

JABBOROVA DILAFRUZ

Associate professor of Samarkand State University., Uzbekistan.

**Annotation:** a new spirit, a new ideological-aesthetic direction began to appear in the stories created in the 80s - the purpose was to show the process of formation of the sense of national identity in the spiritual world and psyche of the hero, which Murad We tried to show through the analysis of the story "Mustafa" by Muhammad Dost. The characters he created harmoniously embody beauty and tragedy, a process that has not yet been fully described in our literature. In this sense, the main focus of the article is the aspiration of Elomonov, Gaybarov, and Mustafa, the heroes of Murad Muhammad Dost's story.

**Key words:** self-awareness, spiritual transformation, creative personality, evolution, appreciation of humanity, human emotions, silence, humility, freedom, renewal.

Humanity has appeared that its soul has always lived in thirst for freedom. It is no exaggeration to say that literature is actually a building from this thirst. For centuries, in order to satisfy the thirst of our people, you say that the narrative-it did not weave legends, did not sing epics, and the owners of literature – creators-did not live with the artistic masterpieces they created, striving to satisfy the spiritual need of people! Legends such as thomaris, aphids are evidence of our long-standing dream idea, sealed in bitches. We would not be mistaken to say that this case was especially the case when the Tsar, who had been in captivity for more than a century and a half, later became the Armenian of our people, who lived in the former Shura period.

Many talented people, such as Behbudi, Qadiri, Cholpon Fitrat, who emerged at the dawn of the 20th century, devoted their entire creativity to the cause of the country's freedom. This ideological and artistic motive did not completely stop even during the time of the former Soviets. Despite all ideological pressures, our creators did not stop promoting the idea of independence in one way or another in their works through various artistic findings. Therefore, even during the time of the former Soviets, one wing of the literature was fighting for the freedom of our people and never stopped for a moment, always shouting for independence. After all, literature had no right to remain silent in this regard. After all, as Cholpon said, "If literature lives, the nation lives." Therefore, if the people of creativity, who are always on the tip of their tongues about the pain of the people and the nation, become silent, the country will undoubtedly face a crisis.

Therefore, under any circumstances, literature should always encourage the nation it serves to realize its identity, to respect its dignity, to national awakening, and to renew its thinking. Such sounds were heard in different periods in different tones, sometimes muffled, sometimes quiet, sometimes strong, sometimes resounding. In those times, when the country was in trouble and the people were silent, the sounds of revival were at their peak. After all, true literature is intolerant of oppression, hypocrisy, chauvinism, and discrimination of human rights. Despite the fact that the artistic word faced many pitfalls and obstacles on its way, it sacrificed its "soul" in the form of many free singers. They did not give up the great blessing of independence. He left us such qualities. It is natural that literature's unceasing sounds of renaissance fill the marrow of the oppressed people, stimulate their thoughts, and help restore their morale.

Hypothetical analyzes carried out in literary studies in recent years prove this<sup>1</sup>.

It is known that each transitional period experiences its own complexities, various evolutions and conflicts. These conflicts are reflected in different aspects of social life. Every change in society is undoubtedly reflected in people's lives, first of all, in their worldview and spiritual world. There are factors that create each renewal process, and one of them is the artistic-aesthetic factor that comes into being earlier than the social factor and forms a unique literary worldview.

In this sense, it can be observed that a new spirit, a new worldview, a new ideological direction that began to emerge in most of the stories created in the 80s began to be reflected. We can summarize this literary process and call it a new type of concept. The most important of the common features of this concept, of all stories of the first step towards independence, is the artistic landscape of the process of formation of the sense of national identity in the spiritual world and psyche of the hero.

<sup>1</sup>Nazarov B. G'afur G'ulom olami. – T.: Fan, 2004

Murad Mohammad Dost's short story "Mustafa" is also dedicated to showing the tragedies of an ordinary person in his ordinary life. At the very beginning of the writer's work, Mustafa was able to reveal the unique aspects of the logic of the character. He sits outside the yard while Ax is slaughtering his navvo for the butcher. Knowing his kindness, the butcher Ax deliberately called him to him and put a knife in his hand to skin the animal. You peel off the skin wrapped in salt to Mustafa, and he tells you to bring it home and makes fun of him. Of course, Mustafa also notices and feels that the butcher Ax is faceless and humiliates himself. He is protesting whether he will ever bring salted skin home. But he can't bring it to the surface. The ax can't make this objection by looking at the butcher's face. Such is his character trait. And the ax butcher mocks him even more because he knows this trait in him:

- Shut up!

In these places, we can see how the writer drew Mustafa's psyche in a very natural way. He wants to protest, thinking that the butcher Ax knows well that skin does not come out of the skin of the animal, and is upset with him. However, he comforts himself by saying that the scab will not come out on its own, but he can put on a boot. And the ax butcher, as if sensing his heart, makes another noise. When Mustafa brought the skin home, the old woman looked at him with surprise. Butcher's grudge against Mustafa does not end there. He is angry at Mustafa's silence and obedience, and he does not object even when he adds another ten soums to the thirty soums service fee. Even though his tongue hurts when he says that you are being chewed like a womanizer, his heart cannot protest. Only inside he decides that he will not slaughter meat for this dishonest butcher a second time. But he tells Ibodulla Makhsum and old man Guchchi about his hurt language and heartache.

They consoled Mustafa and emphasized that the butcher Ax is a hard worker and that in the old days he would become a "scarlet bandit". Such an episode at the beginning of the story was not included by the writer for nothing. The heartbroken Mustafa remembers his only son who died in the war, his first wife Mayram, who could not bear her pain and served as a servant, his daughter who was angered by his immoral behavior, and how many years he has been shoulder to shoulder with Gulsara, his current old lady. The writer describes Mustafa as a person who works tirelessly even though he is over seventy. He also sews stone boots, plants melons and watermelons in the dry season, and makes manure according to his wealth. He buried the gold jewelry inherited from his parents under a pile of dung. He thinks that this inheritance is passed down from his ancestors, and there is no time to use it, and there is no need for it. The money he earned from his work was enough for his livelihood. One of the main actions of Mustafa is the satisfaction of what is the need of excess money. His nephew Osmanali lives in his house. This guy once had a crush on the girl next door with good intentions and used to sing under her door every day. But the girl rejects him and insults Mustafa, who went as a matchmaker. After that, Usmanali stopped singing and started drinking. In the play, we see that Osmanali's pain is combined with Mustafa's pain.

It can be seen that Mustafa, the leading character in the work, is an ordinary person. His way of life is similar. But the skill of the writer is that he was able to turn into an artistic truth that even such ordinary people have a world of human pain and human heart, and that this pain and heart are the factors that decorate human life. We want to say that Mustafa, through his fate, tried to make our people aware of their identity, and tried to show simple life tragedies instead of false high-flying heroes.

A similar situation can be observed in the writer's works "Return to Galatepa", "Resignation". There is reason to call "Return to Galatepa" a tragic work to some extent. This work is also led by a unique concept. Gaybarov, the hero of the work, is an atheist scientist who was trained as a specialist during the Soviet era. According to his profession, he gives lectures against religion among people. But in the psyche of this same hero, doubts about his work and self-examination begin to appear. As a result, Gaybarov comes to certain conclusions about "Eternity and Legitimacy", he gradually begins to realize that life is fleeting and that the worries of this world are in fact trivial things. This process of understanding is the main factor that represents the emergence of a new way of thinking.

So, the concepts of self-realization have certain common points in Gaybarov as well as in Mustafa. After Elomonov in the story "Resignation" was pushed aside not only from his career, but also from life itself (his wife also separated a room and suggested an informal divorce), he began to think about his personality, "Who am I?" he began to try to find an answer to the question. As a result, this hero's bitter fate at a certain stage of life - resignation - motivates him to realize his identity.

One can judge the desire of Elomonov to get rid of the process of his mangling again, falling into this state, as the beginning of an attempt to make a new change in his worldview.

In short, the subject range of stories written in the 70s and 80s is wide, and the issues raised are diverse. The main focus was on a new approach, the reflection of ordinary people on the existence of a world of pain that cannot be understood by others.

So, as can be seen from the above, one of the common aspects in the story of the Eighties can be explained by changes in the hero's worldview, by connecting with a strong desire to realize oneself.

**References:**

1. Ernazarova G. Traditions of sufis in modern Uzbek poetry. **Journal of Advanced Research in Dynamical and Control Systems. Scopus.** Vol. 12, Issue-02, 2020, pp 2638-2646.
2. Jabborova, D. (2019). Object and subject of educational technology. *European Journal of Research and Reflection in Educational Sciences* Vol, 7(12).
3. Jabborova, D. (2020). Modern Approach to Jadidism and Literature of Jadids. *Philology Matters*, 2020(1), 42-48.
4. Jabborova, D. (2022). A STUDY OF JADIDISM IN THE INDEPENDENCE PERIOD. *Journal of Pharmaceutical Negative Results*, 1195-1200.
5. Jabborova, D., & Mustafoyeva, M. (2022). POETRY IS A MIRROR OF HAPPINESS. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 11(07), 144-147.
6. KAHRAMONOV, K., & JABBOROVA, D. (2022). Study Of Erkin Azam's Work In Uzbek Literature. *Journal of Positive School Psychology*, 6(7), 4291-4295.
7. Jabborova, D. (2021). Foreign Chulpan Studying. *CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE*, 2(9), 56-60.
8. Jabborova, D. I. K. (2021). SYNCHRONY AND DIACHRONY IN LINGUISTICS. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(5), 1087-1091.
9. Jabborova, D. (2020). Foreign chulpon studies in literary criticism. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2647-2651.
10. Kahramanov, K., & Jabborova, D. (2020). Leading Motives Of Uzbek Jadid Poetry. *European Journal of Molecular & Clinical Medicine*, 7(03), 2020.
11. HASANOV, S. CHINGIZ AYTMATOV VA O 'ZBEK ADABIYOTI. *Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRK LAD)*, 3(1), 86-93.
12. Хасанов, Ш. А. (2018). ИЗОБРАЖЕНИЕ ЛИРИЧЕСКИХ ПЕРЕЖИВАНИЙ В ПОЭЗИИ АЙБЕКА. *Theoretical & Applied Science*, (2), 163-165.
13. HASANOV, S. CHINGIZ AYTMATOV VA O 'ZBEK ADABIYOTI. *Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRK LAD)*, 3(1), 86-93.
14. Kobilov, U. U. (2019). THE IMAGES OF THE PROPHETS IN THE POETRY OF ALISHER NAVOI. *Theoretical & Applied Science*, (9), 361-367.
15. Kobilov, U. U. (2019). INTERPRETATION OF THE IMAGE OF THE VIRGIN MARY IN THE POETRY OF ALISHER NAVOI. *Theoretical & Applied Science*, (9), 41-44.
16. Kobilov, U. U. (2019). INTERPRETATION OF THE IMAGE OF MASIH IN THE DIVAN OF ALISHER NAVOI" BADOYI UL-BIDOYA" (" THE RARITY OF THE BEGINNING"). *Theoretical & Applied Science*, (4), 40-47.
17. Kobilov, U. U. (2019). Art interpretation of the problem of the prophecy in the Uzbek literature. *Theoretical & Applied Science*, (1), 41-48.
18. Kobilov, U. U. ARTISTIC INTERPRETATION OF THE IMAGE OF JESUS CHRIST IN THE DIVAN "THE WILDERS OF END" BY ALISHER NAVOI. *Zbiór artykułów naukowych recenzowanych.*, 36.
19. Isakovna, E. G. (2020). Expression Of The Classical Poetic Tradition Modern Poetry. *The American Journal of Social Science and Education Innovations*, 2(07), 153-162.
20. Isakovna, E. G. (2021). The philosophy of bedil in the poetry of ghafur ghulam. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(6), 811-814.
21. Ernazarova, G. (2020). Traditions of sufis in modern Uzbek poetry. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2638-2646.

22. Isakovna, E. G. (2021). The philosophy of bedil in the poetry of ghafur ghulam. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(6), 811-814.
23. Isakovna, E. G. (2020). Expression Of The Classical Poetic Tradition Modern Poetry. *The American Journal of Social Science and Education Innovations*, 2(07), 153-162.
24. TOSHPULATOV, A. (2020). The motive of evolution in Uzbek stories. *European Journal of Molecular & Clinical Medicine*, 7(2), 2020.
25. ISROILOVNA, D. M. (2023). TEXT OF THE SONG AND ITS POETICS. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 12(01)*, 17-29.
26. Ahadovich, H. S., & Isakovna, E. G. (2023). IN THE POETRY OF ABDUVALI QUTBIDDIN EXPRESSION OF SYMBOLISM. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 12(01)*, 7-16.
27. Nasirov Azimidin Normamatovich. *FEATURES OF SYMBOLIC INTERPRETATION. INTERNATIONAL JOURNAL ON ORANGE TECHNOLOGIES. TOM 3. 71-76. 2021.*
28. Nasirov Azimidin Normamatovich. *NOVEL THINKING AND ARTISTIC CONFLICT IN SHOYIM BUTAYEV'S NOVELS. European Journal of Molecular & Clinical Medicine. 7(3. 2020.*
29. Nasirov Azimidin Normamatovich. *STYLISTIC UNITS AND COMPOSITIONAL IMPARTIALITY. THEORETICAL & APPLIED SCIENCE. 12 (586-571). 2019.*
30. Azimidin NASIROV. *ODIL YOQUBOVNING "ULUG 'BEK XAZINASI" ROMANIDA BADIY OBRAZ YARATISH. ULUSLARARASI TÜRK LEHÇE ARAŞTIRMALARI DERGISI (TÜRKLAD). 4(2). 200-20.*
31. Davronova Mahfuza Isroilovna. *DISCUSSIONS ON THE POEMS CREATED ON SUJET. ANGLISTICUM. JOURNAL OF THE ASSOCIATION-INSTITUTE FOR ENGLISH LANGUAGE AND AMERICAN STUDIES. 8 (9) 10-2.2019*
32. Махфуза Исроиловна Давронова. *МАВЗУ ВА МАЗМУНДА МУШТАРАКЛИК. МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА. 4.1-2. 2021.*
33. Davranova M. *DESCRIPTION OF TIME IN POETRY. AMERICAN JOURNAL OF RESEARCH SOCIAL SOCIAL SCIENCE AND HUMANITIES. 69 (11-12). 180-185.*