

THE IMAGE OF THE SALOM: A TRAGEDY OF CONSUMER PSYCHOLOGY

Temirov Jamoliddin Elmirza o'g'li,

Assistant teacher of Tashkent State Medical University

Abstract

This article examines the modernist principles and issues of artistic style in the prose of Nazar Eshonkul, a leading representative of modern Uzbek literature. The author's story "Hand" analyzes the evolution of the human psyche and the principles of symbolism. The article highlights the writer's skill in going beyond the boundaries of traditional realism and illuminating the human subconscious.

Key words

Salom, miller, seventh hand, "consumer psychology", symbols, loneliness, alienation

World literature of the 21st century is aimed at exploring the most complex and hidden layers of the human soul. Uzbek literature has not been left out of this process. Today, in our prose, a modernist direction has been formed, abandoning traditional narrative and based on symbols, metaphors and psychological analysis. Nazar Eshonkul emerged as the standard-bearer of Uzbek prose in this period of renewal. His work is distinguished by its philosophical depth, surrealistic images and exploration of the human identity.

It is known, modernism is not just a formal renewal, but a new way of understanding the world. In the works of Nazar Eshonkul, reality is reflected not as a product of external observations, but through the prism of a person's inner experiences, fears and doubts. In his stories, the writer explores the place of man in the universe, the tragedy of loneliness and his spiritually inextricable ties with the past.

The writer's story "Qo'l" is considered one of the most striking examples of Uzbek modernist prose. It depicts eternal themes such as life and death, sin and punishment, conscience and fear through unnatural, absurd situations. Every detail, every action in the story invites the reader to deep reflection and forces him to travel to his "inner world".

The story begins with the description of the family of the Salom who works as a miller, a "poor soul", his stinginess and, at the same time, the lack of livelihood behind this stinginess. Although the miller Salom is engaged in two professions at the same time, he realizes that he is spending too much on food "when he is eating a lot of raw materials". From this it can be understood that the writer uses these images to illuminate the hero's "psychology of consumerism" and "the tragedy of a small person who is attached to the material world". Fortunately, he was a calculating person, he quickly thinks to himself:

"Balkim bolalari katta bo'lib qolib, oshqozonlari ko'proq ovqat talab qilayotgandir? Balkim birontasi boshqalarining haqini ham bildirmasdan ikki hissa paqqos tushirayotgandir?" ("Maybe the children are getting older and their stomachs are demanding more food? Maybe one of them is taking a double portion without even telling the others?")

One day he manages to find the reason for this. While the six members of the family are eating, he notices a seventh hand in the food. Strangely, the hand has no owner. At first, he does not believe his eyes. He does not want to tell his family about this and be laughed at. But that hand. But that hand "Ular bilan qo'shib, ovqat yer, sindirilgan nonni olar, go'shtga sherik bo'lar, hatto mevalardan ham tatib ko'rar, dasturxonda yegulik qolmasa, g'oyib bo'lardi". ("Joins them and eats with them, takes the bread, shares the meat, even tastes the fruits, and

when there is no food left on the table, it disappears.”) Salom, the miller, wondering if it is only me who is seeing this, comes to Mullah Abzal without telling anyone.

Through these images, Nazar Eshonkul introduces the modernist "little man" type into Uzbek prose. His dual occupation (both miller and farmer) shows more his preoccupation with the material world and his instinct for insatiability (consumerism) than his hard work. These are manifested in the following:

The hero's counting of the food eaten by his family - "chicken-like souls" - indicates that his worldview is limited only to the sphere of material interests. In this case, the "psychology of consumerism" suppresses human feelings (love, compassion, parental responsibility). For Salom, a child is not a person, but an object that "wastes" a certain amount of food.

The author shows Salom's tragedy in his vision of the "seventh hand". This absent hand is an anthropomorphic (human-shaped) manifestation of Salom's excessive desire for material things. The more a person is attached to material things, the more he begins to fear every change in the external world (even the loss of a single crumb of bread).

Salam's appeal to Mullah Abzal is his attempt to resolve the crisis in his inner world through traditional, external means. But neither the mullah nor the prayers can eliminate the "hand" that has seeped out from under his consciousness. Because the problem is not outside (in a demon or a fairy), but in Salam's own tendency to "possess rather than exist."

For a person trapped in the cage of consumerism, even his own conscience seems like an "alien and hostile force."

One of the main principles of modernist prose is alienation. Salom, the miller is completely alone in his house, surrounded by his children. The terrible truth he sees (the hand) is not noticed by others. This situation drives the hero to the point of madness.

This absurd situation represents the spiritual loneliness of man within society. The habit of eating with the "hand" of Salom symbolizes the reconciliation of man with his inner vices and spiritual decline. This is the tragedy of the loss of freedom and the enslavement of man to his own needs.

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