

DESCRIPTION OF SPIRITUAL EXPERIENCES IN THE STORIES OF RAHNAVARD ZARYOB

N.K. KABIROVA¹, U.SH. ABDUVALIYEVA²

¹ ASSOCIATE PROFESSOR, TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES TASHKENT, UZBEKISTAN

² PHD, SENIOR LECTURER TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES TASHKENT, UZBEKISTAN

Abstract

This article examines the work of Rahnavard Zaryab, a prominent representative of Afghan literature, and in particular the writer's storytelling skills. The content and essence of his stories, such as "The Cursed City", "The Cry", "The Dagger", and "The Dancer", as well as the spiritual experiences of the characters, are analyzed and researched. We observe that the use of various artistic means, creative experiments, and aesthetic views in the stories to interestingly and truthfully reflect the colorful truth of life served as an important factor in the creation of significant works. In some places, comparisons are made with the stories of the Uzbek prose writer Abdulla Kahhor.

Keywords: Afghan literature, genre, story, image, experience, psyche, analysis, comparison, prose, story writer, style.

INTRODUCTION

In Afghan literature, in particular, in storytelling, along with works that creatively continue realistic traditions, new formal research is also emerging. In Afghan storytelling, works are being created that are in a completely new direction with a unique form, method of expression, principles of depiction, content, and characters. In storytelling, the principles of artistic reflection of the human spiritual world, worldview, and emotions are being renewed, and attention is increasingly being paid to the study and analysis of the human spiritual world in all its complexity. In literary criticism, a number of studies have been conducted on the human psyche, and a number of ideas have been put forward. In particular, literary critic T. Juraev also pays special attention to these aspects of the issue, namely, in his opinion: "... the stream of consciousness is the activity of the human brain, that is, the process of thinking, the movement of the human mind in various mental states, its reaction to external and internal influences, in short, a psychological phenomenon consisting of a smooth and uneven, organic and chaotic, conscious and unconscious, (instinct, habit) constant and instantaneous, calm or intense, shaped or shapeless flow of the human brain". Thus, it is not possible to impose a clear rule on the essence of the human psyche. Everyone can understand and perceive it in their own way, but experiencing it is a rather complicated process. From this point of view, examining the laws of the depiction and expression of the human spiritual world in literature is an urgent scientific and aesthetic problem of today.

In particular, the stories of the Afghan novelist Rahnavard Zaryab reflect the process of transformation in the human psyche from various angles. The writer describes the life of today's people and its problems in a unique way. The writer's creative style, which has been honed over the years, is based on real life. In addition, in his stories, he meticulously interprets the psyche of people, down to the smallest details. He tries to reflect the traits of human character with logical consistency. Most of Rahnavard Zaryab's characters are people living in the throes of spiritual experiences. In particular, in his stories such as "The Cursed City" "شهر طلسم شده", "The Scream" "فریاد", "The Dagger" "خنجر", and "The Dancer" "رقاصه", the fate of such people is captured in writing. In such stories, not the event, but the spiritual experiences of the person prevail. The landscape, which is an integral part of the artistic image, is the main feature of R. Zaryab's style, which is to get to the essence of the work by expressing the state, mood, and imagination of the hero. In the story "The Cursed City", he effectively uses the means of landscape. In order to reveal the inner world of the hero, he begins the story with a description of nature. The writer uses this method mainly to enliven the environment in which the heroes move. In such a description, the writer can convey the tone that determines the spirit of the entire work, the ideological intention that is embedded in the essence of the story:

"گردهای تند، خودشان را به در و دیوار شهر می زدند، می غریزند و به هر

سو حمله می کردند - چون جان ورائی درنده که در قفس افتاده باشند

توده های خاک و خاشاک، مثل مارها، روی جاده ها و کناره های کوچه های

تنگ، می خزیدند، از دیوارها بالا می رفتند، روی بام ها می رقصیدند و از پشت

شیشه ها، مردمرا تهدید می کردند. هوای شهر، تیره بود و شهر در میان

بادهای گردآلود، خاموش افتاده بود - انگار بی هوش شده باشد

در چنین پس از چاشنی، ما کوچ کشی کردیم. آن روز، پدرم بیش تر از هر

وقت دیگر، غضبناک بود. این سو و آن سو می رفت، سامان هارا جمع می کرد و

می بست. وقتی چیزی را نمی توانست بلند کند، یا ریسمانی را نمی توانست

بیند، فریادش بلند می شد:

"A strong wind was beating against the city walls, roaring, like a caged animal. It was climbing over the walls, dancing on the roofs, and threatening people from behind the windows. The city was covered in fog and the dusty wind was everywhere, making it dark".

The writer's style of description involuntarily reminds us of the story "Horror" by the Uzbek short story writer Abdulla Kahhor. In this story, too, the hero's spiritual world is penetrated through the image of nature:

"The cold wind, which has not opened its eyes for the past two weeks, howls in the branches of the trees; it whistles on the roofs, and blows against closed doors and windows".

Both images are emotionally strong, and it is not difficult to grasp the psyche of the heroes. Although the characters do not participate in the excerpts, these scenes serve as an important means of imagining the mood of the heroes. In R. Zaryob's story "The Cursed City", the psychology of the hero is reflected against the background of family problems. The hero of the story "The Cursed City" - a homeless, helpless father - is surrounded by external and internal influences. Such influences turn the hero into a person with a quick, angry and stubborn character. This story very naturally reflects the state of the hero, who has suffered more from external forces, and who cannot and cannot prove his innocence. He wants to have his own small shelter, but poverty and deprivation prevent the realization of his dream. The absurd situation he has fallen into has a strong impact on the hero's psyche. The story clearly shows his loss of mental balance. The hero of the work is not a fighter by nature. He is one of those people who, rather than looking at life's contradictions and trying to overcome them, tends to look at them with the corner of his eye and think philosophically. Constant anxiety permeates the hero's body. The inner spiritual turmoil occurring in the hero's feelings is not noticeable from the outside, but it throws the character's feelings out of balance and does not give him peace. The hero of the story sacrifices his life to fear, as a result, the work ends with the hero's mental illness:

”باز هم به سوی پنجره رفت. آن را باز کرد و فریاد برآورد:

!لعنت بر تو، ای شهر... ای شهر طلسم شده-

چرخ زد. رویش را به طرف ما کرد. خندید و در میان خنده گفت:

!این سی هزار را هم طفیلی ما در قمار باخت. ها... این طفیلی بی چاره-

و آن گاه، قهقهه بی را سر داد

سی هزار هم رفت... خوب... اگر هم می بود، به چی درمان می خورد؟-

!آن هم در این شهر طلسم شده

قهقهه اش طولانی تر موج زد. بعد، چهره اش متشنج شد - مثل این که

چیزی ترش خورده باشد. آن گاه، دستش را بر سینه، روی قلبش، گذاشت

:همان جا را چنگ زد و نالید:

"He went to the window again and opened it: - Curse you, city... Oh cursed city!...

He turned and looked at us. He laughed and said: - Our "Sponger" lost all these thirty thousand in gambling, yes... that poor "Sponger". At that moment he laughed and laughed: - Thirty thousand is gone now... Wouldn't it be of any use to us if it were? Again in this cursed city?

He laughed for a long time. Then his face suddenly turned as if he had eaten something bitter. He put his hand on his chest and clutched his heart. Suddenly he trembled and fell in the middle of the room".

In this passage, the writer effectively used the method of describing the mental state of the hero, showing it in various emotions. Indeed, there are many ways to describe the human psyche. Famous literary critic H. Umurov noted: "Just as the forms of psychology are diverse, so are its poetic tools such as portraits, dialogues, monologues, dreams, psychological symbols, emotional movements, landscapes, hallucinations." Each of them helps the writer to reveal the hidden secrets of the hero's inner world.

"خنجر" The hero of the story "Dagger" lives twelve years of mental torment. Only on his deathbed does he decide to escape from this mental torture and is forced to tell his "secret" to his son. In this, the writer keeps the essence of the character a "secret" until a certain point. This method is also evident in the story "Asror Bobo" by the Uzbek prose writer A. Kahhor. The grandfather keeps his son, who died in the war, a "secret" from his old woman, neighbors, and neighborhood, as a result of which he "...blackened and now seemed to be smoke coming out of his body" in the whirlpool of mental torture.

In the story "فریاد", the writer, in addition to internal and external monologues, also resorts to the epistolary form of speech. This method is a letter addressed to someone by the hero of the work, which is written in the form of an absent address to the interlocutor. Usually, in a monologue, one takes into account the character features of the speaker, but this letter fully fulfills this task. The character who reads the letter is so affected by the letter that

”رییس عرق کرده بود. حس می کرد روی شکمش نز شده است. دلش

می تپید و یک آواز پنهانی گوشش را آزار می داد:

بنده پایین کنمشان؟... بنده پایین کنم شان؟ -

،یک لحظه، سرش روی سینه خم شد. در همان یک لحظه، زنده گی اش

سراسر زنده گی اش، از پیش دیده گانش گزشت. یک غم در زوایای دلش

چنگ زد. یک غم ناشناس. غمی که حس می کرد. با زنده گی اش توأم بوده

است.

سرش را بلند کرد. هوا بیخی تاریک شده بود. قهوه اش سرد شده بود و

،همه جا خاموشی بود. رییس، لختی در باره این مرد ناشناس فکر کرد و بعد

:بی اختیار از خودش پرسید، پرسید پرسید، پرسید

ایا هیچ دلی دزدمند را شاد ساخته ام؟ -

و از ژرفنای روانش آوازی شنید

انی، نی... هرگز... هرگز -

"The chairman was sweating. He felt as if he was getting wet. His heart was beating fast, he said slowly to himself: - They threw me out?... They threw me out?..."

In an instant, his whole life flashed before his eyes. His heart was pounding. He raised his head. It was too late. The chairman thought about this stranger for a moment. Then he involuntarily asked himself: - Have I never done anything good to anyone?

At that moment a voice came from somewhere:

- No, no... Never..."

"When a person is in trouble, he becomes confused and loses his will. At such times, the guard is hoarse, his tongue is stuck, the person is hoarse, meaningless words come out of his mouth. The writer's task is to show this situation to the reader in two strong words, capturing its characteristic features, without describing it in a long description".

Another such hero of R. Zaryab is the character of Murad in the story "The Dancer", whose psyche is expressed in the form of internal speech forms - monologue and dialogue. In the work, everything captured is vividly described, which determines the general spirit of the story and significantly increases its impact. This method was very useful in expressing the vibrations occurring in the psyche of a sensitive person who is alone with himself. In the story:

مراد، چند لحظه یی آرام نشست. به پرده خاکستری با خال های سپیدرنگ
نظر دوخت سپس، چراغ های خودرو را خاموش کرد. سگرتی در داد و دودش
را به سینه فرو برد. مثل هر وقت دیگر که تنها می شد، به فکر زنده گی
خودش افتاد. غصه سرد و تلخی در دلش جنگ زد. فکرش دويد به گذشته ها
گذشته های درد ناک. به نظرش آمد که گذشته ها پیش، مثل پرده-
خاکستری رنگی است که خال های بسیار دارد. خال های تنهایی، خال های
رنج، خال های درد و غصه.
به سوی دروازه خانه نگریست. دروازه، سرد و سنگین ایستاده بود. به
نظرش آمد که دروازه به او می گوید:
!تو را نمی گذارم که داخل شوی -

"Murad sat for a moment staring at the gray curtain with white spots. Then he turned off the car lights. He took out his cigarette and lit it. As always, when he was alone, he thought about his bitter life that tormented his heart. He thought about the days gone by. Like a gray curtain with so many white spots, his unhappy past passed before his eyes. The moments of loneliness, the moments of pain, the moments of pain and sorrow.

He looked at the gate of the house. The gate was cold and heavy. It seemed to him that the gate was speaking to him: - I won't let you in!

The hero is tormented by questions that constantly torment him, by a series of unpleasant assumptions that follow each other. The story depicts the state of a person who cannot understand his feelings and is trying to understand himself very effectively. The hero's emotional actions develop the plot of the story. Murad could not even imagine seeing his sister in the state of a "dancer". Therefore, his psyche cannot accept this situation, he looks at her with hatred. He is afraid of everything in life, and lives by sacrificing his identity and personality. Obscene feelings lead him to various fantasies. He sees and understands all the baseness and humanity that is happening around him, but he does not have the courage to react to any of them. He searches for his sister all his life, and when he finds her, he tries to escape. His inner turmoil, fear, dissatisfaction with himself, and lack of reaction to anything gradually lead this person to spiritual decline.

Each creative person can include his own personality, experiences, and only imagined events in his works, or use them as an artistic element. The artist's artistic skill and style are formed under the influence of these.

In R. Zaryab's later works, an attempt is felt to illuminate the mysterious, difficult-to-understand aspects of the contemporary human soul from different perspectives. The heroes in his stories are depicted against the background of various events, with logical consistency, as unique and diverse individuals who at the same time reflect the signs of the era.

REFERENCES

- [1] Алимұхаммедов А. Абдулла Қаххор ҳикояларида психологик тасвир (Биринчи мақола) // Шарқ юлдузи. 1947. 2-3 сон.
- [2] Жўраев Т. Онг оқими ва тасвирийлик. -Т.: "Фан". 1994.
- [3] . داستانها. زیراب رهنورد. (شده طلسم شهر) "شده طلسم شهر" ۱۵۴ - ۱۴۶، کابل۱۳۴۶ -
- [4] ۴۲۹ - ۴۲۵، - ۱۳۴۷، کابل - «فریاد» (اسپ دزد) داستانها. زیراب رهنورد
- [5] ۳۹۴ - ۳۸۹، - ۱۳۵۲، کابل «خنجر» (تفنگ و سگ) داستانها. زیراب رهنورد
- [6] ۲۶۲ - ۲۵۳، - ۱۳۵۰، کابل «رقاصه» (تفنگ و سگ) داستانها. زیراب رهنورد
- [7] Умуров Х. Бадий психологизм ва ҳозирги ўзбек романчилиги. -Т.: "Фан". 1983.
- [8] Қаххор А. Асарлар. 1 ж. -Т.: Ғ.Ғулом номидаги бадий адабиёт нашриёти. 1967.
- [9] Кабиров Н.К. Раҳнавард Зарёб ҳикояларида сюжет яратиш маҳорати. // Шарқ машъали. -Т.: 2018. 1-сон. 97-101 б.
- [10] Kabirova N.K. Spujmay Zaryob hikoyalarida oilaviy munosabatlar va ayol kechinmalarining badiiy ifodasi. // Sharqshunoslik. -T.: 2023. 1-son. 33-42 b.

-
- [11] Park, J. E., & Holloway, B. B. (2018). Adaptive selling, ethical leadership, and organizational commitment. *Journal of Business Ethics*, 153(2), 627-645. <https://doi.org/10.1007/s10551-016-3323-3>
- [12] Valenzuela, L., Mulki, J. P., & Jaramillo, F. (2019). Ethical leadership and salespeople's positive work behaviors: The role of intrinsic motivation. *Journal of Business Research*, 95, 110-122. <https://doi.org/10.1016/j.jbusres.2018.09.008>
- [13] Shepherd, D. A., & Patzelt, H. (2019). *Entrepreneurial thinking: Ethical considerations in sales and marketing*. Springer.
- [14] Darmon, R. (2020). *Sales management: Ethical behavior in competitive environments*. Palgrave Macmillan.
- [17] Ferreira, P., & Almeida, J. (2020). Ethical decision making in B2B sales: A study on its impact on sales performance. *Journal of Business Ethics*, 162(4), 741-755. <https://doi.org/10.1007/s10551-018-3991-8>
- [18] Schwepker, C. H. (2021). The moderating effect of perceived organizational ethical climate on salesperson performance and job satisfaction. *Journal of Business Research*, 129, 430-437. <https://doi.org/10.1016/j.jbusres.2021.02.025>
- [19] Panagopoulos, N. G., & Ogilvie, J. L. (2022). Salesperson ethics and client trust: The critical role of ethical behavior in IT consultative selling. *Journal of Personal Selling & Sales Management*, 42(3), 267-284. <https://doi.org/10.1080/08853134.2022.2040739>
- [20] Agnihotri, R., Dingus, R., & Krush, M. T. (2023). Integrating ethical considerations into sales strategy: Impact on client retention and satisfaction in IT sales. *Journal of Business & Industrial Marketing*, 38(4), 507-520. <https://doi.org/10.1108/JBIM-09-2022-0391>