

“LITERARY PSYCHOLOGISM IN USMON AZIM’S BAKSHIYANA WORKS”

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Annotation: In this article, the “bakhshiyana” of Usmon Azim are discussed, as well as the literary psychological elements reflected in them and the psychological depiction tools that bring them to life. The research conducted on literary psychological elements provides information about the significance of this aspect in Usmon Azim’s poetry, particularly in the bakhshiyona genre, where the author reveals the spirit of his characters.

Key words: literary psychologism, bakhshiyona tone, psychological depiction elements, plot, image.

The importance of folk oral creativity, which is an integral part of national culture, is significant in the emergence of mature works in both world literature and Uzbek literature. Literature addresses the social-political and moral-ethical issues of each era and seeks answers to them, thus holding educational significance. Its socio-educational nature is particularly evident in expressing the national spirit of the people. In many poems written in the Bakshiyana genre, the national spirit is reflected in a unique interpretation. In many of Usmon Azim's poems written in the Bakshiyana genre, the characters are often drawn from famous heroes of folk epics. In these poems, alongside literary imagery, literary psychological techniques are also employed to deeply reveal the character of the literary image.

The concept of psychologism was introduced in literary studies by N.G. Chernyshevsky, A.A. Potebnya, and D.N. Ovsyaniko-Kulikovsky, and it has been researched by scholars such as M.M. Bakhtin, J.Y. Ginzburg, A.B. Yesin, and D.S. Likhachev. The writer reveals the literary psychologism of the character’s inner world and psychology through internal monologue, speech characteristics, psychological portraits, character actions, dialogues, facial expressions, and physiological changes. The term “psychologism” has various definitions. In the dictionary of Russian literary terms, it is defined as “Psychologism (in literature) – a deep and detailed description of the inner world of characters: their thoughts, dreams, and torments”. L.Y. Ginzburg describes it as “a deep study of the contradictions of the emotional world”, while A.B. Yesin points out that psychologism has both broad and narrow meanings: in a

broad sense, it refers to the characteristic of all art forms that depict and celebrate human life, while in a narrow sense, it refers to the depiction of life and processes within the human inner world. In the dictionary of literary terms compiled by Uzbek literary scholars, the term “literary psychologism” is defined as “one of the important means of creating a fully-fledged human image in a work of art; the revelation of the character's psyche, the psychological justification of their actions and speech, and a collection of methods and means serving these purposes”. [A.B. Yesin, 2011, 10]

The works of Usmon Azim are characterized by a great diversity in genre and form. In many of his poems, the sounds of folk traditions and *bakhshi* melodies resonate. The spirit of utilizing the rich literary heritage of the people, skillfully employing various literary images, is considered one of the stylistic explorations in the poet's poetry. From childhood, being immersed in the conversations of *bakhshis* and listening to epic tales has a direct influence on his creativity. The *bakhshi* tradition is not only a characteristic that defines a stylistic phase in the poet's work, but it can also be said that a new genre based on folk melodies has emerged in Uzbek literature.

The researcher Suvonova Jumagul Rashidovna expresses the following thoughts about the work of the poet in her dissertation: “Through *bakhshi* melodies, Usmon Azim expanded the possibilities of our poetry: Uzbek poetry not only changed in form but also transformed in content. This is primarily related to the emergence of legendary heroes from folk epics in the contemporary poetry landscape.” The creative artist expresses the pain of his heart and the pain of the people through *bakhshi* melodies; in other words, he sings the sorrows of new eras using old tunes. He captures the problems of our time and the social suffering in poetry, reflecting the spirit of the “Alpomish” epics. In the “Alpomish” epic, which is included in the category of “Bakhshiyona” poems, feelings of patriotism and nationalism are exalted, along with noble qualities such as friendship, bravery, honor, and determination. For example, when Alpomish is about to leave for the Kalmyks, he has a three-month suspicion about Barchin and expresses the following lines to his beloved:

Olamda ko‘p erur ibora,
Bir so‘z bor-og‘riqdan iborat.
U-Vatan! Barchinim, u-Vatan!
Bolamga, “Vatan”de ilk bora.

Eldayin, seldayin bo‘l hayot,
Safardan qaytmasam umrbod,
Barchinim allaga qo‘shib ayt,
Elining otidir Qo‘ng‘irot.

Boylikka bo‘lma de xaridor,
Boylikdan balandda el-yurt bor.
Ayt yovni qaqshatgan alp bo‘lsin,
Ayt, bo‘lsin yurtiga xizmatkor. (Usmon Azim, 1995, 203)

Alpomish is a patriotic, brave Uzbek who loves his homeland more than his own life; he is a true son of his land. He dreams that his future child will also be a patriot and a devoted person to his homeland, wishing that the word “homeland” will resonate in their heart from the moment they are born. The hero's psychological state is simultaneously one of despair, as he never wants to be separated from his homeland; however, the honor of manhood, pride, and the dignity of the nation urge him to leave. Another poem from the “Bakhshiyona” category is about Elbek the bard and his beloved Oytuman, presented in the form of a dialogue conducted between them. Upon seeing Oytuman, Elbek the bard expresses his anguish with these lines:

Karvon ko‘rdim tuyalari bo‘zlab borar,
Nortuyada mening yorim muzlab borar.
Menga bergan va‘dalari esdan chiqib,
Ostonasi tillo yurtini ko‘zlab borar.

Oytuman, as a bride in a foreign land, was frozen in a sorrowful state; the caravans sensed her girlhood, her grief, and her inner turmoil as they walked slowly. Elbek the bard, on the other hand, is leaving for a foreign land for the sake of wealth and possessions, lamenting that his beloved has not kept her promise. He expresses this in the following lines:

Oytuman yor ketib borar karvon bilan,
Og‘rinma dil mard qoladi armon bilan.
Mol-dunyoning izmin tutib ketaversin,
Men qolayin yurak degan sarbon bilan. [Usmon Azim, 1995, 184]

In the following lines of the poem, the author skillfully expresses the psychological state of the characters:

Karvon yo‘li ketgunicha qizg‘aldoqzor,
Yig‘lamagin yig‘lagandan dunyo bezor.
Kulib-kulib, quvnab-quvnab ketavergin,
G‘amga o‘zim xaridorman, o‘zim bozor.
Qorli tog‘dan naridadir o‘zga diyor,
O‘zga yurtda kelin bo‘lib qolishing bor.
O‘zga yurtda o‘z yurtini eslab turgin,
Menga emas, tuprog‘ingga bo‘l intizor [Usmon Azim, 1995, 184]

The field of poppies along the caravan route indicates the anguish in Elbek the bard's spirit. His heart is filled with blood and sorrow, like a field of poppies, and he himself is a buyer of grief. Even in such a situation, the bard asks Oytuman to remember her homeland instead of himself. Elbek is in a deep state of despair and unhappiness, and Oytuman is no less so. She expresses her own unhappiness in this way:

Yaproqlar - so'ladi baxtsizman,
Olovlar so'nadi - baxtsizman.
Yo'lingda intizor ko'zimni
Tuproqlar ko'mmadi-baxtsizman-
Ammo sen baxtiyor bo'lg'in, hamisha!
-Kun o'tmay, shom keldi-baxtsizman,
Ufqdan qon keldi-baxtsizman,
Nechun bu yuragim qiynalar,
Ot minib, jon keldi- baxtsizman-
Ammo sen baxtiyor bo'lg'in, hamisha!

Oytuman's current psychological state is dim like the evening, wilted like leaves, and unhappy like extinguished flames. However, Elbek wishes for the bard to be happy and wishes him happiness. Usmon Azim's lyrical hero has realized that to understand a person, one must first start with understanding oneself. For this, a person must abandon falsehood and turn their face towards the truth. The poet's lyrical "I" grows to the level of understanding this truth. Usmon Azim chose bardic melodies to poeticize this truth. [Suvonova Jumagul, 1995, 42] The literary imagery in all of the creator's poems written in a bardic style, the musicality of playful rhymes, and the elements reflecting the inner experiences and psychological states of the characters - literary psychologism - encourages the reader to delve into the poet's verses at every step.

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