

# DEPICTION OF DISEASES IN LITERATURE

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**Abstract.** *The widespread use in the language of medicine of words and phrases from commonly used English vocabulary, acquiring a different meaning in the medical context, speaks of the special culture of a special language. Comparison of non-terminological English-Russian correspondences and the features of their use in the language being studied is necessary for specialists in order to communicate effectively. The article discusses the features of the functioning of professional and colloquial medical vocabulary.*

*The results of a study of the functional-style redistribution of medical vocabulary are presented. It is emphasized that each social institution secures for itself a certain symbolic and subject-practical space of activity in which professionals play the leading role. Professionals are distinguished not only by specialized training and qualifications, but also by proficiency in a professional language. Professionalisms are the so-called informal substitutes, colloquial equivalents of terms, legalized, codified names of special concepts of any science.*

**Key words:** *medical terminology, nonterminological (everyday) medical lexicon, nonterminological names of diseases*

## I. INTRODUCTION

The theme of the disease is reflected in many forms of art. This is literature, and painting, and sculpture, and cinema. We'll consider examples of images of the disease in literary works. The most common disease on the pages of fiction is tuberculosis. More recently, until the 20-30 years of the twentieth century, this disease, then called "consumption", was considered incurable. Infection with tuberculosis occurs by airborne droplets, and, therefore, it was easy to get infected. Symptoms of the disease: prolonged excruciating cough, hemoptysis, fever, thinness and, as a result, the slow extinction of a person in the prime of life.

## II. LITERATURE REVIEW.

One of the works in which this disease is depicted is the novel "Crime and Punishment" by F.M. Dostoevsky, in which Katerina Ivanovna Marmeladova suffered from tuberculosis: "Here the laughter again turned into an intolerable cough that lasted five minutes. There was a little blood left on the scarf, sweat came out on the forehead. "

Consumption was with Nikolai Levin, one of the heroes of the novel "Anna Karenina" L.N. Tolstoy: "Brother lay down and slept or did not sleep, but, like a patient, tossed and turned, coughed and, when he could not clear his throat, grumbled something."

Another literary hero who suffered from tuberculosis is Kovrin from the story of A.P. Chekhov's "Black Monk": "He had blood throat. "He spit blood, but it happened twice a month that it flowed abundantly, and then he was

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extremely weak and fell into a drowsy state." The image of the disease, which the writers resorted to in their works, differs little from the clinical picture described in the special medical literature, since the disease has bright specific symptoms.

### III. ANALYSIS.

Leprosy (obsolete. "Leprosy") - a terrible disease caused by mycobacteria, akin to tuberculosis, also appears in some literary works. The main symptom of the disease is severe skin damage, which is why patients with leprosy were feared and subjected to persecution. The fear of this disease was so great that those suffering from this disease were actually condemned to painful death in complete solitude. An example of a work that talks about hard life in a colony of patients with leprosy is G. Shilin's novel "Lepers".

Today, leprosy is no longer considered an incurable disease and is successfully treated with antibiotics, it is also known that leprosy can not be infected with simple contact: it is transmitted only through close contact through discharge from the mouth and nose. Often epilepsy occurs in fiction. This is a chronic neurological disease characterized by the sudden onset of seizures. Often in his works, F.M. Dostoevsky, which is not surprising: the writer himself suffered from this ailment. The most striking epileptic character is Prince Myshkin from the novel *Idiot*. And the epilepsy of Makar Nagulny, the hero of the novel "Virgin Soil Upturned" M.A. Sholokhov, is a consequence of shell shock and gas poisoning in the war.

In the XIX century, it was believed that epilepsy leads to an inevitable decline in intelligence, evidence of this can be found even in the description of Prince Myshkin, he was considered odd: "His eyes were large, blue and staring; "there was something quiet in their eyes, but heavy, something full of that strange expression, according to which some would guess at first glance a subject would have a mild illness." It has now been proven that cognitive decline in this disease is quite rare.

The diagnoses of the heroes mentioned earlier are not in doubt, but not always by the symptomatology of the disease described by the author, we can clearly say what kind of disease it is. For example, for a long time, readers, doctors could not come to a consensus in the diagnosis of the main character of the story "Living relics" I.S. Turgenev: "The head is completely dry, one-color, bronze, like a knife blade; almost no lips to see, only teeth whiten and eyes, and liquid locks of yellow hair are pulled out from under the scarf. "Near the chin, on the fold of the blanket, they move, slowly fingering with fingers, like chopsticks, two tiny hands, also bronze in color."

It was previously believed that Lukerya suffered from systemic adrenal insufficiency (later known as Addison's disease), which caused the bronze color of the skin and the inability to move. But many doctors dispute this opinion. So, for example, Dr. E.M. Tareev and N.G. Gusev believes that the girl was sick with scleroderma, Professor Sigidin is also inclined in favor of this diagnosis and completely excludes Addison's disease

The depiction of the disease in works of art is often not inferior to the description of the symptoms of the same diseases in the scientific literature (and in some cases, writers generally ahead of medicine in describing the symptoms of diseases) and is of great importance for the medical reader and the average layman. After all, it was not in vain that the doctors who were contemporaries of writers admired how accurately the clinical pictures of diseases were displayed in literary works. Even such major medical figures as I.I. Mechnikov, V.M. Bekhterev, G.A. Zakharyin, A.A. Ukhtomsky in his scientific research more than once turned to fiction.

The importance for the reader, who is not related to medicine, should also not be underestimated: before, there was no such amount of scientific information that we have now, so fiction was practically the only source of people's

ideas about diseases. Nowadays, a lot has changed. This is understandable: medicine does not stand still. But even today it is impossible to plead the importance of depicting the disease in fiction. Such literature broadens the horizons of any person, and for the future doctor is more important: it makes it possible to compare the attitude to the diseases of that era and modern ideas about them and, as a result, forms a critical point of view.

We considered the terminology of modern English medicine, which was formed in the second half of the 20th century. The terminological system of modern medicine reflects the complex conceptual system of this science and has the structure of multi-aspect classifications, which we consider in Chapter 3. The whole conceptual model reflects in medical terminology - binary. Binary refers to both the generic and the species term. Separation of terms by generic and species characteristics is an achievement of terminology, as it represents a conscious process of term formation.

#### **IV. DISCUSSION.**

Medical terms are defined in this work as follows: as a rule, these are Latinized Greekisms and Latinisms proper, assimilated in the English language, less often in the form of separate words, more often in the form of phrases and in the form of complex words. The category of corporeality can fulfill various functions both in the individual artistic system of the writer, and in the system of a whole aesthetic direction. We will turn to the aspect of corporeality in medical literary works and analyze the development by literature of the end of the 19th century of the new boundaries of pictoriality associated with the representation of the corporeal. The appearance and development of the material in the literature of the XXI century was an attempt to “exaggeratedly embodied” being in the text and was deconstructed in the work of some postmodernists (V. Sorokin, Yu. Mamleev). The medical topics of A. Chekhov, V. Veresaev, M. Bulgakov allowed writers to talk about the physical, and also made it possible to experiment with the image in the text of an altered state of consciousness. There was a clash of simple, “human”, and professional, medical discourses.

After A. Chekhov and V. Veresaev, it became impossible to portray a hero who, being wounded or seriously ill (as Prince Andrei in L. Tolstoy’s “War and Peace”), could calmly continue his previous thoughts. In the stories and stories of A. Chekhov, “Notes of a doctor” by V. Veresaev, “Notes of a young doctor” by M. Bulgakov, we found that the description of the patient is the main thing in the story. The description itself can be divided into two components: a portrait and symptoms of the disease (or differences between the diseased and a healthy person).

In narrative, two points of view are noted: external and internal. Consider them on the example of works by A. Chekhov. The external point of view is divided into profane (the point of view of a simple person) and professional. Both can be guarding. When the common man’s consciousness is familiar with the space of the hospital, it comprehends the incomprehensible in the categories and concepts that are familiar to him (“The Fugitive”). When a character is taken for treatment without a medical education, he imitates the doctor in actions, but the consciousness of such a character functions differently, for example, “Boredom of Life”.

In this work, the heroine's motivation to treat other people lies outside the realm of medicine and medical ethics. The medical gaze, which functions in the treatment situation and in the hospital locus, captures only what the doctor needs, the newcomer is perceived only as a walking disease, and not a person (“Doctor”, “Trouble”). For example, in “Trouble”: A woman came with an abscess, then a man with a bad illness, and the work began to boil [1, p. 147]. However, such a look, appearing outside the hospital locus and the treatment situation, becomes ostentatious, the effect of a comic appears (“Two novels”). The second point of view is internal. Most often this is a description of the patient’s consciousness. In the early comic stories “Ah, Teeth!” And “Horseman surname”, where the expositions and behavior of the heroes are the same, the narrator’s attention is fixed on the state of the hero. But Chekhov’s humor is

associated not only with the public-square representation of physical pain as comic, but also with the method of “accepting one for another”. In mature, non-comic tales “Typhoid” and “In a pharmacy,” the narrator focuses on the peculiarities of the consciousness of an ill character: fixation on annoying factors (light, smell, sound).

Based on the material of prose by A. Chekhov, V. Veresaev, M. Bulgakov, V. Shalamov, Y. German, Y. Krelin, L. Petrushevskaya, the concept of physicality, profane and medical discourses in medical works is analyzed. Keywords: physicality in literature, prose of medical writers, narration, genre models, reception. Philology. Art History Bulletin of the Nizhny Novgorod University. N.I. Lobachevsky, 2014, No. 2 (3), p. 309–313 310 A.A. Solomon's hero is what is happening around. Moreover, this assessment will be diametrically opposite to that which will appear after the recovery of the character. There are two types of descriptions in Doctor's Notes.

The choice by the narrator of the type of descriptions (very detailed and detailed, which is not typical for A. Chekhov and M. Bulgakov) depends on what he is going to talk about. The first type of description is the narrator's memory of studying at the medical faculty. In narratives, the hero does not just empathize with the patient, but tries to “feel” what the patient feels. Because of this, fixation of the narrator's consciousness on the patient's physical torment often appears in such fragments. Imperfect verbs express the narrator's impression that the torment caused by the illness will last forever.

The young doctor is horrified at how fragile a person's health is: A dark chamber stands in front of me ... we stand with stethoscopes in our hands around an assistant who shows us amphoric breathing on a patient. The patient ... in the last stage of consumption; his young terribly emaciated face is slightly cyanotic; he breathes quickly and superficially; in the eyes fixed on the ceiling, concentrated, self-suffering [2, p. 69]. The second type is a description in the present tense - which can serve as an illustration-conclusion located between thematic blocks of reasoning. The description is a late recollection of the narrator, but it no longer has “feelings”.

The storyteller captures the main symptoms of the disease. The causes of the disease are given in the past tense: A strong stable groom walked around the courtyard, slipped and hit his back on the trough, - and now for six years now he has been lying in our clinic, his legs are hanging like whips, the patient cannot move them, he urinates and walks under himself, helpless as a baby, he lies for days, months, years, lies to bedsores, and there is no hope that someday the former will return [2, p. 41]. In other cases, such a description appears in episodes of the diagnosis of the disease.

This is not the storyteller's memory, but his imagination, limited by medical knowledge: The patient's left leg is paralyzed: I hit him with a hammer on the knee tendon, - the leg rises high; this indicates that the lesion does not lie in the peripheral nerves, but somewhere above their exit from the spinal cord, but where exactly? [2, p. 112]. At the end of the description of the patient's condition, a peculiar final diagnosis is often given, bringing it closer to the status of the document (V. Veresaev's style in the meta-genre “Notes ...”, using the narrator combining both journalistic recording and artistic description, G. A. Brovman characterized as “journalism with artistic illustrations” [3, p. 93]). We will not find such a thing in the descriptions of patients by A. Chekhov: a character doctor can briefly name the symptoms and immediately conclude what disease he faced, or immediately name the disease. So, when looking at a person in the first place as a patient, the portrait characteristic becomes unimportant. The patient is depersonalized, and the symptoms of his illness come to the fore.

Only later in the stories of M. Bulgakov from the collection Notes of a Young Doctor (Blizzard, Towel with a Cock, Steel Throat) in the descriptions of patients, a combination of illness or severe injury with the original natural beauty, which connected with the concept of “health”, “norms”, or natural beauty in itself acquires aesthetic value. It

is these echoes of the former ideal, excellent physical condition that become one of the incentives for the doctor to save the patient's life or, if it is impossible to do so, turn into one of the reproaches (in addition to the two main ones, he could not save a person's life and stained the honor of the inept - power). Another incentive - dependence on the opinions of others, fear of not justifying their expectations - makes the hero save the patient's life at all costs, even relying on luck. A detailed description of the operation ("A towel with a rooster", "Steel throat", "Lost eye") or reception ("Star rash") allows you to convey the thoughts of the character doctor, his emotions. In the works of V. Shalamov, the narrator hero constantly reflects on the eternal connection between soul and body.

Often in the conditions of the Kolyma hell, the body and the unconscious become more important than the moral, spiritual, and conscious: heroes strive to save their lives by any means ("The Glove", "Doctor Yampolsky", "Shock Therapy", "The Last Fight of Major Pugachev"), they feel "with their whole body without any participation of thought" ("Athenian nights"), and only when fed up can a hero think of high things ("Unconverted", "Athenian nights", "Lida"). Dokhodyaga becomes a living corpse, which can not only think, but also adequately control the medical subject in the literature of the late XIX - early XXI centuries. 311 to do with your body.

However, with the highest degree of exhaustion, on the threshold of death, characters can sometimes break through to the beyond, gaining the ability to think for the last time ("Maxim", "Sherry-brandy", "Diamond card", "Tatar mullah and clean air"). Note that in V. Shalamov, as in A. Chekhov, one can find double stories. So, in "The Glove", when the body heals, the hero changes internally and can no longer reproduce the transcendental, "extra-human" experience.

The situation in Typhoid Quarantine is different: after a detailed description of Andreev's recovery process in the quarantine end episode, when the names of the convicts sent to work are read out by the convoy, the body of the recovered hero recalls with precision the torments tested for gold mining. The body recollects about its own slow destruction: Frozen fingers and toes froze, ears and cheeks ache. Andreev shifted from foot to foot more and more, bending and breathing into fingers folded in a tube, but numb legs and painful hands were not so easy to warm [4, p. 451].

In the stories Athens Nights, Sherry Brandy, different events take place: in the first, a return to life, when a special, not physical, but at the same time almost physiological, is added to the recovery of the body and the return of natural human needs and control over them the need for poetry (Athenian Nights). In Sherry Brandy, a poet dying of dystrophy, deprived of meat on bones, writes poetry more easily than ever. Thus, a human being, which can be both on the pole of complete exhaustion, and on the pole of health and contentment, has access to the spirituality.

In the first case - due to a lack of body, when, except for the soul and consciousness, nothing remains; in the second - because of peace. When located between the poles, a person is busy with only one thing - maintaining his life. Y. German continues the Veresaev line, telling about the duty of a doctor and the formation of professional and moral.

In the trilogy of Y. German, medical issues recede into the background: Ustimenko in the novel "My Dear Man" does not fight as much with the disease as it did in the first book ("The Case You Serve"), how much with the war (note that the second book of the trilogy is similar in its plot and themes to "Lieutenant Colonel of the Medical Service" by Y. German), and in the novel "I am responsible for everything" and with the impossibility of humanity due to insufficiently rapid development scientific progress to win, for example, oncology. The same dedicated character appears in the works of Y. Krelin "Surgeon", "Not from this world", "Vanity". But unlike Y. German, Y. Krelin does not avoid detailed descriptions of operations: both the operation process itself and

the emotions of the doctor during work. However, for other authors, the motive of corporality can fulfill not only the function of introducing realism into works. Let us turn to the work of L. Petrushevskaya. Despite the fact that she is not a medical writer, the physical is very important for her art system. The writer's interest in physicality and disease, the manifestation of her "inexhaustible imagination in the image of all kinds of ailments" [5, p. 11], both ordinary and exotic, many researchers have noticed [6; 7]. Disagreeing with the fact that L. Petrushevskaya "relishes the physiological abominations" [8, p. 197] and is not interested in the existential side, we follow S.I. We consider Pakhomova that "with an apparently pure physiology, it carries ... a metaphysical subtext. A man ... appears as a tragic creature whose mind and spirit are enclosed in a corporeal shell ... The metaphysical meta-plot of L. Petrushevskaya can be defined as the history of the suffering of the human soul, rushing about in the darkness of material-bodily existence"[5, c. 14].

However, the concept of illness and physical in the work of L. Petrushevskaya can perform various functions. We will name some of them. The first is a plot-forming function. A hero who knows about his deadly disease sums up and decides what will be his last act in life. The heroine of "Her Circle", before going to the hospital, provides a good life for her sick, ugly, not shining child with talents. Sometimes the hero is doomed and because of this decides, while alive, to take the best from life ("Weak Bones").

In fairy-tale ("Girl Nose") or parable ("Eyes") works, the illness or physical is perceived by the narrator at the same time in nature. Solomon's leafy and symbolic vision. Note that such fluctuations in the description from a fantasy to a conditionally realistic and vice versa give physicality in Petrushevskaya's works both reality and non-reality. Secondly, physiologism can be considered as the main component of the existence of all characters and comprehended either in the grotesque Zoshchenkovsky way, or in Shalamov's. In the first case, the heroes get fat when they live in abundance ("Overheating"); the characters complain about medicine as the concentration of their own nightmares, like the Zoshchen character in The Case History (Shock Pediatrics). In the second case, the desire to survive is the main goal of the hero ("Three Girls in Blue"). The third function: the disease can become a cleansing but terrible test, such as the madness of a wife and the death of a daughter for a taxi driver, and the death of a son from pneumonia - for a storyteller ("Medea"). In the science fiction story Hygiene, only those who are kind and pure in soul survive after the epidemic: a girl, a tramp.

## V.CONCLUSION.

Thus, we can conclude that in the texts of L. Petrushevsky physicality is not just a constantly recurring characteristic of all heroes leading squabbles over housing, food and electricity costs ... against the backdrop of incurable childhood injuries and senile ailments [5, c. 15], and it becomes an important category for plot formation, intertextual relations, and the representation of the philosophical position of characters or a storyteller. In the prose of modern authors-doctors, the mention of physicality is not only legitimized, but also becomes mandatory.

The storyteller explains in detail to the reader the particularities of working with patients with a particular disease profile (M. Malyavin's short stories "Hypochondrika", "Watchful", "Tarzansuicide" [9]), bureaucratic subtleties in medicine (A. Smirnov "Bath", "Identification of the Bourne"[10]), terms. Often there is a game based on stereotypes of the perception of the profession of a doctor and aspects of his work (the life of pathologists by A. Ulyanov [11], the work of psychiatrists by M. Malyavin, the everyday life of ambulances by M. Daineka and D. Vezhina [12] ) It is important that the form of short works by M. Malyavin, D. Tsepov [13]), A. Smirnov, A. Krylasov [14], A. Chernov [15] can be described as a medical bike.

Thanks to laughter, the fear of illnesses (somatic and mental), death and physicality as such is eliminated [17]. The disgusting, grassroots turns into a comic, and the incomprehensible hospital practices and examination cease to be mysterious for the reader due to the fact that in medical stories the plot unfolds in a small number of situations: hospitalization, patient admission, medical history, analyzing a medical history and compiling a picture of the disease, giving birth, surgery or bringing the patient to life.

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