

**INTERPRETATION OF HUMAN PSYCHOLOGY IN THE WORKS OF AHMAD A'ZAM (ON THE EXAMPLE OF THE STORY "THE MAN WHO LOST HIS SHADOW")****Davronova Shokhsanam**Doctor of Philological Sciences (DSc), Professor,  
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<https://doi.org/10.5281/zenodo.20506896>**Abstract.**

This article analyzes the artistic interpretation of human psychology in the works of the talented Uzbek writer Ahmad A'zam on the example of the story "Soyasini yo'qotgan odam" ("The Man Who Lost His Shadow"). The system of characters, the inner experiences of the protagonists, and the artistic expression of psychological states are revealed through the writer's unique style and artistic mastery.

**Keywords:**

artistic image, depiction of psychology, story, artistic expression, artistic interpretation, symbolism, artistic idea.

In contemporary Uzbek prose, the works of Ahmad A'zam play an important role in the development of the short story genre. The diversity of themes, stylistic richness, and depth of content serve as key factors that determine the artistic and aesthetic value of his works. In his depiction of characters, the writer pays special attention to presenting their inner psychological world, spiritual life, and personality traits through precise and convincing artistic details. He also explores the subtle psychological aspects of the complex relationship between individuals and society. The author addresses relevant and significant issues that attract the reader's attention.

In the stories of Ahmad A'zam, events are not presented as simple narration; instead, they are interpreted as a powerful factor that deeply affects the characters' psychological world. The emphasis is placed not on external events, but on how they are reflected in the characters' consciousness, as well as on the depiction of inner experiences and emotional suffering. Therefore, his stories are characterized by rich psychological analysis, encouraging the reader to reflect and contemplate.

The story "Soyasini yo'qotgan odam" ("The Man Who Lost His Shadow") is one of the vivid examples in Uzbek prose where psychologism, symbolic-allegorical thinking, and the depiction of social environment are harmoniously combined. In the story, the loss of the character's shadow serves as a symbolic expression, conveying the author's ideological views in an ironic and metaphorical manner.

The system of characters plays an important role in revealing the ideological and artistic content of the story. Instead of traditional character structures, social relations between the individual and society are portrayed through a central character and typical figures surrounding him. Each character represents a certain social group, through which the contradictions between the inner world and the external environment are revealed. The protagonist is unnamed, and the story is narrated in the first person. Although the loss of his shadow is the central event, it symbolically represents an inner psychological crisis and the suffering associated with the process of self-awareness. The character tries to understand his condition but cannot find a clear

answer; therefore, his psychological state is revealed through internal monologues and emotional turmoil.

Love and human relationships also play an important role against the background of social issues in the story. The character Mashhura embodies a bright and hopeful spirit. She is portrayed as a symbol of human kindness in contrast to social indifference. She does not reject the protagonist but accepts him as he is, saying, “Sizniki bo‘lmasa, mana, meniki bor-ku!... Mana, bitta soya bo‘ldik!” (If it is not yours, here, it is mine!... Now we are one shadow!) [1.17]. Through this character, the author suggests that true peace and comfort cannot always be found in society, but rather in the sincerity, love, and compassion of close people. Mashhura is interpreted as a force that restores the protagonist’s psychological balance. Thus, the writer emphasizes that true love is a powerful force that helps a person overcome difficulties and grants courage and determination.

Another important character in the story is Barot, who is interpreted as a symbolic figure standing in opposition to the protagonist. Barot is portrayed as a simple-minded character with superficial thinking, unable to analyze the deeper psychological and spiritual layers of reality. Although he is the first to notice that the protagonist has lost his shadow, he fails to grasp the symbolic meaning of this phenomenon and perceives it merely as an unusual but ordinary event.

Through Barot’s character, the author artistically reveals social indifference, superficial thinking, and a lack of psychological sensitivity. At the same time, his statement “...odamning o‘zi bo‘lsin... Yetadi shu” (...let a person simply be himself... that is enough) [1.7] reflects a pragmatic attitude toward life. On one hand, it expresses a simple life philosophy, while on the other, it also indicates a distance from deeper spiritual and existential reflection.

In the story, episodic characters such as office workers, managers, and commission members serve as important artistic devices that help reveal the author’s ideological and aesthetic intentions. Rather than being presented as psychologically detailed individuals, they function as generalized representations of specific social groups.

In particular, the manager is a typical representative of the bureaucratic system who evaluates problems not from a human perspective, but through formal rules and administrative procedures. Characters such as Mirqosim aka, Botir aka, and Turobjon reflect different modes of thinking within society: one is bound by ideological stereotypes, another is relatively close to humanistic values, while another stands out due to illogical and unconventional views. Through these figures, the author reveals a complex, polyphonic social environment in which individuals coexist but do not fully understand one another. The attitude toward the protagonist forms another important layer of the story. What initially evokes curiosity, surprise, and disbelief gradually turns into an ordinary and accepted phenomenon. This process demonstrates the human capacity to adapt to unusual circumstances. At the same time, the protagonist himself gradually adjusts to the perceptions of others and eventually begins to accept his condition with a sense of humor.

The work is based on a deep psychological analysis of the human inner world, where events are not depicted through external actions but through the internal processes taking place in the protagonist’s consciousness. The psychological portrayal becomes even more profound through the character’s ongoing process of self-awareness. The work is distinguished by its deep psychological analysis of the human inner world and emotional experiences. Events are not presented through external actions but through the internal processes occurring in the protagonist’s consciousness. The psychological depiction is revealed through the character’s attempt to understand and comprehend his own condition.

In the story, the protagonist’s inner feelings and psychological suffering take precedence over the narration of events. Feelings of anxiety, depression, and inner turmoil are expressed through a distinctive artistic style. The protagonist perceives himself as isolated from society and unable to fully understand the events taking place around him.

Look at the first table.

1<sup>st</sup> table

Aspects	Features
Type of character	Unnamed “I” – lyrical-psychological central protagonist
Main state	Inner turmoil, uncertainty, and the process of self-awareness
Symbolic meaning	Loss of the “shadow” – breakdown of inner balance and psychological wholeness
Psychological state	Depression, anxiety, astonishment, inability to understand oneself
Inner process	Attempt to analyze his condition, internal monologues, questioning
Main conflict	Conflict between the self and society/reality
Narrative form	First-person narration (“I” perspective)
Development	From astonishment → searching → adaptation and humorous acceptance
Ideological role	Revealing the complexity of the human psyche and existential suffering

Through the story “Soyasini yo‘qotgan odam” (“The Man Who Lost His Shadow”), Ahmad A‘zam provides a profound psychological analysis of ideological pressure in society and its impact on the human inner world. The work holds a significant place in Uzbek short fiction due to its rich symbolic layers, depth of psychological depiction, and strong socio-critical spirit, encouraging readers to reflect on the essence of human existence. The author reveals the character’s inner turmoil through internal monologues and symbolic narrative techniques.

One of the dominant states in the protagonist’s psyche is uncertainty, inner turmoil, and hesitation in self-awareness. He cannot fully comprehend the change that has occurred within him, yet this transformation encompasses his entire psychological existence. In this regard, the statement “nimanidir izlab chiqsangiz-da, shu izlayotganingizning nima ekanligini anglab ololmasangiz... ko‘nglingizga omonatlik kirib qoladi” (even if you go out searching for something, if you cannot understand what exactly you are looking for... a sense of insecurity enters your heart) [1.3] expresses with great emotional depth the feeling of undefined anxiety, inner emptiness, and the loss of spiritual grounding. This condition intensifies the protagonist’s existential suffering and complicates his process of self-understanding.

In the story, the technique of internal monologue is widely used as a primary artistic device for depicting psychological processes. The character engages in a dialogue with his inner self, attempts to find explanations for his condition, recalls memories and books he has read, yet these reflections lead him to even deeper questions. In particular, the loss of his shadow becomes not only an external problem in his consciousness but also raises doubts about existence itself. The short yet powerful question. “Men... nega bunaqa?!” (I... why am I like this?!) [1.6] represents the peak of his inner psychological tension. This question unites feelings of astonishment, fear, and incomprehension, vividly revealing the complexity of his mental state.

Alienation also plays an important role in the protagonist’s psychological state. He gradually distances himself from society and, although surrounded by people, feels lonely and isolated. The author portrays this inner loneliness as a deeper and more complex socio-psychological phenomenon than simple physical solitude.

The system of characters in the story “Soyasini yo‘qotgan odam” (“The Man Who Lost His Shadow”) serves as an important means of revealing the ideological and artistic content of the work. Through the protagonist’s complex psychological state, Barot’s simple and superficial thinking, Mashhura’s humanistic nature, and the typicality of episodic characters, the author deeply explores the intricate relationship between the individual and society. Therefore, the

characters in the story are not only individual figures but also artistic representations of certain social and moral layers.

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