

ANALYSIS OF THE SPIRITUAL WORLD OF THE CHARACTERS IN TOGAY MURAD'S NOVEL YOU CAN'T DIE IN THIS WORLD

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Abstract: This article discusses the analysis of the psyche of the main character of Batyr Firqa, the protagonist of Togay Murod's novel "You Can't Die in This World."

Keywords: artistic psychologism, psychological analysis, character-environment conflict, individualization of character speech

In the novel "You Can't Die in This World," the author, through the image of the Batyr faction, was able to create a touching artistic image of the wounds of the tyrannical regime, the unjust suffering inflicted on the people by the reign of tyranny, and the psyche of those who sought to determine the fate of their nation at the end of the century. The Batyr faction is a living witness to the events of the century, a generalized image of local leaders who saw with their own eyes what the imbalance between the ideals of socialist belief and the life of the people ultimately led to. As is known, fiction is an art that reflects man through the world, and the world through the image of man. The thoughts, memories, and regrets of the Batyr faction reflect the life of the society to which they belong. By studying his inner world, one can understand the great artistic conclusions in the work, understand the human soul suffering in the face of its beliefs and an alien environment, and most importantly, see a skillfully drawn portrait of the Uzbek people of the 20th century. It should be noted that it is difficult to deeply understand the soul of a person with such a complex character as Batyr Firqa, who lives in the midst of unbridled thoughts and feelings. The burden placed on the shoulders of this character by the writer is very painful. His emotional attitude towards the past and the world can be studied separately. It is also natural that there are different opinions about the characteristics of the character's beliefs. After all, regardless of the artistic level, attention to such works, which skillfully reflect the world surrounding a person and the inner world of a person, never fades.

The writer narrates the events of the work from the third person through the perspective of the Batyr faction. This aspect allows for a detailed description of the character's psyche. If the events of the novel were narrated by the main character, serious difficulties could arise in illuminating the character's inner world. In world literature, creators who aimed to describe the human psyche in detail also narrated the story in the third person - in the author's language. The fact that this feature was also present in the novel "You Can't Die in This World" is the same as in the analysis of the inner world.

To gain a broad perspective on the inner world of the hero's party, it is necessary to consider the scope and characteristics of the conflict in the novel. Without taking these into account, it is impossible to understand both the essence of the work and the psyche of the main character.

The inconsistency between the character's worldview and the views of society was the factor that created this conflict. With the emergence of this conflict between the character and the environment, an internal (psychological) conflict also arises in the character. The actions and words of characters such as Madiev and Dilya create hesitation, regret, and pity in the inner world of the hero's party. The psychological conflict in the character's psyche gradually intensifies until the end of the work. The hero's conversations with the stone scribe, as well as his thoughts about death, bring the psychological conflict in him to a climax.

In the process of observing the events of the work, one can understand that the inconsistency between the national character traits inherent in the Batyr faction and the traits formed under the influence of the social system disrupts the balance of the inner world. While the natural feelings in it call for helping people, alleviating the suffering of the people, the emotional signs formed later encourage them to blindly serve ideals that they have not yet fully understood. The feelings and concepts that exist in a person continue to manifest themselves in one form or another. Although the Batyr faction seeks to ensure its own benefit and peace through caution, it cannot escape the influence of popular views that never leave it. This feature can be felt in its conversation with the NKVD officers who came to end the famine.

His answer, uttered in fear, reveals his true emotional attitude to reality. It is clear from his words that he trusts the Soviets only because he is a member of the party. If he were not the chairman and a communist, he would be dissatisfied with the Soviets like ordinary people. Obraz's answer, "with a party approach to the issue," is directly influenced by his feelings of pity for the people's situation. Although the brave party often tries to mask its true nature with words, it cannot get rid of its naive thoughts. Even though he has completed nine months of political education in Tashkent, he tells himself that Hitler did not notice his work behind the front. If such a lively and funny thought indicates that he has not received any political knowledge, on the other hand, it shows that the desire for glory has occupied his thoughts. Although this person was a communist and the chairman of the village council in one go, he could not become a new person in one go. In social life, one can artificially become a member of a faction in one day. However, a person's heart cannot be completely artificially changed in one day. Although the hero of Mikhail Bulgakov's work "The Dog's Heart" lives like a human for a certain period of time with a dog's heart transplanted into him, the original properties of the heart take their toll, and later dog-like features appear in him. This process is called atavism in scientific language. Atavism means a return to one's origins. As a communist, the hero renounced his religion, denied the existence of the Creator. He did not put forward these views as a mere formality, but forced himself to reject religious beliefs from within. But just as a mountain cannot be buried in the ground, the manifestation of a hidden yet cherished belief deep within the heart is a mysterious and natural process. You don't need to use a lot of words to create a unique and powerful emotional picture. However, you need to be a great talent and at the same time be able to deeply feel the human soul.

Another characteristic of the Obraz character is selfless kindness. The Batyr faction does not remember at all the kindness he did to Madiev, who was once a very secular Komsomol member, and later became a great orator and religious figure, throwing stones at his peers from the pulpit. When Dilya gave a speech in front of the pulpit, renounced Soviet orders, and said things that greatly embarrassed their owners, the Batyr faction, who felt a pain in his left chest and stabbed him under the breast, never once thought that during the famine years he saved his mother Obod, who was still a baby, from inevitable death. This nobility is the fruit of a high level of culture and humanity. Such selfless kindness was not taught in party-Soviet educational institutions, and such moral maturity cannot be achieved by studying the instructions of the CPSU program. These characteristics of the character's nature were the fruit of oriental upbringing in an environment of humble people. The character sketches, which are presented at the beginning of the work to describe the origin of the Batyr faction and its transformation, and which are related to the typological principle of psychological depiction, carry great meaning.

In conclusion, it can be said that it is impossible to draw complete conclusions about the poetic features of the novel without a detailed study of the psyche of the Batyr faction. A detailed study of the character of the Batyr faction is also important because it creates opportunities for the emergence of important scientific conclusions on the topic.

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