, one of the most important aspects of human nature is revealed. "A human being was not born to fall and be content with falling," is an artistic expression of the famous wise saying in this work. Another character who enhances the humor in "Flight" is the image of the victimized old man. His speech is also very sincere and cheerful, like Bazarov's. In the courtroom, Mahkam Chol describes the incident as follows: "I know that I went under the apricot tree, performed ablution in boiling water, and then I was walking towards the porch, and suddenly something came flying out of the sky and crashed into the courtyard. The

Germans came again, oh my, run away, Mahkam," I said, and threw myself on the porch... My ablution broke right there..." After the old man's speech, the hall erupted in laughter. In this story by Muhammad Sharif, national melodies are more exaggerated than in all his works. Because both Bazarov and Mahkam Chol are characters imbued with Uzbek simplicity, sincerity, but also with dignity and bravery. The old man, Mahkam, suffers a great loss due to Bazarov's mistake - he is forced to slaughter and sell the ox he was raising for his grandson's wedding early. However, considering Adham's circumstances, and the fact that he is barely making ends meet with his four children, he makes no claims on him. Literary critic Rahmon Kochkor, speaking about the work of Muhammad Sharif, compares his story "Parvoz" to one of the famous and masterpieces of Uzbek prose, "Poincaré": "In general, "Parvoz", like Abdukayum Yuldoshev's story "Poincaré", which aroused your infinite admiration, can be said to be valuable works in our national literature, in that it offers a relatively new, unexpected way of approaching reality, the subject, and expressing the author's purpose. After all, they do not contain the flaws of lack of talent such as a precise interpretation of feelings and thoughts, a superficial view of human personality, or being wise and giving advice to the reader, and the authors' compassionate approach to the human phenomenon is noticeable." Indeed, the main character of the story "Flight", which illuminates the shortcomings of the social environment with sharp satire, Adham, is a symbol of the obstacles that modern human dreams encounter in life. The language of this story is very simple, straightforward, and full of humor at first glance. However, as the reader begins to observe the image of Adham, behind this humor he sees a personal tragedy, a gallery of many social factors that have become the killers of human dreams, and the writer's soft language now begins to seem like a sharp dagger. The suffering of Adham, a character close in spirit to Cervantes' famous Don Quixote, begins to sting the reader's heart. Muhammad Sharif's professionalism as a writer is manifested at this point. The writer skillfully imbues simple images and scenes with a very deep psychological, ideological and artistic load, which is appreciated by a reader who understands the essence and value of a genuine literary work. The story "Flight" is a work that vividly depicts human dreams, childhood memories, unexpected situations and their psychological consequences by using various methods of artistic speech. The story "Flight" is based on the proceedings in the courtroom and develops around the incident of the main character Bozorov Adham with a delta motor (small flying machine). The

interrogation in court, the statements of witnesses, and the speeches of the victims form the main layer of reality of the work. Compositionally, the story is rich in dialogues, and the sequence of events is revealed more through direct speech. Therefore, along with dramatism, the work also features moments of a lyrical-humorous, satirical nature. Muhammad Sharif uses the author's speech in the story mainly to provide descriptive and interstitial explanations. For example, the situation in the courtroom, the appearance, facial expressions, and actions of the characters are brought to life through the author's observant and ironic images. These images are given in an ironic or dramatic tone in accordance with the character's state of mind. For example, Bozorov's fumbling with the buttons of his shirt in the courtroom or the flapping of his trouser pockets shows his inner anxiety through external details, without directly expressing it. The speech of the characters in the work consists of natural folk language, directly revealing their social background, worldview, and mental state. The frequent pauses and repetitions in Bozorov's speech such as "this...", "yes...", "no" indicate his nervousness and the fact that he is speaking erratically in the pursuit of self-justification. This aspect makes the story more believable for the reader and reinforces the image of Bozorov as a simple village mechanic. Dialogues are the main means of action in the story, in which the characters' relationships, conflicts of ideas, and hidden goals are revealed. Through conversations between the judge, prosecutor, lawyer, witnesses, and Bozorov, different interpretations of the story emerge. Dialogues are often in the form of questions and answers, which test the character's psyche. For example, the prosecutor's successive questions reveal Bozorov's increasing inner restlessness. Elements of an internal monologue are noticeable in some of Bozorov's statements - he, along with justifying himself and expressing remorse, also recalls childhood memories. The rocket episode psychologically justifies his dreaminess and the fact that he embarks on a funny but dangerous adventure because of this dream. The speech of secondary characters such as Sobit, Grandfather Mahkam, and a company representative gives the story polyphony. Each of them assesses the event from their own point of view. This allows for a multifaceted, rather than one-sided, depiction of reality. Muhammad Sharif uses the following stylistic possibilities to enhance the portrayal of the psyche in the story:

Lexical repetition - pauses like "this..." in the hero's speech give a sense of nervousness and uncertainty.

Humor and irony - some episodes in the trial (the audience's laughter at the rocket incident) soften the dramatic situation and show the hero's sincerity.

Local dialect and folk expressions - enrich the socio-cultural landscape of the characters.

The depiction of the internal state through external details - the psyche is conveyed through the clothes, actions, and facial expressions of the heroes.

In the example of Muhammad Sharif's stories, we can say that artistic speech is the most effective means of portraying the psyche, and when the writer uses it skillfully, it allows the reader to empathize with the hero's experiences.

References

1. D. Quronov, Z. Mamajonov, M. Sheraliyeva. Dictionary of Literary Studies. T.: "Akademnashr", 2013.
2. Muhammad Sharif. Tolko'prik. T.: "Sharq", 2016
3. Rahmon Kochkor. From Tolko'prik to the human heart. <https://kh-davron.uz>
4. H. Umurov. Principles, forms and means of psychologism in the Uzbek novel. Uzbek literary criticism. T.: "Turon-iqbol", 2011.
5. M. Bobokhonov. The problem of artistic psychologism in the structure of current Uzbek novels. Abstract, SamSU, 2023.
6. Imomova G.M. The role of artistic speech in the creation of typical national characters: phil. science.nomz. ...dis. – Tashkent: UzFA TAI, 1994.
7. Dosmukhammedov Kh. Renewal of artistic thinking in contemporary Uzbek storytelling (on the example of stories from the second half of the 80s and the beginning of the 90s): Phil. fan. nomz... diss. – Tashkent, 1995. – 136 p.
8. Kenjayeva P. Principles of depicting the psyche of the hero in contemporary Uzbek stories. Dissertation. Tashkent, 2008.
9. Kuchqorova M. Landscapes of the artistic word and

psyche. T.: “Editor”, 2011.

10. Kuronov D. Fundamentals of literary theory. T.: “Navoi University”, 2018.