



## THE ARTISTIC INTERPRETATION OF HUMAN TRAGEDY IN THE NOVELLA

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**Abstract.** This article explores Bayram Ali's novella *Bosiriq*, which illustrates the psychological and existential struggles of a nameless protagonist through the technique of artistic psychologism. The fragmented narrative structure and the absence of linear chronology mirror the protagonist's inner chaos and emotional detachment. Rather than recounting external events, the author delves into the character's internal world—his desire to escape a spiritually corrupted society and return to natural, untouched simplicity. The work symbolically reflects on broader social issues, using minor characters with metaphorical names to expose hypocrisy, superficiality, and collective spiritual decay. Drawing on poetic allusions and literary references, the novella aligns the protagonist's isolation with universal human suffering. Through emotionally charged imagery and philosophical undertones, *Bosiriq* challenges readers to reflect on the essence of humanity in a material-driven world. Ultimately, the novella serves as a powerful example of how contemporary Uzbek prose redefines literary form and explores the soul's hidden dialectics.

**Keywords:** artistic psychologism, human tragedy, inner world, dialectics of the soul

### Introduction

Bayram Ali is a writer who rarely appears in literary circles but holds a distinct voice among today's young authors. His short stories and novellas are such that they redirect our understanding of people into entirely new channels.

Just as every era has its own direction and theme, every writer follows their own path. In his article "Creative and Stylistic Diversity in Contemporary Uzbek



Prose” published in Issue 5, 2024, of *Sharq Yulduzi*, literary scholar Damir To‘rayev noted: “One of the most important principles of development in our prose is undoubtedly the renewal of genre poetics. In the artistic interpretations of our works, rather than narrative exposition, hidden realistic tones, streams of consciousness, philosophical and symbolic analysis, and the study of the protagonist’s psyche are taking the lead.” These ideas are fully relevant to Bayram Ali’s novella *Bosiriq*. Events are not presented in order, and details appear fragmented. This requires attentive and repeated reading. Searching for a specific idea may mislead; it is better to read the story immersively and emotionally.

### Methods

The author uses the technique of artistic psychologism to portray the protagonist’s psyche. This is a method of representation where the character is revealed not through the author’s narration, but through the character’s actions, personal reactions to events, thoughts, and inner emotions. Artistic psychologism has several types. “The analytical principle requires a consistent and comprehensive depiction of the emotions within the character’s heart and the thoughts in their consciousness. One feeling grows into another, one thought into another idea; they complement each other, transform in quality, etc. This allows for the preparation and depiction of sharp turns in the character’s fate, beliefs, and actions. This is sometimes referred to as the ‘dialectic of the soul.’” (Quronov, 2013, p. 49).

The protagonist’s behavior is unusual: he is always lost in thought. There is no conformity, no discontent, no rebellion — only an overwhelming desire to disappear. He wishes to take part in nothing.

### Results

*Bosiriq* is the story of a man who wishes to flee people, to fly far away like a bird. He is a traveler who sees the life spent among those unworthy of the noble name of human as a dream, a delirium. Usmon Azim once said: “Yurakdoshlik ajoyib tuyg‘u” (Spiritual kinship is a wonderful feeling). When one cannot find a



kindred spirit, loneliness among the masses is inevitable. The main character of the story is such a lonely person. Interestingly, like other characters, he has no name. Why? Often, namelessness is used to generalize certain traits — a nameless character becomes a mold applicable to many.

“Unlike a specifically named character written in capital letters, here we see the figure of a Human struggling with the creative process, conversing with the secrets of the world, sometimes calm, sometimes stormy in thought, sometimes clear, sometimes conflicted in imagination, sometimes wise, sometimes delirious.” (Karimov, B., 2018, p. 12). The protagonist — dreaming, delirious — could be the person inside all of us. He symbolizes a desire to return to one’s roots, to follow one’s conscience even slightly, to escape — as mentioned in the story — from everyday life problems and step away from the crowd of opportunistic people. According to the author, the protagonist seems unable to bear changes in social, political, or literary spheres.

“Demak... Demak, mendan uzoq allaqayerda yovvoyi muhit bor, judayam uzoq bir yoqlarda hech kim o‘zgartira olmagan tabiiylik bor, degan iliqlik kechadi ko‘nglimdan. O‘zim ham shu qushlarning bittasiga aylanib qolgim, shulardan biriga aylanib, olis-olislarga uchib ketgim, ovloq kengliklar yoki baland bir qoya bag‘rida xasdan in qurib, hasharotlarni terib-tergilab, ilon-u gazandalardan jon hovuchlab yashagim kelaveradi...” (Bayram Ali, 2024, p. 8)

(This warmth passes through my heart — that far from me, there is a wild place, a naturalness untouched by anyone. I, too, want to become one of these birds, fly to distant lands, build a nest in the hollow of a tall cliff, gathering insects, defending my life from snakes and beasts...)

The protagonist’s yearning for nature and the animal world has a symbolic meaning. Animals, birds, and other beings have remained links in the chain of life for millennia, unchanged in essence. But humans? Ah, they’ve undergone countless



transformations. In this passage, the author proves that artistic creation is neither mere imitation nor a means of survival — it is the expression of a heart's pain.

### Discussion

In literature, we often encounter twin emotions and harmonious thoughts. In Chingiz Aytmatov's tale *The Cry of the Migrating Bird*, the image of cranes is used. Through their voices, the writer draws a landscape of humanity's condition, pointing to how human desires are the cause of worldly misery and bloodshed over trivial things. It reflects a universal human tragedy. The final stanza of the poem reads:

“Keragi yo‘q, yig‘lamang aslo, Va lekin, bari bir — bari bir. O‘zi panohida asrasin Sizni, Noinsoniy kulfatlardan, Panohida asrasin, hay, insonlar!”

(Don't cry, there's no need, But still, still — May He shelter you From all inhuman disasters, Oh people — may He shelter you!)

The phrase “noinsoniy kulfatlar” (inhuman disasters) draws attention and provokes thought. We conclude that the characters in the novella also face “inhuman disasters.” True, they have shed no blood, fought no war — but they burden themselves and others with trivial, meaningless concerns. The protagonist is a person suffocated by such worries, yearning for spiritual freedom.

The protagonist's state of mind aligns with the lines of Shavkat Rahmon:

“Kattaroq ochilsin barcha deraza, shamollatish kerak dunyoni bir oz”

(Let every window open wider, The world needs a bit of airing.)

“Ko‘ngil tashna, Qondiray desam, qaynab turar ga‘mlar bulog‘i.”

(The soul is thirsty, I try to quench it, But the spring of sorrows boils.)

Besides the nameless protagonist, there are characters like Oypar otin, Abdushukur the glutton, Avaz the dazed, Murodali the oath-breaker, Keldiyor the short, Toshmat the fox, Norboy the painter — all of whom have nicknames reflecting negative traits.



This creates a contrast between the protagonist and the others, and helps reveal their characteristics. Observing village head Oypar otin and her three secretaries, we recall To‘ra Sulaymon’s poem *Armon*:

“Bir yo‘rtoq yo‘l boshlasa, qudratli karvon turib, Ko‘nglimda armon yotar Buzulgan ro‘zg‘or misol.”

(If a narrow path leads a mighty caravan, My heart holds sorrow like a broken home.)

Reading the story, one might think these are the flatterers of today. Their speech, actions, even gazes seem shallow. They gather the village folk to discuss pointless issues for hours, tirelessly proposing foolish solutions. They fail to even find causes, let alone solutions, for complaints like rising prices. All they offer is empty talk and farce. On top of that, they believe the blind son of Keldiyor the short, named Asom, is a saint and even allocate him an office to receive the needy.

“Oypar otinning karton minbarga chiqib hisobsiz so‘zlarni hovuchlab sepilgan donday har yonga sochishini jimgina kuzatib o‘tirar ekanman, agar uning uch kotibi ham gapirishga mana shunchadan vaqt sarflasa, shu bilan kun kech bo‘lmasmikan, degan tashvishli xayollarga bordim.” (Bayram Ali, 2024, p. 21)

(Watching Oypar otin standing on her cardboard podium, throwing countless words like scattered grains, I thought: if her three secretaries also spent this much time talking, wouldn't the day end just like that?)

Even the villagers grow tired of such pointless gatherings. The author describes the situation as:

“El esa... El bu vaqtda sirtdan qaragan odamgagina tinchib qolganganga o‘xshab ko‘rinardi, xolos. Aslida u toshib to‘kilishi uchun bir qatra, atigi bir qatra kerak bo‘layotgan Sardoba to‘g‘onidagi suvdayin sokin qalqib turardi.” (Ibid., p. 21)

(The people... At that time, they seemed calm only to the outside observer. In truth, like the waters pressing behind the Sardoba dam, they were quietly swelling, needing only one drop to overflow.)



## Conclusion

In general, while reading Bayram Ali's novella, our attention is drawn to the inner world of the human being. Immersed in waves of emotion, we witness the contours of endless suffering in the human soul. And we realize, as Tagore said: literature is not about chronicling history, but painting a portrait. We cannot demand writers to follow certain rules — we simply observe the picture in silence.

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