

12-21-2019

THE ROLE OF THE SPEECH OF THE CHARACTER, PORTRAIT AND LANDSCAPE IN OPENING THE SPIRIT OF THE CHARACTER

Ulughbek Kuchimov PhD student
UzSWLU

Follow this and additional works at: <https://uzjournals.edu.uz/philolm>



Part of the [English Language and Literature Commons](#), [Language Interpretation and Translation Commons](#), [Linguistics Commons](#), [Other Languages, Societies, and Cultures Commons](#), and the [Reading and Language Commons](#)

Recommended Citation

Kuchimov, Ulughbek PhD student (2019) "THE ROLE OF THE SPEECH OF THE CHARACTER, PORTRAIT AND LANDSCAPE IN OPENING THE SPIRIT OF THE CHARACTER," *Philology Matters*: Vol. 2019 : Iss. 4 , Article 16.

DOI: 10.36078/987654377

Available at: <https://uzjournals.edu.uz/philolm/vol2019/iss4/16>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in *Philology Matters* by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.



Ulughbek Kuchimov

PhD student of UzSWLU

THE ROLE OF THE SPEECH OF THE CHARACTER, PORTRAIT AND LANDSCAPE IN OPENING THE SPIRIT OF THE CHARACTER

ANNOTATION

In the works of fiction, the writer creates an artistic world that can happen in life, and shows life and imaginary events in our eyes as if they are true, real, had happened. Sometimes this literary phenomenon requires such an artistic composition that it breaks the boundaries of reality. In the following years, as in all types and genres literature, specific changes, evolutions are taking place in the world of fantasy works, themes, poetics, style, and images.

In the works of Ray Bradbury and Hojiakbar Shaikhov, a number of features such as myth, the stream of consciousness, the image of the human's inner world, the existential interpretation, the inner monologue, the chronotope ANNOTATION, the dream, the speech of the hero, the portrait and landscape image, the desire to be engaged in a dialogue with the reader can be noticed. In the article, these literary and aesthetic problems are analyzed on the example of the works of American writer Ray Bradber "451 degree on Fahrenheit", "The ice and fire", "Wine from the flower of the Cuckoo" and the stories of one of the founders of Uzbek fiction Hojiakbar Shaikhov "Adjoined worlds", "The wonderer of the two worlds" "Unknown people", "Man from the fire" and other fantastic novels, and stories. It is worth noting that the speech of the character of the work is aimed at opening the psychology of the character, in which both the owner of the speech and the speech itself are directed, and that Ray Bradber and Hojiakbar Shaikhov often try to open the psychological state of their heroes through their speech.

Улғубек Кўчимов

ЎзДЖТУ докторанти

ПЕРСОНАЖ РУҲИЯТИНИ ОЧИШДА ҚАҲРАМОН НУТҚИ, ПОРТРЕТ ВА ПЕЙЗАЖ ТАСВИРИНИНГ ЎРНИ

АННОТАЦИЯ

Фантастик асарларда ёзувчи ҳаётда рўй бериши мумкин бўлган бадий олами яратиб, ҳаётий ва ҳаёлий воқеаларни кўз ўнгимизда рўйи рост, гўё содир бўлгандек кўрсатади. Баъзан бу адабий ҳодиса шундай бадий тўқимани талаб қиладики, у ҳақиқат чегараларини бузади. Кейинги йилларда барча тур, жанрларда бўлгани каби фантастик асарлар мавзу-мундарижаси, поэтикаси, услуби, образлар дунёсида жиддий янгиланишлар, эврилишлар кўзга ташланади.

Рэй Брэдбери ва Ҳожиакбар Шайхов асарларида миф, онг оқими, инсон ботиний олами тасвири, экзистенциал талқин, ички монолог, хронотоп мавҳумоти, туш, қаҳрамон нутқи, портрет ва пейзаж тасвири, китобхон билан мулоқотга киришишга интилиш каби қатор хусусиятлар кўзга ташланади. Мақолада мазкур адабий-эстетик муаммолар америка ёзувчиси Рэй Брэдбери "Фаренгейт бўйича 451 даража", "Муз ва олов", "Қоқи гулидан шароб" асарлари ва ўзбек фантастикасининг асосчиларидан бири Ҳожиакбар Шайховнинг "Туташ оламлар", "Икки жаҳон овораси" "Номаълум одамлар", "Оловдан чиққан одам" фантастик роман, қисса ва ҳикоялари мисолида таҳлил этилган. Рэй Брэдбери ва Ҳожиакбар Шайхов ўз қаҳрамонларининг психологик ҳолатини очишга ҳаракат қилар экан, асар қаҳрамонининг нутқи ҳам нутқ эгаси, ҳам нутқ қаратилган персонаж психологиясини очишга қаратилганини қайд этиш ўринлидир.

Калит сўзлар: фантастик асар, поэтика, услуб, образ, портрет, пейзаж, адабий-эсте-

Key words: fiction, poetics, style, character, picture, image, literary-aesthetic category, character's mood, psychological position, character's psychology. тик категория, қахрамон руҳияти, психологик ҳолат, персонаж психологияси.

INTRODUCTION

Fiction is a work of art, because it has an imaginary priority, it also has its own peculiarities, while interacting with artistic works in common. The responsibility of persuasion is also more than double sized. The ideas of D. Wollheim, calling the fiction as “literature of ideas”, and A. Azimov as “experiment on paper” once again prove this fact.

A fiction work, like an artistic work, can have its own impact on human imagination, thinking, the worldview, and speech. It plays an important role in the formation of the spiritual world of a human, just like an artistic work. Therefore, it is not surprising that Ray Bradbury notes that “in the history of humanity everything begins with a dream”.

DEGREE OF THE STUDY OF THE PROBLEM

Since the problems of psychology and psychological analysis play an important role for the literature – “Human studies”, they have been attracting the attention of literary critics for a long time. In particular, in Russian literature critical studies, these problems were identified as early as the middle of the last century in connection with Tolstoy's works. The problem of psychology has been studied in various aspects in a number of studies of Russian literary critics conducted over the last thirty years. They devoted to the issues of concrete writer's creativity and creative laboratory, artistic style and poetics, artistic character and human conception in literature.

Although the first investigation on the problem of psychology in Uzbek literature critical studies appeared at the end of the 40-ies of the last century, the beginning of a broader study of this problem coincides with the 60-ies. The first special researches on this problem were carried out in the 70-ies of the XX century.

The leading features of the creativity of any poet or writer, his/her skills in the interpretation of a specific artistic world, style, spirituality are manifested directly in connection with the artistic images that s/he has created. After all, in the artistic image, which is one of the important elements that determines the artistic skills of the person, who created them, the writer finds his/her own expression of the rebellion of the soul, which arose on the basis of the spiritual world, the perception of beauty, the events of the world and his/her attitude to the behavior of people. Accordingly, our study is devoted to the enlightening the writer's skills in the leading images in his/her works, the role of the character in the spiritual and mental world, the opportunities of the writers in manifesting their unique world.

Although, the roots of Uzbek fiction go to folklore, and Uzbek classical literature, and the first samples appeared in 20-ies of the last century, modern Uzbek fiction began to take shape only in 60-ies. Therefore, the work related to the Uzbek fiction,

its formation and development began to appear in the 70-ies of the XX century. Later, in addition to the investigations of the authors we mentioned above, studies, articles and brochures in a special monographic style began to appear. However, in the works of fiction, the typological studies of issues of psychology and fiction have not yet been carried out.

THE RESULTS AND REFLECTIONS

As the speech plays an important role in unveiling the psychology of the character in the artistic work, it also has the same role in the fiction. Regardless of the fact that the character of a fantastic work is real or fictional, the aspects of artistic psychology, in particular the speech, give them a textual analysis, enlightening the inner world of the heroes of a fiction work, as well as the universe of the characters' imagination, like their reflection in the mirror.

The parents of the main character of Ray Bradbury's story "The Ice and Fire" dye after handing over his upbringing to his sister Duck. This scene was given to mother's children through a testament-style dialogue. Realizing that their days are over, Sim's parents began to think about their children in the last moments of their lives, worrying about the future relationship between their children. The parents' feeling before going on the last journey were presented in the dialogues. Before dying, they remembered how their child began to speak for the first time, how much joy they had, that did not disappoint them at the last moments of their lives, and their high spirit were reflected in the dialogues.

The facts about how this process took place, how Sim was brought up, the cases associated with his formation as a person, his attitude to the surrounding world, the lines inherent to his character, his sister Duck, his enemy Kayon, and the relationships between him and the scientists are manifested in the speech acts. In the paragraph of the story [Bradbury Ray Short Stories., – 1947;p.279] which has high spiritual context, Duck wants to explain who is a friend and who is an enemy for her little brother Sim.

In this story, edibles are considered as one of the main factors that determine the survival of people. They are always busy with finding edibles and eating them, because they have only 8 days to live, and Sim is to eat a lot in order to be full of strength. But Kayon is on the verge of pulling out his food. Therefore his sister whispers in his ear, "***Enemies are made over things like stolen foods; gifts of long grasses make friends***" and thus encourages Sim to being watchful. From Duck's speech her love for her little brother, disturbing condition of her soul for her brother's life are hidden behind these lines. Along with this, there is also a hint that Sim cannot distinguish the enemy with a friend, his arrogance, and his young age. At the same time, specific traits of Kayon's character are also reflected in Duck's speech. Moreover, drawn the original lines on Kayon as a person in the speech of Duck, the sister of Sim were also.

Eagerness to fighting, violence, selfishness, which are inherent to the nature of Kayon are reflected in the phrase "Enemies are made over things like stolen foods" told by Duck to her little brother – Sim.

In presenting the psychology of the characters in the work, the author's speech

also plays an important role in the same line with the speech of the characters of the work. It should be noted here, that one can take information from the speeches of the author, not only concerning the characteristic features of the main characters of the work – Sim and the people surrounding him – his sister Duck, his enemy Kayon, and his beloved Layt, but also the details about where the event takes place, how the situation is developing, the contradictions between the characters of the work. It becomes clear from the speech of the author that *“He understood love, marriage, customers, anger, pity, rage, selfishness, shadows and subtitles, realities and reflections. Like a bird newly cracking its way from a shell, he was almost a unit, complete, all-knowing”*[Bradbury Ray Short Stories., 1947; p.274].

The author continues his ideas and presents the attitude of the mother to her child – her love in the dialogue between Sim’s parents, and thus reinforces the idea that he wanted to give through a dialogue: *“Let me kill him!” shouted the father, breathing harshly, sobbingly. “What has he to live for?” “No, no!” insisted the mother, and her body, frail and old as it was, stretched across the huge body of the father, tearing at his weapon. “He must live! There may be a future for him! He may live longer than us, and be young!”*.

It becomes clear from the dialogue that Sim’s father wants to kill him, and the possible reason is: poor living conditions, the shortness of his life, and the inability to come out of this situation. The father’s discontent with the nature of the damned planet, saturation from life, the dramatism of the father’s psychologic state was reflected in this dialogue, in one sentence – his psychological state reached the level of being ready to kill his son. The father is also kind to the child. But he cannot fight against external influence and objective existence. In his character we see signs of weakness, insecurity, and rudeness. He laughs bitterly and loudly. The author managed to show the mental state of a person, who is waiting for his death with the help of dialogues.

Sim’s mother didn’t lose her trust; she expects salvation from the future. Therefore, she wants his child to live. She also respects Sim’s father. She calls him as “Idiot!”. The author uses the word “Idiot” in order to present the mother’s dissatisfaction with the carelessness of her husband towards her child, as well as her warm attitude to the spouse in her soul.

The author expresses his social views, taking as a basis the story of a family – tribal tragedy. Therefore, the dream of Sim’s mother is similar to the author’s dream. According to the author’s speech *“...from a young age, feelings of good and evil begin to form in the brain. Sim, as birds or birds learn by means of an inner instinct, fills his mind with all knowledge”*[Bradbury R. . 2001 B. 172-174]. It is also known from the author’s speech that he understood his ideological opponent in the image of Kayon.

The author also extensively uses monologues when filling the lines about Sim’s character: *“I’m the five-thousandth in a long line of futile sons? What can I do to save myself from dying eight days from now? Is there escape?”* [Bradbury Ray.,1947 p.277]. From this monologue it is understood that Sim is able to take initiative on his own, to find a way of salvation, without waiting for the decision of tribal elders in overcoming the problem that arose.

In the speech of the writer, through the conflict between Sim and Kayon, he managed to show the spiritual world, the mental world of the image of foolish Kayon, who did not know the value of both his own and other people. And the image of the forces of nature, given in the writer's speech, served to unravel the psychology of the ideological struggle between people. The author's opinion that "a man is weak before the offend, which nature conveys" does not find its own proof in the story. Possible reason is – his heroes look at life with a hope, against the desire of the author; they consider the solution of any problem in science. The author's speech gives the reader a way in the process of provoking similar subtle aspects inherent in the nature of the characters of the work. In one of the author's speeches, the process of Sim's discovering of the cave of scientists is described as follows: "*Finally, Sim found what he was looking for. Inside the mountain, a group of men were caring for rocks.... Every eight days there was an entirely new set of Scientists working on anyone problem*" [Bredberi R., 2001 B. 173]. In this passage, the author gives a certain picture of the future, everyone is busy with work, young people are studying science, and the elderly know the solution of complex problems. Ultimately, the author shows the elderly as people, who can find a solution to the problem to Sim and the people surrounding him. Dialogues in the work are also one of the important tools in the revealing the psychology of the characters of the work. The process of Sim getting acquainted with Layt, and the psychological state of their first meeting was given by the author through their dialogues. "*The girl says her name confidently, intensely, and joyfully to Sim and the guy responds enthusiastically*" [Sharafiddinov O.; . 126]. The author widely uses dialogues in giving contradictory cases between the characters of the work, along with the psychological state of the main characters – Sim and his beloved Layt. The author also reveals the conflict relations between his parents and Kayon and Sim with the help of dialogues. The contradictions between them served to show the contradictions between these tribes. The main concept of all the fantastic works of Ray Bradbury is the preservation of a man. His firm opinion on this matter is that "a person is to be spiritual, free, and happy".

The concept of human preservation is a matter that is in the minds of all writers on a global scale. Meanwhile it also concerns the fiction writers. In particular, it also constitutes the basis of Hojiakbar Shaikhov's works. Literature critics Ozod Sharofiddinov writes the following about the writer "The author thinks not only about making the reader's mind busy, but also exposing the man's eternal problems, turning to the conscience of a man, waking him up from ignorance and making him more harmonious. Therefore, on the basis of Hojiakbar's works, there lay issues concerning meaning, honesty, and purity of human life. ...The writer shows the vision between kindness and evil, correctness and curvature, tolerance of breadth and selfishness in scientific fantastic forms" [Bradbury Ray. 1947 p. 289].

The point at which Ray Bradbury and Hojiakbar Shaikhov's works intersect is that they are focusing their attention on this issue and are trying to give it a solution.

Even from the story "The Ice and Fire", it becomes clear that the author's original purpose, the main concept is that a person shouldn't burn the fire of war, no matter

how long s/he lives. The author makes extensive use of the image of Sim in conducting this concept. The author managed to give Sim's thoughts about living without burning war fire through his inner monologue: "*Why? Even if life is short, they will fight and kill one another?*" [Bradbury Ray., 1947;p.286].

The event of the work is described as being on some kind of a planet in space. In fact, the situation in this story is likely to happen in different parts of the country. Despite the fact that this story was written in 1946, it has not lost its relevance even now.

Ray Bradbury condemns those who burn the fire of war. The fact is that as a result of the war, adherents of the war acquire new wealth, have a desire to take possession of new territories. In wars, they can lose their children, a brother, and other relatives. They would not have material damage, and spiritual damage is not visible to their eyes. Their goal is to make wealth, with this goal they are always on the side of war.

In the XX century, there were wars in different parts of the Earth, which brought countless afflictions to people's lives. The writer with the help of fantastic images in the story "The Ice and Fire" shows that he is against the wars. And developed this idea in his other fiction works.

Although the event, which is based on the work, has a happy ending, in order to achieve this end, the author mainly uses in detail various manifestations of speech when giving events, which happened with the characters of the work. In this sense, the attitude of the characters of the work to the discoveries of scientists is presented in the dialogue between Duck and Sim. "*Where are the Scientists?*" Dark looked away from him. "*I wouldn't tell you if I knew. They'd kill you, experimenting! I don't want you joining them! Live your life, don't cut it in half trying to reach that silly metal thing on the mountain.*" "*I'll find out where they are from someone else, then!*" "*No one'll tell you! They hate the Scientists. You'll have to find them on your own. And then what? Will you save us? Yes, save us, little boy!*" Her face was sullen; already half her life was gone. "*We can't just sit and talk and eat,*" he protested. "*And nothing else.*" He leapt up. "*Go find them!*" she retorted acidly. "*They'll help you forget. Yes, yes.*" She spat it out. "*Forget your life's over in just a few more days!*" [Bradbury Ray., 1947; p.286].

The writer gives the attitude of the characters to the discovery of scientists in the dialogue between the sister and the brother. According to her sister, the discovery of scientists is a ship is a "stupid thing". And for Sim, this discovery is the embodiment of freedom. The sister says that scientists "should be gone with their experiment". She thinks that if scientists did not build this ship, they would not have come to this "damned planet". However, Sim acts as a promoter of the views and opinions of the author of the work.

The author awards Sim with fantastic qualities for the realization of the idea of the work. Before he was born, he had studied a lot of knowledge in the mother's womb with the help of hereditary memory capacity. Knowledge would flow into his brain. The author of the work thinks that the people's rescuer should be a mature, competent person in all respects. He must possess encyclopedic knowledge. That's

what Sim is trying to achieve. He is a herald of light, a torch, freedom in the dark, a hero who is eager to bring his tribe, births out of this “damned planet”. Sim’s words “I want to live” (“Yashashni istayman”) [Ibrohimova R., 2011; B. 200] when he met with the scientists reflect his spirit, the essence of his actions that he was taking.

Ray Bradbury makes extensive use of episodic images in achieving his goal in this fiction story. An episodic image in the story is an image of a tall, fantastic person. Through this episodic image, the author also notes that the team that made up the majority in the game repeatedly highlighted the negative opinion about scientists. This person also sees scientists as the reason for their coming to the damned planet. They see no sense in the research the scientists are conducting. The writer does not only use this tall episodic image against the scientists, but also increases the number of those who are against the scientists with the help of the images of Daynk and Kayon. The reason is: the writer went on the path of affirmation by denying the contribution of scholars to science, the change of tribal people’s way of life. As it happens in life, in the works of fiction, there are scientists whose science, their discoveries serve evil, but the image of these scientists became popular only after the 60-ies in the fiction literature.

In this story, the task of scientists is to restore the memory of the genealogy, make a mask that prevents the sun rays. In order to carry out this task, they use various grease, stone clothes, and bird wings. But they are alone in the performance of this task. He returns this idea several times even through the words of Daynk, one of the scientists, emphasizing the same idea, trying to draw the attention of the readers to the same idea. The reason is: the author of the work believes that the number of scientists should be enlarged in order to perform such tasks. And he is not alone among those who think so. Saddy Iskandariy, the character of Alisher Navoi’s works, also collects the strongest shipbuilders from all over the world and attracts them both shipbuilders and 400 scientists for the restoration of three thousand ships and a “floating” city [Ibrohimova R., 2011; B. 200].

The author of the work included the image of scientists so that the heroes of the work could get out of the situation that had arisen. But it only takes a wider scope of purpose, without the use of the image of scientists, to solve the problem in the work of fiction. He created in his works a sketch of the discovery of scientists, a fantastic alternative, who discovered in the image of scientists who made various greases, stone clothes, bird wings, grease, which in the future can make invisible from aircraft to spaceships, clothes, and letters.

In order to reveal the artistic and psychological characteristics inherent to the heroes of the fiction work “The Ice and Fire”, Ray Bradbury describes in a solo struggle with Kayon and Sim, in order to demonstrate Sim’s character trait – honesty, at the same time with the use of speech and its appearance, portrait image, dream or landscape. It is known that despite the fact that this method is ancient, it has not lost its value even in fiction works. Ilya Muromes also honestly defeated the robber nightingale, Alexander the Great also defeated the King Maluni honestly, armed with knowledge, using scientists, and Alpomish also honestly defeated the athletes of the

tribe qalmoq in battle. Even more so, Ray Bradbury managed to open the character traits of the character of the work in the image of the struggle of rivals – Sim and Nxai, characteristic of the people of the East. In this place, in some cases, he uses the negative coloring, fertile use of words, analogies, phrases, and adjectives. The Nxoi, which was defeated in battle is characterized as “his eyes are like a fruit that has become moldy from torment, his mouth is open like a crumbling fruit that has been cracked”, spreading with the earth as one from ripening. Or, since the images of the moment of aging Kayon, Sim describes as the following: “his eyes faded like a glass, his body dried up like a fish”, – or describes beautiful Layt as “her senseless eyes were blocked with sticky eyelashes, like a spider’s nest”. Sim fell in love with Layt at first glance, but at that moment Layt’s eyes are now “blocked by sticky eyelashes like a spider’s nest”. From this analogy, the writer wants to express the opinion that the life reminiscent of the game on the chessboard is equal to the fact that Layt does not know what will happen after four walks, as if her eyes are blind. Or when the author writes “*His eyes were hot emeralds in his face*” [Sultonov I., 1980] about Sim’s eyes, he means that this way Sim will become the winner.

This way, the writer accelerates the lines to the “coral thread”, which serves to reveal the psychological state of the characters of the work, and the lines inherent to the main characters of the story.

Both Ray Bradbury and Hojiakbar Shaikhov managed to present artistic psychology not only through their speech, but also with the help of their internal monologue.

“Portrait – as writes I.Sultonov, – to a certain extent, perceives the inner world of a person and therefore prepares us for a quick and correct understanding of events in the plot” [Bradbury Ray., 1947;p.175].

In this sense, the portrait of Layt, one of the main characters of Ray Bradbury’s work “The Ice and Fire”, can be evidence of our opinion. “Layt ...was young and beautiful. Her eyes are like silver coins, her neck is as beautiful and elegant, like a swan’s. her little body was reminiscent of a blue flame, whose hair was billowing from her body, receiving power. Though there passed four days, she was still young, beautiful ... like an example of a full moon, and she was just stepping on the threshold of maturity”.

In one place, the author while describing the main character’s hair writes that her hair “shone in a purple, rusty tone”. [Bradbury Ray.,1947;p.175] Here the author emphasizes that the girl’s hair is purple in color. If we pay attention to the image of women created in the history of fiction, then regardless of their territorial belonging the color of their hair is described as purple or bluish. In a certain sense, there exists the case, when the color of main characters’ hair has specific symbol. [Ibrohimova R., 2011; 200 bet].

The above-mentioned descriptions, given by the author to Layt served to show the proportions of her external beauty to her inner world, as well as to express Sim’s character with the image of Layt.

In order to describe conditions, in which the characters of “The ice and fire” are living, the author gives the reader a portrait of a fantastic image with an episodic character. According to him: “*The outlines of the cave appeared. And a man loomed*

up, insane and wild and terrible. A man with a dying face. Old, withered by winds, baked like adobe in the heat. The man was crouched in a far corner of the cave, his eyes whitening to one side of his face, listening to the far wind trumpeting up above on the frozen night planet”[Bradbury Ray 1947; p.273].

From portrait, which the writer describes, it can be assumed that unfavorable conditions in nature might leave traces in a person’s appearance, influencing his/her psyche, forming feelings of aggression, and hatred for life in a person.

There are cases, where the writer uses positive images, the image of Duck for example, for the purpose of further embodying the environment, ecology, lifestyle of people in particular from.

Sim’s sister loves her brother from the depth of her heart, she realistically evaluates life from her point of view, does not expect anything superfluous from life, she does not even try herself to improve it. She lives only to find something to eat. In that sense she writes the following about her: *“Watching Dark was like seeing a lizard forever flicking its pink tongue, forever hungry”*[Ray Bradbury., 1947;p.313] (*“Qizcha doim och, pushti rang tillari bilan hamisha ovqat izlaydigan kaltakesani eslatardi”*)[Bredberi R.,2001;B. 176]. The writer points to Duck’s state in order to point out the idea that hunger, poverty prevails in places where there is a war between the tribes, for a piece of bread or, for a handful of fruits, tribal people spend their days in search of edibles and spend their lives in desolation. The author wants to describe whole tribal people with Duck’s image. And his thoughts further get confirmed with the help of Kayon’s aged portrait: *“That of an old man. A cruel, bitter face. It looked down at Sim and snarled”* (*“Sim egilgancha, cholning badburush aftini, shishaday xira tortgan ko’zlarini, qoq baliqday qurib ketgan tanasini ko’zdan kechirdi”*)[Bredberi R., 2001;176].

The writer’s goal is not only limited with informing the reader about the situation of the deceased population, their way of life through the image of a portrait of fantastic images, which we noted above, but also the purpose of using this method to find a solution to the main issue. That is, in order to improve the tribe’s life it is important to conduct the idea that it is necessary to live by fighting for a better life, even if there is one day is left to live.

Ray Bradbury widely used this method not only in the story “The ice and fire, but also in the speech of the main characters of the work and their various manifestations, as well as the way of dreaming in a row with the use of portraits, landscapes, in finding solutions to issues related to the preservation of a person, the fate of the people who care about him. The writer uses the image of Layt again with the help of Sim’s dream in order to note the severity of the situation through the dream of the character of the work, the state of the tribal people, the extreme tension: *“...it seemed that the girl’s whole face became somehow wrinkled. Her hair was covered with thick wind, as if in the snow, her senseless eyes were blocked by sticky eyelashes, like a spider’s nest. The toothless mouth was opened like a twine, thin fingers were burned and shriveled, and they seemed to hang on the inanimate wrist like a stick. In the eyes of the young man, her elegance, charm, began to wither and fade away. Sim with horror takes hold of the*

hands of the Lady, and a scream that he had in his throat was held with great effort. In his eyes, his hands also become black, and and wrinkled”[Bredberi R., 2001; 177].

The changes in Layt’s appearance, which previously overwhelmed the heart of the reader with its beauty, are evident from this past time, from her wrinkled faces one can guess the difficulties of her life. As soon as Sim sees her in a dream, who was dying in front of his eyes, he imagines finding himself in such a state of disarray. The only way to prevent this is to fight for the tribe’s prosperous life and his love towards Layt. He continuously looks for scientists. He believes that after knowing the secrets of ship management from the scientists, he will be able to take his tribe out of a terrible area where they will live eight days and die at the end.

In another dream Sim sees the following: *“Birds lingered upon gigantic trees that took a hundred, two hundred, five thousand days to grow. Everything remained in its place, the birds did not flicker nervously at a hint of sun, nor did the trees suck back frightenedly when a ray of sunlight poured over them. In this dream people strolled, they rarely ran, the heart rhythm of them was evenly languid, not jerking and insane. The grass remained, and did not burn away in torches. The dream people talked always of tomorrow and living and not tomorrow and dying. It all seemed so familiar that when Sim felt someone take his hand he thought it simply another part of the dream.”*[Bradbury Ray., 1947p.287].

– In fact we will do so for our spiritual harmony. “Life is unfair”[Bradbury R.,2001;177] (on a damned planet), – they were commenting on the circumstances they were living.

Ray Bradberi also tries to open Sim’s psyche with the help of dream, and gives the reader the opportunity to compare the life of a planet with another, life on the real Earth. As we see, the life on Earth, which Sim saw in his dream, is radically different from the one on the planet on which is damned. The inhabitants of the Earth live a meaningful life, their hearts beat evenly. While the life of inhabitants of the damned planet is restricted (eight days – U.K.); they lives in danger. There is nothing worse than living and waiting for the last day of a person’s life.

This way, we can see that Ray Bradbury uses the dream of the main character of the work as a tool in giving the characters’ mental state. That is, Sim had the opportunity to compare the life on the earth and the life on a damned planet even in a dream. Layt’s dream once again proves that it was impossible for a person to live on a damned planet.

As noted by psychologists, the image of nature, together with the external conditions, is also the main factor for revealing the psychological state of characters.

The main theme of H.Shaykhov’s story “Unknown people” is connected with the environmental problems. Its basis was formed on the description of the life of alien beings who came to earth and are living, and their relationship with the inhabitants of the Earth. As literature scientist Ozod Sharafiddinov stated, in this story Hojiakbar Shaikhov reflects the correlation between human feelings, values, kindness and evil, tolerance and selfishness.

The plot of the story is told in the name of one of the characters of the work.

And it seems as if the author is also involved in the story. One of the main characters, Uktam speaks both on behalf of the main character and on of the author.

Ray Bradbury and Hojiakbar Shaikhov widely use such elements not only in their works on a small prose, but also in works on a large genre, giving the mood of their characters. In this sense, we have observed both similar and different features of the themes, artistic and psychological aspects of the novels of American fiction writer Ray Bradbury “451 degree on Fahrenheit”, and Hojiakbar Shaikhov’s “Adjoined worlds”.

In finding similarities and differences in the artistic psychological peculiarities Ray Bradbury's “451 degrees on Fahrenheit”, and H. Shaikhov’s novels “Adjoined worlds”, “Wanderers of the two worlds”, we considered that it is important to find an object of study, and we must determine the main theme of these works. Because the theme plays an important role in the artistic work. As literary critic H. Umirov writes: “The theme is ...the image of events chosen by the author, which summarize specific matters of life, calling the core of such reflected life (event) manifestations ... and the idea to evaluate it in an emotional way”[Umirov H., 2004]. It can be seen from these words, the correct understanding of the subject of the work reveals the scientific features of the analyzing the process, the opportunity to correctly interpret the problems disposed in connection with life.

The main theme of the story “451 degree on Fahrenheit” is “preservation of a human”, which is of course a very broad concept, covers many points, such as the man-made crisis of society, the ability to resist those who promote mass culture, the prevention of the threat of war that would bring disaster to the head of mankind. The main theme of Shaykhov’s novel “Adjoined worlds” is: to awaken a person from ignorance and achieve perfection. We can see these ideas in O.Sharafiddinov’s words: “the writer does not only think to make the reader’s mind busy, but also exposes a person’s human manners, turning to the conscience of a person, awakening him from his ignorance and making him more harmonious. Therefore, at the root of Hojiakbar’s works, there lie the meaning, honesty of human life, and the issues of purity”. [Shayxov.H., 2001;B7] .

In the works of these two writers – Ray Bradbury and Hojiakbar Shakhov there is one common intersectional point – caring about the human fate. In this sense, they focused their attention on the struggle between the material world and the world of spirituality, their combined influence, goodness and evil, truthfulness and curvature, tolerance and selfishness in their works.

CONCLUSION

Fiction writers describe the contradictions in social life, the cases, associated with social issues, behind the curtain of fiction. The reason for fiction writers to behave like this is connected in most cases with the situation, and they are forced to give their views behind the curtains. In some cases the hypotheses put forward in the works of fiction by the writers can be implemented in life coming out of the shell of fiction works.

REFERENCES

1. Alimuhamedov A. A. Psychological depiction in the stories of Kakhhor. *Oriental Star*, 1947. — No. 2-3.
2. Britikov A.F. “Mastery of Mikhail Sholokhov” L. : – 1964 – 207 p.
3. Bradbury R. Ice and fire. *Journal of World Literature*. 2001. No. 12-B. 176.
4. Bradbury R. 451 degrees Fahrenheit. // *World Literature*. 2007.-No.7. 160.
5. Bradbury Ray. And then miracles work. – *Literaturnaya newspaper*, 1980, – №10. – p. 4.
6. Bradbury Ray Fahrenheit 451. New York.: -1953. Ballantine Books. P.4.
7. Bradbury Ray Short Stories. Dark Carnival – 1947 / p.286 / <http://www.shortstoryguide.com/ray-bradbury-short-stories/>
8. Gromov P.P. About Leo Tolstoy’s style. “Dialectics of the soul” in “War and Peace”. –L. :Lit., 1977. – 488 p;
9. Durishin D. The theory of comparative analysis of literature. – M.: Progress, 1979. – p. 70.
10. Ibragimova R.M. Ways of forming and development of Uzbek scientific fiction. Dissertation for scientific degree of doctor of philological sciences. – T. : 1980.
11. Ibragimova R. Reality and Fiction. – T. : Editor. 2011. –B. 200.
12. Karlova T. S. “Psychological analysis of the analysis in Leo Tolstoy’s works. Printing house of the Kazan state University, 1959. – 70 p.
13. Sultanov I. Literature theory. –T., “Instructor”. 1980
14. Tetrovsky A. V. and others. General Psychology. –T.: Teacher. – 1992.— B.172.
15. Umirov H. Literary Theory. “A. Heritage of Kadiri. –T.: 2004. – B. 115.
16. Khotamov N, Sarymsakov B. Russian-Uzbek dictionary of literary terms. – T. : Instructor, 1979. – B. 228–229.
17. Shaykhov H. “Adjoined worlds”, “Wanderer of the two worlds”, T.: Sharq, 2001. – P. 13.
18. Shaykhov H. “Unknown people”. –T. : – 2010. – P.5.
19. Sharafiddinov O. Hojiakbar’s secret world. G. Publishing House named after G. Gulyam –. T: –201. –P. 126.
20. Shermuhamedov P. The mirror of the spirit world. Publishing House named after G. Gulam. –T.: 1976. 273 p.