

**CHOLPON'S INTERPRETATION OF THE SPIRIT OF THE CHARACTERS IN  
THE STORY "CLEAR NIGHTS"****Yorbulova Dildora Shokir kizi**

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**Abstract:** This article analyzes the psychology of the characters and their psyche in the story "Moonlight Nights", which is considered a small prose work of Cholpon.

**Key words:** interpretation, psyche, image, emotional-expressive, psyche of characters

In literature, we use various analyzes to reveal the inner psyche and psyche of the characters. Depending on the approach of the analysis, we create the image of the characters in the work. We shape their emotional and expressive outer and inner world through words. Details play an important role in the plot of the work and perform a certain task. Even some details rise to the level of the image. For example, in the poem "Na'matak" by the son of Musa Tashmuhammad Oybek, known to all of us, the namatak has reached the level of a character, its appearance and its incomparable place in nature are revealed through similes and comparisons. Together with you, we will consider the interpretation of one of the poems. Abdulhamid Suleiman's son Cholpan created unique works in verse and prose. His prose works really helped his great epic to be written at a high level and reach perfection. We will consider the story of Adib "Moonlight Nights" through interpretation. First of all, we will try to explain how the analysis of the work is carried out.

"In the process of analyzing the work, on the one hand, the qualities and characteristics important for this work are distinguished, and on the other hand, unimportant aspects are abandoned and a unique scientific sorting takes place. This case evokes the idea of the leading principles of the existence of an artistic system, which gave this work a completeness, a unique integrity. At the same time, using comparison, which is one of the most important methods of analysis, as a result of comparing the studied work with others, its artistic uniqueness and irrevocable uniqueness are realized. This grouping is carried out through scientific, creative and artistic sorting. In the process of artistic analysis, there is no work whose images are analyzed in their own sense. Of course, the images and details at the heart of the work are given a stylistic load, and an additional meaning is loaded.

The story "Oydin Kechalar" is considered as an example of a secondary epic work that tells about the system of the times, oppression and hardships and the difficult situation of Cholpon through images. The labors and experiences of the two women are similar, because they have a sad fate. The story begins with:

"The old woman Zainab woke up frightened by something. The white moon, the moon was hurrying through the middle of the old woman's bed, breaking through the white clouds that appeared here and there. From the first description, the reader imagines the character and experiences of the character. That is, the old woman Zainab is worried about something, her frustration and anxiety are compared to the moon hidden in the clouds in a hurry in the sky. The moon is invisible during the day, but at night it shines everywhere and moves restlessly to and fro. The spots on his face also indicate difficulties and pains. A woman forgets her troubles by busying herself with housework during the day, and in the evening she is filled with all her worries. Cholpon exaggerates the pictorial situation of the old woman through these words:

"Since his sleep disappeared, he no longer had sleep in his eyes, and buried himself in dreams worthy of his age and his time. This year, he made a wicker basket and a blanket made of cotton thread from the cocoon to the silk - thought out "all the sorrows of the world". The psyche of the hero is revealed with a short phrase: he thought of "all the sorrows of the world". There was another hero in this yard, in the grip of similar thoughts. The surroundings were described as similar to the inner world of images: "A deep silence that can only be found in cemeteries and graves..." Glasses were taken as a sign of anxiety. The old woman was surprised and did not know who was crying and from which side such a noise was heard. Because in almost all families there was unrest and crying: "Which of the neighbors has a daughter-in-law or a daughter?" Khadija is the horse's bride, today her friends came and had fun for two nights. Salomat Khan's daughter said that she had gone to the village, but she has not yet arrived. He has no place to cry for his bride..." In those days, it was common for someone's house to be in trouble. Someone's house was robbed, someone else was taxed, and the sound of mourning is heard in another yard. The old woman finally saw the voice from the fairies, but this tone was not filled with worries and anguish: "Who is this? Did the fairies come to the yard? Fairies comb their daughters' hair in the gardens on moonlit nights, and their daughters cry: "If you smooth it too much, the groom will take you away." No... Ajina's girl, fairy girl doesn't cry. It will be very strange if he cries." Secrets were revealed, knots were untied. The voice mixed with crying was the old woman's own daughter-in-law. It is at this point that the clash of souls and the union of imaginations take place. "Putting his head in the old woman's lap, he sighed again and cried bitterly.

"Mother, did I come as a bride to buy a house at night?"

- No, my dear, where is Kadirjan?

- Don't ask Kadirjon, mother. Well, it's been more than a month and a half since I became a bride, but in this one and a half month, we were together only two nights... Every other day

I will wait until dawn tomorrow. After enduring so many days, this is the day I cried for my own worth. How do I do it? Am I not human?..."

Father and son, mother-in-law and daughter-in-law unite in one spiritual circle. The lines of fate of women who have not seen female happiness, whose dreams are in tatters, whose beautiful goals in life have faded, are absorbed into the plot of a common epic work. The details and means of internal representation in the work, objects - all served to express the psychology of the characters. At the end of the story, Cholpon brings the long-awaited character Kadirjon home, but he has already painted it with selfishness: At the same time, Kadirjon came in through the open door, drunk as if he were dying. As soon as they saw him, both of them suddenly said:

"- Here it is! - they sent.

Kadirjan is the answer to their lively reception

- Where, where is my mother Anna, where is my mother Annushka? (Where's Anna, where's my Annakhan, eh?) - he said and fell on the bed saying "goop"..." The predominant idea in the work is the terrible impact of the period on the lives of the heroes, women living in oppression and violence, and being used as a commodity in society. is enough.

"The artistic image harmoniously unites the mind and feeling, therefore it is understood as a rational and emotional unity. The rational aspect of an artistic image is that, with its help, the creator artistically perceives the problems that tormented him. While Dilmurod Kuronov focuses on the analysis of images, these scientific facts are analyzed on the example of Cholpon's novel "Night and Day". In the above-mentioned story, the rational unity of the images reveals the state of society as a whole in the form of these two women. The problem that tormented the writer was the place of women in the family, especially in the country. In order to overcome this problem, he designates almost all the main characters in his prose works as women.

In conclusion, it can be said that the son of Abdulhamid Suleiman Cholpan, a great enlightener, a real light-emitting morning star, has written stories as a writer who sacrificed his life for the nation. The characters depicted in the stories are not fictional, but real heroes of the era. Their psyche, when interpenetrated, points to the general state of society.

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