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PREJUDICES AROUND SALOMAT VAFO'S NOVEL "THE MYSTERIOUS STATE"

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ABOUT ARTICLE

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Abstract: The study of the relationship between the universe and man in modern Uzbek storytelling is examined in this article. On the basis of S.Vafo's work, the concerns of man and his destiny, living reality, and artistic mastery are scientifically and intellectually examined.

INTRODUCTION

When we examine the Uzbek independence narrative through the lens of creative psychologism-emotional realism, we can observe that, unlike past cultures, the culture of artistic inquiry was shaped by the dynamics of life, human emotions, and experiences. Previously, social interpretation and associated artistic perception and expression took precedence, but today, philosophical and psychological understanding and interpretation of man has taken precedence. Literature and art are well recognized to be alive with man at all times. The perennial theme of art is man's relationships with society, nature, and the secrets of the universe. This is one of the most significant literary issues. Main part. The interpretations of human attitudes and occurrences change with each historical social period as worldviews and ideologies shift. With the passage of time, man's mission duty, or, in other words, nature's attitude toward societal phenomena and social reality, evolves. In this sense, in Uzbek storytelling, the age of independence necessitates a study of the new heroes' spiritual-intellectual, philosophical-psychological universe in line with the period, society, and social reality. Results and Discussions. Man is constantly striving to see and build life according to human values such as goodness, justice, and beauty. His actions, on the other hand, are

always disguised in his actions. The protagonists in S. Vafo's stories are average people with no unusual or unconscious characteristics. People of the day are the protagonists of the story "Kun kechayotgan odam (Man of the Day)." Ozod and his wife Aysultan, as well as Shermamat and Aysha, Ozod's classmates, the entire action takes place inside these four intervals. Because of his personal life on the one hand, and his failure in life on the other, Free is hooked to alcohol. His friend works for the district committee, and he is a driver. Despite the fact that he always walked in the middle, he wore a strong collar and did not bend. "His devoted, intoxicated friend did not disgust him; he remained a classmate." He became a heavy drinker. Well, what happened when he drank, he didn't cut someone's pocket and eat the rights of orphans? He drank for his own money, drank once a month, drank with a friend, drank at weddings with his entertaining friends. Although he is a drunkard, he has a lot of faith, he says oh Davud, oh Pirim when sits in his car. Who is bad, Ozodvoy, who drinks wine for ninety sums, is bad. Whoever is good is better than a rich man who drinks. If it's work, Ozodvoy is good. O cursed is the days when you see it, and let the world be engulfed in fire" [4, 52-53]. S. Vafo's work is noteworthy for its ability to objectively and convincingly show the evolution of the complex inner world of man, his mental tortures and sufferings. So, "... populism is a historical category. It cannot be the same for all periods...", "... only new ideas that serve the spiritual and intellectual development of the nation provide nationalism" [1, 29]. The author has written timeless themes such as love and fidelity, love and betrayal. Although the theme is traditional, the meaning in its artistic solution is distinguished by its new nature. Love, human feelings, thoughts are interpreted as one of the peculiar manifestations of individual freedom. Betrayal of friendship and love is explained in the form of blindness and happiness, as well as the trampling of freedom of the soul. "... His friend Shermamat, Ozodvoy's only friend, his day, his mountain he leaned on, the person he trusted, stared at his sweetheart, his wife Aysultan!" [4, p. 54]. Ozodvoy drinks and lies as he was asleep. Shermamat rushes to the kitchen, next to Aysultan, as he was waiting for it... If there is such a thing as love in the world, if it is true that man is attached to man, that man is needed by man, Aysultan would now shout, thinking that she would call me for help. But these things did not happen; not even a call came from the boiling corners of the world, it is known that the walls of fidelity, the fortresses of love, dried up after the time of Layli and Majnun, and collapsed after the migration of Shohsanam and Gharib» [4, 55]. Compassion for the joys and sorrows of human life, the evils of love and betrayal, overcoming all the burdens of life, hardships, and instilling in the hearts of people only the love of light, the seeds of goodness define the leading ideological content of the writer's story. Spiritual and moral imperfections in the life of the society, the vices are the most prevalent and are the backbone of any development. After all, the basis of both socio-economic and spiritual-cultural

development is determined by the characteristics of a person's spiritual perfection. In the words of literary critic B. Sarimsakov, "... the emergence of a realistic image shows that the right proportional relationship between the content and form of the artistic image is not always the main criterion of art. Indeed, a fully positive person with good intentions, who always does good deeds, can be extremely ugly in appearance. This does not deny its vitality, its authenticity, but increases it. In life, there are people who are beautiful in shape, tall, and good-looking, who are inherently ugly, and who are not worthy of being called human beings." [5, 94]. Spirituality and sanity are revered in all times and by all peoples as an eye-catching value. As seen in the story of the "Man of the Day", Shermamat's betrayal of friendship and Aysultan's betrayal of love and family lead Ozod to murder. The authoress chooses the path of lyrical recognition-analysis of psychological analysis so that we cannot be left out of the whirlwind of storms going on in the spirit of Ozod. According to the narrative style of the story, Ozod shoots Shermamat, killing his classmate Aysha instead of Aysultan in the flames of rage. He committed the murder. He should be punished for his actions. However, the reader does not dare to accuse Ozod of immorality. Because he protects the honor of his youth, family values, freedom of love. He fights against spiritual and moral depravity, and although he has killed a man in a flood of emotions, in a rebellion of the soul, we cannot condemn him and shed our hatred for him. Although he was an alcoholic drunker, short-handed in many things, he did not indulge himself in this alpine. The order of society, the unkindness and indifference of people to each other, make a person into every melody. Although Ozod was an ordinary driver who was drenched in oil, his salary was stagnant, and his head was covered with oil, his wife Aysultan did not betray him when he paid more attention to his family, his wife, and fought for his personality and dignity. The authoress's artistic skill is that he was able to describe the meaning of such feelings inside a person, the color of inhuman experiences. Thus, it was so difficult to understand the so-called human being in the example of the fate of Ozod, based on the fate of his heroes (Shermamat, Aysultan, Aysha, Ozod's mother). Due to the objectivity of the analysis of the psyche in the story, the reader does not dare to blame or condemn any of the actions of the protagonists. Because they (Shermamat, Aysultan) seem to have truths that justify themselves, justify their actions, even in betrayal. ("If the pot is not left open, the dog will not come close" [4, 56]). Would this tragedy have been prevented if Ozod had paid more attention to his wife, Aysultan, and had not given up his love for his wife without drinking alcohol? Maybe it wouldn't have happened? The objective nature of the psyche analysis in the story shows that it leaves ample opportunities for the reader to think, to observe. Each protagonist also seems to be defending himself with the basics of living life. "Talent is a complex social environment. Talent is a complex of creative forces of a writer and his passion, ability to do so" [3, 63]. That is why the spiritual

image of his time is clearly reflected in the works of talented writers. The issue of human dignity in the stories of Salomat Vafo "Eclipse", "Angel of the Soul", "Soul that does not fit in the heart" is also based on a realistic image. Life situations, which play an important role in artistic perception, are a synthesis of emotions and experiences, the harmony of the principles of realistic imagery with symbolic details. In particular, the idea that true and lasting happiness in the story of the "Eclipse" is only in the struggle for truth, in self-sacrifice for the ideals that uphold and realize justice, in the mobilization of free will, sheds light on the character of the protagonists. It is known that in any socio-economic conditions, literature creates a spiritual climate in the life of society. In this regard, the level of mind, enlightenment, freedom of thought and feeling of the individual, the level of socio-political consciousness are of great importance. It is based on the principles of the future development of artistic thinking, the possibilities of realistic image culture, the diversity of genres and creative styles. A plate from the khanate period of the second half of the 19th century was carved for S. Vafo's story "Eclipse Moon". The protagonists of the work consist of a traditional trio: Odilbek and Oybibi, who love each other and Isfandiyorkhan. "Oybibi opened her eyes and stared in astonishment at the sight of a tall, slender man in the place of the ugly eighty-year-old she had imagined. The man who was laughing in front of her did not look like Isfandiyar, the butcher who killed thousands of people, as her compatriots said" [4, 50]. The story begins with the depiction of love buds (Odilbek-Oybibi) and ends with the tragic death of Oybibi, who defended virginity, love, freedom and carved in Isfandiyarkhan's eyes. The image of Odilbek and Oybibi, who are just beginning to feel the love of their national feelings, is in front of our eyes. Although Oybibi whose belief in the freedom of the nation has not yet been formed, although she does not have a firm position, an innocent girl who dared to raise her hand against the khan to preserve the flower of love that had opened in her heart, so as not to ruin it, and to find the strength in herself to cut out his eyes, which were glistening with the power of wine. The objective image in the story, while drawing a picture of the emotions in Oybibi's psyche, also absorbs the conflict of thoughts going on in her consciousness into the picture of the situation. Most importantly, through the depiction of the collision of these experiences, the reality of life creates meaningful landscapes in harmony with the reality of emotions. As a result of the influence of authoress's method of objective expression, the life of the currents in the Isfandiyarkhan Haram, the fate of which is doomed to muteness, has been vividly illustrated through one or two details. "From the world behind the window, the sound of water rushing, the harem girls laughing in disgust ...", "The double candle on the window sill flickered in the room, as if it gave a wonderful peace and tranquility, as if there was no danger or aggression in the world." [4, 49]. The impact of the psychological analysis in the story is that the cause of Oybibi's tragic death is based on the spiritual and

moral poverty and cruelty in the khanate's society. As long as the soul and thinking are not free through the fate of Oybib, the meaning is reflected that the soul is doomed to degradation. Authoress manages to analyze the roots and consequences of spiritual-immorality in relation to the order of society, to manifest it before our eyes through vivid landscapes.

It should be noted that in recent years, one of the shortcomings of S. Vafo's research is the phenomenon of the soul, which she loved and mobilized all her creative potential. This is also related to the artistic interpretation of spiritual-moral issues. In particular, the artistic idea that spiritual imperfections in the human personality give rise to moral tragedies is given more detail than the psychological thought of the details of life that will embody it. Since the psychological analysis of the stories "The Man of the day" and "Eclipse" is based on an objective and objective realistic image, it is up to the reader to draw conclusions about the fate and life of the hero. This method greatly enhanced the artistic and aesthetic impact of the story. Apparently, the depiction of tragic fates in a realistic way is also one of the distinctive manifestations of beauty in art. In this sense, it can be said that "it is not easy to separate beauty from ugliness, antiquity in interpersonal relations, even if it does not go beyond the laws of realistic art, to make it attractive to the reader, exaggerating a little and romanticizing when necessary. The beauties of life that take place in interpersonal relationships are hidden among the complexities of life that cannot be seen as "here I am," often the examples of beauty placed in the small details of life can only be understood by truly talented realists in their time with all their being, all their splendor. With his works, he can be a mediator for others to feel and understand him as well» [2, 162]. It should also be noted that the artistic and social meaning of the idea that the attainment of freedom of the mind is a means to an end is the attainment of the enlightenment of the mind. This becomes clear through conversations between Odilbek and Oybib, who studied in Turkey. Thus, "In a literary work, each type of figurative expression acquires a separate artistic value; the writer's artistic assimilation, individualization of reality becomes an important tool, especially in his subjective assessment. Sometimes it also gives him endless possibilities to create independent images that have great generalizing power and carry symbolic meaning» [1, 139]. If we pay attention, in the stories written by S. Vafo in recent years, the artistic study of the life factors, social roots, which provide the spiritual integrity and intellectual depth of the individual, prevails. So, in recent years, in Uzbek storytelling, "psychology -whether tragic or romantic, generous or satirical situations in human destiny, puts everything in a realistic way. It is one of the new forms of realistic image and culture of thinking" [6, 137]. As Salomat Vafo raises in her stories "The Man of the day", "Eclipse", "The Angel of the Soul", the freedom of the mind, the integrity of faith, the spiritual and intellectual freedom of the individual are universal values. Achieving it is the struggle

for freedom with the unity of thoughts and feelings, the establishment of this human spiritual and intellectual value, the happiness of the nation, the future of the Motherland. Conclusion. When we look at the stories of S. Vafo, we realize that the idea that the socio-artistic meaning of man is a great, priceless value is interpreted in different ways. In the coverage of the psychology of the heroes (Ozod, Aysulton, Shermamat, Aysha in the "The man of the day") they tend to emphasize the moral aspects of the character, to draw artistic generalizations from the nature of the characters, their actions (Odilbek, Oyibibi in "Eclipse") S. Vafo is one of the important characters who ensured his creative individuality. The creator demonstrates his creative individuality by applying various image principles, methods and means in depicting reality and its main factor, man, in all its complexity.

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