

## Description of Human Psychology in the Story "Hashar" by Olim Otakhan

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**Annotation:** This article talks about the work of the talented Uzbek writer and translator Olim Otakhan and his psychological interpretation of the main character Anvar in the story "Hashar". The image of Anvar in the story, his inner experiences, thoughts and relationships with people are scientifically analyzed. The contribution of O. Otakhan to the world of literature, the lines of artistic psychology in his works, and his works in the field of translation are mentioned.

**Keywords:** Hashar, psychological peace, miraculous, events, prose style, masterpieces.

The talented lyricist Olim Otakhan is a creator formed on the basis of the most advanced experiences of prose of world literature and deep literary traditions. O. Otakhan is a writer who made an important contribution to the Uzbek realistic storytelling school. Along with such talented writers as Erkin Azam, Murad Mohammad Dost, Khairiddin Sultan, Ahmad Azam, Ghaffar Hotam, Nadir Normat, Khurshid Dostmuhammad, Nazar Eshanqul, he created deep examples of the narrative genre. The creative works of Olim Otakhan in this regard are expressed in such collections as "Childhood Pigeons"<sup>1</sup>, "Evening Dreams"<sup>2</sup>, "The Story of Free Birds"<sup>3</sup>, "Dirty Streets"<sup>4</sup>, "Selected Works"<sup>5</sup>. O. Otakhan, who perfectly mastered the creative school of famous writers such as E. Hemingway, J. Steinbeck, Maupassant, A. Chekhov, J. London, at the same time translated masterpieces of world writers, including stories, into Uzbek. He is also a skilled translator. In this regard, his translations of the stories and stories of famous writers such as J. London, H. Kortasar, O. Kiroga, A. Philipp, Japanese writer, Nobel laureate Yasunari Kovabota, etc., were liked by a wide readership.

In particular, O. Otakhan's selfless work in introducing Uzbek readers to the masterpieces of world literature is extensive. In this place, he also translated the works of the great spiritual writer F. M. Dostoyevsky "The Innocent" (1985), "Letters from the Dead House" (2020), "Strange World" (2011). reading is permissible.

The stories of Olim Otakhan are directly related to the daily life of the Uzbek people. This method creates a scale of national psychological interpretation: "On the last weekend of August, when the warm rays of the sun were just touching the azan, a low door was opened and a fifteen-sixteen-year-old boy was thrown into the middle. age appeared, the girl who came out from behind him complained about something to a girl of her age, put her hands in her pockets and went along the corridor"<sup>6</sup>.

A man is a boy, on his way somewhere, grumbling something to an equally good-natured girl - he gives himself the impression of a calm, peaceful family environment. And this is also a sign that young people are the heroes of the work. It is clear from the imagery that an ordinary day, an ordinary family environment is interpreted as psychological peace. In the stories of Olim Otakhan, extraordinary miraculous events are not interpreted at all. Anvar was pacing with ease, there was no expression on his

<sup>1</sup> O. Atakhan. Pigeons of childhood. - Tashkent, "Young Guard", 1981. - 56 p.

<sup>2</sup> O. Atakhan. Evening dreams. - Tashkent, "Young Guard", 1986. - 112 p.

<sup>3</sup> O. Atakhan. A story about free birds. - Tashkent, ASN named after G. Ghulam, 1988. - 144 p

<sup>4</sup> . O. Atakhan. Dirty streets. - Tashkent, "Young Guard", 1980. - 224 p.

<sup>5</sup> O. Atakhan. Selected works (stories, stories, novels, translations, articles). - Tashkent, "Sharq", 2021. - 584 p

<sup>6</sup> O. Atakhan. Hashar // O. Otakhan. Pigeons of childhood. Stories. - Tashkent, "Young Guard", 1981. - pp. 26-27.

round, sleepy face, his big sheepish eyes like the eyes of a young girl, his face was quiet and meek, typical of an adult. Anvar, the main character of the story, whose events and microplots are controlled by his gaze and attitude, is a psychologically modest, humble, unassuming young man worthy of his name. The writer Anvar's help in repairing the yard of his classmate Kamal (i.e., his participation in a friendly meeting) observes the plight of the family members who are full of self-righteousness. , his spiritual and moral maturity can be understood from psychological portrait signs such as silence in sheep's eyes.

Based on his prose style, which is dominated by the freshness of the lyrical scope, O. Otakhan often follows the method of parallel description of the common psychological attraction of nature, environment, air or moon and sun with artistic symbols. In this place, the beautiful, pleasant and life-giving freshness of nature in the subhidam place, and the moderate exemplary state of Anvar's character are distinguished by the interpretation in the style of psychological parallelism. Here, for example, the delicate harmony of Anvar's character with the beauty of nature is heart-warming: "The sparse branches of the trees are scattered with red, clear, soft and large branches (golden blades of the rising sun) on the ground." fall into handfuls; - a view of a clear roof glistening with morning dew; - the faint crimson of poplar leaves rustling; Finally, the fact that Subhidam's pure and elegant beauty shines from these serene landscapes is valuable because the psychological landscape is manifested in the psychological portrait and psychological parallelism typical of Anvar.

- "Anvar, is that you? I thought you shouldn't come... - The boy looked at Anvar as if he was interested. - What time is it?"
- It's eight. Are you still in bed?
- Well, what am I going to do? Aren't you walking?"<sup>7</sup>

Each episode or detail in the text of the story is assigned an important psychological and social meaning. From the first meeting of the two friends, the family environment they belong to, the characteristics of the family members are understood. Kamal called his friend Anvar to help him repair his yard: Anvar's family lives in subhidam; Kamal got up at eight o'clock, and the family members had not woken up yet. The door closes quietly behind them. Anvar noticed a bundle of incense hanging on a nail on a pillar above the trunk and smiled. This detail is important, first of all, for its national-psychological essence: incense is a means of warding off the evil eye; in addition, it is a means of "balogardon" that is hidden in the eyes of the wealthy households in order to hide the luxurious houses built with their free money. Anvar's involuntary smile when he saw the incense is related to this meaning. For example, Anvar was aware of the real essence of high-flying luxury in this house. The condition of the house, which was built with dubious funds, continues to be described step by step through Anvar's eyes. The writer has now made good use of the psychological interior method.

In conclusion, in the interpretation of human relations, scientist Olim Otakhan follows the appeal of the quiet and neutral realistic style characteristic of the literary school of Jack London. In the interpretation of artistic symbols, it is known that a number of types of psychological images such as portrait, interior, landscape, monologue, dialogue, inner thoughts, optimism, self-sacrifice, fortitude are effectively used.

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<sup>7</sup> Otakhan O. Pigeons of childhood. - Tashkent. "Young Guard", 1981. - p. 27.