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**THE FIRST HISTORICAL NOVEL IS “THE MYSTERIOUS STATE”, WRITTEN BY THE UZBEK
WRITER SALOMAT VAFO*****Annakulova Umida Abdullaevna****Teacher of the Department of Russian Language and Literature, Faculty of Philology, Termez State
Pedagogical Institute, Uzbekistan*

ABOUT ARTICLE**Key words:** Uzbek literature, «women's prose», female writer, psychological depiction, inner world.**Received:** 03.03.2024**Accepted:** 08.03.2024**Published:** 13.03.2024**Abstract:** This article examines the work of Uzbek contemporary writer Salomat Vafo as a master of psychological prose. The author focuses on the artistic approach of the writer and the means of displaying the inner world of a person in a psychological depiction. The scientific novelty of the given work lies in the fact that the author, using an example of the work of one writer, addresses the problem of psychologism in modern Uzbek literature, which is currently underdeveloped and understudied.

INTRODUCTION

Modern Uzbek “women's prose” is represented by such talented novelists as Salomat Vafo, Zulfiya Kuroloy kizi, Zhamila Ergasheva. The work of these writers opens up new facets of the image of an Uzbek woman, which no one has touched before in Uzbek literature. Changes in social life and national values also changed the moral world of the Uzbek woman. In the works of these authors, the subtle feelings, aspirations, suffering, and inner world of an Uzbek woman who lives full of hope, ready to fight for her destiny, but sometimes powerless in the face of fate, but does not lose faith in the future, are especially evident. The work of Salomat Vafo marks a completely new stage in the development of Uzbek short prose. She is the author of the novel “The Mysterious State” (“Tilsim Saltanati”, 2004), the first novel on a historical theme in Uzbek literature written by a woman writer. Salomat Vafo's prose, with its frankness and mercilessness, stands apart from the works of other authors of Uzbek “women's prose”. The original author's beginning, elements of expression, recreation of the subjective world of the heroines literally snatches the work of Salomat Vafo from the traditional theme of love for “women's

prose”, crossing out the secondary importance of women’s prose. Nevertheless, love issues are present in the writer’s stories, but they are very complicated by the problems of deep emotional and spiritual introspection of the psychological situation in which the heroines of the stories find themselves. For example, the heroine of the story “Mount Butan” has absolutely nothing to rely on in this world; she seems to be deprived of spiritual support: You are merciless, life! In order to escape from the whirlpool of horror, I was ready to reject and give up this entire world, which has existed for many thousands of years. Give everything, to the last particle [1]. L. Ya. Ginzburg says that a person, as a deliberate deception, offers society a certain decorated image that does not at all correspond to the inner content of the individual. Or, on the contrary, a person strives to internally identify with his sublimated image, if possible displacing from consciousness everything that contradicts him [2]. Most likely, this is what happened for many years with the heroine of the story, and now, in search of peace of mind, she came to the desert to Mount Bhutan: I live in a big city. It is known that in cramped conditions, bustle, always colliding with the interests of other people, you get tired and nervous. And suddenly you find yourself here, where there is silence, peace, serenity. A real miracle!.. Great silence. It calls, draws into itself.. Nature lives on its own and does not want to meet a person [1]. In an effort to keep up with the flow of life in the world around us, a person forgets about his own spiritual development and does not understand his own soul. This is what happened to the heroine of the story. But as soon as she found herself far from the bustle of civilization for some time, her soul recalled its feminine principle: My meeting with the kingdom of the winds turned into a great disaster. I met a man and gave him, of my own free will, my trust, my strength, my soul. He lived here, near the sacred graves, and served them. Helped pilgrims who arrived from afar. He was an extraordinary man... ..Together, every morning, before sunrise, we climbed the mountain... Kokhin chanted prayers. His voice, young and sonorous, rang in the long-deserted cells, breaking the centuries-old silence. ...I didn’t understand many words, I couldn’t think, I cried...” [1]. The writer gives the reader the opportunity to understand the dynamics of the development of the heroine’s thoughts, her actions, and form her own vision of what is depicted. The internal monologue of the characters is one of the dominant techniques of the writer. Creating internal monologues, Salomat Vafo draws attention to the objective personality traits that distinguish her from those around her and traces the moral development of the hero. Let the feelings of the heroine of this story not serve as a reason for the development of a love relationship: Where did you come from, why? I spent fifteen years of my life giving up everything. And again I am alone with a woman. I lost my mind, I became insane - with you. If you have mercy, have pity, leave here!.. You are not a person from this region, you have other roads... I was leaving” [1]. But she managed to do something that is very difficult to do in the modern world - to stop and listen to her inner voice, to free her soul from shackles,

complexes and imposed stereotypes. This artistic image evokes empathy in the reader, gives him the opportunity to mentally imagine the inner world of the character, gain knowledge about the depths of the human soul, and also realize that he has similar experience. Aesthetic interpretation allows you to identify yourself with a character, discovering in him certain similarities in character, feelings, train of thought, and attitude to the world around him.

The writer, creating the image of the main character of the story "Mount Bhutan," felt and was able to convey experiences that cannot be seen by an outsider. In the gallery of images of women Salomat Vafo, our contemporaries are most often in a psychological and moral crisis, whose personality and moral world are undergoing a kind of examination due to the sorrows of life and the trials of fate. The frankness that reveals the female psyche in the story "The Woman Who Forgot Herself" seems to challenge the reader. Salomat Vafo portrays her heroine from the inside, while she seems to penetrate into the consciousness, the soul, directly describing everything that is happening, or rather the worldview of a woman who had an abortion, the work of her subconscious at that moment, destroying the line between the internal and external world, making her experience both shock and horror from what I read: ...Strange sounds... Strange sounds are heard around... A huge knife is moving faster, faster... The baby is beating, trembling... this horror is getting closer! Closer!.. Oh, he grabs the soft ear! I was left without an ear... ...There was a frightening noise around, as if hundreds of people were crying. ... I fall into a ringing hell, I burn in hellish flames for ten thousand years, my burning body smokes for a hundred thousand years. I belong in hell. ...I'm here again. And this huge knife... It moves... He is accustomed to doing evil... He is indifferent... and suddenly with force - oh... oh... oh... oh-so-sick... Hands of a baby... He cut off the hands of a baby... I was left without hands... ...And this huge one knife... He was completely furious. He rushes furiously inside me... I came by my own will, I came with my own feet. Nobody can hear me. God turned away from me, God forgot me - or did I forget Him? [3]. The heroine of the story already during the operation begins to realize what happened, a feeling of emptiness and loss, guilt, self-flagellation, and melancholy.

CONCLUSION

Salomat Vafo conveys this tragedy, this conflict between the conscious and the unconscious through a direct form of psychologism, that is, a description of the hero's mental state using his inner speech. The heroine of the story "The Nameless Ship," Oydyn, "worked abroad for two years and realized something. Became confident and independent. I learned something," received sad news from home and flew to a small town not far from the Aral Sea. While the heroine was flying on the plane, "it seemed that the very shell of the plane was reliably protecting you from all sorts of pain and hardship, from unexpectedly

catching up messages, from news like the one I received the day before with a phone call: my mother died." The image of the mother runs through many of Salomat Vafo's works. Most often, this is a symbolic image, containing both the general concept of the feminine principle as a whole, and the image of the Motherland, which lives in a person's soul, shapes him as a person, and is his fulcrum. The heroine's mental suffering after the death of her mother is described in parallel with fragments of the lives of the "unfortunate" women whom Oydyn meets while traveling to his native village. When the heroine of the story Oydin left the small airport building, she was met by several bored taxi drivers, self-confident "leftists" and "silent women, probably still young, wrapped in numerous scarves, with hands that did not know any manicures, standing indifferently near their carts with fried pies." Through a ruthlessly truthful portrayal of the contradictions and tragedies of life, the author shows the boundless patience of the Uzbek woman.

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