

THE IMAGE OF THE FEMALE PSYCHE IN THE ROMANCE OF THE INDEPENDENCE PERIOD (TILAVOLDI ZHURAYEV "BOZOR DUNYO")

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ABSTRACT: This article talks about the depiction of the female psyche in novels of “Bozor dunyo” the independence period. Just as the economic power of any country is determined by the degree of development of its heavy industry, the contribution of any national literature to the aesthetic thinking of humanity is also determined by the weight of its novels. Because the novel shows the level of development of the nation's artistic thinking.

KEYWORDS: Literature, novel, spirituality, hero, character, creator.

INTRODUCTION

The fact that the creator of today enters literature with a new spirit, unique content, specific searches is directly characterized by the fact that they were able to blend classical and Western tones into existing literary and aesthetic traditions. The emergence of a new style and figurative expressions in our national literature, an increase in individual creative discoveries are increasing the scope of modern literature, creating the need to conduct certain scientific work on the issue of its consistent study, analysis and research. Therefore, " literature shows the heart of the people, the spirituality of El. In today's difficult time, it is necessary to use the impressive power of literature to find a way to the hearts of people, to inspire them to noble goals," the idea imposes on Uzbek literature the obligation to conduct targeted research work. To react to this literary process, to draw general conclusions, based on the scientific and theoretical views on the existing novel and creative style in artistic creation, to discover the specific artistic world of Iqbal Mirzo, Jamila Ergasheva, Tilavoldi Zhurayev, to identify the psycho-psychological factors of the scenes of the female soul in romance determines the relevance and necessity of the article. Just as the economic power of any country is determined depending on how developed its heavy industry is, the contribution of any national literature to the aesthetic thinking of mankind is also determined by the merit of romance in it. Because the novel shows the level of development of the artistic thinking of the nation. In order to understand and predict the future of the novel today, it will be necessary to find out why, when and where this genre appeared, as well as designate the leading characters inherent in it. The first novels occurred between the 12th and 13th centuries AD among the peoples who spoke roman languages. Realizing that the concept of” Roman

languages “means” belonging to Rome (Roma)”, it takes into its composition Spanish, Italian, Moldovan, Portuguese, Romanian, Flemish, French and other languages that are formed on the basis of Latin. At the time of the appearance of the first novels, Latin was the official and artistic language dates for almost all countries in Europe. And the main part of the population, not knowing Latin, was, consequently, invaluable from literature. In such conditions, there was a need for works in a language understandable to the poor-craftsmen, in accordance with their taste, by working people, who were the third and largest layer of the population after the priests and nobles. The novel arose as a result of this need. During its first appearance, a work created in one of the languages of the novel was considered a novel and was called “conte novel” in the sense of “a short story or a story in a novel.” What is the reason for the appearance of the novel exactly that time, that place and in this form? It is known that according to the tradition remaining from antiquity, all works of art were in the form of “high poetry”, to which goddesses, priests, owners of the kingdom, less often, nobles were made heroes. The third layer, that is, for people of labor, in addition to the lack of understanding of the language of these works, the heroes were also completely alien. However, by this period, the third layer had great power, both in terms of numbers and in terms of its economic position. If, until this period of human history, works of art were created in accordance with the tastes of those who own and distribute favors, then from the 12th century, works corresponding to the tastes of producers were also created. It was natural that the events reflected in the novels that appeared as a result of the aesthetic need of ordinary people who see the day with Labor, the images depicted in them, and the way of expression of these works also correspond to the intellectual level of the readers. That is why Hegel calls the novel “The epopeia of the bourgeoisie” with nimkinoya. The novel was born according to the tastes of people belonging to the third layer and for a very long time remained out of the attention of literary theorists, as it was a genre that sharply differed from the previously formed samples of “high poetry”. For almost seven hundred years, the characters typical of the novel have not been scientifically researched. The first theoretical views on this matter were expressed by the novelists themselves. Only by the 19th century, Hegel applied to the theory of the novel.

It was the absence of a theoretical mold that led to the novel being a diverse syncretic and off-shore genre. Due to the scarcity of theoretical limitations, the novel has become a leading literary genre. A short excursion into the history of the novel allows you to correctly identify its characters as a genre. Belinsky called the novel “The Epic of the individual”, since in Genesis the emphasis is placed on the image of individual characteristics of a person, voles of the psyche. It seems that the novel arose as a way of artistic perception and interpretation of the inner world of individual individuals. The creator pours out his ills that do not fit into the vow. The novel "Bonu" by the poet Iqbal Mirzo was completed by writing in 2016. The novel is in an epistolary style, in which the image of the female psyche is outlined in the form of letters, correspondence, that is, what Bonu saw and forgave. The image of the female psyche in the novel: one of the most negative images in the work is charming. For her, there are no two values of femininity. The suvarati human sire is Satan. It is described that he wants to start Bonu on impure paths just as his act has not

reached. Sister poetess-the angel himself. When everyone turned away from the bonus, lean on it. He fed his children an honest bite, even if they ate a piece of bread. Thanks to him, Bonu found the strength to live in himself. And in the image of Bonu, female stamina, female courage, female love, female honor, female Fidelity, female patience were reflected. The novel is about these recent days, the life of the era of "market economy", "globalization" and the life of this life, the events of serputana, sertahlka, seraldov, serriro, and those people who set the action of these gloomy events, made them "characteristic", brought to the stage. The novel is written with a shitob, and the reader also goes into events with a natural shitob, into the world of the fate of the heroes. The novel many tragic times in this "market" time, a beautiful girl –Bonu, who experienced tragic salty, parting, betrayal, shame, humiliation-was finished in letters, diaries, the style of memories from the teacher's language. This is a very intimate, extremely intimate story, to which the word "scripture" is very suitable, correctly representing the same artistic and psychological phenomenon. The writings of Bonu go into the history of his life, taking as an example a whirlpool, and as an example a desert embrace. In return for the life and life that a person has given, and the soul, and The Living, God will throw him into many trials, from the confused, from the heavy, from the hard, to the hard, and from the hard, "after all, what is the point of this?"- that is, the man again remembers the most ancient" cry of job", the patience of job and envied the thought that these four trials, although it turned out to be left of Adam. Even more than the beautiful Bonu Ayyub is faced with overcoming, enduring, lifting, nearly impossible trials-sinoats. In cases where overcoming, it seems impossible to survive, he shows extraordinary perseverance. We were faced with the phenomenon of fortitude –epic poetess fortitude, for which such an extraordinary priest gained power in the" Old Man and the sea"," White ship"," Resurrection". The image of Bonu makes this human fabric another great driving force –ariety-an extraordinary energy, turning it into an extraordinary human phenomenon. What is human charm, what is its essence-meaning, we will follow through the writings of Bonu, when our heart-mind is crushed by pain like a grudge, and with it The Godfather will cry out, unable to reach our cry of God with him. And how terrible a vortex is, we shall experience it with bonus: woe! We shout that Suf is the world –this is dunga. Universal power in Bonu and an ariety that has gained prosperity! Honor! –we say that a nation, if it is brought up on a human scale, becomes a socially necessary force-a force in action and striving, it will be what it is. Bonu's natural sincerity, natural orientations frame the reader and seem to us to be an example of fighting in action. Literature is the spiritual treasure of the nation, the spirit and soul of the eternal awake. There is pain, a person with Armani writes. This beshafqat writes a man who fell and swayed in the thickets of life, and his forehead touched the stone. Undoubtedly, the image of a woman occupies an important place in world literature. Much has also been done in Uzbek literary criticism regarding the assignment of characters characteristic of the novel genre. If in the first studies the size of the volume and was considered as the main characters of the genre of the subject, then the essence of the novel began to be sought even from other elements. Chunonchi, literary critic professor Dilmurod Quronov:"... the scale of the problems posed in the work can be taken as an element that determines the characteristics of the genre. In this aspect... while the novel is aimed at the goal of knowing the world-era, the character of the hero stands in the center

of the story, and a concrete life story in the story...We see that the heroes of the work, belonging to the genres of novels, short stories, stories, differ in the position, significance, function that they occupy in the work. For the author of the novel, The Hero is a means of understanding the world (this is a goal), for the narrator the hero himself is a goal (a means of events), for the narrator, the story itself remains a goal. The scientist's opinion that the novel is created with the aim of knowing the world-ERA, and its hero is the means of this process cannot be combined. Because the evidence presented above shows that the novel arose precisely for the purpose of understanding the individual, and not the world. Today, Uzbek romance has reached the Polyphonic stage of its development. Now it has been realized that the relevance of the topic, the interesting nature of the events or the juiciness of the language, can not ensure its longevity, while making the novel readable. The author of the modern Uzbek novel is required to have a concept that is completely unlike someone else's in understanding and reflecting.

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