

Human Destinies In Stories: Conflict And Psychology

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Abstract: In this article, conflictuality is a phenomenon related to psychologism, because it first appears in the human mind, and then it appears in the mood. In the writer's story "The Road Turns", "Yo'l aylanib", the episode that reflects Sam's inner-psychological conflict with himself is the culminating point. The essence of X.Sultan's story "Honor", (Nomus), the interpretation of the fate of the heroes, and the impact of O. Henry's story (the true health center) "Haqiqiy siyatgoh", can be felt in terms of psychology and conflict. In the writer's stories "Bir tup xurmo", (A bunch of dates) and "Do'stim, Esonboy" (my friend, Esonboy), the conflict against the extortionists and extortionists served as the main force developing the plot.

Keywords: Book of the Smokers, American Romantic Writers, English Educational Literature and "Gothic" Novels, "Letter Found in a Bottle" (Butilkadan topilgan maktub), Dr. Tarr and Prof. Fetcher's System, Critical Realism, Nobel Prize laureate.

Human life is not without conflicts. Any person will be in conflict with the existing political and social system, society and other persons throughout his life. Even this conflict is realized when a person goes into conflict with himself. Therefore, even in fiction, which is an illustrated interpretation of real life, these laws are completely transferred. Otherwise, the artistic work will not have features that ensure its survival over the centuries, such as naturalness, vitality, sociality, as well as ideological-artistic highness and impressiveness, and will be doomed to disappear with the birth of such works. "Conflict (lat. Sonfliktus – from the word collision) – conflict, conflict. On the basis of the plot of the work of art, the disagreement, disagreement, in other words, the ideas and characters in the work of art are conflicts between moods. Conflict is an important element for all types and genres of artistic creation", – is defined as N. Hotamov and B. Sarimsakov's "Russian-Uzbek explanatory dictionary of literary terms. M. Koshjanov defines this revolution as follows: "Conflict is a contradiction between characters, worldview, mood and circumstances. "Conflict is used in politics as a word denoting a conflict between a certain group and certain individuals, and in international relations as a country and interstate conflict." People understand life and events more clearly and clearly only when they see them in conflict. For this reason, creators depict different types of images in conflict with each other in order to more clearly understand the essence of them. In the words of M. Koshjanov, we can say that "...conflict is the main force that drives the images and events depicted in the artistic work, the heart or engine that gives life to the body of the work." In the work of art, conflict - contradictions occur in different ways. Sometimes the inner strength of the work is determined by the conflict between the characters in it, sometimes this inner strength is determined by the conflicts between man and natural phenomena. A writer can use one or both of these conflicts for his creative purpose. The "Literary Dictionary" organized by D. Kuronov and others also contains opinions confirming these opinions. "Because the work of art reflects reality, the image of a person is at its

center, all the conflicts that exist in the real life of a person have an artistic perception in it. From this point of view, three types of artistic conflict can be distinguished: 1) between characters; 2) character and environment; 3) internal (psychological). These types of conflict appear in a mixed form in an artistic work and are interrelated: one leads to the other, one causes the other, one is expressed through the other". Summarizing his thoughts on conflict, the literary critic emphasized that "all types of conflict encourage the hero to take a certain action, which gives him the reason to call it the driving force of the plot", and expressed his thoughts by Miryoqub "Night and Day", (kecha va kunduz) and by Otabek "O'tkan kunlar", (Days gone by, (past days)) is evidenced by the example of images. In the story, the conflict encourages the plot to develop even more violently. For this genre, which is small in size, it is natural for characters with complex psychology to meet and as a result of this, a sharp conflict occurs. "Any innovation in social life causes serious contradictions and conflicts. When a real-life event takes the form of an artistic discovery by a writer, that is, when a novella (news) is created, it is natural that there will be characters who cannot come to terms with their time or who act contrary to the news of the time. Any conflict, first of all, appears in the hero's psyche - in his mind, and is realized through actions and events, as well as his attitude to the environment, to himself and to other people. Therefore, it can be said that conflict in itself is a phenomenon related to psychologism. Because the conflict first appears in the human mind, and then it appears in the mood, the mood is a reflection of the inner world of a person - his psyche in the outer world.

In the works of the American writer, great storyteller O. Henry, it is possible to observe the conflict in the characters in different ways. The conflict characteristic of the writer's stories and images acquires individuality due to its extreme sharpness and intensity. The conflict between Sam and his wife Martha, the heroes of the writer's story "The Road Turns", (yo'l aylanib) is visible from the very beginning. There are two types of conflict in the character of the main character Sam. The conflict between them is clearly reflected in the following text. "Even if everyone says this, it would be better if you didn't. My wife is sucking again, – said, she cut it. – Instead of looking at your husband's clothes, you sat down whenever he looked and flipped through the strange books!" "That's fine! Get out of your way now," said his wife in response. From Sam's rude treatment of Martha and what Martha told him, it can be seen that this conflict in the family has been going on for a long time. Because the rude behavior of these two dependents towards each other is repeated even for trivial reasons and it is clear from Martha's cold treatment and response to him that the conflict between them often arises. That is why both heroes are used to this treatment, but have become a habit. It is clear that the conflict between them has reached this level, that the worldview and psychology of these two characters are different from each other. Marta is a broad-minded, cultured, moral and patient woman. With his different worldview, he could not get used to Sam's abode consisting of thickets and swamps, as well as Sam's ugly body, whose worldview is not different from his own, and the rudeness and indifference of this body. They are people of two different mentalities that cannot be reconciled with each other; their unique psychology is clearly visible in their actions and words. It is not hard to tell from what Martha tells Sam. "You always kick my reader in the back. I have a world of books to read. On top of that, I read as much as I want when I want. If you don't have an interesting person to talk to or listen to in this lonely and abandoned village, what else is there to spend time with? Even with you, if you can't talk for nothing, you'll whine, whine, whine, whine!" For Marta, there was not a single interlocutor worth talking to in this village, and even her husband did not

know how to behave civilly and morally like people. Because of this, she prefers reading a book to spending time with Sam. Because from a psychological point of view, Marta is among women of delicate nature. It can be said that since these two characters are polar opposites, there is a constant conflict between them. In addition, from Martha's words, it can be felt that she has a conflict not only in relation to Sam, but also in relation to the environment and society in which she lives. Also, in this story, Sam's conflict with himself leads to a sharp movement of the plot lines. This is where conflict can be seen as the driving force behind the plot. Sam, who has been to the Chapman Ranch only once in his life, years ago, will be on the road again years later. Soon he loses his way. Although Sam's lifestyle and behavior have not changed over the years, he gets lost because the land he lives in has already changed. Sam immediately starts thinking about himself and Martha. "Even a wild cat would have torn me to shreds if I had expressed my love in my heart with such rude and rude words." Sam was displeased with himself and went somewhere without knowing exactly which way he was going with such gloomy thoughts. He only thought about his dishonesty and what he had done to Marta and was depressed." The places in the story where Sam's inner-psychological conflict with himself is reflected constitute the culminating point. Sam's internal conflict with himself, his confession of guilt, and his decision to never hurt Martha again delights the reader. With such thoughts, Sam leaves the front of his house again. He sees his son playing in the yard and Marta, who is still reading a book, and begins to teach them the old way again. It can be seen that the short-term conflict with Sam himself could not change the situation, and the external conflict prevails. Both characters admit their guilt and do not go into conflict with themselves, their mentality and outlook are different and these conflicts will never be resolved. We have seen that this story is built on the basis of a family and couple conflict. O. Henry's stories are based on life standards, in the writer's stories, the fate of people does not end well like in fairy tales. On the contrary, the fate of all the characters, their psychology and conflicts are interpreted naturally and believably, without any extra colors and exaggerations.

In the writer's story "The true health center", (Haqiqiy siyahgoh), there is a conflict in the character of Mike Guyer, and this conflict is the main driving force of the plot of the story. Mike Gayern, who has lost his child in boxing, and has shaved off his lungs, attracts the attention of farmer Curtis Reidler at the train station.

- "Let's go, son," he said. - three minutes until the train leaves.

To laugh at someone was in Mike Guy's blood. He looked at the old farmer and began to chirp:

- What's wrong, do you think that I was robbed by a bank or a pawn? I said, "Did I just hit you in the ear, I don't have a single bite." Go, don't miss your way.

- You will go to my ranch. "You can live there until you recover," said the farmer.

But Mike Guy is very rude to him, but Reidler ignores his rudeness and takes him to his farm to take good care of him. Even when he creates the conditions he wants there, Guyer's conflicted attitude towards Reidler does not improve. Because he never trusts this man and always doubts his goodness. In fact, if you pay attention to his words and behavior, you can know that this is his psychological illness. The reason was that Mike had an incurable disease and was left without a cure.

For him, life seemed to treat only him unkindly, and therefore he was in conflict with other people, perhaps with individuals in the whole society, even with existence and all living beings in it. He said yes and lamented his fate. Nevertheless, Mike Guy's conflicted attitude towards others was undoubtedly related to his mental

(psychological) and physical health. With the wrong conclusion of the doctor, Reidler also had a conflict with Mike Guyer. After a tense confrontation between the two characters, Reidler kicks him out of his Ranch. This conflict is the climax of the story. "You're taking this boy with you," Reidler told Ross Horgis. - You work. Let him work as much as he needs to work. Let him sleep in the right place. Let him eat whatever he finds. As you all know, I did him as better as I could. I did it sincerely. The best doctor in San Antonio saw him yesterday and said he's as healthy as an ox!" After this conflicting encounter, he begins to fight for his life and completely recovers from his pain. His conflicted attitude toward Reidler and others, especially existence, also ceases, and he thanks Reidler for his kindness. As Mike Gayer achieves physical health, he also becomes mentally healthy, and his conflicted attitude towards the environment and all living beings is replaced by love and gratitude. In this story, we have seen that the main factor of sudden, unexpected turns and solutions in a person's life is the conflicts in his life and psyche, using the example of the character of Mike-Gayer. It can be seen that conflict is used as a driving force of the plot in the stories of the Uzbek writer H. Sultan, which is influenced by the storytelling traditions of O. Henry. In particular, the writer's interpretation of the essence of the story "Honor", (Nomus) and the fate of the heroes, as well as the influence of O. Henry's story "the true health center", (Haqiqiy sihatgoh) analyzed above, from the point of view of psychologism and conflict, can be felt. The story is about an old man who lost a leg in the war, his wife died a few years ago, and he is getting old. The story begins with a description of everyday problems and shortcomings in the family. First, it starts with the thoughts of the old man, who is dissatisfied with the Shepherd's ingratitude, and then with the wishes of his daughter-in-law. The old man's daughter-in-law was one of those people who would not close her jaw. The daughter-in-law, who is tired of the problems at home and worries about livelihood, takes her pain away from her son and curses him by beating him.

"Hey, won't he die if he doesn't fight! I'm telling you to go and look, it's mind-blowing! I only need this livelihood. Even if he gave a wedding to the daughter of this Akramkhoja! You all have found the maid. These words from Personage's speech embody not only the image of a woman who is dissatisfied with her fate due to the lack of irony, but it is not difficult to feel that there is a conflict in her psyche in relation to the old man who is useless and eating. Although she does not openly express this attitude, she reveals the conflicting attitude toward the old man in her subconscious by saying something like "my daughter, I will talk to you, my daughter-in-law, you will listen." Because the next two words were not only about his son, the sarcasm under these words can be clearly felt in the tone of the words. Of course, irony showed its strength and found its owner. The old man realizes what and who is being blamed by his words and is embarrassed. He takes his donkey and goes to the field to cut grass for the sheep that have not eaten anything since the night. The factor that prompted the old man to make such a decision was his daughter-in-law's ironic, albeit sarcastic, disclosure of his conflict with him. After that, the development of events develops sharply. On the way, Nishonkhoja, who grew up together and went to war with him, saw the old man and reprimanded him for this work. It is as if he is showing off his full life and the perseverance of his children, that his four children are reaching old age. "You say I'm going to (bring) the grass?" How do you do it? You're a fool to try, brother, because this is your job, come back, - he licked his lips bitterly and shook his head. "You didn't stop yourself either!" The work of this world ends when you die. A living is like a living... but now shame on you, yes, shame on you. If you yourself are half-souled.

After all, from now on it's time for you to finish work with your mouth." Although Nishonhoja tries to hide his contradictory attitude towards the old man, his words and cuts reveal the conflict between the two characters. In fact, the old man did not like him because he left his eyes red with pepper on the eve of going to war, and he made it clear. This time, not listening to his words to the end, he continued on his way, but Nishonkhoja's deed, which remained in the distant history, and his current actions made him angry again. This clash of conflicts further increases the old man's enthusiasm and causes sharp turns in the story. "... The fourth time, finally, he was lucky. Before the donkey could move, a heavy, wet load fell on him, and he closed his eyes. The donkey staggered and stumbled. - I got it! After all, I have gained! After all, I have increased! "The old man waved his arms wildly, raised the deserted field over his head like a dog, and shouted joyfully."

It was this conflict that took over the consciousness of the hero and pushed him to live, to act, and to show that he still has strength. No matter how difficult it is for the old man who has lost a leg, the work he has taken on his shoulders, he will cope with this task. "Then, shivering, he ran away from his feet and threw himself face down on the ground. Intoxicated by the smell of grass and the shouts of victory, he was lying down on the unpleasant soil, now he raised his head high in front of Nishonhoj's garden, and looked at the grass from his eyes. Thinking that no one would see the drops of tears that flowed, he could not fit into the ground. We have seen in the example of the analysis that in this story, the conflict served as the main force and factor in the development of events. One can see commonalities in the characters (stubbornness) and lines of fate of both heroes of the story, Mike-Gayer and the Old Man. Both heroes overcome all kinds of conflicts and triumph over the trials of cruel life. In other stories of the writer, the conflict in the psychology of the heroes is reflected in their actions and characters, and how this situation affected their fate can be observed from different angles. For example, in the story "Bir tup xurmo", (A bunch of dates) on the example of the narrator Mallaev, the socialization of a personal conflict is observed in relation to liars, cheaters, and swindlers in society, and in the story "My Friend, Esonboy", (Do'stim, Esonboy) the same conflict attitude towards swindlers and extortionists is the main force that develops events. we can see that lib served. The conflict occupies an important place in the story telling of N. Eshonqul, who enriches Uzbek literature with modern-modern stories full of symbols and symbols. The socialization of the conflict can be seen in most of the writer's stories. In particular, the writer's famous story "The Man Led by the Monkey", (maymun yetaklagan odam) is built because of conflict from head to toe. In the pictures drawn by the old artist, the hero of the story, in his words to the neighbor boy, in his way of life, in his portrait, in short, in all the details in the story, he has a very strong hatred towards the society in which he lived, dedicated his life, and believed. The second type of conflict is clearly visible. "First of all, I didn't like his manner: despite his poor condition, he looked at people with arrogance mixed with arrogance, looked suspiciously at everyone, as if he had spent his whole life staring at everyone like that." The old man does not try to hide it. The dissatisfaction that took over his whole body was fully reflected in his appearance. The conflict that arose in him with respect to his environment made him look at everyone with suspicion and hatred, and for this reason, he did not join people. Even though he was living the last days of his life in the period of independence, the intense conflict and hatred towards the social system continued in him. In each of his paintings, the inner conflict is reflected in dark and sharp colors. According to him, it was impossible to believe in any system, beliefs were based on empty and false ideas.

He already did not want to live in a community with people. The second type of conflict can be found in a number of other stories of N.Eshonqul.

For example, a number of stories such as "Photo of a Ruined City", (xaroba shahar sur'ati), "Treatment", (muolaja), "The Taste of Pain", (og'riq lazzati), "Journey to the Sultanate of Darkness", (zulmat saltanatiga sayohat) "Coffin", (Tobut), "Bahovuddin's Dog", (Bahovuddinning iti), "The Hand", (qo'l) are examples of this. These stories of the writer are also built on the basis of conflict. In the writer's story "Bahovudin's Dog", (Bahovuddinning iti), one can see the artistic interpretation of the social significance of the theory of non-conflict existing in the political-social system of the last century. It is known that conflict is one of the important issues of the theory of art and literature. Nevertheless, in the late 1940s and early 1950s, the "theory of non-conflict" appeared in Soviet literature. M. Koshjanov explains about this as follows. "The founders of this theory emphasized the end of antagonistic contradictions in our life, considered all conflicts between people to be completed, and demanded that life be reflected in literature and art without conflicts." For this reason, the works created in these years became ideologically and artistically weak. Because the theory of non-conflict is against the understanding of life on a dialectical basis, it was a theory that denied the development of contradictions through struggles. The story is about a radio play that is being created in search of an award. All the employees have been working on this play for six months, everything was more than expected, and only they had to write a natural noise similar to the essence of the play. "- The work is very good. However, in order to win the competition, we need to add natural noises. Whether it's birds chirping, trees rustling, wind, sheep... in general, depending on the scenes of the work, natural joyful tones should be added. If we can show that happiness and cheerfulness are inherent not only to the heroes, but also to the whole nature, that nature is with us and that it also rejoices at the luck of our heroes and emits joyful sounds, the reward is in the pocket. Consider that...". For this, the sound recording director and other assistant workers chose an old alley on the outskirts of the city, requested the administration not to let anyone in, and prepared all the technical equipment to record the procession of thousands of birds that settled in the branches and thick trees there. But every time after recording the sound, when they came back and tried to listen again, in this natural happy noise, another kind of moaning sound, which they did not pay attention to when it was played in the alley, and thought that it could not be heard in the microphone, would be heard. "In the scene where we were supposed to reflect an upbeat mood and harmonize with the joyful sounds of nature, there was a kind of mournful, frosty and heart-wrenching whisper, faintly heard in the alley in the morning."

Every time the character-narrator hears this voice, he becomes more and more fascinated by it; its enchanting wail draws him in. They would hear this voice repeatedly, recorded several times. Knowing what this voice was, the feeling of fascination took over the director's whole consciousness. Finally, he meets a dog in the secluded part of this alley on the side where the sound is coming from. Over the days, the director becomes very close to this dog, perhaps seeing the truth of life in its heart-rending howls and sad eyes. At the end of the story, the director also turns away from this insidious, deceitful society and gets absorbed in nature, turning into one of its creatures - a dog. "Looking at their love for each other, I also felt jealous. Involuntarily, I remembered the howling recorded on the tapes. I thought that maybe one of them's moaning was caught on our tape and it was bothering us. The most interesting thing, and the reason I am writing these things to you in detail, is that one of the dogs, which

I have seen many times, had a leather charm hanging around its neck. I didn't meet anyone else in the garden... it was impossible to find the director." In the last century, the political and social system, which blindfolded humanity and introduced it as happiness, deceived the entire society and forced it to sing false happiness, but Mother Nature, cannot submit to this terrible lie. . In the example of a dog, a creature that obeys only its creator, not humanity, is a symbol of nature. If in the existing realistic works, the conflict of man with man, environment and himself is reflected, in this story, on the contrary, the conflict of nature, existence with humanity, society is depicted by means of natural and believable simple images and symbols. Even at the end of the story, the character-narrator has a conflicted attitude towards the environment in which he lives, even towards himself, and he renounces his identity and prefers to become a faithful and loyal animal among the creatures of the Creator - a dog that will enter heaven. In the stories of the American writer O.Henry and the stories of Uzbek literature writers, including H.Sultan, the conflict between individuals is more visible. Nevertheless, not all stories, as we have seen in some stories, the personalization of the social consciousness is also observed. Such conflictism can be seen in the stories of N.Eshanqul "Man led by a monkey", (maymun yetaklagan odam) and "Bahovuddin's dog", (Bahovuddinning iti).

The conclusion is that in all these stories, the conflict is the factor that drives the plot, makes the events intense and dramatic, and causes an unexpected solution.

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