


<p>Motivation and National Character of Foolishness in Uzbek Literature</p>		<p>Literature</p> <p>Keywords: image, character, hero, national character, story, motivation, psycholinguistics, psycho-physiological character, emotion, spirit, speech, portrait, symbol.</p>
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<p>Abstract</p> <p>The article focuses on the national character of the character and is examined by Nabi Jaloliddin's story "Oftobisli boy". The skill of creating an image of the character is analyzed through the actions of the characters, their outlook and speech. In the story, national heroic signs were preserved in heroes' physical movements and alterations. Characteristics of the Uzbek people have been preserved in the relation of images to events and objects. It is important that this issue is analyzed. The peculiarities of the character and the character of the author are also emphasized. In addition, the role of maternity in the formation of national characters has been studied. The point is that the details used in the story have a role in revealing the spirit of heroism, and that the details have a symbolic meaning. The author's achievement was that the epic tricks were enriched with national traditions and were analyzed by way of examples. In the story of the creator, the author paid attention to the nationality in the story. In the portraits of heroes, nationalist influences were effectively used. At the same time, the peculiarities of the spirit of the images are also presented in clear national images. The details of the fish used in the story are strikingly meaningful. This detail symbolizes the meaning of hope, the content of the dream. In general, all the factors that make the story figuratively perfect have been studied. NabiJaloliddin's writing skills were studied by theoretical and examples. The story has a positive effect on the spiritual world of the libraries and is characterized by the fact that they are telling about the characteristics of Uzbek national character.</p>		

Nabi Jaloliddin is the author of "Oftobisli boy". The author's proficiency in creating the image, the place of a detail. Special attention is paid to the national character of the heroes.

In the Uzbek mentality, childhood is considered a tragedy. This subject has been taken into consideration in the long history of our literature. For example, the epic of "Alpomish" begins with a motive. Boybori and Boysari pray forty days after childbirth[1]. AlisherNavoi's "Farhad and Shirin" poem also suffers from childhood. Thus, the child is the main object of revealing the existence of the parent, his psycho-psychology. Therefore, NabiJaloliddin acted in a specific way to create a national character based on the motives of childhood. For example, let's have a look at the story of "Oftobisli boy" [2].It is understood that the man who did not have a child at the beginning of the story was stopped by a car, who could not control his emotions.

"White "Nexia" crossed the bridge and stopped it. The front door opened and closed. He sighed and caught the steering wheel in his hand and raised his jaw:"Please, please," she begged. As he was eating from everything, he put his hand on his right shoulder. - Let's divorce! Maybe in your mind ...He slipped off the car and closed the door. Zardous pulled his hand and put his hands in his trousers' pockets, and that side of the pillow flared up"[2].

The reason for the psychological tension in this fragment is that it is a fatal disease. This motive also tells the love of each other. She proposes to divorce her entire fault. She loves her husband and wants her to be happy. "The writer moves the flow of emotions in the heart of a hero

to a new level. Now, unpleasant mood moves into action and focuses on a specific point"[3, p. 213], that is, the personage aspires to nature.

In the melody of "Alpomish" there is given characteristic features of character, based on the motive of a child and if there is given a duty, debt, and obligation, but given work discloses characteristic features of human nature as well as feelings. Thus, the motive of childlessness has evolved into evolutionary evolution and became a means of revealing the nature of individuals and revealing their mood. Because "the socio-physiological status of a human being has been transformed into a logical end-to-end event in contemporary literature, with a logical approach to the level of his ability, to the stage of imagining itself as a chain of continuous endless events ... This is a characteristic of literary heroes to create a clandestine study of the text to conceal the hidden aspects of nature ... It is a means of expressing the essence of the artistic analysis of the work "Life is indicative" [4, p. 165]. Thus, the above passage can be used to imagine the life of a couple that lived so far, and to understand the mental state of the process.

Husbands and wives love one another, can't stand one at a time, yet their infirmity shocks them. The woman agrees to divorce her beloved child to see her child happy, but the man does not want it. In order not to disturb the woman, she wants to get off the car and cross the road:

"The woman also falls from the car.

- Do not go away! "He says," I have a much bigger job than you, "and then disappeared on the other side of the road, whirling over the rustling cars.

He needed it: if he did not see his wife right now. Otherwise, it will touch hard"[2].

In such a profound psychological state, nature is characterized by the aspiration of nature, not despair, self-control, loyalty. Personally, it is difficult for a person to look at the nature and anxieties of the inner world, to convey the problems of the inner world into voices and words, to answer the questions of the heart, to the pain, to self-esteem. The whole torrent is filled with water, lumber, width, grass, cattle and sheep. Just as life's worries did not make the boy feel tired. In this respect, there is a similarity between the boy and the young man who touched his shoulders.

The cradle is also made of wood. Mulberry peach tree (in the Uzbek language is called "tol") is a symbol of love and happiness. The plowed track of the wheel is a reminder to the reader. The water here is a fast-flowing river, lonely fangs, pronounced, crushed, crushed, but incompatible with the peculiar feeling of personality, desire to be alone, and feelings of self-defeating in childhood. The writer illustrates his spirit by illustrating the short stories in a masterpiece:

"He wiped his finger at the right cage and drowned. He put his hands on his knees. The jaw stops. It was a car in the car, whether it was a feverish sun. The grass on the grass and the branches beneath it made the body of the water cooler. He looked at the water. Ditch was great. The water is flowing, and the water flows over it. Life is like a stream of water. It is true. Now I'm going to

dive. But I do not divorce. I love her! .. One drop of her right eye has grown tensed. What can I do? God is there, does not despair ... The second drop was"[2].

The imprudence, the pain in the heart of the personage, the pain, the pain, the depravity also reflects the image of spiritual parallelism. "The light of the sun," Ditch was great. Psycholinguistic means, such as water, fluctuating, and overwhelming, reveal the sensitive aspects of characteristic nature of rhetorical references. The writer creates an inner tactic in which the river is full of water, flowing water, dividing it with dots and combs. This route was chosen in accordance with the epic feelings of the personage. The age of two drops in his eyes is his oratorical power in his psychophysiology, an expression of pride. O. Dyusenbaev, a researcher, notes that "the speech material functions like interpretation of the essence of the character, the interpretation of a particular idea, the description of the complex process of consciousness and complexity" [5, p. 19]. The writer, who knows this well, get's into the dialogue in this situation. This is the individual aspect of the characters, characterized by the characteristic of a young man and a boy, who strives for loneliness, shelter under water, helping with water, and the child's courage to speak, to cry, to tear his tears.

In the ancient times, the interpretation of the problem that has become a leader in artistic literature has an unexpected change. The story tells the story of a boy wearing a beard and asking him to keep quiet, not to frighten the fish in the water, not to teach him swimming, to join the children, and to swim in a swim to learn swim. In fact, this conversation is the basis of the story. In it, the principle of national character and universalism united, and adds to the essence of the work, the popularization. The fact that the details of the fish are presented as a symbol of achievement of the noble purpose of the person requires the artistic study of the life of these two characters. That is, the need for a male child, the child is difficult to deal with, with the help of a father who will be self-confident. Both are harmonious people. They understand each other very well. They see and say good-bye as old men.

On the one hand, it is a sign of mysticism; on the other hand, it is the aesthetic power of the artistic reality. The proximity of the image and the landscape are evidence that the artistic-aesthetic intentions of the author have a clear aim, form and content. Especially when it comes to crying, a young man with a heartache and a hearty, sincere character comes down to the young man with his darkened body and short hair, and then to the water, to the bottom of the toil and the young man, and to look for fish together. That is, the prayer of the fish and the child's saying, "May your children be great!" Impresses the young character and it's development. After a while, the young man who has a son comes to see the child again. She can not find the baby. Instead of losing a child (the boy was shocked to learn to swim), he was exposed to a crying father. The young man who lost himself in this incident was in a difficult situation with the help of a fish, and now he is looking for a symbol of hope:

- "There's a fish here, brother," he said. - If you want to see your son ...

- "Where's that?!" I come here every day, brother, everyday! Where is the fish? - The father is rushing and throwing himself into the water.

He was trembling with trembling eyes and looking at the bottom of the pit: the tails and wings of the tall fish.

- "Here!" Douglas said, dancing to the dance floor. It was as though his face had been tearing his eyes and his entire body turned into an old age ..." [2].

In this picture, there is a perception of the personality of the characteristic character - the father's desires (there is now a baby's trap in the male). It is considered to be an impressive example of the child's name, which he calls "Umid", and, undoubtedly, the author's unique find.

There is another aspect of the national character in the story. This woman and young man are sincerely aware of the child and parents who suffer. It is true that the story is not about it, because the story is a genre based on a subtle representation of the story, allowing the writer to use the already familiar knowledge and experience in the text of the text through a small sign or sign. The story involves the baby in one place, only at the end of the work:

"After the car, his wife's voice came:

- Where are you going? What can we do if our son is dead, his daddy?

The baby cried out. The word "dad" was very popular with him" [2].

It turns out that the story was originally married to a couple without sons. The woman's speech gives artistic information that her son is Umidjon. Second, she is calling her husband to save her son from scratch. Almost at this time, the name of the child with the sunny name is Umidjon, the male language. The change in the spirit of the young man shakes him. Then the child cries. In the play, the baby's image does not look different, but the child's character, which caused the plot events to move, had a powerful force.

The motive of childhood in the beginning is replaced by a motive for the child's preservation and upbringing. However, the unfortunate depravity was passed on to the man. Because parents who have no children are spiritually upset and have a sense of emptiness in their lives. Parents who have children are cared for to preserve it and to grow as their own dreams. We have seen from the works that these motives are of great importance in the characterization of characters.

It should be noted that as a result of the comments, it is important to emphasize the expression "hot light of the Sun" and "lighting up the child's" in associatively identifying the psychology of personality. In general, this story is characterized by the national character and the pure Uzbek thinking of the characters through the motive of childlessness. The author used the landscape, portrait, speech (monologue, dialogue). As a result, national character has played a key role in unifying the idea of stories and problems.

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