

## ARTISTIC PSYCHOLOGISM IN THE WORKS OF JACK LONDON AND ABDULLA KAHHAR

Kodirova Gulshan

Student, Termez State University, Uzbekistan  
gulshankadirova.97@gmail.com, +998915879494

### ABSTRACT

This article is devoted to comparing the psychologism in the works of Uzbek and American writers in both Uzbek and English literature. In the works of both writers, the tragic fate of the heroes who could not adapt to their psychology is captured. The novels being compared depict two different national psychologies that are drastically different from each other. National psychology is more focused on family issues.

**Keywords:** Psychologism, stories, novel, protagonist, symbolic, classical, brevity, mirage

### INTRODUCTION

In the late 19th and early 20th centuries, the work and biography of Jack London, an American writer who attracted the attention of the general public with his work and works, lived almost in tandem with the writer in terms of time, social background and way of life. Abdulla Kahhar, who was close in meaning, also won attention. Abdulla Kahhar, as he admits, was familiar with Jack London's work. According to literary critics, he was directly influenced by the Jack London School of Literature. Abdulla Kahhar used a number of his stories, including the skeleton of the American writer Martin Eden's novel, as well as the author's biography, to create the novel "Mirage".

Jack London is confronted with all the hardships, contradictions, and scales of life, and later recreates them all in his works. Due to this vitality, the author's novels, short stories and plays have become a favorite property of readers around the world. In Jack London stories we always come across a depiction of the protagonist's colorful mood. Jack London often explores the inner world of the protagonist from within. The brevity of Abdulla Kahhar's stories is mainly due to the fact that the mental state of the protagonist is reflected in his image, based on the protagonist's speech and details.

Abdulla Kahhar doesn't detail one or more incidents like Jack London, with all the details. The author's stories are like photographs of a moment in reality. In them, every word, detail or detail has a strong symbolic load, as in the classical lyric poetry of the East, through which the inner world of the protagonist is discovered.

In the works of both writers, there is a story that rises to the level of compositional basis of artistic psychology. These are Jack London's *The Great Wizard* and Abdulla Kahhar's *The Opening of the Blind Eye*. In both stories, the protagonists use human psychology to achieve their goals. While these two stories rise to the level of compositional basis of the psychological motive, close to each other in plot, the stories "Love for Life" and "A Thousand and One Souls" are ideologically similar. Both stories depict heroes struggling to survive between life and death. There are a number of similarities between Martin Eden and *Mirage*. This is reflected, first of all, in the choice of characters and the course of events. The protagonists of both novels are creative people. They both come from poor families.

At the beginning of the play, both Martin and Said were separated from their parents and orphaned; both heroes were the closest people in the world - their sisters. Said had one and Martin had two sisters. No matter how kind these sisters are to their mothers, they will not be able to understand Martin and Said's lofty aspirations. Just as Ruth was the son of a wealthy family of fathers, mothers, and brothers, Muniskhan lived a carefree, carefree life under the protection of his mother and brother. Both novels have the image of a pooch. Martin's cousin Bernard Higginbotam and Said's cousin Muhammadrajab are traders. They both abuse their wives, they don't see these kind women as human beings, and because of their brothers, they are the main culprits in the family. Just as Gertrude's fate crushed Martin's heart, so did Said's.

Both Martin and Said will have to stay in their huts for a while due to short arms. Between the two, the dream is broken by Martin's dream of becoming a writer and Said's dream of becoming a writer. The most important change in the lives of the protagonists of both works begins when they meet a girl they love with divine love. Both Ruth and Muniskhan are upper class, living at heights inaccessible to both Martin and Said. The events develop in common in both novels. The pursuit of a wealthy girl from the upper classes irritates Martin and Said and awakens their inner strength. Both guys do their best to be worthy of their lover. Just as the love between Martin and Ruth could not be accepted by Ruth's relatives, Muniskhan's brother Mukhtarkhan also takes a superficial view of the relationship between the two young men, knowingly and unknowingly.

The course of events varies according to the artistic purpose of the novel's authors. Martin achieves as much success and wealth as he could under capitalism. Said will be one of the thousands of victims of the dictatorial regime. The solution is the same in both plays: two young men who have been given great potential by nature and live with high aspirations commit suicide.

Martin Eden and Mirage also have a lot in common. So the story begins with Martin and Said stepping into a new environment for themselves - one into a strange classroom, the other into a university. Both Ruth and Muniskhan are attracted by the healthy variety that shines in the young man at first sight; In general, both girls do not have time to think about social differences, to get acquainted with the high spiritual world of these guys, and fall prey to natural inclinations. Both novels have a motive to be fascinated from the first meeting. The novels also have a lot in common with the characters. Both men dream of an emergency in order to attract the attention of their mistress. The artistic detail that kept Martin and Ruth, Said and Muniskhan together, was reading. The fact that the book is a medium is determined by the similarity of the episodes in both plays.

The details of the bicycle in both novels, the out-of-town cycling episode, the column-by-column measurement of Martin and Said's work in the press, and the fact that the goal of writing is to become a mistress by making a fortune are all lost. Motives such as the rejection of a lover who was once thought to be at an unattainable height, and ultimately bowed down, are also common. However, these commonalities do not mean that Abdulla Kahhar's novel is original. Because similar plots are found in the works of other writers.

Jack London depicts the spiritual world of the protagonist in detail, in progressive development, and makes extensive use of monologue, hallucinations, and psychological parallelism in artistic psychology. Abdulla Kahhar, on the other hand, shows the mental and psychological state of his heroes more through their actions. It is not uncommon in Mirage to show the dialectic of ideas, the continuous flow of feelings and the analytical principle.

**REFERENCES**

- 1) Nigina Ergasheva (23 August 2007). "For Abdulla Kahhar's 100th anniversary". Uzbekistan Today. Archived from the original on 20 March 2011. Retrieved 3 February 2012.
- 2) "The Abdulla Kahhar Museum." Retrieved 3 February 2012.
- 3) "Abdulla Kahhar." Encyclopedic dictionary (in Uzbek). 1. Tashkent: Uzbek Soviet Encyclopedia. 1988. pp. 5–6. 5-89890-002-0.
- 4) "Abdulla Kahhar (1907-1968)". Ziyouz (in Uzbek). Retrieved 16 September 2014.
- 5) Qobilova N.S. Artistic interpretation of social psychology in the novel "Martin Eden" Lexical-semantic system of language and comparative-typological research and problems of literary criticism Collection of materials.-№ 5. - Tashkent: "Editor", 2014. - P. 66-77
- 6) Qobilova N.S. Artistic interpretation of social psychology in Abdulla Kahhar's novel "Sarob" Lexical-semantic system of language and comparative-typological researches and problems of literary criticism Collection of materials.-№6. - Tashkent: "Muharrir", 2015. –B. 6.