

## On the Issues of Interpretation of Spirituality in Contemporary Uzbek Storytelling

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### ABSTRACT

*This article presents considerations on issues such as the interpretation of the soul and psyche in literary criticism, the gradual improvement of the problem of artistic psychologism, a series of psychological renewal and changes in storytelling, new views, artistic images, the relationship between man and the world, and new principles of focusing on the depiction of the psyche. Analytical and interpretative relations are expressed on the behavior, state, character and changes in the inner world of literary heroes in stories created during the independence period, as well as their unique interpretation and manifestation in the stories of Isajon Sultan, Luqmon Borikhon, Ulugbek Hamadam.*

**Keywords:** Artistic psychologism, psychological image, expression, character, character, artistic skill, storytelling, landscape, speech, emotionality, monologue, interpretation and analysis.

### INTRODUCTION

Since the independence of the Uzbek literary criticism, serious research on the issue of artistic psychologism has become a cross-cutting issue. The problem of artistic psychologism has been examined in close connection with the issues of psychological method, genre, and artistic skill, and a need has arisen to study its gradual development in epic and lyrical works in more depth. Today, its scientific-theoretical, philosophical-

social, and aesthetic research has somewhat revived. The impact of world civilization on Uzbek literature and, as a result, the complex changes in the human psyche, the reflection of characters in harmony with social phenomena, is another reason for the study of artistic psychologism. The socialization of the mental state of such characters serves as a basis for drawing new scientific-theoretical conclusions in determining the essence of the subgenre, especially for Uzbek prose of this period. In world literature, various methods of depicting the human psyche are manifested in a unique individual form, characteristic of the spiritual-moral, national and universal world of each creator. Naturally, these innovations and changes cannot but have an impact on the development of Uzbek storytelling. In the present era, new views, artistic images, the relationship between man and the world, and new principles of focusing on the depiction of the psyche have begun to emerge.

#### MATERIALS AND METHODS

In fact, the main object of fiction is man. It is the same in all eras. Because man is a being that changes all the time, takes on various forms and develops. No matter what era or time he lives in, he does not lose his importance. The issue of understanding and studying the spiritual world of man dates back to ancient times. In particular, in works of religious origin that appeared in the Eastern world, the issue of the soul was considered as a theology. This paved the way for the emergence of the theological principle of psychologism.

At the same time, the term soul is derived from the word "soul" and scientists give it different interpretations. So far, no one has come to a single conclusion on this issue. In particular, the Holy Quran says about the soul: "(O Muhammad, peace and blessings be upon him). They ask you about the soul. Say: "The soul is of the knowledge of my Lord alone." You have been given very little knowledge (Surah AL-Isra, verse 85). Note: This verse states that there are things that Allah Almighty has not revealed even to His prophets, and it is emphasized that the knowledge and enlightenment that all mankind can know is very

little.” This verse about the soul has also found its reflection in the secular world. The human spiritual world has been interpreted and analyzed based on this verse.

In the views of Western scientists, various different theoretical ideas about the soul are possible, but in essence, understanding and interpretation are close to each other. From this it can be understood that understanding, knowing, and comprehending the human soul is a very complex and serious problem. According to the Islamic perspective, it is impossible for humans to understand it. Indeed, the soul cannot be seen, it is extremely difficult to explain, and it can only be understood to some extent through thought.

In literary studies, a number of studies have been conducted on the human psyche, and a number of ideas have been put forward. In particular, the Russian psychologist L. S. Vygotsky writes in his work *Psychology of Art*: “If we name the boundary that divides all currents of modern aesthetics into two major directions, it is necessary to mention psychology. The two areas of modern aesthetics – psychological and non-psychological – cover all the important aspects of this science. Fechner very clearly defined one of these two directions as “aesthetics from above.” Uzbek scientists have also introduced scientific and theoretical conclusions into literary studies as a result of serious research and studies. In particular, literary critic Jabbor Eshonkulov describes the emotions and feelings in the human psyche as follows: “The human psyche is a very vast universe, and emotions and feelings in it manifest themselves in two forms: the first is a conscious, logical, and definite conclusion and direction in relation to the outside world. This feeling expresses a person’s attitude to society, people, and the environment, and views that have a certain understanding of this; all this is synthesized by consciousness, that is, consciousness is directly involved.”

Literary critic T. Jo'rayev also pays special attention to these aspects of the issue, namely, in his opinion: "... the stream of consciousness is the activity of the human brain, that is, the process of thinking, the movement of the human mind in various mental states, its reaction to external and internal influences, in

short, a psychological phenomenon consisting of a smooth and uneven, coherent and chaotic, conscious and unconscious, (instinct, habit-like) constant and instantaneous, calm or intense, shaped or shapeless flow of the human brain."

It is known that the dissertation on the subject of Abdulla Qahhor's stories, initiated by A. Alimuhammedov, is considered the first psychologically interpreted study in Uzbek literary studies. It can be observed that the tradition initiated by A. Alimuhammedov began to be widely used by Uzbek literary scholars in the 60s. In the early studies of psychologism, the writer's skill in creating the character of images and in general, from the point of view of the problem of character, elements characteristic of psychologism such as believability, mental state, portrait, landscape, inner speech, dialogue were studied from a psychological point of view. By the 70s of the century, special studies devoted to the problem of interpreting the psyche began to illuminate some aspects of the problems of psychologism, for example, the works of N. Shodiyeva and A. Qahhor, and M. Abdurakhmonova and A. Qodiriy.

It should be noted that fiction and psychology are related fields. Both study the inner and outer world of a person. At the same time, while psychology studies the causes of human behavior, fiction expresses human behavior in relation to real life reality. The basis for the relationship between literature and psychology are works of art. In works of art, the inner and outer world of a person is described and depicted in detail. Therefore, a literary work becomes the main object of a certain psychological state at a certain moment. Various methods, means and elements are used to reflect the picture of a person's mental state in the work. Literary critic M. Bobokhonov, in his research work, noted that psychologism is manifested in fiction in three important forms: "an innate sign of literature; an expression of the author's psyche; as an aesthetic principle consciously chosen by the author that determines the integrity of the work". Literary critic R. Tulabayeva also emphasizes: "Psychologism cannot be imagined separately from the personality of the artist. The depiction of psychologism in any work reflects the unique possibilities of the psyche of the writer who created that work".

Sh. Ravshanova noted that Cholpon effectively used the method of psychological depiction. In many cases, the writer deliberately tells about his inner world on behalf of the author or a third person. The reader will have the opportunity to independently add to the psychological picture, to draw logical conclusions, and in this way even the most remote, dark corners of the human inner world will become known". So, fiction and psychology are in fact inseparable.

The acquisition of a socio-spiritual mood by the realistic style that emerged in world literature began to be noticeable in Uzbek literature. The spiritual state began to be clearly reflected in the works of Abdulla Qodiriy, Cholpon, Oybek, and later A. Qahhor, Said Ahmad, Shukr Kholmirezayev, Otkir Hoshimov, Ulugbek Hamdam, Luqmon Borikhon, Isajon Sultan, Nazar Eshonqul, Salomat Vafo, Zulfiya Kuroloy kizi and other creators. Since the basis of the depiction of the soul is covered by man and reality, this situation finds its solution in a unique way in the epic genre, especially in stories.

#### RESULT AND DISCUSSION

Summarizing the scientific and theoretical views presented, we can draw the same conclusions. That is, the study of the laws of expression of a person and his psyche is an urgent scientific and aesthetic problem of today.

U. Hamdamov comments on this: "As we enter the new century and, at the same time, socio-political life, it is necessary to study the 20th century person, first of all, from the point of view of the development of thought and its socio-psychological foundations. With this conviction, 20th century Uzbek literature encourages more and more research into the socio-psychological factors of the development of artistic thought." Observations have shown that the uniqueness of the inner world of the human psyche is not always in the same proportion as the external world. The feelings, dreams, goals, and aspirations that a person experiences rarely coincide with the surrounding environment. True, the gradual continuity in the human psyche is formed through these external environmental conflicts. Both his

depression and his elation often arise under the influence of the social environment. Often, a person himself is powerless to understand or explain his own mental state. A work of art is distinguished by the fact that the depiction of the psyche is deeper and more impressive than scientific investigations and philosophical interpretations of the psyche. That is, since “Man is the subject of the image of literature,” it is impossible to fully imagine a person without his psyche as a whole, as a whole. Therefore, in any work of art, no matter when and in what genre and method it was created, human psychology is inevitably reflected in one way or another.

If there were no literature and art, the hard blows of life would deprive people of life and hope. When a person is spiritually depressed, he will certainly seek a way out in art. It seems to have found an opportunity. Works of art have always led a person to great goals. Most of the current Uzbek stories also perform the same uplifting function. Various contradictions and conflicts occurring in life find their true expression in current storytelling. The turmoil in the psyche of the heroes of the stories is reflected in the fact that they arise mainly under the influence of the social life of the people. As is known, “A hero is a mixture. To create him, you need to meet hundreds of people. However, these meetings are not enough – the author must add something from himself to create the mixture”. For this, of course, the author must have the ability to observe life, perceive it, and understand it. Otherwise, a falsehood may arise in the depiction of the inner or outer appearance of the hero.

In recent years, in Uzbek literature, in particular, in storytelling, along with works that continue the creative traditions of our literature, new formal research is also emerging. In Uzbek storytelling, works are being created that are in a completely new direction with a unique form, method of expression, principles of depiction, content, and characters. In our national storytelling, the principles of artistic reflection of the spiritual world, worldview, and feelings of a person have been renewed, and attention has been paid to the study and interpretation of the human spiritual world in all its complexity.

Now a person is depicted not only as a product of social relations, but also as a divine, natural, mysterious, magical being. Creators are constantly searching for a deeper reflection of reality, further expanding the possibilities of artistic depiction, and increasing the significance of artistic intention. The stories depict human fate and destiny, problems of the past and present, and a spirit of faith in the future in direct connection. By describing the lives of people with different destinies, our ancient values, human relationships, and complex and contradictory aspects of life are reflected.

At the end of the 20th century, in the artistic chronicle of the independence period, types and genres were seriously improved, gradually formed, and evolved in a unique way even in the traditional way. The main reason for this can be said to be the impact of globalization and the development of artistic thinking on the world of art. Indeed, the small epic genre - the subject-content of the story, the description of the event, the compactness of the volume, and the diversity of expression - is fundamentally different from yesterday. The possibilities of spiritual analysis have begun to expand. More than social problems, the main criterion of today's literature has become the depiction of the human psyche, bringing it to the forefront and thus looking at the life of society. Most gratifyingly, independence gave the writer the opportunity to create freely and express his opinion. We all know that the ideological pressures of the former Soviet Union completely deprived literature of objective opinions and confined it to a single place.

Literary critic T. Shermurodov wrote in the conclusion of the article "Stories, endings...": "Most often, stories are written in the spirit of illuminating life's tragedies, boldly posing painful issues. A new artistic thinking is clearly visible in them." The writer usually begins his work with a story, because the story genre is convenient for the writer to improve his skills, develop as a creator, and settle into a certain direction and style. The results of research and experiments in prose today are the migration of the story, the intensification of internal psychological analysis, the complexity of the human mind and inner experiences in the modern era of complex science and

technology, which are factors in writing complex and thought-provoking stories.

#### CONCLUSION

In contemporary storytelling, the creation of creative skills, the artistic perception of man and his spiritual world, the evolution of his world and the concept of man through stories is an important process. It is known that the works of creators of this period are distinguished by their artistic, ideological, and expressive uniqueness. In addition, while modern Uzbek prose is becoming increasingly globalized and artistically interprets problems affecting the fate of all mankind, Uzbek writers are also putting forward an oriental artistic and philosophical concept in understanding the world and man, defining his goals and tasks.

Today, the need for internal examination of the characters being depicted is at a high level. Therefore, expressing changes in the human psyche in stories is becoming one of the leading problems. In most cases, writers use internal monologues, emotional and sensory movements, as well as psychological imagery to reveal the psyche of the heroes. The behavior, state, character, and changes in the inner world of literary heroes in stories created during the independence period are reflected in their own interpretation and manner in the stories of Isajon Sultan, Luqmon Borikhon, and Ulugbek Hamadam. Since the characters of the story are depicted on the basis of life compatibility and artistic consistency, the main characteristics of them are clearly reflected in the depiction of the characters. In particular, the complexities of their inner world are reflected in a unique style through various life conflicts.

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