

IMAGE OF NATURE AND HUMAN PSYCHOLOGY IN TOGAY MURAD'S WORKS

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ABSTRACT

This article examines the harmony of the image of nature with the human psyche, the connection of images with mother nature in the work of Togay Murad. A comparative analysis of the successful continuation of the image of man and nature, which has become the sacred principle of artistic creativity, in the stories, narratives and novels of the artist is carried out.

KEYWORDS

Togay Murad, nature and the image of man, Dehkonkul, Pakhlavon, a stylish variety.

INTRODUCTION

If we take a closer look at the examples of world literature, we will be amazed that the images of the human psyche and nature are as complex and diverse as life itself. That is, we are deeply convinced that the

theme of nature and man has always been one of the main problems in them. For example, remember the famous works of Navoi or Babur. In these works, the life, psyche and feelings of the protagonist are always



reflected in harmony with the image of nature. Or the strong wind in the dark autumn night in the tomb of Khoja Maoz in Abdullah Qadiri's novel "O'tgan kunlar" (Last Days) and the strong wind images in Abdullah Qahhar's story "Daxshat" (Horror) have an important ideological and artistic value in connection with the condition and fate of the heroes. The relationship between nature and man is highlighted in the works of the famous writer Chingiz Aitmatov, such as "Momo er", "Alvido, Gulsari" (Goodbye, Gulsari) and "Qiyomat" (Doomsday), which are illuminated through vivid psychological imagery and philosophical observations. In other words, the joys and sorrows of the heroes of the work are always reflected in proportion to the natural landscapes, which also increases the attractiveness and impact of these works.

Such sensitivity and original melody in the work was an important means for Togay Murad to achieve a balance of content and form, a necessary condition of art. In Togay Murad's work, the images of nature and the human psyche are also colorful. In his early stories and articles, we see that he correctly understood the socio-aesthetic nature of literature and the requirements of true word art and high art, including the harmony of the human psyche, spirituality and richness of nature with the image of nature, and followed these principles in his work. For example, in the stories "Ku-ku-ku", "Er-xotin" (Couple) written in 1970, or in some articles, the feelings of pleasure and admiration for the works of world-famous artists stand out. Let us consider this passage from the writer's story as evidence: "...His grandson only recently learned that this half-glass large box is called a television. At home he sits looking at pictures in magazines, rare works by Rembrandt, Rafael, Botticelli. In particular, he will be staring at Shishkin's "Wheat field" for a long time. He feels sorry for two categories of people on his own. One is to the

man who passed carelessly in front of Shishkin's paintings, and the other is to the man who spoke while the birds were singing. At this time, the birds perched on the tree branches can be heard singing in different tunes. He bows his head sadly as he listens to "Munojot". A smile runs down his faces. He gets up, puts his hands on his chest, and bows to the birds: - Well done, brother, well done. Slavery! .. This story, created in the 70s, when Togay Murad's identity and unique talent were being formed, also shows that man's love and affection for nature and birds is vividly reflected.

On the other hand, the deep socio-philosophical ideas of the writer are expressed through the spiritual poverty of the image of Pahlavon Daholar in the story "Song of Momo-Er" (1985), his attitude to nature and the spring. The story highlights the spiritual decline of arrogant and arrogant young people, such as Pahlavon Daho, who was indifferent to the sacred beliefs of our ancestors, and even to our native language and oriental spirituality, and cut off from his village and national land.

For Pahlavon Daho and his henchmen, who are disgusted and ashamed of the simplicity of their miserable mother and the packed hands and clothes of their anxious father, the villagers, the people and the nation are just a crowd, a herd and a flock of sheep. The whole mind, the belief of the Pahlavons, who renounced the name of Tursun, whose parents and wise elders had put in good faith, consisted of Western art and a mutated imitation of it. Folk songs, which are sometimes considered to be the creators of the original literature, and sometimes aspired to space, a man whose name will go down in history, whose spirituality is poor and fragile, Not to mention understanding and appreciating the famous immortal poems of our great poet like Furkat at the level of



village children, he is not ashamed of not knowing them properly. The Pahlavans, who wanted to stand out from the “Endemic people”, did not refrain from polluting the water of the healing spring, which is a sacred place for thousands of pilgrims, drinking water in winter and summer. This is the attitude of geniuses to nature, who try to portray themselves as “singers of nature, guardians of nature, ardent citizens and patriotic poets”. In this respect, the work does not leave the reader indifferent - so is the value of the word creator [1.16-17;369].

It would be useful to consider the stylistic diversity of such features in the works of art on the example of Chingiz Aitmatov’s “Alvido, Gulsari” (Goodbye, Gulsari) and Togay Murad’s “Ot kishnagan oqshom” (Horse ticking night”. The main protagonists of these two stories, which have a special place in the prose of the XX century, are the horses, namely Gulsari and Tarlon.

Chingiz Aitmatov’s story begins with a description of the last days of Gulsari and Tanaboy’s life. As the lives of both of them are coming to an end, the image is given in a gloomy tone: “An old man was driving an old car. The straw blanket Gulsari was also very old. The road to the top of the flat mountain was so far away that it dried up, and on the flat, gray hills, the cold wind always blew in the winter, and in the summer it was as hot as an oven. It was a pain in the ass for Tanaboy”[2.329-438]. The fact that Gulsari’s death took place on a dark night in a lonely ravine in the bitter cold, and that Tanaboy’s farewell to his long-time companion and confidant was a natural one, evokes deep sympathy in the heart of the reader.

The image of man and nature, which has become a sacred principle of artistic creation, has been successfully continued in the work of Togay Murad. “Animals have been around in fiction since time

immemorial,” Togay Murad wrote in an article about the famous Canadian writer Ernest Seton-Thompson. In the XIV-XV centuries, the great Uzbek poet Navoi created the work “Lison ut-tayr” – “Bird’s tongue”, in which he artistically described the issues of nature and theology with man. In Uzbek folk epics, horses are depicted as the closest brother of man, saved man from calamities, lightened his burden, and became a mountain-like support of man. This raises legitimate questions. Who knows nature better? An artist? .. A writer? .. Scientists? .. Nature was described from the point of view of these three worlds. Seton-Thompson became Seton-Thompson from these three perspectives, from these three perspectives - painting, writing, science. He looked at nature through the eyes of an intelligent animalist artist, a critical writer, and a punctual scientist. He revealed the inner world of the animals honestly and objectively. Seton-Thompson was the first in fiction to make animals the protagonist of a work..” [3.190].

The example of Togay Murad’s works shows that looking at nature and the animals in it with such human love, deep vision and thinking is the main criterion in their realistic depiction. Another thing that distinguishes Togay Murad from other creators is that he was not a house-scientist who studied the wild nature of horses and their unique world from the outside or through the scientific literature. Perhaps, for Togay Murad, who “grew up fighting in circles from his childhood”, the profession of wrestling is as honorable and glorious, but in his complex way of life and creative maturity, the horse and the horse have a unique place and significance. In the play, we become intimately acquainted with the glorious mystery, strange nature and humorous experiences of this free creature, which are difficult for the naked eye to grasp. We are amazed at how humanly sympathetic and compassionate this human-hearted and precious brother is to the helpless



and loyal creature, who struggles to the mountains in search of help in the tragic moments of human tragedy. Many readers have probably felt for the first time in this story that this dark night, reminiscent of the silent sighs of a human being and “darker and sadder than a night, can tear a person's heart and body to shreds”.

It is no exaggeration to say that the depiction of nature, motherland and animals in the works of Togay Murad through vivid and moving scenes with human life and thoughts has opened a bright page not only in Uzbek literature, but also in the history of world literature. In this regard, the author's novel “Otamdan qolgan dalalar” (Fields left by my father) is particularly noteworthy.

The author's realistic images, full of deep national thinking and light of love, also teach us to enjoy the beauty of our sacred land and ancient fields and to feel their painful groans like a munis mother who has just experienced labor pains. In such a lively and colorful landscape of the motherland and cotton fields, in a word, the humane image of a mature naturalist-thinker and a kind-hearted artist in a humane way is wonderfully combined with a unique phenomenon in literature and art. there will be no mistake. The Dehkonkul, like his grandfather Jamoliddin Ketmon and his father Aqrabs, cannot imagine his life and destiny without his homeland and beloved fields. The fields are a mountain of support for him, a faithful companion. It is these enduring fields that bear the sufferings of the Dehkonkul, a victim of terrible slander and severe torture.

These lands and fields are also an integral part of the history of the people and the country for the Dehkonkul, an eternal companion of his bloody and glorious days, an indestructible witness: “My fields became a field of bitter tears of my ancestors. My fields

became a field from the sweat of my father's soup. My fields have been a field since the days of my wives” .

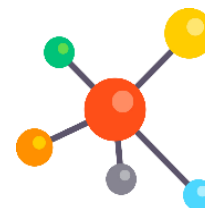
In these words of the Dehkonkul, full of pain and longing, the author's main ideological and artistic intention and the vital pathos of the content of the work found its deep philosophical ending. Consequently, Dehkonkul's incomparable love and devotion to the sacred lands, where the blood of his martyred ancestors was shed, has been artistically developed at the level of a high symbol of true nationalism and patriotism of our people. The naturalness and simplicity of life found in the mature examples of our classical literature, the melody in accordance with the content of the work, the psyche of the heroes, the ability to find words and expressions that are consistent with the biography and situation show the writer's skill. After all, the national color in the images, the lively speech and the ability to use the elements of Surkhandarya dialect in a moderate and creative way - these are the bright features of Togay Murad's style. Like other works of Togay Murad, in the language of this novel, many words and expressions are skillfully repeated and used in pairs, which, together with a number of new phrases, are a unique source of folklore, enriching and polishing our modern prose and literary language in general. as an example of style is a topic worthy of special study.

CONCLUSION

In conclusion, the work of Togay Murad can be called an invaluable spiritual wealth that has contributed to the development of today's literature of the Independence period and our national thinking.

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