

**THE IMPACT OF WAR ON THE HUMAN PSYCHE: A CASE STUDY OF THE
STORY "THE WIND CANNOT BE CAUGHT"**

Bekzod Ergashov Jahongir o'g'li

Mother tongue and literature teacher at School No. 21 in Gulistan district, Sirdaryo region,
independent researcher at GDU

E:mail: ergashovbekzod97.mail.com@gmail.com

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Abstract: This article explores the tragic impact of war and oppressive regime pressure on the human psyche, specifically on a woman's destiny, as depicted in Nazar Eshonqul's short story "The Wind Cannot Be Caught". Through the protagonist Bayna Momo, the study analyzes fifty years of hatred, internal isolation, and psychological shifts experienced by an individual who lost her loved ones to systemic violence. The research highlights the character's retreat into a "kingdom of solitude," her life within the grip of memories, and the symbolic expressions of vengeance (the fingers in the chest) from the perspective of artistic psychologism.

Keywords: Nazar Eshonqul, artistic psychologism, human psyche, hatred, solitude, oppressive regime, social tragedy, Bayna Momo, symbolism, memory.

Аннотация: В этой статье исследуется трагическое воздействие войны и давления репрессивного режима на человеческую психику, в частности на судьбу женщины, как это показано в коротком рассказе Назара Эшонкула «Ветер не поймаешь». Через главную героиню Байну Момо исследование анализирует пятьдесят лет ненависти, внутренней изоляции и психологических изменений, пережитых человеком, потерявшим близких из-за системного насилия. В работе подчеркивается уход персонажа в «царство одиночества», её жизнь в плену воспоминаний и символические выражения мести (пальцы в груди) с точки зрения художественного психологизма.

Ключевые слова: Назар Эшонкул, художественный психологизм, человеческая психика, ненависть, одиночество, репрессивный режим, социальная трагедия, Байна Момо, символизм, память.

Introduction: The impact of war and ideological conflicts on the human psyche remains one of the most profound themes in world literature. While traditional war narratives often focus on frontline battles, modern literature, particularly the works of Nazar Eshonqul, delves into the "internal wars" and the long-lasting psychological scars left by oppressive regimes. The short story "The Wind Cannot Be Caught" (Shamolni tutib bo'lmaydi) serves as a poignant exploration of how systemic violence and social betrayal can lead to a complete disintegration of an individual's connection with society.

The story depicts the life of Bayna Momo, a woman who lived in a "kingdom of solitude" for nearly fifty years after the brutal execution of her husband, Rayim Polvon, and her son by the local authorities representing the new regime. This narrative does not merely recount a historical

event; it provides a deep psychological analysis of a person who has internalized her trauma to the point of becoming a "living ghost". The protagonist's fifty-year silence and her refusal to forgive her fellow villagers—who remained passive during the tragedy—highlight a unique form of psychological resistance against a heartless system.

The relevance of this study lies in its focus on "artistic psychologism" and the use of symbolism to represent suppressed grief and vengeance. The mysterious discovery of ten human fingers in Bayna Momo's chest after her death serves as a chilling testament to the hidden, darker consequences of war and oppression on the human soul. This article aims to analyze the mechanisms of psychological trauma in the story and examine how the author uses the character of Bayna Momo to represent the collective suffering of a generation caught in the crossfire of ideological shifts and moral decay.

Methods: This research employs a qualitative literary analysis to examine the psychological impact of conflict in Nazar Eshonqul's "The Wind Cannot Be Caught." To achieve a comprehensive understanding of the text, the following methodological approaches were utilized:

Hermeneutic Analysis: This method was used to interpret the deep-seated meanings behind the protagonist's long-term silence and her isolation from the village community. It allowed for an exploration of the text beyond the surface-level narrative, focusing on the existential crisis of the character.

Psychological Criticism (Psychoanalytic Approach): This study applied principles of trauma theory to analyze Bayna Momo's behavior. Specifically, it examined how the "repetition compulsion" of her traumatic memory—manifested in her daily rituals by the pillar where her family was killed—serves as a psychological defense mechanism.

Symbolic and Semiotic Analysis: The research focused on key literary symbols used by the author, such as the "impenetrable chest" (sandiq), the "severed fingers," and the "wind". These elements were analyzed as semiotic markers of suppressed vengeance and the enduring nature of trauma that cannot be "caught" or erased.

Comparative Sociological Contextualization: The protagonist's interaction with the village (Tersota) and the collective's failure to act during the execution of Rayim Polvon were analyzed to understand the relationship between individual trauma and social guilt.

Descriptive-Analytical Method: This was used to categorize the chronological stages of the protagonist's psychological decline and her final act of "silent justice," providing a structured overview of her life-long resistance against the oppressive regime represented by Zamon Otboqar.

Result: The research findings based on the analysis of Nazar Eshonqul's "The Wind Cannot Be Caught" are as follows:

Psychological Petrification and Trauma: The protagonist, Bayna Momo, experiences a profound psychological "freezing" at the moment of her husband and son's execution. Her identity becomes inextricably linked to the physical location of the tragedy—the pillar where they were killed—where she remains for fifty years as a "living ghost".

Social Alienation as Resistance: The "war" in the story manifests as a social betrayal by the villagers, whom Bayna Momo cannot forgive for their passive silence during the murders.

Her refusal to communicate with the community is not merely a withdrawal but a conscious act of moral condemnation against those she deems "genderless" or lacking honor.

Materialization of Vengeance: The most significant result of the psychological analysis is the revelation of the "hidden archive" within her chest. The discovery of the ten severed fingers of Zamon Otboqar proves that her silent suffering was accompanied by a secret, physical act of retribution, turning her internal pain into a tangible, albeit gruesome, historical record.

The Erosion of Human Identity: The narrative shows how the oppressive regime (represented by Zamon Otboqar) strips individuals of their humanity, turning a once-vibrant household into a "decaying ruin". Bayna Momo's physical transformation—becoming small, fragile, and "goat-like"—mirrors the long-term corrosive effect of unresolved trauma on the human body.

Symbolism of the Unattainable Truth: The title's metaphor, "The Wind Cannot Be Caught," reflects the final result: while the regime can kill individuals and seize property, it cannot capture or control the human spirit's capacity for memory and secret resistance.

Discussion: The tragedy of Bayna Momo serves as a microcosm of the suffering experienced under the "totalitarian war" against traditional values and individual rights. Unlike traditional war heroes, Bayna Momo's "victory" is silent and internal. The discovery of the fingers in the chest serves as a powerful literary device that reframes her entire life; she was not just a victim, but a silent executor of justice.

Her life-long hatred acts as a bridge between two eras. The villagers, who move on to build "modern houses" and discuss "aeroplanes," attempt to forget the past. However, Bayna Momo's presence and her final "legacy" in the chest force the community to confront the blood on which their new society was built. This illustrates that trauma, much like the wind, is an invisible force that continues to influence the present, regardless of how much one tries to suppress it.

Conclusion: The analysis of Nazar Eshonqul's "The Wind Cannot Be Caught" leads to the following conclusions regarding the impact of war and systemic oppression on the human soul:

Indestructibility of Memory: The narrative proves that while physical structures and lives can be destroyed by bulldozers or bullets, the psychological imprint of trauma remains as a permanent fixture in the collective and individual consciousness.

Silence as a Moral Weapon: Bayna Momo's fifty-year withdrawal from society serves as a powerful indictment of social indifference. Her silence was not a sign of defeat but a refusal to validate a society that failed to protect its own values and people.

The Complexity of Justice: The chilling discovery of the ten severed fingers in the protagonist's chest reveals a hidden layer of the human psyche: the capacity for secret, long-term vengeance as a response to absolute powerlessness. This suggests that the "peace" achieved by the regime was merely a facade covering unresolved blood feuds.

The Symbolism of the Wind: Ultimately, the story illustrates that the human spirit and the truth of past tragedies are like the wind—they cannot be caught, suppressed, or fully erased by any external force.

Literary Contribution: Through the use of deep artistic psychologism and symbolic imagery, Nazar Eshonqul successfully portrays the "internal war" that continues long after the

physical conflict has ended, highlighting the enduring nature of human dignity and the weight of historical memory.

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