



THE ROLE OF PSYCHOLOGISM IN THE DEPICTION OF NATIONAL CHARACTER

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ABSTRACT

The article deals with one of the leading principles of the development of the narrative of the period of independence - the emergence of the problem of psychological analysis. The image of the national character in the Uzbek story of the period of independence and the role of psychology in it are also revealed on the example of the stories of Abd McKayum Yuldashev, Lukman Burikhan, Ulugbek Hamdam. The concepts of psychological imagery and psychological interpretation, the problems of the hero's psyche are widely discussed. Conflicts in the human psyche, heartaches and conflicts between good and evil thoughts, inner experiences are analyzed. Abd McKayum Yuldashev's "Parim bo'lsa", Lukman Burikhan's "Cho'dan kelgan tashvish" (Anxiety from the desert), Ulugbek Hamdam's "Uzoqdagi Dilnura" (Dilnura in the distance), "Otash" (Fire) stories are analyzed as the object of the article. The character and psychological characteristics of the protagonists of the stories are revealed along with the means of exploring the spiritual world - psychological detail, inner monologue, portrait, image of nature, the process of depicting property. In the literature, there has been talk of artistic psychology and the role of psychoanalysis in the process of creating a national character. The focus is on the artistic and philosophical content of the stories, the places that are not expressed in words, but expressed in words.

KEYWORDS

Prose, national language, psyche, artistic psychologism, expression of nationality, artistic skill, psychological analysis, rhythm, national character, aesthetic principle, humanistic content, psychological analysis, tradition, internal monologue, process.



INTRODUCTION

The storytelling of the independence period is characterized by an increased focus on psychological analysis, an attempt to reveal the inner world of the protagonist. In storytelling, the works created under the pressure of the ideology of the last century did not focus on the world of man as a person, but on their hard work and dedication. In the literature of this period, free from ideological pressures, the spiritual world of people is described in different ways, in different situations, such as relaxing, having fun, watching TV, playing computer games. Even heroes who do nothing can be analyzed. In the stories of this period, expression, not events, plays an important role. Ulugbek Hamdam's story "Uzoqdagi Dilnura" ("Dilnura in the distance") focuses more on the psyche of the heroes than on the events of the work. Conflicts, evolutions, floods in the clergy of the heroes will cause more controversy than the rapid events that took place in two days. As the literary critic Abdulla Ulugov said: "Just as the phenomena of nature, such as wind and light, cannot be controlled by hand, so human emotions, such as love, hatred, pain, and suffering, cannot be put into traditional-literary patterns". In the expression of such phenomena, which suddenly appear under the influence of distant memories, supernatural imaginations, the method of depicting real events in the world literature in harmony with myths, legends, supernatural - imaginary landscapes began to be widely used in the literature of the period. This was seen as a characteristic feature of youth creativity in particular. The research of young people on the nature of life and the human world gives hope that in the future the anthropological essence of Uzbek literature will deepen"[1. 34].

THE MAIN FINDINGS AND RESULTS

The main principle of artistic psychology is to look at the inner world of the protagonists, to pay more attention to its analysis and research, to express not only the protagonist's actions and events in works of art, but also the thoughts and feelings of the

characters. Elements such as psychological detail, portrait, inner monologue, image of nature are used to express such mental landscapes. Through them, the inner world of the hero, his sufferings, the feelings of the soul are revealed.

"Literary critics rightly attribute the rise and fall of interest in artistic psychology to a change in a person's perceptions of socio-aesthetic values in life and art. Thus, psychological analysis occurs at a relatively high level of human artistic development comes and shows up only under certain socio-aesthetic conditions"[2. 10].

Abdukayum Yuldashev's story "Parim bolsa" gives a wide place to psychological images. The description of Ibadullah's visit to the city reveals his psychology through his portrait: "Ibadullah's eyes were shining when it became clear that he was going to the city. It was a feeling bigger than joy, stronger than excitement, more touching than breath" [3. 36].

The protagonist is an impressive person, who perceives every innovation as a big event, which can be understood from his position in the image. Despite the fact that his whole life was spent in the village where his umbilical cord blood was shed, this hero, who knew the city well, no matter how many cities he visited, always considered it a universal event. The preparation for going to the city is a world: even those who don't wear it to weddings wear it, all the money raised was spent on a "city trip". This was a habit for Ibadullah. The protagonist's positive attitude to travel, his interest in city life, as well as the fact that he does not withhold help from anyone, does not expect any help or financial incentives for help, are revealed through behavioral and psychological analysis. During his trip to the city, he is portrayed as a proud Uzbek young man who does not allow a penny from his companion to be taken at his expense. However, it is observed in the play that the spiritual world of such a young man is also damaged, as a result of which his family is ruined and he is left in a miserable situation.



This hero is a symbol of those whose spiritual world is degraded in life not only with perseverance, hard work, but also with a pure heart. After all, our soul, like our body, needs care. It must be nurtured with knowledge, love and thought.

Lukman Burikhan's story "Cho'ldan kelgan tashvish" (Anxiety from the Desert" also depicts the spirit. The protagonist Samad Dulanov is described as a complex character.

- Samadboy brother you?, A thick voice asked casually.
- Yes I am.
- Do you know who Ulash is? Samad was confused. From the threatening sound, the speaker is like an organist. Apparently, the agronomist-poet was caught red-handed trying to escape by selling Samad's name.
- For some reason, I don't remember anyone like that, muttered Samad.
- What's the matter? Who are you?
- I am the doctor on duty at the third hospital. He was pushed by a car.
- Ah, what ?! Samad shouted involuntarily, but in that shout there was more joy than sorrow, more joy than sorrow. Because he was convinced that he had confused the people of the organ for some reason, and inwardly he was looking for ways to get rid of this scourge.
- Don't worry, brother. Said the doctor on duty, understanding the young scientist's screams.
- The driver was a good man and immediately brought us to our hospital.

Your business card came from Ulash aka, so I wanted to call and warn you, sorry" [4. 227].

In the passage above, we can see the conflict in the hero's psyche. He is worried about his brother Ulash, a villager, waiting for a call. But when he calls and reports about Ulash, he says he doesn't know such a person "who was caught red-handed and now thinks he's trying to get rid of me by saying my name." In protagonist psychology, two different perspectives emerge:

- On the one hand, he does not want to upset his compatriot from his village. "Ergashboy's son did not let his neighbor into the house," he said.
- On the one hand, the "anxiety from the desert" hurts to think that his wife doesn't like Shirina. And in his psyche, two opposing thoughts argue.

Ulugbek Hamdam's "Uzoqdagi Dilnura" describes the situation after Kozimjon Yunus met his daughter-in-law at the funeral of his uncle:

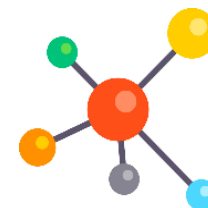
"Kozimjon's eyes didn't see anything. He hurriedly wiped them with the back of his palms - it didn't happen. It was as if the world had collapsed into darkness.

- The engine is off ... Is there gas? Came the voice.

"Where do you say ..." said another voice.

As time went on, Kozimjan's eyes began to move. Then he felt his whole body freeze and his teeth chatter" [5. 109].

The hero is so moved by the death of his uncle that he is so moved by the grief of those left behind that he wipes his eyes with the back of his hand, not realizing that the engine is dark and the room is dark. His teeth were chattering like those of a man frozen in the cold. In these images, the mood of the protagonist is revealed through his actions. The protagonist interprets these images with a beautiful artistic expression: "I am flowing like a piece of straw" (Cholpon).



In the above passage, the psychological state of the protagonist is expressed through his portrait, while below his psyche is examined through his inner monologue:

“–Why?- Said someone inside.” After all, I was a completely different person in the morning! ... It was as if I could do anything. Now? Now why am I in such a bad mood? Why do I have no will, no strength? Why do I have no will, no strength? Where did I stay? What world am I in?” [5. 110].

In the above passage, the protagonist’s inner rebellion is presented in the form of a confession. As if someone else was talking inside, not himself. This confession also depends on the nature of the nationality in which the play is performed. Kozimjon was a businessman who was sitting in his office in the morning. He was now an overseer of the service of his subordinates. It was as if he was capable of everything. In the evening he became a broken-hearted, miserable man, unfit for the life of his liver, a poor man who did not lend a helping hand to save his uncle’s life, a man with a bowed head before his conscience. The reason for this was the disregard for national values, the absence of information from close and distant relatives, only the encouragement of material wealth and entertainment.

Self-examination, a state of mind, does not happen by itself. Usually, a person falls into such a state when a tragedy strikes him. He is convinced of the transience of the world. His good deeds and sins are obvious:

“...Eyes... the eyes visited this transient world and again became travelers heading for the desert of Adam forever. Then he ... Kozimjon felt as if he had seen with his own eyes the original state of the world, life - the beginning and the end. He felt strange: he realized that he was no different from those countless people – passengers...” [5. 109]

Ulugbek Hamdam’s story “Otash”(Fire) is also dominated by psychological imagery. This is evident in the conversation with the picture drawn by the protagonist himself. Otabek draws a picture of a tree,

and suddenly he sees his beloved Soliya looking behind the tree. The psychological picture of this situation is given by the following artistic analogy:

O Almighty! Soliya was really there. Only ... in the background - through a huge tree from the inside - he was staring sadly. The lips of the fire flew, his trembling fingers took pictures, but again he was frightened and pulled away from her, his eyes were teary. At one point, the tree withdrew from the picture, and from head to toe - the human foot - now stood in front of the lover. “When will I be alone with you!” whispered Otash’s lips [6. 139].

When analyzing the reality, it is clear that the woman in the photo is not alive. This event takes place in the spiritual world of the protagonist. Above we can see the writer’s skill in creating a national character. Because images like Fire are rarely found in works. Disclosing their inner world is also a complex process.

Ulugbek Hamdam’s story “Otash” consists of an analysis of the psyche from beginning to end. Our heroine truly loved a girl named Otabek Soliya, lost her in different paths of fate (according to the genre requirement of the story, only the story of that time is described, we can’t find answers to the questions of when she met the heroine Soliya, why, when she left. The story seems to have ripped off some part of the novel, the story. Although Otabek was physically separated, he was mentally always with Soliya, unable to withstand the talotums in his psyche, suffering from heart disease, and had only four days to live. Whether it was because he drew pictures of Soliya, or because he drew pictures with all his heart, not his hands, Otabek involuntarily drew a picture of Soliya staring at the tree. Even when the nurse asks the girl to draw my picture, she tries to describe the nurse, but the girl in the picture looks more like Soliya than the nurse. I think the conclusion of the work is also given in itself.

“– Here, Soliya, it’s all about my life: I was born, I loved, and ... Well, you’re here ... I’m thankful for my destiny to meet you. After all ... if it weren’t for you, what in the world would I be doing here? Would I say, “I was born



and I died”? [6].

In this story of Ulugbek Hamdam we talk about the power of love, love. The hero gives his whole being to love, dedicates his life. The purer and higher the feeling of his love, the greater his error, his mistake was to attribute his love, which does not fit even in the infinite heavens, not to Allah, but to an ordinary slave who drank raw milk. Soliya, on the other hand, is unaware of Otabek’s mental talotums and is preoccupied with herself- “dyeing his hair,” “some birthday-she was busy going to ceremonies.

Such images of the psyche can be found in the stories of Ulugbek Hamdam. Through these images, our writer reveals the psychology of people, their inner self. There are a lot of heroes like Otabek around us, maybe. But we may not have noticed.

Psychological analysis has been widely used in the storytelling of the independence period, which has increased the artistic weight of the stories of this period. In the stories, along with the events, the spiritual landscapes were artistically expressed through the laws of inner monologue, psychological detail, portraiture, image of nature. People’s psyche, thoughts, feelings and emotions began to be captured. It also helps to gain a deeper understanding of the psychology of the protagonist, the complex aspects of his character.

CONCLUSION

In general, the role of psychologism in the depiction of national character in the storytelling of the independence period was high. The fact that the analysis of the psyche in the stories of this period is at the center of the artistic analysis is characterized by the fact that the image of psychologism is stronger than the course of events. The unique world of the heroes, the expression of their mental state, opened the way for the interpretation of their values.

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