



ILLUMINATION OF WOMEN'S PSYCHOLOGY IN THE NOVELS OF ZULFIYA KUROLBOY KYZY

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It is worth noting that the social image of women in 20th century Uzbek novels clashed with literary traditionalism to a certain extent, and that their general motto was ideologically based on individual experience and ideologically subordinated to social class politics. In this way, the modern new novel essentially became a means of literary and cultural influence expressed by the most important social, intellectual and artistic directions and trends of the last decades in Uzbek literature.

The spirit of the Uzbek novel influenced poetry and dramaturgy: poetic novels and dramas similar to novels were created. Historical, analytical, biographical, mystical, adventure, fantastic, detective, satirical, household novels appeared in Uzbek literature. Uzbek writers are mastering the practice of novel writing perfectly: novel-dialogue, novel-trilogy, novel-tetrology, even series-novels are being created. In fact, novel thinking is the result of creative experience, faith, deep views about the world and man. It follows its own evolutionary path. The theme, the artistic image directs the thinking of the novel to a specific literary self. The style and nature of the writer is revealed in Roman thinking. Indeed, talent and deep observation can be the basis of novel thinking. Dozens of novels created in the era of the Mustabid regime are often forgotten because of superficial orders and ideological appeals. Literary novel thinking emerges from a deep understanding of organic unity and eternal feelings in human nature. In the rapid formation of the novel's thinking, the share of strong love and anger is large.

In Uzbek novels, you can find the following image of a woman:

- a) ideal woman (with all human qualities and tendencies of thought);
- b) pious and enlightened woman;
- c) a woman who acts as a mother;
- d) a woman as a beloved wife.

In this regard, the novels consider the theme of women and women's struggle for freedom, the position of women and their place in society, traditional and new views in recognizing women's rights with Western civilization, and the clash of cultures, the reflection of female personality in social life. The image of a woman-mother is always embodied in the image of glory, greatness, kindness, love. In the oldest examples of folk art, the image of women is dominated by heroic images, in some of them, both heroism and motherhood are combined, and in some, the image of heroism and the beloved woman are embodied depending on the idea of the work of art. Tumaris, Zarina, Pafabeka - the daughter of Tonyuquq, even the conqueror of the world, Alexander the Great, were Amazon women who did not dare to attack. In Tukhsha, who ruled in Bukhara, the wives were rulers and warlike women. Some of the examples of folklore that have reached us are "Barchin, Kaldirgoch, Zulkhumor, Guloyim,

Yunus pari, Misqol pari, Khaldorkhan, Gulchehra; Malika Tricky; Women like Gulikhromon and Khan Dalli left a deep mark in the memory of our ancestors with their beauty, intelligence, loyalty in love, fearlessness in battle, bravery and dexterity.

In the process, the theme of human destiny in the market conditions is growing as a priority problem in the work of a number of writers. The main characters in their works are people who have adapted to market relations or become "surplus people". The characters in the artistically high, ideologically mature novels dedicated to the market and human destiny, written in the process, are characteristic and significant. Unfortunately, the artistic image in any artistic work is a means of reflecting the writer's attitude to people and life. At the same time, it is the author's literary-aesthetic assessment of life events. Each character shows the writer's aesthetic ideal to one degree or another. In order to perform this task, it is necessary for that image to move in a certain social situation, in a spiritual environment. This is a natural phenomenon. Therefore, if the author approaches the existing life events and fate of people in the work of art with the intention of artificial, formal imitation, it will not be a work of art, but only a collection of skillfully made things. In order to be free from such fakeness, the literary aesthetic thinking of the creator should be clear and stable. If we refer to the works that we have included in the scope of analysis from this point of view, it becomes clear that the aesthetic ideal of writers is at different levels. Based on this, it can be said that these works are ideologically and artistically different from each other. For example, Zulfiya Kuroboy kyzzy's works "A prisoner of dreams" and "Whirlwind of Trouble" tell about the category of people who were formed in the conditions where the market relationship reached its climax, whose thinking was awakened, who realized their identity and who could not realize it. It should be noted that each writer approaches the chosen topic and problem from the point of view of his aesthetic views and ideals. In these works, special attention is paid to the role and role of women in market management. Each of the heroes of the novel "A prisoner of dreams" Nasiba, Hulkar, Armon, Zuhra, Nargiza, Sanobar, Gulruhs in "Whirlwind of Trouble" and many characters of episodic nature leave a different impression on the reader and it cannot be denied. It can be noted separately that each of these images has its own ideological and artistic position, regardless of its character. However, if we look at the question of whether the hero was able to carry this burden to the destination intended by the writer, to what extent he was able to fulfill his task, the artistic position of the creator is embodied before our eyes.

In this case, the spiritual world of the creator is the summation of all artistic images and means of expression that ensure the effectiveness of the artistic work. In this case, the psyche of the author and the hero passes a certain path of improvement in harmony with each other. "Artistic psychology is manifested as a collection of all artistic images and means of expression, which reveals the inner world of a person." It is seen in the effective expression of the content of the work, clear description and embodiment of the spiritual world of the characters. There is another element in this, that the psyche of the image combines with the image of nature, and brings out the psychological parallelism. "Psychological parallelism is a compositional form that is compared with natural phenomena in order to express the mental state of an artistic image." As the inner state of a person finds its reflection in the artistic text with external observations, it forms a balance. In this case, the author's speech, the words of the hero, the words of others take on a polyphonic tone, and the context is directed towards a

single goal. The psychological conditions of a living person shine before our eyes." In this way, the writer's skill is further enhanced by mental imagery.

Zulfiya Kuroboy kyzzy tries to deeply express the virtues and vices of women like her, to reveal their image and character in her own way. Her novels are distinguished by the variety of themes, the variety of characters, and the uniqueness of the image of women in the works. The writer's novel "A prisoner of dreams" is one of the masterpieces written during the period of independence. In "A prisoner of dreams", a person is deprived of the opportunity to preserve his identity, to have his own image. The tragedy of the situation that forces her to always look around, to be heard, and the tragedy that he is condemned to live like this, and some aspects of his psyche are described with a certain interest and sympathy. At the same time, the work shows that even a difficult and difficult situation cannot change the core qualities of a real person. In the work, the nature of the images, the most hidden, hidden aspects of the depressed state of the psyche are deeply illuminated. In this novel, it can also be observed that Zulfiya did not strictly adhere to the novel procedures established in the experience of our national literature.

In fact, there is no image in the work "A prisoner of dreams" that matches the main character in all respects. Neither Nasiba, who took the most place in the work, nor Donish, whose life passed in a whirlwind of tragedies, nor Hulkar Armon, who can be called the author's prototype, nor Behzod, who is deliberately living with fate, nor Talgat, who is terrifying to everyone with his evil, could not only change social life, but also he couldn't manage his household life. It is no exaggeration to say that none of them are ordinary people who did not rise to the level of heroes. Just as making a spending the day is not living, so a person who is stuck in the lungs of a living cannot be a hero. A person who is higher than his day and does not expect to see a day he deserves is not considered a hero. In most novels today, there is a tendency to look superficially at bare ideology. The writer does not invite anyone to any idea, does not show the way. Instead of typical situations and generalized images, as before, she takes the small and faceless people he encounters in any situation as the object of his image. Authors are usually more interested in portraying changing mental states than static characters. After all, now there is no stagnation due to incessant changes. In recent times, the trend of portraying powerless, weak, and suffering people in national novels is increasing, which is the reason for them to get rid of bookishness and get closer to life. Because there are some reasons to realize that the mental world of the "little man", which has been neglected until now, is actually infinite.

The history of development of human destinies shows that the distance between big and small person is not much. The work "A prisoner of dreams" skillfully shows the tense mental states of people in an emergency situation, and the emotional and spiritual changes that took place in their nature at the same time. Unfortunately, the process of the Uzbek woman losing her virtues due to absence is very impressively reflected in the work. Spirituality is a very high concept, but it is not a fixed or static phenomenon. Spiritual qualities in a person are formed, changed and improved in life itself, under its influence. In the novel, the fact that an improper life can have a negative impact not only on a person's material condition, but also on his spiritual and moral attitudes is skillfully turned into an object of expression.

In foreign literary studies, since the twenties of the last century, formalists rejected the artistic image, which is considered a unique feature of literature. This is related to the attempts of theorists and some creators to free art from the shackles of reality, to exclude the

human personality from its scope. For this purpose, a number of theories have been created, according to which the unique creative form of literature, a separate component of artistic works, aesthetic information and so on have been expressed. Looking at the essence of the work, there are opinions that the scientific and theoretical concepts related to the artistic image have hardened at the level of the rules developed much earlier by Hegel. Analytical approach to the concept of the image, including the set of views on its specific features, and comparing it with Hegel's aesthetic views, we can understand that such a conclusion is not contrary to logic. A number of Hegel's ideas on figurative mastering of the world have not lost their importance even today. However, it seems difficult to deny that many bright literary-philosophical views of his literary-aesthetic system have lost their live focus and direct value. But this is close to the truth. Hegel's views on the theory of the artistic image are not able to explain the comprehensive phenomena of world art, especially the processes of development of literary culture in the 19th and 20th centuries. And it is not surprising. Because, apart from other aspects, it should not be overlooked that this situation was not an object of theoretical understanding of the German philosopher.

In the theoretical works of V. G. Belinsky, the artistic image was considered an important component of his literary aesthetic views. At all stages of Belinsky's critical work, one can see a system of harmonious considerations in the understanding and interpretation of the artistic image. We are convinced that this is of great importance not only in Belinsky's literary criticism, but also in the history of literary aesthetic thought.

Systematic thoughts about the image are useful in observing the evolution and development stage of the images in the work of a certain writer. Let's say that Zulfiya Kurolboy kyz is well aware of the aspects that vividly reflect the essence of symbols. That is why she strives to fully express the evolution of the psyche of her character Nasiba with a single sound detail. In the novel, Nasiba is portrayed simply as a person of opinion who constantly observes herself and checks her actions. Through the image of fate, the Uzbek woman, who has not lost her sense of trust in people, has found a poetic expression of unrequited hardship, hope for goodness even in endless suffering. This woman, who thinks only about the peace of her family, the health of her children, and the composure of her husband, does not claim to solve the world's problems. And she does not dream of a royal life. They just want to live in peace like everyone else. She is neither a hero nor a wise woman nor a great person. But she knows that life is not only suffering. She believes in people and sincerely hopes that good days will come. Hope saves a person from many depressions. Even very old people live with hope and continue to make plans to improve their condition. But pain, sadness, regret, hopelessness - these are fleeting feelings and are considered troubles that do not take root in the heart. In addition, we know from life experience that it is completely false to think that we cannot get rid of unhappiness under the influence of painful feelings. Hope and desire follow each other when one cools down, the other cools down, when one lights up, the other boils and overflows. Always living with hope and never giving up is considered the virtue of a truly brave person. A hopeless person is like a ship without an anchor. Hope can be compared to the night sky. Because the gaze that is strained will not fail to find the star in the corner that it is looking for. This hope of fortune glorifies her. After all, only the devil and those who follow her path are without hope. At the beginning of the novel, Nasiba is embodied as any Uzbek woman who is loyal to her husband and loving. Fortunately, at the beginning of the novel, she diligently begins to pay her debts. She even finds the strength to go to the market of old clothes to make a living. Although

she had a husband in life, she could not rely on him, and she also had her own reasons. As a result, changes begin to appear in her psyche. Although Nasiba saw her husband as her only support at the beginning of her marriage, gradually her attitude towards Donish changes. His constant drinking, going into debt to fix his family's shortcomings, and lying that he stole the money given to Nasiba completely change Nasiba. And after she starts going to the market to trade, she doesn't even trust her husband at all. Not trusting Donish, she does not want to give him money. As time goes by, she regrets her act and considers herself obliged to support Talgat for the events that happened. The author does not depict Nasiba's mental state, but describes her psyche through her actions.

Nasiba gave the last remaining money to her husband, but Donish continues to cheat on his wife as always. This causes Nasiba to run out of patience and can't take it anymore. That's why her condition changes. Her face loses color, she turns pale and begins to breathe frequently and heavily. She starts to feel very bad. In this way, her husband grows colder than Donish. In the morning, her condition improves a little, and the woman is busy with her work and continues to earn a living. Adiba uses facial expressions to describe Nasiba's condition. The reader who feels this can indirectly embody Nasiba's situation before his eyes.

Zulfiya Kurolboy kyz strives to cover more widely the spirit of the times, the problems that the market economy puts on the agenda. The fact that some fraudsters are getting rich through gambling, the level of private newspapers that are increasing day by day, and the articles that are published in their pages that promote light-hearted, sleazy and immorality, are having a negative impact on people's lives are described by the example of the character of Zuhra and the regretful thoughts of Hulkar. It is important to note that every image created by the writer embodies the characteristic features of the category to which it belongs, regardless of what it is, and helps in the clear expression of the writer's ideological intention. This situation attracts attention, first of all, with the purity of the writer's aesthetic ideal world of thought. She looks for elements of purity and goodness in everything. For example, after the death of Nasiba's husband Donish in the novel, ignoring the sexual need, that rude and bully devotes herself and feminine love to Talgat, freeing him from both physical weakness and the evil goal that has settled in her mind. Hulkar Armon, a widow who divorced her husband, shows pure morals both in life and in her work. In this regard, she does not just set an example. Maybe she will find Nasiba and Zuhra, who have entered the "bad" path, and rebuke them. Gulrukh, who has fallen into the "vortex of difficulties", not only with her external beauty, but with her moral purity and gentleness of behavior, brings to her knees not only the workers, but also Polat Damirovich, who at the same time exudes all kinds of evil from his whole body, and the leader Hakim Nazarich, who stretches his hand in any direction. With their moral beauty, this female breed has a positive effect on changing the morals of others. Gulruh, who appears in the work as a symbol of goodness and light, saves people condemned to slavery and ultimately death from destruction with his good manners, elegance, and moral purity.

In fact, the main purpose of the work of art has always been to direct human passions to purification, regardless of their nature, and in this way to teach people to virtue. According to Hegel, art must first of all "restrain rudeness and civilize passions" for the moral advancement of a person. From this point of view, the views of Nasiba, Hulkar Armon and Gulrukh are instructive. Fate is surrounded by a world of passions from the beginning to the end of the novel. Nasiba is treated badly by her husband Donish, who is lazy, does not go to work, is not

fit to earn money, and does not provide for the family. After the death of her husband, she suddenly calms down, considers herself guilty of his death. She entrusts her love, which she could not show to her husband in time, to the selfish Talgat, who enjoys torturing and tormenting women. The fear, anxiety, excitement and anguish that arose in the woman's psyche due to the feeling of indebtedness to the wise man's soul does not give her peace for a moment. These feelings constantly fight with each other. As a result, Nasiba does not even go to the market, does not think about earning money, how she and her children will live. He visits Talgat every day, feeds him, cleans his house, and washes his clothes. Nasiba happily performs this work with the intention of pleasing a patient, giving strength to his sick body and soul. With her pure moral beauty, the woman directs the evil rooted in Talgat's memory to goodness and achieves her goal.

So, the writer describes the spiritual world of women in subtle colors. The reader notices that there are subtle experiences of this world, secrets of the soul. It makes the student aware that they can look at them not as a weakness or a miracle, but as successors of the next generation, and that they have the power to take their place in the family and society.

Аннотация

Мазкур мақолада XX аср ўзбек романларида аёлларнинг ижтимоий қиёфаси, адibalар асарларида аёл психологияси тадқиқи хусусида сўз юритилган. Шунингдек, адiba Зулфия Қуролбой қизи қаламига мансуб "Армон асираси" романидаги аёллар образига хос индивидуал тасвир тамойиллари, персонажларнинг характер хусусияти, аёллар руҳияти, тақдирли, ўй хаёллари, орзу истаклари, психологияси таҳлилга тортилган.

Калит сўз: аёл, образ, психология, индивидуал, персонаж, характер, қаҳрамон.

Abstract

This article discusses the social image of women in Uzbek novels of the 20th century, the study of female psychology in the works of writers. Also, in the novel "Captive of Armon" written by the writer Zulfia Kurolboy, the principles of individual portrayal of women, character traits of characters, women's mentality, fate, thoughts, dreams, wishes, psychology are analyzed.

Key word: woman, image, psychology, individual, character, character, hero.

Абстрактный

В данной статье рассматривается социальный образ женщины в узбекских романах 20 века, изучение женской психологии в произведениях писателей. Также в романе «В плену у Армона» писательницы Зульфии Курольбой анализируются принципы индивидуального изображения женщин, черты характера персонажей, женский менталитет, судьба, мысли, мечты, желания, психология.

Ключевые слова: женщина, образ, психология, личность, характер, персонаж, герой.