

THE INFLUENCE OF LITERARY RELATIONS IN THE INTERPRETATION OF THE PSYCHE OF CHILDREN AND ADOLESCENTS

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Abstract: *The article discusses the extent to which the national cultural values of each nation are reflected in the artistic expression of the psyche of teenagers who have entered the world of crime. The characteristics of the interpretation and description of the character of criminal teenager in children's literature are compared based on the detective work of an Uzbek and Turkish writer.*

Key words: *detective, narration, roman, criminal, teenager, psychological, dynamism, national, cultural, mental.*

I. Introduction

The study of Uzbek literature in the context of world literature is a necessity of renewed thinking. "The decline of artistic thinking," writes Professor Sh.Rizaev, "is primarily due to the inability to study other literature, the inability to critically evaluate their own literature, the inability to compare¹.

" Indeed, in modern literature, as each problem is studied in the context of world literature, the mental and general cultural features between the works under study stand out. In particular, there is a need for a comparative-typological study of Uzbek children's literature with the masterpieces of world children's literature, as well as their interpretation and study in accordance with the interests, spiritual, spiritual world and intellectual potential of today's younger generation.

II. Literature review

The mature literary scholar A. Commenting on H. Tukhtaboev's novels, Rasulov emphasizes the need for in-depth research and new interpretations of the analysis of children's works².

It is noteworthy that the scientist unhesitatingly considers the novels of H. Tukhtaboev among the classics of world children's literature, the works of H. Andersen, the stories of the Russian writer N. Nosov. Also, teenagers like Hashimjan, Akrom, Zafar, Orifjon are in joy, intelligence, travel and adventure with Tom Sawyer (M. Twain), Mowgli (Kipling), Chippolino (J. Rodari), Jelsomino (J. Rodari), Gulliver (J. Swift). It also sees similarities in the use of magic spells by teenagers. Or the quality of books about Harry Potter (J. Rowling), a world-famous work of children's literature, suggests that the magic in the novel "Riding the Yellow Giant" is not inferior to him, but rather created in the Uzbek originality.

The protagonists mentioned by the scientist make a comparative study of the works that have become famous in the world's children's literature and bring them together at one point: "Today's

¹ Literary connections are a mirror of the creative process. Round table / Literature and art of Uzbekistan. - 2014. - № 13- <https://ziyouz.uz/suhbatlar/>

² Rasulov A. *A strange kingdom*. - Tashkent: Adib, 2012. - P.40.

young people," the author writes, "like intellectual heroes in children's literature. "Harry, Hermione and Ron have a long way to go. Modern children's literature is, of course, much younger in this respect than the pertinent objections. But it is also true that the study of the literary connections of creative influence, the views on the creative translations of writers and poets, have been going on since the 60s of the last century. In particular, O.Safarov gives the following information: "Shukur Sadulla is known as a favorite lyric poet of children, storyteller-playwright, adventurer-storyteller. With his "Untitled Letter" and other stories, he introduced the advanced traditions of S. Marshak and K. Chukovsky into Uzbek children's prose and began to create works for children aged "two to five". In addition, the author Sh. justifies it ³".

Since the last quarter of the last century, a number of works that have flourished in children's literature require a contextual study of the literature of the peoples of the world. In particular, a comparative study of T. Malik's story "Goodbye, childhood" (1987) with the novel "If they kill a snake" by Turkish writer Y. Kamol (1976) supports our opinion in this regard. Yashar Kamal (Kamol Sodiq Gokceli), a well-known figure in Turkish literature, wrote the detective novel *If They Killed the Snake*⁴.

III. Analysis

Chronologically, given that Y. Kamol's detective novel was written earlier, the artistic interpretation of the psychology of young people who have entered the world of crime appeared much earlier in world children's literature. Given that Malik's story was written during the former Soviet era, the main theme was the entry of orphans into the streets of crime, the study of children's psyche, the author's and the reader's kindness to the criminal was a rare event in Uzbek literature. In this sense, the relevance of both works, their artistic and aesthetic value, methods of expression, drama in the plot and the analysis of the psyche of juvenile offenders have common features.

In turn, these detective works were known and popular in world literature. It is reminiscent of Fyodor Dostoevsky's novel *Crime and Punishment*, written in 1865-1866 with a socio-psychological, socio-philosophical content. The work had a great influence on the world literary process. The novel tells the story of a crime committed by former student Rodion Romanovich Raskolnikov and its consequences. From the beginning to the end of the play, it is revealed that not every crime goes unpunished, the protagonist suffers from his own actions. "In order to reach a high position, a person must overcome all obstacles, and this is the first obstacle - that old usurer," - said Raskolnikov. He does not commit the crime for the sake of his mother, sister or money, but to get rid of the "lice" in society (lice - bad people who, in his opinion, are the blood of black people in society)⁵.

Therefore, as an example of this direction in children's literature, it is possible to highlight the following important features of the works mentioned in

³ Safarov O. *The moonlit sky of childhood*. - Tashkent: Sharq, 2009. - P.196.

⁴ Kamol Ya. *If they kill a snake*. Translated from the Turkish by L.Aminova. - Tashkent.: Yangi asr avlodi, 2001. - P.42.

⁵ <https://daryo.uz/k/2019/08/12/jinoyat-huquqi-haqida-oylar-jinoyat-va-jazo-romani-haqida/>

general:

First, both works are detective-oriented, beginning with a knot that "smells" of crime at the outset. Y.Kamol introduces his hero as follows: "Hasan was either six or seven years old when his father was killed."⁶

On the first page of his story, T. Malik quotes from the language of the protagonist⁷

Second, the detective the works begin with a focus on the image of time and pace, psychological portraits and details, in harmony with the psyche of their protagonists: the most sheltered place of Hasan as a child was the Anavarza Rocks. The shadow of the clouds, the swamp, the bees, the yellow saffrons, the calm fragrance of the flowers, the wandering of the cliffs among the cliffs heated by the *spring sun*, wandering through the ravines day by day to get the eagle's nest and eggs, testify to the fragmentation of human emotions.

T. Malik states his comments in the introduction. The *sun* rises somewhere behind the mountains, somewhere in the desert, somewhere among the centuries old ice, playing tree trunks and saturating the crystal springs with water comparing the fact that the morning sun peeking behind the walls cannot give warmth to the heart as in freedom.

Third, the depiction of the psyche of the heroes occupies a major part of the work. Hasan Anavarza, for example, remembers well the rotation of bloody eagles in the sky. The night of that shooting, the echo, and the flight of those eagles until the morning will be the most frightening memory for him forever.

"Goodbye, childhood!" The chapter "Sleepless Night, or the Spiritual Experiences of One of the Killers" also reveals the psyche of Asror, who was terrified of the corpse thrown into the river.

Fourth, the environment that led teenagers into the world of crime and the consistent depiction of the tragedy in the works are noteworthy. Let's say Hasan hears his father screaming when the bullet is fired. When Hasan regained consciousness, the sound of gunfire echoed in the distance, on the rocks of Anavarza, and from within the village came a sound like a muffled scream.

Suddenly he saw blood. His father fell face down on the table, his hair falling on a plate of rice. There was a lot of bleeding from his father ... " Growing up in an orphanage, Qamariddin was a 10-year-old boy who regained consciousness when his mother came to visit. Will she be a mother who has not heard from you for ten years? "

Fifth, the process of crime is reflected in both plays in a unique way with the eyes, imagination and conclusions of teenagers. For example, Hassan's relatives, grandmothers and uncles have been urging him to do so for ten years.

The teenage protagonist can't find a solution to this problem, he even shouts at night: "My mother must die. Esma must die. Esma will die ... " He fired several shots at his mother from the pistol in his hand. Her mother's head went into the

⁶ Kamol Ya. If they kill a snake. Translated from the Turkish by L.Aminova. - Tashkent .: Yangi asr avlodi, 2001. - P.7.

⁷ Malik Tohir. *Goodbye childhood*. - Tashkent: Sharq, 2009. - P. 188.

oven and her hair burned. Hasan is found by a puppy in Anavarza's chest ...

In the play, the anthroponym Esma has a unique symbolic meaning. Through it, the character's unstable, unstable character, nature, and suitability of the name to the body are revealed with an implicit (hidden) gesture. Unlike Hasan, Qamariddin hated his mother. One man was rich to them. When he first appeared, his mother explained, "Daddy's friend keeps in touch with us." Qamariddin said to him, "Leave your children and marry my mother and adopt me as a son! If you get married, get married, or I'll kill you!" stipulates that. Qamariddin, who had originally planned to kill his father, his mother, killed the stranger. He refrains from killing his mother. "I did the right thing, the children got rid of the father," he said. Was he the man who cheated on his children?" justifies himself with the decision. In general, it is possible to enumerate many more similar, complementary, similar or different features of the works. While most of the protagonists are children and teenagers who have made a positive impression, and their psyche, character, and portrait are widely described, the artistic psychology of teenagers who belong to the criminal world reinforces the drama in the play. According to the nature of the detective genre, in the search for the root and cause of crime, the writer pays more attention to the details of the psychological image, the need for time, space, author and renewed thinking in society. It is true that no one is born a criminal from his mother. However, whether it is a child, a teenager or an adult who has entered the world of crime directly or indirectly, it is, first of all, a human being, is an expression of pathos, of course. At the same time, the principles of space and time, related to the national mentality, also clarify the specifics of these works:

1. In these detective stories, there is a difference between the victim, the deceased and the perpetrator - killer. For example, although Hasan was the murderer of his mother, his attitude towards her was very loving. This can be explained by the following image: "His mother was walking around in the yard.

The world was beautiful mother. Husnda had no equal in her mother. She looked like a young, little girl. His father was old and his hair and beard were white. He remembered his father as he was ... His mother had long hair down to her waist. Everyone in Chukurova village was talking like that. Maybe her mother was the most beautiful woman in the world? In this big Chukurova there was no young man, who did not like his mother. Her mother refused all her lovers and did not want to lose Hasan, her only son.

T. Malik's protagonist Qamariddin still does not know who his father is. He first saw his mother when she was in third grade. Qamariddin opened his eyes in the maternity ward, wandered around the orphanage, recognized his mind. The notion of parental love and a home with umbilical cord blood was foreign to him ...

When Kamariddin found out that strangers would come and take the children away, he waited with hope for someone to come, stroke his head, hug and kiss him. People would come, but they would not take him away. Whether it was because he was angry or because he didn't like the ugly way of walking like a bear, no one would call him, hug him or kiss him.

2. When *attention is drawn to the reason why teenagers commit murder*,

Hasan, after living in a state of mental anguish for a very long time, begins to realize that he must kill either his mother or himself. Hassan's father was shot dead by his first lover for kidnapping his mother. But all his relatives curse the child incessantly ("A naughty boy who appeared in the belly of a prostitute, a prostitute. Lying in the belly of his father's killer ...", "He lives side by side with the woman who killed his father. from the tribe of pigs"; Qamariddin's hatred is directed at his parents, who abandoned him as a child, and then at all the people, stabbing the man who trampled on his lust while intoxicated.

3. *Criminal the marital status of the adolescents also varied*: Hasan was a teenager in his family, "brought up" by his mother and uncles, grandmother; Kamariddin was born and brought to the orphanage, his mother abandoned him, and he does not know his father at all.

4. *In the play **In the expression of the fate** of the protagonist – the perpetrators of the crime, the authors also took a different approach*: Hasan escaped, inherited his father, lived a rich family, children. Qamariddin's fate is unclear, while he is plotting to kill his mother, the police officers interrupt him and he escapes from their hands ...

IV. Discussion

Academician M. Khrapchenko notes that there are dynamic, typological and analytical principles of psychological analysis, emphasizing that they are the creative product of word artists⁸.

Indeed, in some works, all three of these principles may be "harmonized" (H. Umurov). Y.Kamol managed to show the inner world of his hero in connection with the social aspects of the inner life of typological characters. In other words, it is becoming clear that one of the reasons for Hasan's crime and tragedy is his social life, society and environment. In this sense, given that the protagonist is a teenager, every detail, even the blatant use of obscene words and insults contrary to artistic ethics, can be understood as a mental strain in the detection of crime, a manifestation of psychologism. Consequently, in the novel *If They Kill the Snake*, Hasan kills his mother first as a result of pressure from his family and then from the village where he lives. It was as if it were his duty to do so. It is this atmosphere of social nervousness that, no matter how much he resists, eventually drives Hasan to crime.

The author describes the hero's experiences with great skill. At the end of the play, the reader may not hate or blame her, even though Hassan brutally killed his mother. Because the real killer is actually the ignorant people of Chukurova village. A stubborn, innocent boy is just a tool for them to achieve these goals.

Against the background of a murder, Y.Kamol revealed not only the new victims who were not directly involved in this crime, but also the tragedy of ignorance that axed the whole society, the

⁸ Umurov H. Principles, forms and means of psychologism in the Uzbek novel : Uzbek literary criticism. *Anthology*. - T.: *Turon iqbol*, 2011. - P.239.

environment, children's rights, the spirituality of the future. It is clear that the real crime is the immorality and ignorance of the village and its people.

Qamariddin is also a complex figure that is not found in Uzbek children's stories. In addition, his psychology is remarkable for its ability to reflect the world of adolescents, whose bones, eyes and flesh have hardened, entering the street of crime. Slabs associated with it occur in almost all seasons of the story. It is natural that Qamariddin became the leader of a criminal group, blocking the way of children on the streets, begging and threatening them, even the richest children "accounted" for him. However, in the chapter "The story of the tragic life of a child abandoned by a man or a mother in grief", the reader is confronted with Qamariddin, who is aware of his lifestyle and philosophy about society. According to the truth of the work, "in order to know and understand him, it is necessary to be born as Qamariddin, to live as Qamariddin, to taste the poison he tasted."

T. Malik interprets the events as a true detective writer. In exposing the crime, the police actively mobilize images such as police activities, majors and captains. However, it is understood that the teenager who committed the crime tried to listen to the hearts of the protagonists, analyzing the whole incident with their eyes. Qamariddin: "You have no protector, no one will turn to you, you have to fight against injustice yourself. Defend yourself, fight, overcome. Show them who you are! If you can't overcome it, if you can't show yourself, it's a thousand times better to die!" The fact that both Asror and Qamariddin are portrayed as the "fruit" of unkind parents to their children is logically consistent with the novel *If They Kill the Snake*.

V. Conclusion

Although both detective works are based on crime, in them human psychology is more revealed through the deep and painful scenes of the psyche of children and adolescents. It is noteworthy that the root of the crime was also revealed. The success of these works was ensured by the fact that the perpetrator was not the perpetrator - a teenager, but the society itself, which turned them into a tool. In this case, the Turkish writer used the motive of revenge on the mother for the father killed by an old lover, while the Uzbek writer cited the motive of revenge on the parents who abandoned them. Qamariddin's hatred is caused first by his unfaithful mother, then by his unfaithful father, and then by all the stupid parents who abandoned their child, and although he is ready to shoot them all, he does not raise his hand to his parents. This is the main idea of the work, in our opinion. It can be concluded that although Tahir Malik wrote his work as a master of detective prose through the creative influence of literary relations, he does not forget the norms of spiritual and religious ethics, but rather explores the flaws of society in the coverage of untouched topics in Uzbek children's literature. "We have come to a certain conclusion by observing and analyzing the lives of many people, especially the lives of teenagers, or more precisely, the lives of those who have entered the world of crime" Malik wrote. In this sense, a renewal of poetic thinking has been achieved by expressing the all-cultural phenomenon nationwide.

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