

# Character And Psychophysiology

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**Abstract:** The article investigates the place and role of psycho physiological and psycholinguistic means on creating national character on the example of the story by Nabi Jaloliddin “Chuvalchang yoqqan kecha”. The author’s proficiency of creating the image, the place of a detail in revealing character’s mentality, enriching of an epic feeling with national customs and traditions are analyzed through examples.

**Keys words and word expressions:** poetics, image, character, hero, detail, national character, story, psycho physiological state, psycholinguistic phrase, epic feeling.

## Introduction

In the analysis of a work of art, the national character is a literary phenomenon that is constantly present as a specific element. It is based primarily on the psychophysiological and psycholinguistic characteristics of people of a particular nationality. These factors are reflected in the basis of national ethnicity and the ideal that is unique to a particular nation, language, lifestyle of the nation, unique territorial affiliation, and so on. In order to prove our point, we will consider the national features of the psychophysiological and psycholinguistic means used in the story of the writer Nabi Jaloliddin “The night the worm burned”.

## Materials and Methods

The story is about simple family life today. Negative aspects of the boy's character, such as alcoholism, gambling, and dissatisfaction with life, have been raised as a major problem in his efforts to earn a lot of money working abroad. The play depicts the process of spiritual and spiritual development of a person, and the images of father and mother play an important role in the system of events. The instantaneous actions of the protagonists, the conversations of family members, the meaning of the details, the national symbols are clearly visible. The story begins with the image of a drunken boy coming through the door:

"He came in the door and he was trying to be vigilant," she said.

"It seems to be raining." It's windy, 'he said, shrugging his shoulders as if fleeing the rain. "Are you all right?" [2]

In two places in this image, through the psychophysiological state of the character, a characteristic of a national character emerges. The first is that the protagonist is "trying to be vigilant from his actions," and the second is that he is "shrugging his shoulders as if fleeing from the rain." The reason for the second situation, the change in the inner world of the protagonist, is that he drank alcohol. This is a negative aspect, of course. But trying to behave is seen as a positive trait.

The fact that an Uzbek child enters the family, behaving in front of his parents, indicates that he understands their respect, duty (in the presence of their parents) and fatherhood (in front of their children).

As the young man, who had come home to spend the evening with his friends, lay down on the pillow in front of his mother, he noticed that his father had come out of his room. These events, narrated in the language of the narrator, seem simple on the surface. However, in fact, the text of the work indicates that the father has been ill for a long time and has not been so open. It is also an important national value for Uzbek families that the father, as the head of the family, eats dinner and talks with them. So, this situation is also ingrained in the character of the character. In addition, the artistic information about the father in the statement amazes the character. He forces her to go to her father. Here it is clear that the word has a positive effect on the psychology of the character, the psycholinguistic nature of the work increases.

An analysis of the psychophysiological and psycholinguistic means in the story shows that the depicted event is full of a deep epic experience that crushes one’s heart. In addition to these tools, the writer also uses several important details. “While the artist’s main goal is to convey the author’s thoughts and

feelings to the reader through images, this is achieved by further detailing the narrative. Usually, due to the small size of the story genre, in order to achieve conciseness, the writer imposes his ideological intentions on details, rather than on superfluous details, and thus achieves a more convincing, effective expression of reality." Nabi Jalaliddin imposes such an artistic task on the detail of the wind. The exposition of the story says that the wind is blowing from the young man's tongue, the wind blows the window when he enters the room, the wind blows the window again before he goes to his father, and the wind is mentioned during the conversation with the father. Through spiritual parallelism, the writer manages to reveal more deeply the uniqueness of the character, that is, the mental state of the young man who walks like the wind. Details of wind and rain are also found in the father's speech:

"It's windy, isn't it?" It's raining. The spring weather is nice, too. Good on the ground, 'he sighed. Then he looked at her calmly. "Did you drink again, son?" [2]

While the father's statement that "the wind is blowing, apparently" indicates that the young man's life is unsteady and uneven, the phrase "it will rain" indicates that the presumption made at the beginning of the story is solidified here. Then it really rains. It is these details that were taken as a sign of a change in the life of the young man and his family in connection with the father's illness (wind, nausea, expectation of rain), and then the father's death (the wind dies down, the rain falls). This, in turn, served as an artistic perfection in the character of the young man.

The father also speaks slowly and calmly in accordance with his character and illness, and during his speech it becomes clear that he feels a weakness in his son's nature - drinking vodka. The last one in the sample passage is "Did you drink again, son?" It is understandable that the father is also dissatisfied with his son's drinking. The mother asks in the same way, knowingly, and the father addresses in the same rhetorical interrogative tone. So he, too, expects his son to take on family responsibilities someday and have a strong character. This is also meant by the father's sigh to the reader. It is also expressed in the image of the father that the mother has a special love for the boy through the form of the address used by the mother in the form of "child" (same as other children) and the father in the form of "son" (special closeness, different attention from others).

The young man also feels that his father is getting closer, and as a result of this intimacy, the power of educational influence is greater:

"Yes, now," he said, glancing at his father in embarrassment. His mustache is white, with a short beard at the tip of his chin. The veins of his thin hands were swollen. The man who condemned the sixty-five looks old. His father's condition softened, and his drunken consciousness searched for a word without pain:

"We sat in the mine, Dad." All good guys...

His father leaned over and rested his left palm on his temple.

"There are good boys," he said, not wanting to be rude. "But they're probably working somewhere, making a living, and then hanging out."

He frowned, shook, frowned, and hissed. His temples were hot and he couldn't control himself.

"Are you putting it on my face again, Dad?" He murmured.

"No, son!" - His father spoke seriously but kindly. "I didn't put it on your face, I remember." You are my only son, the one I lean on, the one I trust! - His last words came out naked. "My journey is getting old." Now you are the man of the house, son! With my eyes open, I say, do something!"[2]

This conversation is a key part of the plot system. It reveals the subtle aspects of father and son characters through a number of psychological means. For example, national manifestations of psychophysiological means in cases where the son "looks embarrassed", "drunken consciousness seeks a word without pain", and the father "lies down and rests his left palm on his temple", "feels unwilling to speak rudely", "speaks kindly" reflected.

Aristotle also considered the role of psychophysiological means in the work of art, in particular, a certain psychological description of facial expressions in his work "Physiognomics". "Information that is understood to one degree or another in the process of communication not only happens, but also determines the nature of communication" [3.1020]. So, at the suggestion of his mother, the young man enters the presence of his father after some preparation (he still does not know that this is the last communication with

his father). From the conversation with the father, we learn that the young man graduated from university, did not work as a teacher in school and could not be rich in his own country, nor in any other country.

It should also be noted that the image of a man struggling to find his way and the conflict between father and son have long existed in world and Uzbek literature. But the author has taken a new path in the use of this traditional image and conflict. That is, "the story is formed not only by a certain dominant account of the character, that is, in the same process, but also in the "jump" - the transition of the protagonist from one state to another as a result of some strong emotion or dramatic situation" [5.256]. In a conversation with his father, the young man hears a rain detail and the phrase "worm rain". He jokes:

"What?" He slapped his knee and laughed. "Are you kidding, Dad?" Will there ever be a worm rain in the world? That's it, sleep well. "Oh, Daddy!" He said and headed for the door.

The father smiled sadly and looked after him. "[2]

The highlighted phrase stands out as a bipolar tool in revealing the national identity of the characters. From the content of psycholinguistic expressions in the character's speech and the highlighted psychophysiological means of expressing gestures and facial expressions in the remark, it is clear that the son's psyche could not adapt to the father's psyche, the contradictions in the inner world were not resolved. In order to get closer to the spiritual world of the father, to understand his thoughts, there must be a sharp turn, an explosion in the ideology of the son. This will happen the next day.

In the morning, when the young man heard that his father had died, he stopped his wife by holding her hand when he tried to run away, and then reminded her that he should perform ablution. The condition of the young man in this process is illuminated in accordance with the ancient expressions of our people. The young man is taking ablution and cleansing his body, and as he is cleansed, the eyes of the heart are opened from yesterday's drunkenness. When he opens his eyes (after his father dies) he begins to realize that wealth, Erkin aka's house, through which wealth is a trivial matter. Also, the image in the process of ablution has a characteristic feature of the art of ijma. In other words, a young man literally takes water from his nose for ablution, which, in the vernacular, means "water enters his nose" (his father is dead), and this is what he realizes when his father says:

"While rinsing, he saw Erkin's house. The sky was clear, and for some reason it seemed to shrink. It's as if yesterday's greatness is gone. Now he takes water in his nose and bends down to stumble. A thin worm crawled under his feet. He didn't care. Suddenly it froze like a stone. "[2]

The psychophysiological state of the young man here was relatively mature, calm. This is especially evident when you see the worms lying under your feet ("Suddenly hardened like a stone"). At this point, the formation of the national character in the story is over. The young man realized the wisdom of life in exchange for losing his father. Now he decides to do as his father says.

The image of the young man in this story, by its very nature, deserves attention as the core of his environment, his family, his community. At first glance, the topic and issues raised do not seem to be relevant, but it is remarkable that this image is, by its very nature, a part of society. The author portrays the spiritual poverty that has taken root in society in the last years of the twentieth century and the well-meaning people who have suffered in this environment as heroes of the work.

### Conclusion

In conclusion, the psychophysiological and psycholinguistic means enriched with details such as wind, rain, book, worm in the story play an important role in revealing the life of the characters, their inner world. In the speech, image and actions of each hero, the writer clearly highlights the characteristics of our nation. This intensified the dramatic drama in the compositional structure of the work and the course of events. Images presented in sync with national expressions at the culmination are a unique invention of the author. In general, Nabi Jaloliddin in this story demonstrated that he had a high artistic skill that effectively used various means of creating a national character.

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