



## **PSYCHOLOGICAL INTERPRETATION**

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### **ABSTRACT**

At the end of the 19th century, Western and Russian literature and art paid more attention to depicting the inner world of the human heart, the aspects of the psyche with all their contradictions and dramatic aspects. As a result, the method of psychological analysis began to be effectively used in literary science. World scientists such as E. Enneken, W. Wundt, I. Folkelt, E. Elster, E. Bertrand, E. Grosse, A. A. Potebnya, D. N. Ovsyaniko-Kulikovsky scientifically and theoretically defined the role and importance of mental analysis in literary studies. justified.

### **KEYWORDS**

### **INTRODUCTION**

In recent times, attention to this method of analysis is increasing in Uzbek literary studies and criticism. In the studies devoted to the problems of analysis and interpretation, special attention is paid to the method of psychoanalysis. We can observe this both in debates about modernism and in individual scientific researches. In particular, the researches of U. Normatov, B. Karimov, T. Joraev, U. Jorakulov and other scientists in this regard are characteristic. B. Karimov's study guide on methods of analysis entitled "Methodology of Literary Studies" also discusses the main features of psychological analysis.

In psychological analysis, the individual inner world, spiritual world, and irrational subconscious states of the creator are reflected in the layer of artistic images and symbols. After all, for art and fiction, human thinking evolutions, spiritual world, individual identity, feelings, in a word, striving towards "Essence" are important. Accordingly, it has been proven that it is important to understand the reality of life not only rationally, but also irrationally. It brings out irrational, that is, unconscious experiences. In the psychological analysis, the character of the hero of the work is focused on the interpretation of experiences specific to the layers of the subconscious, so his psyche is revealed more

deeply. This process was also proven in the views of Z. Freud and K. G. Jung. For example, "Z. Freud initially distinguished two structures in the human psyche that are relatively autonomous, but constantly interacting - the unconscious "U" ("Mother", "Id") and the conscious "I" ("Ya", "Ego"). later added to them the "Higher I" (Super Ego) settles in the higher "I" and without special analysis the "I" does not understand it. Accordingly, the "Higher Self" is an integral part of the human psyche. Just as all things and phenomena in the universe are in mutual movement, change and connection, the "I's in the inner world of man, so to speak, thousands of "I's interact with each other, and this connection is the "Higher I", that is, the "Super Ego". constitutes "The higher self consists of a set of all social relations." In fact, the human spiritual world is so complex that it is difficult to know the essence of chaotic situations and chaotic evolutions of thousands of "I's".

As we observe the work of modern Uzbek story writers, we witness their new approaches to the image of the world and man. For example, in the story "Ancient Song" by Zulfia Kuroloy's daughter, human emotions, spiritual upheavals and heartbreaks are depicted with high skill. The eternal and eternal theme of love and its tragic destiny is written in the work. Love, which is considered to be the love of the human heart, has a great influence on the psyche and destiny of the characters. The writer effectively used various poetic tools, including the image of nature, to express the heartache and mental suffering of the hero who lost his lover. "The thunder was still booming, the lightning was incessant, the world seemed to be on fire." Usually, thunder with its terrible sound, burning sparks of lightning evokes a feeling of fear in a person. What if it becomes mental? It is natural that the world looks like a dark, hungry hell to the eyes of a lover whose heart is a tragic lament, whose heart is burning like fire. Depression in the hero of the work Sultanmurad's psyche, dreamy ending of dreams, mental stress causes disorder, according to Z. Freud, mutual conflict between "He", "I" and "Higher Self" causes mental stress, i.e. neurosis. This situation is reflected in the spirit of Sultan Murad:

"Sultanmurad gradually turned back. After walking for five or six steps, a huge stone is blackened on the edge of the hill in front of him. The young man sank down on this stone. Tiredly rubbing the wet stone, he said slowly: "Look, a poor man has passed away, but you and I are still alive..." Sitting here, he tried to think of something. There was no more comfortable and free place for him to think. But ... the young man lost his nerve when he saw Uncle Khaliq and the old miller who were coming in this direction three or four steps away. There is no peace here. What are these old men doing on the street in Allamahal?!"

In fact, the black stone that Sultan Murad saw does not exist in this world, and the old men wandering three or four steps away are people who have lost their eyes from this world. The inner sadness of the hero, the rebellious "I" broke through the control of the "Higher Self". As a result of mental imbalance, Sultanmurad is suffering from schizophrenic disease, i.e. seeing things as if they are not there, communicating with spirits, meeting with temptation. While reading the story, what meaning did the reader attach to the artistic detail of "Black Stone"? Why is the stone black? Such questions arise. In the process of analyzing the work, we seem to find answers to these questions. Usually, the inner "I" of the hero wandered on the black stone in the darkness, seeking solitude, in the dark world of pain and wandering in the sky of dreamless imagination. The blackness of the stone is a depression in the hero's psyche, a dream. The standing of the stone is the gap between two worlds - mortal and eternal worlds. It is not for nothing that the hero did not see spirits on the other side of the stone.

The writer also assigned a unique poetic meaning to the thunder and lightning described in the work. First of all, the thunder in the beginning of the play served to reveal the upheaval in the psyche of the hero

If so, it reflects the feeling of fear and panic in Shokhsanam's psyche during the development of events. Because of this panic, he goes to Eshan to ask for salvation and will not be able to leave this place for the rest of his life, until he dies. Such an abnormal state of Shokhsanam's psyche, inner turmoil is skillfully expressed in the work. "I don't know, I can't even understand myself... What happened to me? It's like I'm unconscious... Even now. Sometimes I get very upset about something. What's wrong with me? Here it is again... It's worth it if you hate me. I deserve that... Oh, no, no." The difficulty of treating a person's heart wound, mental torture, and depression with medicine is described in the following figurative language: - "For medicine... I'll die, how many medicines have I taken." It will not be useful anyway." So, the human psyche is such a crystal that if it cracks, it is impossible and difficult to restore it. At the end of the play, the sound of thunder prompts Sultanmurad to hang himself. It calls for the liberation of the soul from the body. "Imagine, the body is a huge shell, the soul is an animal that lies inside this shell. Now he is free!" Therefore, thunder is a symbol of the unity of death and the rebellious revenge of Eshan's soul. It was this thunder that caused the pure love of two hearts. The story takes the reader on a journey into the inner world of the human heart, encourages him to think about divine concepts such as sin and merit, faith and belief, and draw certain conclusions. It's not for nothing, of course. After all, the human heart is a magical world.

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