

ISAJON SULTON HIKOYALARIDA RUHIYAT TASVIRI

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Annotatsiya: Mazkur maqolada Isajon Sultonning hikoyanavislik mahorati, asarlari poetikasi, xususan, psixologizm muammosi, qahramon ruhiyati tasviri, tabiat va inson o'rtasidagi munosabat: qarama-qarshilik va kolliziya va shu kabi qator ilmiy-nazariy muammolar asosida o'z isbotini topgan. Muallif qalamiga mansub "Turmush" va "Farishta" hikoyalari tahlili davomida badiiy adabiyotdagi ruhiyat tushunchasi orqali qahramonning ichki ruhiy dunyosi, his-tuyg'u kechinmalari, qo'rquvlari, umidlari, noaniqliklari - monolog yordamida tasvirlanganligi, mifologik obrazlarda psixologik holat va uni ifodalash o'ziga xosligi kabi masalalar tahlilga tortilgan.

Kalit so'zlar: ruhiyat, badiiy psixologizm, ruhiy holat, kechinma, monolog, obraz, qahramon, mifologik obraz, konflikt, voqealar rivoji, epik asar, obraz, timsol, qahramon, xarakter

THE DEPICTION OF PSYCHE IN THE STORIES OF ISAJON SULTON

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Abstract: This article substantiates the mastery of Isajon Sultan's storytelling, the poetics of his works, and specifically issues of psychologism, the depiction of the character's psyche, the relationship between nature and man: contrast and collision, and a number of other scientific-theoretical problems. Through the analysis of the author's stories "Life" and "Angel," the concept of psyche in fiction is examined, revealing the character's inner spiritual world, emotional experiences, fears, hopes, and uncertainties depicted through monologue, as well as the uniqueness of expressing psychological states through mythological images.

Keywords: psyche, artistic psychologism, mental state, experience, monologue, image, character, mythological image, conflict, plot development, epic work, image, portrayal, character, personality

When discussing the depiction of a character's psyche in fiction, it is appropriate first to dwell separately on its basis - artistic psychologism. "Artistic

psychologism is one of the important means of creating a full-fledged human image in a work of art; the revelation of a character's psyche, the psychological motivation of their actions and speech, and the totality of methods and means serving these purposes." Indeed, the depiction of a character's psyche signifies the manifestation of the author's intent and ideological aim. The psyche of a character in literature refers to the character's consciousness, the internal mental and emotional aspects constituting their consciousness and personality. It encompasses the character's thoughts, feelings, motivations, memories, and overall mental life. Understanding the character's psyche is crucial for creating depth, complexity, and interconnectedness in literature. Furthermore, there are several components of the psyche, two types of which can be observed in the story as employed by the author. These are the depiction of psyche based on conflicts and internal struggles, and the depiction of psyche based on trauma and past experiences.

Conflicts and Internal Struggles. Characters often face internal disputes and dilemmas. These struggles can involve ethical decisions, identity crises, or tensions between personal desires and societal expectations. Internal conflicts add layers of complexity to the character's psyche. Past traumas and significant life experiences shape the character's psyche. Exploring the character's history allows writers to understand and depict how these experiences affect their present thoughts, behaviors, and emotional well-being. In this story, the author also reflects what he intends to convey to the readers through the inner psychological experiences of the main character. From the very beginning of the story, one can perceive the dark clouds in the character's life. Because the writer begins precisely with the evening time. Evening is the time between sunset and the onset of darkness. "Evening was falling. Someone cleared their throat at the gatehouse, then the sound of footsteps was heard. - Hey, your father is here, look, - said the mother, bustling by the stove under the porch. She was a woman around forty-five, with a light brown face, which made the wrinkles around her eyes appear even deeper, but her slanted eyes were smiling".

Another thing that must be understood is that the story's title is "Life" Logically thinking, the word "turmush" (life) is derived from the word "musht" (fist), hence in daily life, people face various difficulties, endure the blows and punches of life, and at the same time, luck also smiles, and they achieve successes. But none of these are permanent; in this situation, one must only step forward. Therefore, there is a saying left by our ancestors: life is about livelihood.

"Life is a fist," "Livelihood is a cave." That is, it can be seen that while a person's willpower and endurance are tested through the fists of life, it is expressed that livelihood is a cave that can never be filled. The woman image, referred to as

the "mother," who initiates the story, is also described not as young and vibrant, but rather with wrinkles on her face, around forty-five years old.

At the same time, this woman is portrayed as busy, bustling with the worries of livelihood. The writer precisely wants to reveal and show what this life is truly like. One can never fill the shortcomings of life and livelihood; the more one tries to fill it, to make it less deficient, the more one drowns in its depths. That is, like the characters in the story, one becomes solely attached to it and doesn't even realize how one's life has passed by. Proof of this can be seen in the following situation: "- Aren't you going to till the land? - Oh, if my hand doesn't reach it, what can I do? - said the woman. - I haven't had a break since morning. Yesterday was market day, couldn't you have tilled it yourself? - If I give you a task, do you talk back to me? - said the man. - My shoulders and back are aching terribly, otherwise I would know what to do". These two images in the story, the man and the woman, were dissatisfied with each other.

In short, both of them suffer, work all day with immense hardships, and even when they work, it is not for themselves but for their children and to maintain their livelihood. But they do not understand each other. While the woman sits at home feeding the children and managing the household nicely, her husband is out there providing for this very livelihood. The main burden falls on the man, the head of the family. The story also highlights this separately: when the woman works, even if for just one day, all the money she earns and the work she does is appreciated, but everything the man earns and acquires goes to the household, his family, his children; he gets nothing for himself; even after a lifetime of such hard labor, he never shows it off, never makes it appreciated!

After these very events, the writer skillfully uses the image of a dream and expresses the words he wants to convey to the reader through the dream image. The dream image is one of the oldest tools of artistic psychological analysis in literature. This tool is a traditional method that has been effectively used from examples of folk oral creativity to our contemporary writers. The dream motif compactifies the compositional structure of the work, deepens and enriches its content. It serves to ensure the coherence of the narrative and enhance the artistic-aesthetic qualities of the work. In particular, the dream's service in vividly depicting the mental state and revealing the inner world of the work's characters is great. The two characters in the story, the woman and the man, have the same dream. They both dream a dream related precisely to this livelihood. Precisely here, the writer emphasizes the following: "God, may your life not be like ours, my child, - her mother would say. - I too am one of those buried alive in the soil called life in this world. Now, I'm just passing through." "Hey people, be aware! The Day of Judgment is near! - a person would shout, but he himself was invisible.

- O couples of the mortal world! Do you wish to be together after the Judgment Day?". "No, no! Never show me my master's face," a woman would shout. "No, no! Never show me my spouse's face," another man would shout." Here, through the image of the old man, the writer calls the characters to awareness. But it was of no use because when the couple woke up, their dreams were not in their memory. But the girl remembered everything she saw in her dream; despite this, her parents don't listen to her dream and again immerse themselves in the chores of this life. "Thus, another day of God began... An ordinary, simple day, as always." The story ends with this.

Through this story, the writer fully reflects what he wants to say using the tool of dream imagery and calls the characters to awareness, but by then it was too late. Because they were already buried alive in the soil called "life".

Furthermore, in fiction, mythological images are the personified symbolic expression of certain events and phenomena; they transfer the essence of reality in a metaphorical, symbolic, and allegorical state and are its formal embodiment. Mythological images in folklore and written literature fulfill the task of demonstrating the full expression of artistic interpretation and the broad scope of poetic thinking. Often, epic works depict a person's encounter, interaction, and battle with a mythological character. In this, a person employs their intellect and physical strength to defeat the evil mythological force. In fact, through such legends, a person's struggle against and victory over the elemental forces of nature is artistically interpreted. In legends, the epic hero's brave struggle against a monstrous and terrifying mythological creature - a three, seven, or nine-headed dragon - is often depicted. But this story can be said to be the opposite because it can be seen that the mythological image in the story carries a positive, not a negative, meaning. The story begins with a couple living in a remote village encountering an angel on their way back from a wedding. "In a remote village of Fergana, a couple was returning late from a wedding. They saw it at the edge of the poplar grove where the thicket began. She was small, her feet were tiny too. She was clutching the soil, she had two little wings on her shoulders, the feathers at the tips were smeared with mud like that, dripping down." The author begins the story with a landscape, namely a depiction of the night. From this, one can infer that there is some darkness and gloom in the character's heart, and it can be seen that their life is passing amidst confusion. The angel they encountered is a symbol of divine salvation and mercy sent to them. The angel image used in fiction represents positive forces that guide one through life's difficulties. Through this, the author aims to emphasize the existence of conscience, faith, and divine mercy in human life. Because in a large village, the angel lying in that thicket appeared before them, not before other people.

Goodness is the most important virtue, signifying the true and eternal essence of human activity. While it provides strong spiritual pleasure, it also leads to the genuine happiness that makes one a person. Evil is the opposite of goodness, an ailment hindering the development of the individual and society. It manifests in concepts such as falsehood, baseness, hypocrisy, shamelessness, mercilessness, ingratitude, and betrayal. From a religious point of view, goodness is interpreted as divine grace, while evil is interpreted as the expression of satanic and bestial traits in humans; both goodness and evil are considered the consequence of the extent to which one utilizes their free will. That is, if the angel is taken as a symbol of goodness, divine grace, then the dog can be taken as an expression of bestial traits. As long as man exists in this life, good and evil will always coexist with him. In the development of events, the author clearly shows that the angel is a symbol of goodness. Upon seeing the angel while returning from the wedding revelry, the character's heart begins to show feelings of goodness, loyalty, and affection. In the single image of the tiny angel, all these traits are reflected. On one hand, it guides people to the right path, on the other hand, it skillfully uses examples of artistic art, and also appropriately employs conflict, continuing the development of events masterfully. Through this mythological image, the writer also reflects religious concepts.

In general, the poetics of writer Isajon Sulton's stories are beautiful and unique, his style is fluent, and he describes psychological depiction skillfully and to the point. Even though the character in the story cannot save the angel at the end of the event, he takes a lesson from it. In fact, the angel that appeared before them is also a test. It is a symbol that shows people the right path.

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