



 Research Article

IMAGE OF HUMAN PSYCHE IN MODERN UZBEK STORYTELLING

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Barno Eshmurzayeva

3rd year student of the Faculty of Uzbek Language and Literature of JSPU, Uzbekistan

ABSTRACT

In modern storytelling, we can see that writers have deviated from the rules of some genres. The stories are written in a somewhat free manner, so that the writer writes what he wants. This requires that the theory of literature should be reviewed from another point of view. The relevance of this article is determined by the need to study genre changes in modern stories.

KEYWORDS

Literature, story, genre, composition, conflict, personality.

INTRODUCTION

The story genre differs from other genres in terms of its size, composition, style, language and other artistic aspects. Although the volume is small, the genre of the story has its own challenges. We have great writers who skillfully put big topics into small stories. A. Qahhor, S. Ahmad, G'. Ghulam, etc., especially in the stories of A. Qahhor, we can feel the whole society and atmosphere in one sentence. It also describes the composition in a couple of sentences. In modern storytelling, the scope of the topic has changed.

"Today, the creator of our country, as in the ancient literature of the East, has focused his attention on the supreme human being, his soul. And complex internal processes are not only written down by means of narration (there is such a way, it happens, and it is very natural), but at the same time, relying on universal and universal criteria, they put it on paper and turn it into art by means of Majoz. In modern Uzbek storytelling, the author focuses on revealing the inner psyche of a person, which is important at a time when problems related to the human mind and psychology are

increasing all over the world. For example, this is reflected in the stories created by our writers such as A. Yoldoshev, S. Vafo, Zulfiya Kuroloy qizi, N. Eshonqul, T. Mahmudov, H. Dostmuhammad, E. Azam, O. Otakhanov. The concept of human individuality is highlighted in stories in one way or another. For example, in the stories of Zulfiya Kuroloy's daughter, the psyche of each character is revealed in a different way. "... we dream of becoming a good writer, one day, we pen-pals asked: What should be done to become a good student? The teacher answered: concentrate on the reading, enter with reflection and observation, try to improve the most delicate aspects of the work in your hand.

RESEARCH METHOD AND METHODOLOGY

In each story of Zulfiya Kuroloy's daughter, unique characters, special plots, concepts of goodness and evil in society are expressed. Adiba conveys the idea and conclusion to the reader. Unknowingly, the reader falls into the position of the hero of the century and involuntarily feels his joys, pains and sorrows. He eagerly waits for the development, solution, and conclusion of the events in the play.

In Adiba's stories "Summerless Year", as well as "Why does the sun rise?", "Queen of Unhappiness", the complicated situation in which the characters fell, the changes in their fate, nature, and psyche at that time are an expression of the skill of kindness and noble feelings. "Whirlwind of hardships", it is completely different from the novels "Prisoner of Armon"¹.

DISCUSSION AND RESULTS

The author's stories such as "Ayol", "Bride", "Shadow", "Ancient Song", "Uncle Khaliq" attract the reader with their strong emotions. Especially the story "Yozsiz yil" reflects pure Uzbek views on life. The main character

of the play, aunt Buvgul, embodies the image of a kind, compassionate mother who is ready to give everything for her child's only happiness. "The fact that the little boy, who was running like the wind, suddenly became half-dead and crippled due to a car accident, shocked aunt Buvgul very much. "What will happen now? "Will my child live alone for the rest of his life?", of course, burned his wife, but when his son's life was on the line like a fly, these thoughts rose from his imagination and became completely insignificant"². Aunt Buvgul's son Sabir looked healthy from the outside, but his internal organs were badly crushed, and one of his kidneys had failed. Doctors forbade him to do heavy work. He felt better only on hot summer days. As Sabir grew up, he became more capricious and nervous. Aunt Buvgul took care of her son and tried to fulfill all his wishes. When the doctors said that Sabir had only two years left to live, aunt Buvgul seemed to lose herself and became a mere ghost. The life of the mother and child was spent in hospitals, and her eldest son Mamatkul was responsible for her livelihood. He wanted to be a support to his mother and tried to do so. But soon, Mamatkul slapped his brother for arguing with his fiancée due to Sabir's capriciousness. Aunt Buvgul was forced to move Mamatkul with her family to a house that has not yet been completed. As time passed, Sabir grew up, the two years that the doctors told him had passed. Meanwhile, a new page began to open in Sabir's life, that is, he fell in love. He confided in his mother about this and told his lover Marvarid that he was going to marry her. This news was both happy and sad for Aunt Buvgul. He did not want to break his son's heart even though he knew that he would be rejected when he went to the wedding. "... I know that I have no right to take away someone's daughter, even if no one else does, but you can't bear it when your child is staring at you..."³. Despite Mamatkul's objections, Majid's brother calling him a madman, and the whole village's talk, he went to the wedding for his child

several times. The girl's wedding happened, and Sabir became addicted to alcohol. The fact that her child's health was getting worse and closer to death was exhausting the mother more and more. He had to stand up even if he didn't have medicine. "I wish I could die before I see these days," thought Aunt Buvgul. But soon he repented and took back what he had said. If you say that your child should not be humiliated, ask God for life!"

Soon the news spread that Marvarid had returned from Earth. Sabir felt as if he had lost his life again. His mother could not say no to his desire to go to courtship. But Majid returned quietly after hearing bitter words from his brother's doorstep. Marvarid was sent away in marriage to a distant mountain place. The mother joined her child and cried.

Mamatqul sometimes got angry with her mother because she was only with Sabir: "No one has anything to do with me..." she began to cry shaking her shoulders. "No one has anything to do with me..."⁵. Even though these words were hard, Aunt Buvgul swallowed everything, because she is a mother... Even if the whole world was against her, she could not say "no" to her child, because she is a mother...

This year, winter came hard. Sabir was bedridden. Aunt Buvgul was a butterfly in the eyes of her child with her sickly look. He was hoping that the winter would end earlier, and that Sabir's condition would improve with the arrival of spring and the start of hot summer days. Summer has come. Sabir passed away on the fifteenth day of June. "The mother, who was leaning against the pillar of the porch, muttering, repeated one word: - I'm bad, you're good, my child... and then, suddenly, staring at the sky, which was spewing fire, she was whispering like a merchant: - because you created a person for fun, and you couldn't feed him then did you

think of death?.. Since you have plenty of fire, why didn't you give it in time?!"⁶

CONCLUSION

In all of Adiba's works, human personality is put first. In the stories, the experiences of the heroes, their rebellion against fate, involuntarily prompts a person to think. Adiba throws the reader into the flow of life, but this flow is mixed with the author's aesthetic idea, matlab. As a result, the reader perceives life "without the intervention of the author". It is the same in the novels of Zulfia Kuroilboy's daughter "Arman Asira" and "Mashqatlar Girdobi". Adiba, especially, describes the image of women with strong willed qualities. Their internal conflict is skillfully revealed during the plot. The analyzes were carried out based on the works of Zulfia Kuroilboy's daughter "O, Hayot", "Whirlpool of Difficulties", "Captive of Armon", "Yozsiz yil", "Tafakkur", "Ko'lanka", "Ikki Manzil".

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