

**"THE PROBLEM OF ARTISTIC DETAIL AND MORAL AMBIVALENCE IN  
NABI JALOLIDDIN'S STORY DAYUS"**

**Safarboyeva Hilola Alisher kizi**

Teacher at the Asia International University,

Khorazm Pedagogical Technical College

[safarbayevahilola@gmail.com](mailto:safarbayevahilola@gmail.com)

**Annotation:** This article analyzes the unique artistic style and the evolution of the psychology of characters in the works of Nabi Jaloliddin, one of the prominent representatives of modern Uzbek prose. Using the writer's story "Dayus" as an example, the moral ambivalence in human nature - the simultaneous existence of conflicting feelings and states of spiritual crisis - is investigated. The article scientifically substantiates the writer's skill in using artistic details and symbols, and his psychological approaches in revealing the inner world of the characters. The social helplessness, the violence of officials, and the crisis of human will are studied in conjunction within the work. Furthermore, the moral ambivalence in the protagonist's psyche - the conflict between honor and the instinct for survival - is revealed.

**Keywords:** Nabi Jaloliddin, "Dayus", artistic detail, moral ambivalence, spiritual decay, psychologism, Kastro, systemic oppression, honor, social crisis.

**Аннотация:** В данной статье анализируется своеобразный художественный стиль и эволюция психологии персонажей в творчестве Наби Джалолиддина, одного из ведущих представителей современной узбекской прозы. На примере рассказа писателя "Дайюс" исследуется нравственная амбивалентность в человеческой природе - одновременное существование противоречивых чувств и состояний духовного кризиса. В статье научно обосновывается мастерство писателя в использовании художественных деталей и символов, а также его психологические подходы в раскрытии внутреннего мира персонажей. Социальная беспомощность, насилие должностных лиц и кризис человеческой воли исследуются во взаимосвязи в произведении. Кроме того, раскрывается нравственная амбивалентность в психике героя - конфликт между честью и инстинктом выживания.

**Ключевые слова:** Наби Джалолиддин, "Дайюс", художественная деталь, нравственная амбивалентность, духовное разложение, психологизм, Кастро, системное угнетение, честь, социальный кризис.

**Introduction:**

Nabi Jaloliddin is a creator in Uzbek literature who stands out with his body of work, particularly his stories. He does not merely depict reality but places man and his inner world at the center of events. Nabi Jaloliddin is an artist distinguished in contemporary Uzbek literature by his philosophical and psychological approach, individual style, impactful imagery, and unexpected artistic solutions. His works reveal the most complex layers of the human psyche. The writer's story "Dayus" is not simply about the material poverty of one family but serves as a moral mirror showing to what extent human dignity can disintegrate under social pressure. This article scientifically substantiates the symbolic meanings of details such as "bread", "wine", and

"car" in the story, and the psychological stages of the protagonist's descent to the level of "dayus".

Main part. This analytical article examines, using the example of Nabi Jaloliddin's story "Dayus", the role of artistic detail in revealing the character's psyche and the problem of moral ambivalence arising under the influence of the social environment.

In "Dayus", Nabi Jaloliddin begins the development of events not directly with the tragedy, but with painful scenes of daily life that evoke compassion in the reader's heart. Indeed, the author links the character's spiritual crisis to his social helplessness.

The detail of "the home-baked bread, dried out from two or three days" and "the wife nibbling at it just for form's sake" in the work is not merely a depiction of poverty. It is a manifestation of material need beginning to corrode the character's inner world. Here, the author influences the reader's emotions: through the figure of a father limiting himself to a single cup of tea, he shows his responsibility towards his family and, at the same time, his suffering from his own helplessness.

The feeling of compassion evoked in the reader from the beginning of the story was meant to turn into hatred by the story's end. However, it is precisely this detail of the "stale bread" that makes the reader ponder: is it evil in human nature that drives a man to the level of "dayus", or is it the cruel social conditions that have dragged him into their vortex?

At the center of the story stands a person trapped in the whirlpool of material deprivation, social difficulties, and spiritual poverty. The writer portrays the character's psychological state in such a way that we understand his "dayuslik" (not jealously guarding one's wife from other men, or even benefiting from it) did not appear overnight. This is the product of a gradual moral decay.

Ambivalence (from Latin *ambo* - "both" and *valentia* - "strength") - is the simultaneous existence of contradictory feelings, ideas, or attitudes.

The moral ambivalence in the nature of Nabi Jaloliddin's characters is evident in the fact that, while aware of the essence of their actions, they remain suspended between internal crisis and external environmental pressure. The character is simultaneously both "criminal" and "victim". He is a victim of circumstances, but also the killer of his own honor.

In the story "Dayus", the writer skillfully portrays not only the fate of the man but also the unique nature of the Uzbek woman.

Through the question, "Why are your eyes so red?" the author reveals the woman's inner world. By noting her husband's red eyes, the wife shows she lives with his pain. She does not blame her husband; instead, seeing his internal anguish (red eyes - a sign of sleeplessness and mental suffering), she pities him. Here, the woman herself is in an ambivalent state: she is humiliated, yet still loyal. She pretends not to hear her husband's base and painful question ("Did you enjoy it?"). This indicates not her foolishness, but her desire not to further degrade her husband or embarrass him. This modesty, characteristic of Uzbek women, is an artistic expression of the concept of "preserving the husband's honor" based on Islamic and national values.

The wife's reaction further amplifies the scale of the tragedy in the story. She does not force him to "forget it" nor does she reproach him, but rather grieves for his state. This makes the

man's stigmatization as a "dayus" even more painful - because he failed to protect the honor of such a noble and modest woman. In the episode urging the theft of wheat, the writer poses a painful question: "Is this really theft, after all?". This question multiplies the artistic and philosophical weight of the work several times over. Through the question, the author expresses his doubt regarding the established concept of "theft" in society. If a person takes his rightful due (so his children won't go hungry) from the land he himself cultivated, is this a crime or the restoration of his right? Here, the writer does not justify the character, but compels the reader to contemplate the question, "What is Justice?".

Kastro - Oppression and abuse of office in society.

Through the character of Kastro in the story, the stratum that corrodes society and turns official position into a weapon for humiliating ordinary people is exposed. His suggestion, "If you give me one [the wife], you can [steal] as much as you want," is a direct assault on human honor. The woman's fear of him, saying, "Anyway, he'll turn out to be powerful, he has a name like melisa after all," is not a personal but a social tragedy. In an environment where a person cannot defend their rights and sees an official merely as "powerful", moral norms are doomed to collapse.

"The woman sighed:

'Oh dear, what is this you're saying?! Shame...' But she was afraid of having spoken rudely; anyway, he'll turn out to be powerful, he has a name like melisa after all.

'Alright, alright, get lost quickly! I'll keep quiet this time. But next time, I won't bother asking.' Kastro spoke, raising his voice as before."Through this episode, Nabi Jaloliddin places his characters before a choice. Two kinds of fear collide here: the fear of the law and the fear of losing honor.

In the sentence about the woman's "fear of speaking rudely," there is a tragic fusion of Uzbek modesty and social fear. The woman says "shame," but cannot speak rudely. Why? Because the person before her is "powerful"; he holds authority. Here, the woman's helplessness is not only physical but also social in character. She cannot defend herself because she is intimidated by the name "melisa." This detail shows how profoundly injustice in society can shackle a person.

The Point of Psychological Breakdown.

The protagonist's "hiding" among the wheat fields when Kastro appears is his physical and spiritual retreat from masculine pride. This action deprives the protagonist of his status as a "sultan as high as the Throne" in his wife's eyes.

"'Dayus,' he said, it seemed. A familiar word somehow, but he can't remember. I wonder what it means? Probably bad men are called dayus, and they pray to Allah for protection from them. Oh well, it's okay, I'll ask someone on the street. Patto will probably know, for sure. After all, he's educated - a teacher."

This final passage is the most terrifying and pitiful point of the story. The protagonist's ignorance of the "diagnosis" applied to him - the meaning of the word "dayus" - and his intention to ask its meaning on the street, from others, shows that he has utterly collapsed not only morally, but also intellectually and spiritually. He felt his honor was trampled, but he does not know the

name for this state. Through this detail, the author advances the idea: "Spiritual illiteracy prevents a person from recognizing their own baseness."

The protagonist's attempts between sin (drinking wine) and virtue (going to the mosque, consulting the imam) demonstrate how fragmented his spiritual world has become. This passage is where the conflict and moral ambivalence (hesitation) in the story reach their highest point.

**Conclusion.** The relevance of this article lies in its analysis of the protagonist's crisis of will not merely as a personal trait, but from the perspective of social determinism (the influence of circumstances). In the story, the writer reveals this poverty and decay through the symbol of "stale bread", false repentance and sin through "wine", and systemic oppression and humiliation through the "Willis car". By elucidating the symbolic meanings of these and similar details, the article has scientifically and artistically substantiated the psychological stages of the protagonist's descent to the level of "dayus".

### REFERENCES

1. Jaloliddin, N. (2012). Collection of Stories. Tashkent: "Sharq" Publishing and Printing Joint-Stock Company.
2. Rasulov, A. (2004). Criticism, Interpretation, Evaluation. Tashkent: "Fan" Publishing House.
3. Quronov, D. (2007). Introduction to Literary Studies. Tashkent: "National Society of Philosophers" Publishing House.
4. Jaloliddin, N. (1998). The Color of Death. Tashkent: "O'zbekiston" NMIU.
5. Karimov, B. (2012). Landscapes of 20th Century Uzbek Literature. Tashkent: "O'zbekiston".
6. Yo'ldoshev, Q. (2006). The Radiant Word. Tashkent: "Yangi asr avlodi".
7. Sultonov, I. (2005). Theory of Literature. Tashkent: "O'qituvchi".
8. Normatov, U. (2009). The Magic of Creation. Tashkent: "Sharq".