

# Artistic psychology in Mount Mordecai's story "The Stars Burn for All Eternity"

Aslanov Asatillo Ekramovich

NDPI Fakultetlararo chet tillari kafedrasik. o`qituvchi

**Annotation:** In the article, Mount Mordecai used a variety of artistic and psychological imaging tools to promote the story of events in the story of "The Stars Burn Forever," has been chosen as a way to provide spiritual proof of reality in artistic description.

**Keywords:** art, artistic psychology, artistic image, spirituality, psychological imaging, psychological analysis, spiritual world, heart dialectics, philosophy, worldliness, image ob 'ekti, spiritual proof.

The last quarter of the 20th century is marked by the choice of Mount Mordecai's unique role in Uzbek poetry and his way of providing spiritual proof of what is happening in artistic description. We try to prove our point in the analysis of his story "The Juniors Burn For all eternity."

This story was created and published in the years when national traditions were condemned. In the dastlabki lines of his work, the writer describes weddings and the ancient traditions of the Uzbek people.

"People and people, almonds finished on the mountain, do not say I have not heard it! Today ha-a-but Zulfiqor is a circumcision wedding to the policeman, he-e-ey! Cho's creature!

Suddenly, the sand cat leaps upon its unwary prey—a gerbil. He invited the people of the village of Hojasoat to the wedding.

Hiyol has not passed. The wedding mistress walked on the horse to the door - the door. He said the apartments separately - separately.

Xonadon bekalari:

"Don't go dry," he cried.

In this introduction, ancient traditions of Uzbek weddings are very compact and figurative. Women with different dishes, men at the wedding too

. they start coming with a shed. Nabi meets the elder guests with his own selfishness and gives instructions.

The image vividly shows children picking up hairdryers, playing different games. The writer was able to capture the landscape of the time in front of the reader.

The hanging of a dweller at the wedding, the issuance of a multi-purpose and fighting wedding is announced by the elder.

Indeed, the fact that the land will not be without an elder is embedded in the spirit of the poem by the writer.

The people's udums are included in the imaging scope one by one. A variety of folk games are depicted as lightning, giraffes, dusty bases, and other games.

The writer describes the world of his heroes in his works using a way of psychologically and psychologically proving them. In the image of the hero Wolf, we see drawings that are unique to ordinary people.

In the story, the wolf was able to create a perfect artistic image of the pole. The wolf turns his back on Nasm because of his integrity. Because of his tantrum, he earns respect among the hands. As the writer Wolf creates the image of a pole, he reveals his specific points. In the story, let's remember the wolves' chiropractor when driving an additional one. When he is alone, he tells the creature his pain. In fact, the writer could use the author's speech to reveal the inner world of the Wolf Pole. But Mount Mordecai does not go the easy way. Choosing his own path, he explores the inner world of both the Wolf Colonel and the Nasim Colonel. A large wedding in Which Regarda was killed goes to the poles from all over Surxon. The wolf replies to the invitation of the chairman of the colonial colporteur to the wedding, saying, "I don't have a baby."

In this struggle, O'tan leaves the soldiers of Surxon, the manman, in the womb. At another time, the Wolf touches the elbow of the colonel O'tan on the ground. In the image of these events, the writer Wolf was able to give an artistic expression of his own sheets to the era and nation in the image of a pole.

In the great struggle, Nasim's colonnade knocks down two poles in a row. Bakovul Nasim praises him with joy over the luck of the policeman. This strongly affects the wolf pole, and pride encourages him to circle again.

"Thinking you're a cheerlead..." he cried.

The wolf did the pole - the wolf did the polish!

From time to time, salute the people of Poland. it's going to be less.

No, there will be no shortage of poles! The poles will be swalevered in their bodies! The soldiers will be as honey as many horses. . . .

The wolf became a colonial circle. The alpine odysseys were shot.

Nasim-davraladi.

The wolf followed in the footsteps of the pole.

Boyagi dag'dag'a qayoqda! Elkalar qisiq bo'ldi, qadamlar omonat bo'ldi...

If it comes out great, his leg is typing - typing!

The wolf did not look at the face of the coloneer Nasim.

In the circle, someone said with confusion:

- Two tablespoons. (Pages 36-37) Jehovah's Witnesses would be pleased to discuss these answers with you.

This image shows the entire complexity of the human psych. That is, the writer went his own way of creating an image. The author, Wolf, contrasted events with the image of the policeman and Nasim. The writer uses an internal monologue to paint a picture of the lead character Wolf. The wolf ponders a lot about the lifelong life span of the people's traditions, our spiritual heritage, and the eternity of our traditions.

"We did not study at a polish school. Colonialism is our father. It passes from power - to power, from blood - to blood.

Polvonism has such secrets that cannot be explained by the language, and only those who have the blood of polygamy in their veins know it. We know!

No book contains these secrets!

Here I am, there is no colone who has not fallen from me in the valley of Sur'xon! The sports masters I saw at that school exceeded me!" (Page 43) It is appropriate to view this not only as the thoughts of the Wolf's colonan but also as a series of emotions that are taking place in the creative heart. The mummies found in life in the process of period and progress pass through the writer's heart prism and then fall on paper.

The writer is seen to have thoroughly studied the life of the poles and their knowledge. Without the writer's figurative expression, and the lifestyle of the people was not artistic, it would undoubtedly have remained such a flag of narrative traditions.

In the story, Mount Mordecai is portrayed as a poverty-stricken writer who defends the customs and national values of the people.

It describes a lot of struggles.

At the end of the story, Tilavberdi, the son of a wolf pole, is portrayed as the son of Nasim Polvon, who was overthrown by Ab'i'gail. Abigail's sensations are a tremulous, low, and sometimes addisable.

In the story, the wolf's thoughts and fantasies are given in an extremely impressive style. Specifically, there is also a certain meaning in the wolves' recall of the pole's childhood. The writer Wolf used both the memories of the wolf pole and the method of spiritual proof extensively to reveal the spiritual world of the colonnade, the innocent inner world.

"Nasim oshna, you looked me in the eye and renewed my wound. Underneath, you also brought down my son.

Know, oshna... What I have pursued is ruined! Wherever there is a circle, I will chase after you!

I'll take Tilovberdi up to three trips with your son! But in the middle of the three, if your son comes to my school. in it, neither illusions, a third of the time puch ...

I won't let it anyway! I have grandchildren. If there is a share, I will take my granddaughter with a granddaughter!

Ishonchim komilki, can not bobosining orini oladi!

The moon shining on the calm seas made a silvery highway stretching to the horizon. When my son died, the stars were burned to the surface. My son faded in his defeat." (Pages 99-100).

This excerpt reflects the tantrums of those in the Valley of Surxon. It is known that the poles are oriented. The resulting embryo was allowed to nutrients and then inserted into her wowobe, where it implanted. Because they grow up before the people. So they consider it the equivalent of death to be overlooked by the people. That is why the Wolf's star desperately wants it to burn forever.

We can say that Mordecai's stories are a modern written manifestation of folk art, which grew directly from folklore. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these procracies. T. Mordecai does not describe his heroes in all detail. Even in some places, by expressing his thoughts on themselves, he develops a particular understanding of the image in the reader. Here's the words of the hero wolf colonan in front of him:

"People, let's take it honestly in the circle and watch it in the hand! I will judge between the righteous and the unju. He said, "I have said it." My word for wolf poles in my day is: I will not allow bias, irritation, or anger! As we are observing, the author speaks the correctness of the Wolf's character, honesty in his own language, and develops a particular understanding of the image in the reader. Although this characteristic is from the language of the hero, the reader believes it. The fact that the wolf pole is a clean man who keeps his covenant is different

opening up in the form of events in their seats, this confidence will be strengthened. There is no doubt that in these places, the writer's craftsmanship was undermined when the Wolf Colonell was so abundant. In accordance with the spirituality of the heroes, Mount Mordecai provides the text with loud or otherwise sad tones and colors. Specifically, "the tip of the peaks of Bobotog cracked. A donkey goes to the beach, slaughtering. The wolf recognizes: He carries ribbons to the reapers. The wolf pressed his teeth his teeth and slaughtered them on the right side of the bull with a gawk. Bor started singing with his voice:

Sakrab-sakrab haydagin-a,

Maydayo, May,

Saxon botmon kelsin-a,

Maydayo, May,

Yo'rtib-yo'rtib haydagin-a,

Maydayo, May,

Yuz botmons bald-a,

Maydayo, May.

O creature, do you see this donkey on your way? He is my Descelianing Nasim. I have neither father nor brothers. I'm the only son. That is how my father and brothers are.'

When you look at it face-to-face, this text simply looks like a jockey. It is as if there is no magic or mystery in them. For a reader who is aware of the wolf's biography, however, this passage is a unique song, a hazy song that expresses the pain of the heart. That "doomsday cupbearer married a girl whose heart was drinking water." The writer only informs the reader of the hero's pain by describing "pressing his teeth into his teeth." It loads all the rest of the load on the tone of the text, precisely in aspects of the hero's speech that differ from the simple prose statement. In the story, T. Mordecai also uses folk phrases appropriately. Specifically, this is evident in the pages devoted to the description of the tablet, which will decide the fate of the wolf pole. "In the meantime, the chief of the guard should go to the front of a young policeman who demands to meet him and sit down. But he goes down into the middle of the lot and sinks. The wolf colonlain means that by his actions, he will be able to sit side by side with this young boy. The young man looks at the policeman and says, 'You should stretch out your foot.'

The phrase "if you stretch your feet toward your chest" used in the text served to fully and accurately open up the hero's mood at the same time. Ishmael, a wolf-ruler, begins to walk around the lot without disrespecting the colonel. Shortly thereafter, for the first time in his life, Ishmael was defeated by a policeman and touched the dry land. The following events also remind us of folk tales. The next day, the wolf slaughters a bull in his house and rests a pole in a large pot. Heshu aqueducts, hammables, the people of the village,

it calls. He declares that he has completely said goodbye to the circle, that is, that the struggle has completely put the fall. Despite the requests of his neighbors, he will leave the retriece altogether and soon

marry. . . . Mount Mordecai entered the gate of the literature fortress with his own words and was able to finish the fortress of literature with wonderful and beautiful embroidery as a vocabulary architect. (Matthew 24:14; 28:19, 20) Today, The Watch Tower Publications Index and the Research Guide for Jehovah's Witnesses have been published. A·has·u·e'rus is an example to all about what new era literature will be like, the life of a national hero, and his interpretations at the level that will happen. The right artist learns from someone, follows someone, and creates a poem under someone's influence. But he should certainly know how to teach someone, to follow someone, and to influence someone.

It is impossible to say that the work of Mount Mordecai acts as an exemplary aesthetic along the way. In his writings, Mount Mordecai fulfilled the responsibility of writing and made his own artistic discoveries. His analysis of works of art and his aesthetic spiritual accuracy and philosophical views pave the way for understanding such issues as correct understanding of the true nature of literature, its need to serve good purposes, the uniqueness of the writer's skills and way of painting, the magic of vocabulary, and the importance. This, in turn, serves as the basis for determining and terribly illuminating the laws of development of certain ways of development of Uzbek literature.

Another factor that has added fame to T. Mordecai's fame is his heroes. They are very simple, people between you and us who see and talk to you every day. But they have properties that distinguish them. They are righteous, kind, clean, clean, spiritually beautiful, tantrums, who think, "True words will be in their hearts." True, such traits may also come with you at ours. However, the heroes of T. Mordecai: These qualities, both in the wolf's pole, Zionulla Kalda, and in the Leopard, have become their life-styles. They never go against the voices of their consciences, whether they are older or smaller, they do not back down from their beliefs. With the same characteristics, they gained the love of the reader

#### **The Bible's Viewpoint**

1. The national identity of modern Uzbek literature. Tashkent, "Fan" 1984.
2. Responsibility of Creativity of M. Tashkent, "Fan". 1981.
3. Karimov N, Xio B., Normatov U., Mamajanov S., Sharaforov O.
4. History of 20th-century Uzbek literature. Tashkent, "Teacher". 1999.
5. Booev T. "Fundamentals of Literature" tashkent, "Teacher". 2002.
6. Sarimsoqov B. The foundations and criteria of art. Tashkent. 2004.
7. Umurov X. Theory of Literature. Tashkent, Sharq, 2002.
8. Kholorov A. Spiritual nightmare and its artistic expression. Uzbek language and
9. literature. 1999. 3rd.
10. Мурод Т. Юлдузлар мангу ёнади. "Шарк" нашриёт-матбаа концернининг Бош таҳририяти. – Т. 1994.