



IMAGE OF THE HERO'S SPIRIT IN THE STORY "ZULFIZAR" BY JAMILA ERGASHEVA

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Article history:	Abstract:
Received: 6 th September 2022 Accepted: 6 th October 2022 Published: 10 th November 2022	This article is written about the image of the hero's psyche in the short story "Zulfizar" by Jamila Ergasheva. The work is based on the contrast between the current problems of life and the age-old demands of spiritual values. The strength of this conflict is felt more clearly in the psyche of the characters than from the outside.
Keywords: story, hero, spirit, image, spiritual, value.	

INTRODUCTION.

The well-known writer Shukur Kholmirezayev said in the preface to Jamila Ergasheva's collection "Ayol jodusi": "for him, writing a work was an act. And it is true to say that he is writing first of all for himself, to satisfy himself." it's possible... Besides, he still doesn't want to consider himself a "full-fledged writer". Writing is such a responsible profession for him - it's a prestigious title. In Jamila Ergasheva's work, a special emphasis is placed on the human psyche and its inner experiences.

In his stories "Pain of Return", "Boybichcha", "Meeting", "Gap", "Pain" the inner experiences of a person are described based on the plot of the work.

The characters of Adib's stories, including "Zulfizar", are ordinary people. Incidents also happen in most cases in connection with village life. However, the author showed the lives of people with complex fates who faced the complex challenges of life as an example of heroes who seemed simple at first glance.

ANALYSIS AND RESULTS.

The thoughts and experiences of Zulfizar, the hero of the work, between the obligations of the time and family values, are skillfully described by the writer.

"Ertasi kuni Zulfizar uydan odmigina kiyinib chiqqan bo'lsa-da, maktabga kelib, qayta kiyinib oldi. Ust-boshini almashtirayotib, xayolan momosining oldida o'zini oqlagan bo'ldi: "Ish, ish-da, momo. Talab qilishgandan keyin iloj yo'q. Ziyoli odam o'zining tashqi qiyofasini ko'rkam, zamonaviy tutib yurishi zarurat. Ha-a, siz buni qayerdan ham tushunardingiz..." Ammo raykomdagilar uni shunday xayrixohlik bilan kutib olishdiki, qaytishayotganda qoraxat kelgandan buyon tishlarini tizzasidan olmay, jim o'tiradigan bo'lib qolgan momosi yodidan ham chiqib ketdi. Ertalab uydan kiyib chiqqan kiyimlari maktabda qolgan edi, maktabga burilib o'tirmadi. Bu paytda u yerda hech kim bo'lmasligi aniq edi. Eshikni ochgan zahoti qanday xatoga yo'l qo'rganini tushundi. Ulkan kampir unga bir qaradi-yu, yuzini chetga burdi. Uning bir lahzalik nigohida qahrdan ham ko'ra jirkanish alomatlari bosimroq edi. Zulfizar ust-boshini almashtirib, Ulkan kampirning yoniga cho'kdi. Qoq suyak yelkalaridan quchib, so'lg'in terilari osilib yotgan yuzlaridan o'pdi:

– Momo, meni kechiring. Men bugun raykomga bordim. Meni partiyaga qabul qilishdi. U yerga lozim, ro'mollarda borib bo'lmaydi. Idoradan yangicha kiyinib chiqing, deyishdi. Shuning uchun, majburiyat tufayli... Momo indamadi".

In this case, the image of Zulfizar's pain in his heart in the process of adapting to the social life of the time, because he was forced to fulfill the demands of society more than family values, fully revealed the hero's psyche.

In the work, the character of Ulkan Momo, Zulfizar's mother, also acts with all her delicacy, feeling the experiences and emotions that cannot be seen from the surface. Adiba shows that the Uzbek woman is the owner of inexhaustible patience through such a cruel depiction of life's conflicts and grievances.

In the passage above, this condition of the old woman, who constantly "kept her teeth in her lap and sat quietly" served to fully express the pain of the hero. Even when she suffered from the worst pains of her children, this old woman did not cry, and the fact that she sat quietly with her teeth on her bony knees showed how strong and patient she was.

"Oradan hafta o'tib, Ulkan kampir ham omonatini topshiqdi. Yuvib, kafanlagani kirganlar momoga ko'p achinishdi.

– Ikki tizzasini ham momotaloq bo'lib ketgan ekan, yuvib bo'lganimizdan keyin ham ko'zlaridan yosh oqqanini ko'rdik. Sho'rlik chin dunyoga yig'lab ketdi".

The writer expresses all the hero's experiences, psyche, and pain in one image by describing the fact that his knees are weak in this situation. "Most of the defects in art are caused by a lack of mental imagery. If the writer wants to convincingly describe the reality and the hero moving in it, he should deeply reflect the struggles of the human psyche while maintaining the balance of life. This situation requires showing the hero in different ways depending on different life situations, convincingly portraying his feelings in sad and happy situations." [1]

In the play, Zulfizar's rebellion against the demands of the times, when he realizes for the first time that the truth he believed to be true is actually a lie, that he has become a simple puppet in the hands of the party, while at the same time, his heart confirms the truth that his mind rejects. The process of not wanting to admit it, strong mental anguish is expressed by the writer in a violent way.

"Aslida Zulfizar bu gaplarni Xadichaga emas, o'ziga aytayotgan, bo'g'ziga tiqilib, isyon ko'tarayotgan o'zligini ishonitirmoqchi bo'layotgan edi. Ammo har qancha o'ktamlilik qilib, dadildadil gapirmasin, ich-ichidan nimadir uzilib, sillasi qurib borayotganini his etib turardi. Garchi bir tomondan qarshisida ochilishga shay turgan baxt va ishq eshigi qarshisida yuragi gupirlab urib yotgan bo'lsa-da, ammo ich-ichida nimadir beshafqat tarzda bu yoqimli titroqlarni "bu mumkin emas, aslo!" deb shart-shurt sidirib tashlayotgandek bo'lar, shu bilan birga u o'zini o'zi "men nima ham qila olardim, talab shunday" deb chalg'itishga urinar, biroq u ko'zlar, u nigohlar, u muloyim, ha, kuchli, baquvvat, ammo ipakdek mayin, vujudingga tegsa jon ato etgandek bir yoqimli tuyg'u uyg'otuvchi u qo'llar izmiga o'zini butunlay, bir umr tashlash istagi xiyonatkor iblisdek, uni mazaxlagan kabi tuyg'ularini noma'lum, kishining esida qolmaydigan, ammo nima bo'lsa ham eshitgich kelaveradigan kuyni chalgan kabi tuyg'ularining torini "ting-ting", "jing-jing" chalib qo'yar va Zulfizar shu torlar titrog'ining o'zidanoq barchasini qanday bo'lsa shundayligicha, sharoit oqimiga tashlab qo'yishni istar, ammo negadir dugonasiga ichini yorolmas, kuyovlikka nomzod bu juhud do'xtirga o'zi ham bee'tibor emasligini tan olish go'yoki o'zini o'zi sazoyi etishdek tuyulib, battar aybdorlik hissini tuyardi". [1]

This evolution of the hero's psyche, his lack of self-recognition and his inability to go against the dictates of his heart at the same time puts the reader in the grip of various conflicting feelings. In fact, these experiences of the hero, even if they are related to ordinary everyday life, create intense thoughts in the reader's mind. As Umarali Normatov pointed out, "It turns out that there are many opportunities to open and discover the meaning of a person's existence, life, even in the field of family and domestic life, which we used to mention with disdain." [2]

Adib Zulfizar very impressively expresses the various conflicts in his life, the fact that he lived under strong mental pressure, and the anguish in his soul. **"Sutdek oydin kecha, kanizlari bilan sayrga chiqqan to'lin oy Zulfizar bilan birga derazadan ichkariga boqdi. Va!.. Ko'zlari tushgan manzaradan oy xijolat bo'lib bulutlar ortiga kirib ketdi. Zulfizarning oyga havasi keldi, qani uning ham ko'zlarini shu bulutlar to'ssa-yu, xiyonatkor erini ko'rmasa! Afsus! So'ng o'sha osmon bor yaltir-yultir toshlari bilan uning boshiga to'kildi. Oyning oppoq nurlariga cho'milib yotgan osuda hovlini bir zumda qiyomat qo'pdi".**

In the passage, the excitement of the hero's feelings, the process that should be described tragically - the incident of Zulfizar's betrayal of her husband is conveyed to the reader in a touching way. The play convincingly describes the inner world of an Uzbek woman who lives with a world of dreams and desires, is determined to fight for her destiny, but is helpless and helpless in front of fate, but the spirit of hope for the future has not died out in her heart.

Zulfizar's painful mental anguish and experiences are expressed by the writer not in the form of a monologue or dialogue, but in the form of a short artistic image, so that the reader can involuntarily feel the pains of the hero.

"...qaniydi o'rnidan turolsa, bemajol qo'llari uning boshiga yetsa ekan.

– O'v-v, – ichida bir bo'ri "o'v" tortdi. Og'zidan bir alanga chiqib ketganday bo'ldi. O'v-v! Uning omon-omon davronlariga yo'qlov aytayotgan bo'ri ham o'zi kabi kekxa va notavon edi".

The sound of Zulfizar "o'v-v" shakes the heart of the reader, all the pains in the hero's psyche are expressed through this sound alone. If we clarify these points further, Izzat Sultan writes: "the content of the work acquires life clarity due to the image of the character, and at the same time, it has the characteristics of influencing our feelings" [4]

In the play, although Zulfizar is portrayed as a strict and strong leader in the eyes of others, in reality he is wrong in everything he does, he is deeply dissatisfied with every event in his life, every time he returns to the village where he was born and raised. We can feel that he wants to return, but he is bound by invisible threads, a victim of the times, through the feelings that passed through the psyche of the hero.

"– Bu siyosat uchun kerak, muhtarama Zinaida Abdiyevna. Siz bilan biz partiyaning askarlarimiz, har daqiqada o'zimizni unga qurbon qilishga tayyor turishimiz shart. Menimcha, shu bilan bu masala hal. Bundan Markazkomning ham xabari bor. Ular siz bilan bizni olqishlamoqda.

Zulfizarning ustidan bir chelak qaynoq suv quyilib ketganday bo'ldi. Uning rangi qumday oqarib ketgan edi. Nima bo'lganda ham!.. U qo'g'irchoqmidiki, istagan odamlariga sovg'a qilib yuborishaversa? Unga qarab, Xadicha ham qo'rqib ketdi.

– Kim, Zulfizar? Seni kimga berishmoqchi?

– *Anatoliy Abramovich degan jarrohga! – o'ziga o'zi gapirayotganday ko'zlarini noma'lum nuqtaga tikib javob qildi u.*

– *Anatoliy Abramovich? Viloyat shifoxonasidagi jarrohlik bo'limi boshlig'imi? – Xadichaning ko'zlari katta-katta bo'lib ketdi. – Axir u juhud-ku. Juhudga tekkan odamning yetti pushti kuyib ketadi. Sen shunga rozi bo'lasanmi?*

– *Boshqa ilojim yo'q.*

– *Nega, nega?! Bu sening hayoting, axir. Unga xo'jayinlik qilishga hech kimning haqqi yo'q.*

Zulfizar dugonasining g'azabga to'lib ketgan ko'zlariga mayuslanib qaradi:

– *Aks holda ishdan ketishim kerak.*

– *Ket, ketaver. Nimaga kerak shu ish senga? Oddiy muallim bo'lsang ham, onang bilan bir o'g'lingni boqa olasan.*

– *Odamlar-chi? Ishini eplay olmagan uchun haydashdi, deb kulishmaydimi?*

– *Juhudga tegsang-chi, bundan battar kulmaydilarmi?*

Zulfizar indamadi.

– *To'g'ri, yuzingga qarab kula olmasliklari mumkin, ammo ortingdan "qah-qah" otib kulishadi, nafratlanishadi. Musulmonlik nomiga dog' tushirdi, deyishadi.*

– *Noilojman, Xadicha! Qolaversa, o'zga millat bilan taqdirini bog'lagan bir menmi? Xonlar yetti iqlimdan go'zal qizlarni olib kelib, uylanishgan. Men uning millati boshqa ekanligini aytmayapman. Uni umuman bilmayman, hatto durustroq gaplashib ham ko'rmaganman".*

CONCLUSION.

Through the image of Zulfizar, the writer shows the evolutions and contradictions in the female psyche in a period filled with strong socio-political conflicts, she was forced to fulfill the requirements of the time, going against her beliefs and views, but she expressed her feelings, we can see the image of a strong person who tries to save his identity, but at the same time he is weak against his heart. Literary critic Hotam Umurov writes: "Creating the world of characters depends on knowing the identity of the writer, knowing the secrets of the layers of his psyche, being able to research and analyze it, and the quality of describing it in such a way as to reveal the intention of ideological artistry[5]."

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