



INTERPRETATION OF SOCIO-PSYCHOLOGICAL IMAGE IN THE STORIES OF ASKAD MUKHTAR

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ANNOTATION

The article addresses the work of the writer Askad Mukhtar, one of the largest representatives of Uzbek literature of the 20th century. The writer's works in the story genre were drawn to the analysis and focused on the fact that in his stories written in later years, such as "Доғ", "Инсонга қуллуқ қиладурмен", "Қора домла", "Жинни", "Фано ва бақо", "Тўққизинчи палата" he wrote thoughtful psychological analysis, especially in the analyzes that social psychology looks special. The story "Тақдир кимнинг қўлида" was studied on the issue on which it was put.

KEYWORDS: Uzbek literature, writer, prose, genre, story, social psychology, image of spirituality, interpretation, idea, artistry, criterion, psychoanalysis, analysis, image.

DISCUSSION

Having shown the modern level of Uzbek literature of the 20th century to the world, the writer Askad Mukhtar made a blessed creation in almost all genres and genres of literature. In particular, in the stories of modern predecessors A.Kadiri, Chulpan, A.Kahhor, G.Gulom together with his creative traditions, consistently continued the life giving traces of folk oral creativity, as well as the mature creative experiences of world storytelling. In this respect, it can be said that the need to learn and teach the writer's specific storytelling skills will be relevant for all periods.

Inspired by the advanced humanistic ideas of the Islamic religion, the Askad Mukhtar was able to show qualitative changes in his stories. Rauf Parfi, the bright representative of the new Uzbek poetry, gives such a high assessment to the work of Asqad Mukhtar: "Asqad Mukhtar is a great writer who embodied the Uzbek – Turkish world of the 20th century with all its tragedies and all its parts. In the mirror of the autonomous creativity of Asqad, the artistic merit of the teachings of saint Zardashti, Confucius, Dao, Muhamad alayhissalom, Jesus alayhissalom, Bahoviddin Naqshband is revealed. This perception is watered by the idea of man and humanity, the struggle for human happiness, regardless of whether it is at this or that level. Let us not think of the tiny twig living whirlpool of ourselves confused. Because this vortex is also able to swallow our spiritual corals, which have been suffering for hundreds of years" [in memory of the autonomous contemporaries of Askad, 2003: 169].

The tragic tone is strong in the stories of the Askad Mukhtar "Фано ва бақо", "Чодирхаёл", "Жинни", ва шунингдек, "Тақдир кимнинг қўлида", "Қора домла". Specifically, the researcher S.Matyokubov analyzing the story "Фано ва бақо", draws such conclusions: the tragic philosophical core of the story "Фано ва бақо", is clearly embodied in the last sentences of the work. Who is he who burns his faith, who loses his faith? As a rule, the tragic works of World Classics would end with the death of the heroes. A. In the story of Mukhtar, both the unbelieving Kholkho'ja and Achil "strangled" each other alive, died alive. But both remained alive.

The situation of catharsis in the genre of tragedies, that is, the admiration, fear, horror of heroes – spiritual evolution, purification – is manifested in the style of artistic analysis of psychoanalysis-psychics in today's Uzbek storytelling. We see the development of this qualitative change in the story of A.Mukhtar "Фано ва бақо" [Matyakubov, 2006: 8] in fact, the image of the faithless in fano and baqo reminds the hero of the story "Тўққизинчи палата" Hajji grandfather, the Sultan in the story "Макруҳ". The artistic interpretation of the unbelievers is based deeply on these stories.

Thoughtful psychological analysis in such stories as "Доғ", "Инсонга қуллуқ қиладурмен", "Қора домла", "Жинни", "Фано ва бақо", "Тўққизинчи палата", created after the stories of askad Mukhtar, written as the first test, intensified. In particular, in these analyzes, social psychology has



increased. While two typical representatives of unbelieving people in “Фано ва бақо” are created with sarcastic sarcasm, the image of two believing elderly molybdenum players to an unbelieving old man in “Тўққизинчи палата” is welcomed. Consequently, Haji grandfather is a selfish person, in reverse faith in his name. Contrary to this person, the images of the pious old man and the sick Bahromov, the Haji grandfather's palatologist, were created.

Also speaking of the recent past history of the writer, the hero of the story “Тақдир кимнинг қўлида”, the bitter fate of the Qulahmat shakes the reader. Askad Mukhtar also gives a broad place to moral-spiritual, socio-psychological analysis in this story. In particular, this interpretation of artistic and philosophical ideas seems to be in the story “Тақдир кимнинг қўлида”. The story tells of the sad life and fate of a slave who has not lost fifty years, has not found happiness either in the family or in society, has not had a chance. Qulahmat-plumber, who drinks on the composed money, drinks with his ulfats, then punches, fights, constantly lies in the sobriety when he opens his eyes. The hero of the story young letenant forces him to believe that "fate is in the hands of man", to think of bondage, to live differently, to think. This is reflected in the inner monologue of the hero: "lay down now, the young lenenant thought: a good boy. The range to the militia is also not similar. Destiny is sucking in the man's own hands... Look at the departure saying. Stop, went really like that, really?... Easy to say. In simple terms, though, what is also seen. In any case, the child should not be tormented. No way! Now lives differently, the sentence is one!". [Askad Mukhtar, 1994: 43] Qulahmat leaves his ugly life and goes to Chirchik. Because, as he gives young letenant, he tries to improve his fate. He is recruited in Chirchik to the cooperative "Fayz". The life of Qulahmat begins to change significantly. As the author gives bayonida: "so among the wonderful people fell into bondage. This was not even caught in a dream of luck. The whole city knew about the "Fayz" cooperative, which carried out dozens of types of household chores. I'm from "Fayz", did you call?" the children of the flower with the design of the hand are all doors lang open. When the servant said two months, he took a suit that he did not wear in his lifetime, and in the sobriety his hair, which was broken and forgotten, also darkened. The Chakkalarigina was mad silver. The wounds on the face, on the neck, went away without scarring.

But when superficial changes, wounds on the surface.

It reminded me of a simple phone call that they had no end." [Askad Mukhtar, 1994: 48]

The phone call points to a new twist in events as the artistic knot of the story unfolds. Qulahmat heard on the phone the name-surname of

Kamil Mirtojievich, it still seems to be crawling. One phone reason he makes a point on his quiet life is to leave his good office and his wonderful friends, pick up his bag and go to the side where his head flows. Mirkomil Mirtojievich was his former classmate. The past... true, the black past of slavery is restored in the imagination of the hero. The writer uses retrospective plot in this place of the story. That is, going back, he describes the student years of the hero, black points in the past, painful memories.

Mirkomil for a girl named Murshida, she confesses to the whole Institute by touching her selfishness with the accusation that she is "the son of the enemy of the people, the alien element". Qulahmat uses Akmal Ikromov's bust to take revenge on Mirkomil, writing a plot of over the chemistry teacher (he is the father of Mirkomil). Qulahmat throws a hand at the most terrible in human work with this behavior. Mirkomil's father is thrown away. And the father of Qulahmat comes back from exile. These events symbolize the years of two terrible cataclysms of the era of the subconscious shura (1937, 1950 years). Askad Mukhtar tells the story from the black days of the shura era of our contemporaries by describing the disgusting work and unhappy, unlucky life of Qulahmat, who burned in the fire of revenge in the story “Тақдир кимнинг қўлида”. People are busy digging into each other. In the story, the writer tells an impressive story, a story from the notorious days when everyone thought of himself, wrote round letters over each other to survive, to avenge, to dry the pillow of how many people. The whole life of slavery is followed by a black past. After all, he remains the cause of the death of an innocent pig. Judging by the fate, the slave is left with a dizzy head to the place where his beloved daughter Murshida lives. Chance makes them come across again. It remains only to go to his house with the call of plumber Qulahmat Murshida. Murshida is also alone, the slave is also alone. Drinking at their little wedding ceremony, aljirabahmat exposes himself. Here's what the hero says: "... Although we have seen, here is a witness in Murshida. Suppose, here are your ten enemies-a? Let's drink one first... take it. Say yes, here's ten, hay fifteen you have enemies. At night, going to bed, you take the pencil step by step in your hands-it's one by one... take aim and say, "come out!", "come out! "A labbay? Yes, not a bumpy pencil, I'll tell you, it's like a silent bullet. Only the trigger presses others in another place. I myself also have one ... Here is a witness in Murshida, gone as a gumdon." [Askad Mukhtar, 1994: 60]

The solution of the story ends with a terrible monologue. This monologue belongs to the slave, who became a murderer and kushanda: "-I will not stand. Look at me, in Murshida, I can not stand, inside ... there is a stone. Then after hearing the



message, struck on my forehead and he also put a crackling on his forehead - struck such a blow on my forehead and said, "I am a killer!" did he say, I fell down. After that, I did not get up. Inside I have trouble, not a stone, but a Murshida, it turns out on the same surface. I do not know how it turned out in the Alpha, I do not remember...

As far as I know, I have one dissatisfaction: I also have a slap in someone's face. But in whose face, in Murshida? I do not know. The same in a cracked drink, when drunk, if I had spit, would have gone out with my spit...". [Askad Mukhtar, 1994: 61]

Qulahmat himself read this internal monologue, and when he looked at the burning fat, there was nothing left next to him. He describes himself as "a man who lived in the era of a new samoderjavie and fell from history." Qulahmat knows that he committed a very terrible crime, an unforgivable sin. Therefore, all his life he lives unhelpful, impure. When Qulahmat says that he has found his happiness now, his sins within him will burst and he will again remain with his old wanderer, unhappy life. As we observe, in the story "who is in the hands of fate", Askad Mukhtar goes deep into both social and psychological analysis, talks about the terrible events that took place in the history of the near past with the help of subtle sarcasm, the fate of the unbelieving people who worked against their conscience in these events. Qulahmat also can not successfully pass the tests of time and time, breaking the boundaries of humanity and serving evil.

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