

Interpretation of Society and Religion in Fiction

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Abstract. In this article, it is analyzed that the interpretation of human and social issues in fiction is broadly revealed in psychological, social, philosophical, and domestic works.

Keywords: psychological imagination, man and society, faith, social madness, absurdity.

Human nature and spirituality are a reflection of the system in which he lives, as well as the spirituality that he has formed. Rather, a person is a mirror of his society, ideas, views, and the universe is a symbol of ideological views. Therefore, a person is a symbol of the state, the environment, and the history before and after him. The inner world of each person is a part of the image of society. These kinds of people are typical heroes like modern heroes.

It can be observed that the human phenomenon is perfectly revealed in Dostoevsky's works. Dostoevsky investigated and revealed in his works the process of man's spiritual enslavement. No matter who or what kind of person a person is, the feeling of pity and love for a person can be felt in all the works of the writer, he was able to find the tragedy of his age in the fate of low-class, marginalized people. If we read his works carefully, it seems that the works, images, episodes, psychological principles, characters' psyches, words, and pain repeat each other, return each other, and are polished. But if we read carefully, we feel that it is never a return, but rather a continuation of each other. It can be shown by the following formula: Makar Lavushkin was the first image created by the writer, the writer showed only one side of this image: in the rest of his works, he began to pick up and illuminate the aspects that were not visible in this first work. Never a repeat of Myshkin ("The Madman"), Roskolnikov ("Crime and Punishment"), both of them have a lot in common. Myshkin is the side of Roskolnikov that has become invisible as a result of his crime and conscientious punishment. Apart from certain thoughts, all three are essentially one person.

If we visualize the inner world of the characters in the work, then the spiritual image of the whole humanity will appear before us. It can be concluded from this that a person is a reflection of the time before him, in which he lives and after him.

The writer used the word "lunatic" not only in relation to Mishkin, but also in relation to society in the same sense. These two emphases are not only the foundation of the work, but also the whole project.

In this place, we know that Hazrat Nawai was called Majnun not as a mentally deficient person, but because he was the most advanced person of his time and his views did not correspond to the morality of the time he lived in. In the image of the madman, the idea of human freedom and free will actually lies. Of course, we can observe this idea in Prince Myshkin: all his actions and heart do not obey the morals of the time, that's why he is called "Madman". The play is not only about Mishkin's "madness", but also about the social madness in the society where human dignity and rights are trampled on.

Social madness is ingrained in the blood of all members of society. This madness controls the whole society, the relationship between people and even their hearts. This madness means leadership, disbelief, crisis, decline, this madness means immorality, disbelief, treachery and drowning in the mire of ignorance. This madness means the reign of evil, chaos and absurdity in people's beliefs.

The episode of the meeting of Aglaya and Nastasya has a very strong connection with the impressions of the prince at the party, which was deliberately organized to introduce Myshkin into the society of cyborgs. This connection shows the dynamic of the hero, which is not the dynamic of growth that we are used to, but the dynamic of faith, the dynamic of the soul, not the dynamic of ascending step by step. Mishkin's first imagination and heart chose something else, this conflict between imagination and heart shows the extremely complicated human nature and the element of the inner world.

Cybor society fools naive Myshkin, he thinks that these kind people are born for each other - the external splendor of this society charms him, but at that last meeting he chooses Nastasya Filippovna, who was sacrificed by this society, not Cybor society - he sees Nastasya's happiness, he himself could not be

happy, in general, people like Mishkin can never be fully happy in any society, we know several of his brothers in world literature, these heroes became victims of evil and ignorance. Take Majnun, Rolio, Avdiy Kallestratov, you can see Mishkin's fate in all of them. Their downfall is due to the purity of their hearts. If Isa knowingly restrained himself, Myshkin also knowingly chose Nastasya. Jesus wanted to show humanity the good way, Mishkin wanted to give happiness to the woman who was made happy by the society, he wanted to return to her the hopes of femininity: Therefore, it is not surprising that the lines of the story about Jesus lie in Mishkin's image. The similarity between Jesus and the "positive, beautiful man" is not a coincidence.

"The history of the human soul, even the history of the lowest human soul, if this history is written as a result of the self-observation of a mature mind, this history will be more interesting and useful than the history of an entire nation" [3.] Full application of this idea to Dostoevsky's work possible, because Dostoevsky examined the history of the soul of the whole people by examining the soul of one person. If we thoroughly study the "mental history" of a person, his inner world, in scientific terms, his psychology, we can find out from the psychology of this person to which nation and which era he belongs to. In psychology, the important aspects of the nation, time, space are perceived: in the psychology of Rogojin, Ippolit, Lebedev, we see experiences and thoughts belonging only to the Russian people. It is true that Rogozhin's youthfulness, madness, and actions show the character of a Tatar-Asian man, but he behaves only in the Russian character. Because the "violators" of other nations like Rogojin will never follow the path chosen by Rogojin. This path makes them narrow or wide. Even if Rogojin rises to the level of the killer of beauty, he is not completely devoid of human characteristics, he wants to live, love and be loved like a person, so he "makes friends" with Myshkin, changes his cross, tries to be loyal to him, but in the end he just never exchanged his brother (exchange of crosses is a symbol of brotherhood) wants to strangle like a dog in a remote corner of the hotel. As if nothing had been said, he went to his place to drink champagne with Mishkin.

No Englishman or Frenchman can choose this path, they are very intelligent and accept everything according to their interests, they do not accept it if it does not suit their interests, or it is unlikely that an Uzbek person will choose the path chosen by Rogojin. In particular, the fate of Otabek in "Bygone Days" fell to the head of a rival: in such a case, the end of this "game" will be known for every easterner. Due to this, Otabek, who was forced to remove the roadblock by force, defeated Hamid in a one-on-one fight, and on the other hand, if Otabek and Hamid had fought as brothers, they would never have openly raised a knife against each other. Because fanaticism was still strong in the East described by Qadiri. However, Rogozhin's time was a time when "Christian beliefs" and other beliefs were eroded, these beliefs had no value left, and humanity was moving towards the day of destruction [2.567-b]. So, the turmoil, rebellion, rebellion, betrayal and assassination in Rogojin's heart correspond to the psychology of the Russian man of this period. As we said above, he is not a cold and complete slave of reason like his European counterparts, he is still full of emotions, he is also not extremely fanatical and ruthless like an oriental man, the pressure of his time is felt in all his actions. One of the things that led to Rogozhin's downfall was that he tried to combine two un-Russian things, one of which was love and the other was wealth.

Dostoevsky in his novel "The Gambler" described in detail how European gambling brought down a Russian man. The hero of "The Gambler" also tried to combine love and wealth, but these two could not fit into one soul, so Alexei Ivanovich played an un-Russian game and finished himself. This idea was ingrained in Rogojin's nature. Rogozhin is a real Russian, in his blood the curious and passionate feelings of Bulba and Muromets are preserved, therefore, unlike the representatives of the upper class, he does not distance himself from Nastasya, on the contrary, he remains blindly devoted to her. However, he was rich, from Dostoevsky's point of view, money and emotions, that is, the desire for beauty, were different things, the first one was "lost" from the outside. One was typical of Europe, and the other was typical of a Russian man, so these two things cannot be combined. Rogojin's tragedy was that he embodied these two things in his heart, and it was this harmony that destroyed him. True, he would throw all his millions at Nastasya's feet, he agreed to be poor, but if he didn't have millions, he wouldn't have given Nastasya Filippovna a gift, he wouldn't have dared to join the group she belonged to, if he didn't have millions, he would have been banned. Totsky and Epanchin had such power. Totsky also had millions, so the question of why he did not follow Rogojin's path may naturally arise. Totsky had millions, and he was ready for millions. However, he had lost his passion for beauty, at least the potential to remain a lover until the last moment, he was a more Europeanized person than a Russian person - the generation of Bulbas, Muromets, Ruslans, he took Nastasya as his plaything not because

of his talent for beauty, but because his power allowed it. Totsky is a cultured symbol of authoritarianism and violence. These people usually look very polite, knowledgeable, feminine, they show themselves like this, they bow to everyone, they dress neatly. They deserve respect, but they are tyrants at heart. Tyranny may have sunk into their hearts. Rogojin's intentions are reflected in his actions. Totsky's heart is a murderer, his feelings are a murderer, his soul and faith are a murderer: Rogozhin is tried for his murder, but no one judges Totsky's murder, his feminized body, the murder hidden inside his body: their hearts are tyrants, the tyranny of the heart is more terrible than any murder, the tyranny of the heart - is the most evil and insidious form of barbarism. He has the power to poison the whole world at full speed.

Even though Rogozhin is a murderer, he still has no self-control in his heart, he still has a lot of feelings, emotions, life-giving experiences, he just can't control these emotions. It is difficult to educate Totsky, he has subordinated all his feelings to self-interest and cold intelligence, there is no trace of raw imagination and beauty in him, but Rogozhin is not a slave of the mind, he is a slave of emotions, he still has a lot of enthusiasm for life in his heart, and he is not deprived of happiness like raw imagination, he is dreamy, happy, man, his feelings are not dead, so if he educates him, he can be convinced. However, he was afflicted with a false delusional personality - a Rogozhin version of a social lunatic.

When Rogojin, like the merchant Kalashnikov (M.Yu. Lermontov "Story about Shokh Ivan Vasilevich, a clever craftsman and a great literate Kalashnikov"), committed a murder for his honor, then he remained a real Russian, and that murder was considered only a single criminal murder. Rogojin's murder is a social murder - he does not kill only beauty. He kills activity, intelligence, mercy and grace (and Myshkin), and his time comes in the guise of Rogojin and kills Nastasya. We have to look for all the complexity of Rogozhin's image in his time and in the spiritual history of the people he belongs to.

Also, in Mishkin's inner world, although he grew up in Switzerland, we can see the compassion and kindness characteristic of the Russian people. Although his character and circumstances have shades of Jesus Christ's narration, he is directly in the image of Mishkin - as we said in the previous pages, he is the great heart of the writer. Myshkin's character, in our opinion, has two distinct accents: the first is that he comes from the heart of nature, from a different world to a different society, and the tragedy of the work begins from this point, that is, he moves from nature to society: society is a sacrifice of all things, a symbol of all vices. Ignorance will always have its support in society. Just as Jesus Christ once failed to set society on a good path, Mishkin is unable to rescue love and beauty from the swamp of ignorance. The second emphasis is on Mishkin's mental illness. A mentally ill person is, in a sense, a free person, free from the worries and beliefs of our lives. Coming from a world free from mental illness to society - to the world of slavery, is the necessary point of the work, just as the French enlightened once escaped from the tyrannical forces of society and went to the bosom of nature. Just as Jesus, who came to give alms, went back to his Lord - his father, Mishkin also goes back to his free world. The mental patient in the play is only symbolic. Because in the events of Mishkin's beginning, there is a small symbolic hint about the birth, growth, progress and decline of humanity, which will later become the spirit of the whole work - as the world progresses, ignorance grows and grows, gradually entering the government, system, and class images, taking away goodness, begins to sacrifice justice. Symbols and metaphors are characteristic of all Dostoevsky's works, in fact, the writer is a great symbol of his time.

In fact, interpreting the spiritual world of the hero is interpreting the spirit and spirituality of the people he belongs to. "Dostoevsky is a great creator of scenes of human suffering," writes L. Eremina, "a realistic artist who brought a new social type, a new social layer to literature." [1.24 p.]

The writer's works are a beautiful example of the harmony of life and life. Dostoevsky does not photocopy life, the life in his works is the highest form of artistic observation, artistic fantasy, artistic imagination. Life in Dostoevsky's works are poetic symbols, metaphors, images are models. The power of imagination combined with the realities of life, created artistic models of beauty and ugliness, evil and goodness.

The complexity and extreme color of the writer's world, the lack of anything to hope for in the hearts of the heroes of this world, the suffering, how pitiful the world before our eyes is depicted, the filth, the sufferings of sick and poor people, the incredible murders make the reader feel emotionally shocking "cruel pains and vices consisting of a combination of mischievousness, evil and shameless characteristics depicted with disappointment" is the society's reflection on the fate of the heroes: the pains in the image of the heroes

are the complications that society has left and is leaving. They were put in this situation by the society built at the expense of tyranny, every hero in the work is another victim of society. The gallery of characters in the work and the misfortunes and evils that happened to them are the people of the society, these are the tragedies realized by the writer. People who did not understand and did not see these pains cannot correctly solve the main concept, the main idea and the human problem in the writer's work, cannot come to the correct conclusion about his artistic value, artistic power, cannot see the root of social injustice in the society and the impact of this inequality on the people living in this society.

Life is sad because evil always reigns in it, life is beautiful because generations, ideas, visions, and goodness always grow and live in it. The down sides and the beautiful sides of life prove that everything in life is relative. Ignorance always gives pleasure to a person, old age makes a person miserable. However, in both cases, human fantasy and imagination are beautiful. In artistic observation, it is seen in the ability to transform life into symbolic, metaphorical beauty, not direct depiction. We also feel the greatness of Dostoevsky here. The reader, who felt the style and heart of this great writer, could feel that beautiful images and symbols lie behind these mischievous quibbles and pitiful scenes of life. What does it look like? These sad scenes are a complex image of love and care for a person: to depict a person not against the background of silent, fleeting experiences, deceitful emotions, but against the background of the eternal struggle between evil and goodness. The heart, life, time, atmosphere, image of the world are shown in this image of the struggle. As long as a person lives, he creates his image. It is a reflection of the environment around the image. A person who does not understand this perception does not understand the faces of the heroes. Here lies the magnificence and complexity of the writer's work.

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