

SH. SEİTOV'UN ROMANLARINDA PSİKOLOJİK ANALİZ
PSYCHOLOGICAL ANALYSIS IN THE NOVELS OF SH. SEİTOV

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Öz

Bu makalenin yazarı 20. yüzyıl Karakalpak yazarlarından Sh. Seitov'un romanlarında sanatsal psikoloji konusunu araştırıyor. Yazar, sanatsal zamanla ilgili olarak onun romanlarında psikolojik betimlemenin derinliğini dikkate alıyor. Romanın yapısındaki çok seslilik sanatsal zaman ve mekan kategorilerinin değişimiyle ortaya çıkan bir fenomen olarak açıklanır.

Anahtar Kelimeler: sanatsal psikolojizm, roman, kahraman hafızası, sanatsal zaman, sanatsal mekan

Abstract

The author of the article studies the issues of artistic psychology in the novels of 20th century Karakalpak writer Sh.Seitov. The writer considers the deepening of the psychological descriptions in his novels in connection with the issue of artistic time. Polyphony in the structure of the novel is explained as the phenomenon evoked by the change of categories of artistic time and space.

Key Words: artistic psychologism, novel, hero, the recollections of the hero, artistic time, artistic space.

The creation of the character in the literary work depends on the writer's ability to reflect human psychology. When analyzing the works of authors, the researchers throughout the world also pay special attention to their ability of using the methods of psychological description.

Nowadays the deepening of the psychological description in Karakalpak novels can be explained by the special relations between the artistic space and the artistic time. The chronology of narrating of events is not usually kept in prose, the development of events is cut off and the letters, monologues, and stories of the hero are used, which lead to the decrease of the artistic time and opening of the spiritual world of the hero. In Karakalpak prose the artistic psychologism reached perfect forms in 60s -70s of the 20th century, (from that period the artistic psychologism issues started to be discussed in some critical articles [1, p.11], in 80s the prose developed deeply in this direction and were done some researches on the issues of artistic psychologism [2]. During these years the artistic psychologism started to be seen as one of the necessary signs of artistic merit. There are several methods and forms of artistic psychological description.

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The article studies one of the ways of artistic psychological description - the issues of using the hero's reflections in the novels of Karakalpak writer Sh. Seitov.

The most developed forms of psychological description are the hero's recollections and his imaginations. Recollecting is a quality belonging to man, in the basis of which is the phenomenon called memory. The memory is a spiritual bridge of man connecting his past, present and future and plays a great role in the process of education [3, p.33]. The memory of man plays such connecting role not only in life but also in literary works. In other words, the author enlivens the past life "recorded" in the memory of the character in some situations. Recollecting and remembering may take place in connection with different circumstances and situations. This natural feeling in man's life is reflected in the works of the writer Sh. Seitov. The recollections of Makhset from the novel of "Paths of Fate", of the old man Eszhan from the novel "The Torch Bearers", of Berdikarim, Sozanai, Nazarbai, Madiyar, Zhamal the Judge and Khunnazar from the novel - tetralogy "Khalkabad" describe, along with the dynamics of heroes, their internal feelings at a certain moment, mistakes and remorse in their lives, or the feelings of characters to each other.

In the novel "The Path of Fate" "the ants which struggled with each other for the control over a swarm of ants like two horses" reminds of the childhood of Makhset. Then Makhset used to look at how children got ants to fight with each other. If the red ants won they would be glad and cry, "The reds won". His careless childhood and childish behavior appear one by one before his eyes. Remembering his childhood, he thinks if it was "the warmth of the motherland or the love for the profession of ancestors, handed down for seven centuries in a row" that brought him back to the pasture. Describing the character's reflection on his childhood, the writer gives the solution to the controversial thoughts and questions appeared in his psychology. The images of the past lead Makhset to understand the enigmatical and covert sides of life and get used to them. The character, overcome by different thoughts and dreams, seems to find answers to his own questions.

In the tetralogy "Khalkabad", the internal feelings of the old woman Sozanai, experienced by her during her seeing off her husband Khudaubergen Shundyi, are conveyed through her reflections on her youth. "Some time ago the old woman Sozanai watched her husband Khudaubergen Shundyi go away just like that, but on those days her husband did not have the nickname Shundyi. Later she remembered that Khudaubergen was working in the railway construction project. Each day she used to look after him with great pleasure when he was going to work until he disappeared from sight. This time also she felt herself just like that" [4, p.92].

But in the recollections of Berdikarim are reflected his protests to his time:

"He tried to calm himself down by saying, "Incredible! A man can have various dreams". "A long time ago when I went hunting with Barlikhbai and Zhaliy Makhsym, the hawks pursued a wolf. Then the teeth of the wolf, caught by an eagle, ground when dogs came up to it. Good heavens! This reminds me of that story. Everything is good in its season. The Bolsheviks' dog is pursuing me, now I am in the shoes of that wolf..." [4, p.3].

The features characteristic of other characters (the strictness of one of the characters of the novel, foreman Esbergen) is conveyed through Nazarbay's recollections: "This man "is very cruel, therefore he was fired from the position of the

chairman of the executive committee, if you find yourself in his hands being guilty, you will die in a week if you are strong, if you are weak, you will die at once," used to say people" [4, p.47].

In the book "Breaking the Ball", Khunnazar's recollections about Khdaibergen Hangkhaly starts on page 3. He was one of the first rich men among Karakalpaks, who hired a boatman to conduct trade in the upper reaches of the river. He always visited Hankha, Hazarys and Sharzhau on business, and spoke with an accent due to which he was nicknamed "Hangklhaly" (a man from Hangkha). Later, when he went broke, he and his son left their large beautiful house and moved to one of Uzbek towns where trade was prospering. The old man who was hurrying home after hearing about refugees, feels a bad smell. The smell reminds him of his cousin Khudaibergen Hangkhaly and his ruined house, and leads him to its ruins. The road leading to them was also bumpy.

The recollections of the characters Ernazar and Shiyshe Khyz, and narration of Madyar's departure to war in the form of Aisultan's recollections in "Atlanshap" (Departure), the fourth book of the tetralogy, violate the correspondence between the categories of time and space, and in a short span of time the events that happened a long time ago change the coherence among the elements of the plot in the composition of the novel [6]. The recollections of characters are not introduced into the events unnoticeably. Therefore, it is clear that the work needs improving in terms of composition.

Recollections and imaginations provide the opportunity for enlarging the areas of artistic time and space in the literary work. Describing certain moments of characters' life the author "restores" the past glimpses of life, happy and hard days, and by doing so he strengthens the dramatic events in his work. But applying to the memory of the character, considering it as an internal space for developing the events of the novel and rendering the artistic space with other methods deviating from chronology are not explained as the author's conception but as the psychology of recollection... The reflection of the character's conscience in this way gives the opportunity to shorten the essential time of the events by several hours and even days. As a result, there appears the opportunity for enlarging the time and space of the man's whole life in the screen of recollections" [5, p.489].

"The Torch Bearers" is absolutely a new type of novel created by the writer. In this novel the author could give the idea of universal significance with the help of every day social life, private activities and internal feelings of a person.

This work, like Dostoevsky's novels, comprises social and private motives, different type of conscience, viewpoints and voices. Characters of different views are described in the novel. One of them is old Eszhan. Though he is not fully separated from the society, he is described as a character standing apart from its big events and influence of politics. He does not approve of the evolutionary and counterrevolutionary activities in the society. His principle is to live in peace with the daily living needs. Yet after he was captured by terrorists, suffered in their hands and was demanded a ransom, he changed his principle of "peaceful life".

The changes taking place in his conscience are prepared psychologically by comparing his past life (character's recollections) with the present developments.

Old Eszhan takes a weapon to fight against terrorists even if he does not understand well the goal of the social revolution. By describing the unusual state of the character, the author manages to strengthen the content of the novel.

With the help of the image of Gharly, the assistant to the chief of the terrorists Bairamali, is described a man who cannot understand the political activities in the society and joined the ranks of terrorists after being misled by their leader. Now he is sorry for leading an aimless life and does not have any hope for a better future. He wants to live in peace, but he does not have a spirit to leave the terrorist group. The author conveys such kind of thoughts in old man's mind and his internal feelings through his recollections [7, p.8].

He joins the ranks of terrorists under the threat of Aman, one of the terrorist leaders. On the other hand, his younger brother Oraz is also to be blamed for the destruction of his previous peaceful and prosperous life. The events about Aman's life become part of the novel's composition in the form of his recollections. This is the main peculiarity of the novel's composition:

Not all events are narrated in the form of recollections, but only present events and the character's recollections are narrated in parallel [7. P. 8-10].

Compositional methods, characters' imaginations and recollections in the novel "The Torch Bearers" lead to the synthesis of events and psychological descriptions. Different viewpoints on human life, man and society, life and death are fitted into the structure of the novel. As a result, the author's "personal rule" over the novel is lost, and at its expense, the character's viewpoints take the leadership. Due to characters' "free" actions the classic form of the literary work is "broken" and new principles are used in the creation of the composition. After reading this kind of work with complex composition, which is usually read with high aesthetic taste, one may come to the conclusion "Man represents an enigmatic world and keeps on being so".

As one of the methods of psychological analysis, recollections and imaginations are frequently used in Karakalpak prose in the works of T. Kaipbergenov, K. Mambetov, U. Pirzhanov and A. Khalmuratov.

Character's recollections have both psychological and compositional functions, which shorten the artistic time for several hours and even days. Events and psychological descriptions are synthesized: sometimes the flow of events serve for opening the spirit of characters, sometimes the spirit of characters continue the flow of events. This synthesis in the novel lays the foundations for widening the categories of time and space, deepening the psychological analysis, substantiating the cause and effect both socially and culturally in sequence of events.

KAYNAKÇA

NURMUKHAMMETOV, M. (1975). "Actual Problems of Modern Karakalpak Prose", *Issues of Karakalpak Literature*, Book 1, Karakalpakstan: Nukus.

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The novel is therefore a pastiche of the dominance of psychoanalytic practice in Western thought. Nicholas's experiences are some kind of individuation process. He undergoes a figurative journey, beginning in Britain with its overbearing trappings of conscious, egoistic existence that is "customary and habitable and orientated". It is a world based around "a steady job and a house in the suburbs" [42,p.407]. The journey to Greece is a journey into the unconscious. As Jung notes: "the sea is the symbol of the Collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface" [34, p.122]. The Island is home to numinous, archetypal situations. There are three Levels Of Analysis in psychology. They are: 1. Biological : it includes observing the physical aspects of the brain and its chemicals. 2. Cognitive : it includes cognitive processes and the brain functions relating to it. 3. Socio... These labs were not interested in the mind, but in neural correlates of upper-limb function and performance. We ignored the frontal lobe, because we weren't interested in consciousness or "higher-level" behaviors, we were interested in the ancient systems of the brain wh. Continue Reading. SEITOV %A Jupargul Kan'yazova %T PSYCHOLOGICAL ANALYSIS IN THE NOVELS OF SH. SEITOV %D 2013 %J Dede Korkut Trk Dili ve Edebiyat Aratrmalar Dergisi %P 2147-5490-2147-5490 %V 3 %N 6 %R %U. ISNAD. Kan'yazova, Jupargul . "psychological analysis in the novels of sh. Seitov". Dede Korkut Trk Dili ve Edebiyat Aratrmalar Dergisi 3 / 6 (December 2013): 51-55 . AMA. Kan'yazova J . PSYCHOLOGICAL ANALYSIS IN THE NOVELS OF SH. SEITOV. Dede Korkut Trk Dili ve Edebiyat Aratrmalar Dergisi. 2013; 3(6): 51-55. Vancouver. Kan'yazova J . PSYCHOLOGICAL ANALYSIS IN THE NOVELS OF SH. SEITOV. Dede Korkut Trk Dili ve Edebiyat Aratrmalar Dergisi. 2013; 3(6): 51-55. IEEE. Sang Yuanyuan transmigrated into a sadistic romance ancient fantasy novel, becoming the male lead's ill-fated beautiful white moonlight that died early. more>>. The male lead loves her, the male supporting character loves her too. The female lead was injured and broken-hearted because being loved, trampled and abused by all men for she had a face that was similar to hers. The relationship with male lead was full of twists and turns, tortured between life and death, and finally had a Happy Ending. Sang Yuanyuan : "I'm sorry, I don't want to die, second don't want to be abused. So I choose to run away with the villain."