



INTERPRETATION OF SUBCONSCIOUS FEELINGS IN THE AUTOBIOGRAPHICAL GENRE

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ABSTRACT

This article examines the interpretation of subconscious feelings in the autobiographical genre and analyzes the relationship between inner experience, lyricism, and the writer's creative conception. Particular attention is paid to the ways in which memory, stream of consciousness, monologic narration, and autobiographical elements shape the artistic structure of the text. The study also explores the transformation of life contradictions, personal suffering, and historical reality into artistic truth through the image system, chronotope, and narrative form. The works connected with Oybek, Zarifa Saidnosirova, and Kibriyo Qahhorova are considered as important examples of how subconscious impulses and personal experience are embodied in literary representation.

KEYWORDS: Autobiographical genre, subconscious feelings, stream of consciousness, monologue, memoir prose, artistic truth, chronotope, authorial conception.

INTRODUCTION

As the processes taking place in the human subconscious become more active, the role of material and biological needs correspondingly increases. A person does not cease to act until subconscious desires and needs are satisfied. Through searching, learning, understanding, synthesizing, imagining, and reflecting, consciousness gradually becomes more perfect. This, in turn, "intensifies the impulse to write." The method of monologic representation observed in William Faulkner's novel "As I Lay Dying" makes it possible to analyze the protagonist in U. Hamdam's novella "Loneliness" ("Ёлғизлик"). [1, p. 68] The fragmented and mixed reality of the text appears in three parts. The first part presents the narrator's arrival at his friend's house and his taking of the notebook. The second consists in reading aloud the reality contained in that notebook. The third concludes with the narrator's own reflections after reading it. The main reality unfolds in the second part. In each segment of the monologue, reality opens from within. For the reader to feel this world from the inside, he must immerse himself in that reality and in the stream of consciousness.

As Professor A. Rahimov writes, when analyzing a literary work, alongside the participating characters one should not ignore the presence of the authorial personality. In literary texts, the image of the author is clearly manifested in the style of narration, in the language and methods of depiction, and also in the attitude toward life material and events. In short, the image of the author is formed by his aesthetic perceptions, way of thinking, ideological position, and attitude toward the phenomena represented. [1, p. 70] Memoirists proceed in much the same way. We believe that the distinctiveness of Oybek's work lies precisely here. The contradictions of life, the shadow of death, polyphonic thinking, sorrowful moments, and flowers of suffering spread

everywhere and inevitably torment even healthy consciousness in the end. Oybek understood the truth hidden beneath all this, and because he understood it, he was able to perceive the life of society naturally and powerfully. Secondly, whether consciously or unconsciously, the writer introduces into the work the feelings hidden in the depths of the heart and the persons preserved in memory. Thirdly, the states, landscapes, and events accompanying the very process of writing are naturally absorbed into the structure. [4, p. 269] In the studies of Matyoqub Qo'shjonov, Naim Karimov, and Akram Kattabekov, as well as in Zarifa Saidnosirova's memoir book, interesting facts are given concerning the autobiographical aspects of Oybek's works – his life, domestic circumstances, mood, acquaintances, and the prototypes of his works. [6, p. 28] This in itself confirms the unique phenomenon of Oybek's personality and creativity.

From an autobiographical point of view, the artistic chronotope, presented in harmony with the contradictions of life within the movement of time, determines the general conception of the novel *Qutlug' qon*. Symbols, metaphors, and unexpected turns, the conflict between nobility and baseness, shortsightedness and diligence, the gradual development of characters, the fact that the characters breathe the same air as we do, and the shared views of those sacrificed in the name of justice and truth – all this finds expression in the work.

The fact that the novel *Qutlug' qon* was written in an extremely short period of time indicates that it was a remarkable work brought into being under the impulse of the tragic events of 1938. Rixsivoy Orifjonov, the playwright and director who lived next door to Oybek's garden, recalls: "In our village Oybek domla had an orchard. The beautiful pavilion in that garden still stands before my eyes. On summer nights a kerosene lamp burned in Oybek's pavilion until very late. I, a twelve-year-old village boy, would fall asleep gazing at the light in Oybek domla's pavilion. There was no electricity or radio in those days. In fact, there was not even an alarm clock in our village. As soon as the light in Oybek's pavilion went out, the whole village would stir: the elders would prepare for the dawn prayer, those going to the market would harness horses and donkeys to their carts, and others would be busy with their own tasks. Whenever I remember my childhood, I always think of summer and of that lamp shining brightly in Oybek's pavilion. During the daytime, while tending cattle, we would sometimes see Oybek domla sitting in some secluded, cool place on a quilt, reading a book..." [6, p. 57]

This passage in itself gives a truthful representation of the chronotope in which the novel was written. In it, both the person and the creator are interpreted polyphonically and shown to be inseparable links in the chain of artistic expression. From this perspective, Oybek domla's radiant image appears before our eyes in bright colors, like a painter's portrait. Oybek's striving toward creative work, together with the suffering in his heart caused by unemployment and exclusion from public attention, seems to seal and transmit to life the very essence of immense pain. In him, the sorrows of the nation and the sufferings of repression merge into a single conceptual vision. Oybek was deeply affected by the bitter fate of those contemporary and senior writers. When we read about this, dozens of intellectuals repressed as enemies of the people – such as Qodiriy, Cho'lpon, and Fitrat – inevitably rise before our eyes.

It should also be noted that when Oybek was dismissed both from the Institute of Language and Literature and from the Writers' Union, another painful event befell the family. The sufferings of his wife, Zarifa Saidnosirova, compelled her to swallow this grief inwardly and endure life with patience:



“At that time I was teaching at the Agricultural Institute. One day the deputy dean opened the door, beckoned me outside, and handed me a piece of paper. It was an order dismissing me from the institute. The deputy dean did not even wait for the break; he interrupted my class. I left the institute at once.

Now both of us were unemployed. We had three children. My mother, my sisters, Oybek’s parents – everyone was dependent on us. I did not know how we would manage. I stayed at home for three months. I submitted an application to the Central Committee. They advised me to apply to the Ministry of Education. At the Ministry they said they could not resolve the matter. After that I turned to the prosecutor’s office. The prosecutor then sent an instruction to the institute: “The Soviet Constitution states that a child is not responsible for the father. She must be reinstated immediately. Because she was unlawfully dismissed, the director of the institute must pay her three months’ salary out of his own pocket.” [6, p. 61]

In the essence of this vividly outlined text are reflected compassion, duty, moral responsibility, and noble humanity. A person who has tied his entire life to the pain of his people acts like an alchemist who discovers a new formula in the interpretation of reality. Indeed, in human society every person by nature strives toward happiness and well-being. How many oppressions, losses, and sufferings has humanity not experienced? Is not the greatest problem facing humankind today, in truth, the preservation of the self? However difficult this may be, a person must feel the great wisdom of remaining true to his own nature. The author develops this purpose effectively through the mode of reality itself. In this way he achieves his clear aim: to express himself freely and impartially.

In the following characterizations by the writer and translator Kibriyo Qahhorova, we can see the specific aspects of Abdulla Qahhor’s character and of the nature of polyphonic speech:

“Abdulla Qahhor’s working day began at eight in the morning. After breakfast he would sit at his desk and would not rise from it until about twelve. During that time no one could disturb him, and he himself would allow no one into the study. For Abdulla Qahhor the study was a sacred place where a new work was born. The bell had been removed from the telephone there, and all telephone calls and disturbances fell to my lot. Only if the matter concerned a very important person would I press the button beside the telephone, and then he would lift the receiver. While Abdulla Qahhor was working, so that his thoughts would not be interrupted, I would not leave the house, however important the matter might be. It was essential for him to sit at his writing desk at the same fixed time every day. But he would not work in the evenings...” [5, p. 24]

The well-known French theorist Roland Barthes calls writers “transitive” types of people, that is, people who carry, transmit, and mediate meaning. He evaluates them as individuals who set before themselves such high aims as witnessing, explaining, and studying. [3, p. 561] The more steadfast the author remains in his confidence in the narration of reality, the more fully he can bestow layers of meaning upon the reader.

As Kh.N. Ismailova notes, history and literature are inseparably connected: they complement one another and serve the interests of society. If history embodies real information about events connected with a particular space, time, and the lives of particular persons, the task of literature is different. Literary art artistically refines a historical event or the past of certain persons through expressive language, simile, and metaphor. In depictions connected with the

historical process and the activity of historical figures, the creator may also use highly exaggerated features. [1, p. 72]

Therefore, a number of elements ensure the integrity of the historical work and the literary work. In one phrase, this may rightly be described as the process of transforming historical truth into artistic truth. Memoir, too, is united in exactly this way from the point of view of period, hero, and reality, that is, historicity. This wholeness prepares the ground for the formation of the structure of memoir prose.

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