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ARTISTIC PSYCHOLOGISM IN MODERN ARABIC AND UZBEK STORIES (On the example of prose works of Gada al-Samman and Zulfiya Kuroloy kizi)

Abstract: Over the years of independence, our national literature has been developing rapidly and in recent years has gone through various stages of the literary process. In the works of modern authors like Isajon Sultan, Khurshid Dostmuhammad, Ulugbek Khamdam, Zulfiya Kuroloy kizi, Abdukayum Yuldash, Nazar Eshankul touch upon such issues as people and society, family relationships, personality and societies, and human existence, which is described with elements of modernism and postmodernism. This article is devoted to a comparative analysis of the stories of the famous Syrian-Lebanese writer of Arab origin Gada as-Samman (Damascus, born in 1944) and the Uzbek writer Zulfiya Kuroloy kizi (Dzhizak, born in 1966). The article discusses such issues as the mastery of psychological analysis of the authors, the image of the mother and the interpretation of "woman" psychology in fiction in the stories of writers of two peoples, the role of the child in the fate of the mother, the influence of infertility on the fate and psychology of women, as well as the clash of ideas in the writings of the authors.

Key words: Gada al-Samman, Zulfiya Kuroloy kizi, story, realism, artistic psychologism, composition, psychological portrait, speech characterization, psychologism, women's literature.

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Introduction

At present, one of the actively developing areas in world literary criticism is the study of literary comparativistics in a broad aspect. Particular attention is paid to the study of contemporary literature of the East.

In the world of literary criticism, comparative studies are studied according to the functional approach to the comparative analysis of the literary process, of specific authors and their works. Investigated based on the subject matter and content of artwork, the similarity of skill and style of the author. Despite the fact that in modern Uzbek Arabic studies there are no monographic studies on this topic, the study of comparative comparative studies is the most important area of modern literary criticism.

Review

Currently, there is growing interest in the study of literary comparative studies. The works of are noted in Uzbek literary and oriental studies S.Kamilova [1], G. Khallieva [2], B. Khalikova [3], O..Dadabaev [4], D. Mukhiddinova [5], S. Sotiboldieva [6], O. Turdieva [7], U. Saidazimova [8], U. Mukhibova [9], M. Akbarova [10], R.Khodzhaeva [11], Sh. Akhmedova [12], D. Mubarakova [13], M. Marusheikh [14].

Although the above-mentioned scientific works have studied the literary processes in Uzbek and Oriental literature, the work of a particular artist or the development of genres, the literature of the East has not been studied comparatively in a monograph separate from Uzbek literature.

In the stories of the Syrian-Lebanese writer Gada as-Samman (1942) and the Uzbek writer Zulfiya Kuroloy kizi (1966) the issue of human destiny, especially the fate of the Eastern woman and its influence on the psyche, has always been at the

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forefront. In their works, both authors portray the image of a patient, strong and intelligent Oriental woman who is in the most difficult situations of life, experiencing the most difficult days of her life. The protagonists of the works of Gada as-Samman and Zulfiya Kuroloy kizi - the most important thing that unites the images of ordinary women of the East - is to maintain their identity, live honestly and be faithful to their conscience in any difficult life situation.

Gada as-Samman's "Morning through the window" and Zulfiya Kuroloy's "Summerless Year" and "Burning City" stories are dedicated to the image of the "Mother" and her psyche, while Gada as-Samman's "The Last Bird Guards" and Zulfiya Kuroloy's "Loneliness" The fate of the childless woman and her painful emotional experiences are interpreted in the stories of the "victim".

The story "Morning through the window" embodies the image of a loving and passionate mother with many children, and the plot of the story is based on the relationship between the wife and children of the mother. The writer made effective use of portraiture, analogy, and inner monologue in revealing the inner world of the protagonists, their state of mind. While the writer creates a psychological portrait of her in the films related to the protagonist, she skillfully expresses that the tender feelings of the Woman's heart have been overcome by Mother's love – No matter how much a woman loves her husband, she puts her love for her children and the mother-child relationship first in the family. The death of her eldest child, Mazen, in infancy reinforces her responsibility to her next children: the mother abandons herself, dedicates her existence to her children, is afraid to leave her babies alone for a moment, endures her husband's insults, imagines a world without children he greets her every morning on a "treadmill" chair in the room where her children sleep. This family situation leads to conflicts in the relationship with the spouse, returning to the moments of youth full of love and passion in his imagination, walking in the gardens of love with his beloved "in that blue dress" in a beautiful way, these memories and responsibilities between children make him even harder psychological - woman becomes depressed, becomes severely jealous of his spouse, becomes irritable and panic-stricken.

While Adiba Gada as-Samman often refers to the image of women in a sharp psychological state in her stories, her heroic women maintain their identity in the midst of any difficult life problems. The protagonist of the story "Morning through the window" can find the strength to overcome his strong state of mind, to continue to love his children, his wife and himself, his life.

A similar image can be seen in the works of Uzbek writers - Uzbek writer Zulfiya Kuroloy qizi's stories "Summerless Year", "Burnt City" are dedicated to the image of "Mother" and her psyche,

and in the story "Summerless Year" Buggul sacrificed her life for her sick son. Through the image of the Mother and the image of the Old Woman in the story "Burned City", the image of the Mad Mother in the spot of the child is embodied.

Evaluating the work of Zulfiya Kuroloy qizi, Umarali Normatov, a well-known literary scholar, said that Zulfiya's interpretation of the "songs of the inclinations", which were once ignored by critics, was based on literary experiments. In terms of impact, it is not inferior to mature works in a purely social direction". [15]

The plot of the story "Year without Summer" is perfectly developed, the course of events is described in harmony with the analysis of the mental and emotional state of the characters. The mother's special affection for her son, who became ill as a result of a car accident, is skillfully reflected in the many stressful situations that occur throughout the work.

The protagonist of the story, Sabir, is disabled due to a car accident. Aunt Buggul, a mother, sees the pain of this disability more than her son. The fact that the disabled son cares for each other with Marvarid, the most beautiful girl in the village, their pure, unadulterated love, and the foresight of the consequences of this love, intensifies the mother's suffering. However, Aunt Buggul finds the strength to go to Mavravid's house as a groom at her son's request, but Marvarid's father, who is aware of Sabir's illness, refuses to insult Aunt Buggul and her disabled son with insulting words. Along with Mavravid's father, Sabir's brother, Aunt Buggul's eldest son Mamatkul, will also oppose this love affair. Only Aunt Buggul knows her son's "guilt", but she fights hard to keep him with her lover Marvarid. But Marvarid is forcibly handed over by her father to a close relative ... When the girl returns, she is forcibly taken out of the village for the second time. Patiently, the patient goes to the shore in the winter chill, finds the Pearl, and comes home with a promise to return from his mistress. Aunt Sabir and Buggul take a break from despair and long for life. But this situation will not last long. Pearl had promised to return on New Year's Eve, but could not keep her promise. The patient suffers greatly. Aunt Buggul's mother, who sees all the realities, is skillfully described by the writer Zulfiya Kuroloy kizi. The narrator skillfully describes the details of the above events through psychological analysis, making them more impressive to the reader through internal monologue, (psychological) portraiture, analogy, hallucinations, and other analytical tools.

The story of the "Summerless Year" can be considered as a mature work in the purely social direction in terms of its artistic and spiritual impact, and the image of Aunt Buggul can be called a new style image in Uzbek literature. He expressed the mother's psyche and affection in the form of a majestic, melancholy love song.

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Conclusion

Although the images of the Mother in the works of the writers of the two peoples differ from each other, they are united by one thing - Mother's love and kindness. There are all mothers on earth, all of them, regardless of nationality, religion and age, live as "children", if the child is a successor to the Father, for the Mother is a part of his heart, his whole world, his being.

For a woman, the more precious a child is, the sooner it is lost, the more it burns in the stain of separation - the most painful pain, the greatest pain. And there is another pain, which is also a heavy pain for every woman, it is the pain of infertility. In the works of the writers of the two nations, which we are analyzing, a special theme is given to this category of women and their pain. After all, no one knows and

understands the pain of a woman as a woman. Similarly, the stories of the Syrian-Lebanese writer Ghada al-Samman's "The Last Bird Guards" and the Uzbek writer Zulfiya Kuroloy's "Victim of Loneliness" are dedicated to this issue.

Analyzing the work of both writers, we are convinced that the theme of women, the interpretation of their pain and spiritual world is one of the main themes in the work of the authors. Indeed, at a time when the globalization of the female personality and social attitudes to it has risen to the level of state policy, it is natural that the theme of women has a significant place in fiction, which is a reflection of human life on paper. No matter how the creators express the image of the "Woman" - a mother, a beloved friend, a sister, a leader, a scientist, she will still be the most delicate and loving symbol.

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