

**FARG‘ONA DAVLAT UNIVERSITETI HUZURIDAGI  
ILMIY DARAJALAR BERUVCHI  
DSc. 03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

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**FARG‘ONA DAVLAT UNIVERSITETI**

**AHMADJONOVA OQILA ABDUMALIKOVNA**

**BADIIY ASAR PERSONAJLARI RUHIY VA JISMONIY HOLATLARI  
TASVIRINING O‘ZARO UYG‘UNLASHUVI  
(Asqad Muxtorning “Tug‘ilish” va “Chinor” romanlari misolida)**

**10.00.02 – O‘zbek adabiyoti**

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Farg‘ona – 2023**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati  
mundarijasi**

**Оглавление автореферата диссертации доктора философии (PhD) по  
филологическим наукам**

**Contents of Dissertation abstract of Doctor of philosophy (PhD) on  
philological sciences**

**Ahmadjonova Oqila Abdumalikovna**

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2021.2.PhD/Fil1736 raqam bilan ro'yxatga olingan.

Doktorlik dissertatsiyasi Farg'ona davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) Farg'ona davlat universiteti veb-sahifasining www.fdu.uz hamda "Ziyonet" axborot-ta'lim portalining www.ziyonet.uz manzillariga joylashtirilgan.

**Ilmiy rahbar:**

**Solijonov Yo'ldoshxo'ja,**  
filologiya fanlari doktori, professor.

**Rasmiy opponentlar:**

**Tojiboyeva Muqaddas Abdurahimovna,**  
filologiya fanlari doktori, professor.

**Imomova Gulchehra Muhammadiyevna,**  
filologiya fanlari doktori, dotsent.

**Yetakchi tashkilot:**

**Namangan davlat universiteti**

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi filologiya fanlari bo'yicha ilmiy darajalar beruvchi DSc.03/30.12.2020.Fil.05.02 raqamli Ilmiy kengashning 2023-yil "22" avgust kuni soat 9<sup>00</sup> da majlisida bo'lib o'tadi. (Manzil: 100151, Farg'ona shahri, B.Marg'inoniy ko'chasi, 105-uy. Tel.: (99873) 244-66-02; faks.: (873) 244-44-02; faks: (+993873) 244-44-01; e-mail: fardu\_info@umail.uz).

Dissertatsiya bilan Farg'ona davlat universitetining Axborot-resurs markazida tanishish mumkin (287 raqami bilan ro'yxatga olingan). (Manzil: 1500151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Tel.: (99873) 244-71-28)

Dissertatsiya avtoreferati 2023-yil "7" avgust kuni tarqatildi.  
(2023-yil "7" avgust da 19 raqamli reyeste bronnomasi)



**Sh. M. Iskandarova**

Ilmiy darajalar beruvchi ilmiy kengash raisi,  
filol.f.d., professor.

**M. T. Zokirov**

Ilmiy darajalar beruvchi ilmiy kengash  
kotibi, filol.f.n., professor.

**Z. B. Qobilova**

Ilmiy darajalar beruvchi ilmiy kengash  
qoshidagi ilmiy seminar raisi, filol.f.d.,  
professor.

## KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida inson tafakkurining yangilanish jarayoni muhim omil sifatida baholanadi. Badiiy adabiyot soʻz va obrazlar vositasida omma ruhiyatini tubdan oʻzgartira olishi bilan sanʼat asarlari orasida oʻz qimmatiga ega. Ilm-fan taraqqiyotida badiiy psixologizmning tahlil etish usul va vositalarini chuqurroq oʻrganish inson maʼnaviyatida, jamiyat taraqqiyotida zarur ahamiyat kasb etadi.

Dunyo adabiyotshunosligida ijodkor psixologiyasi, ijod jarayonidagi ruhiy evrilishlar, muallif tomonidan ilgari surilgan gʻoyalarning psixologik mohiyati, badiiy asar personajlarining ruhiy holatlarini, shuningdek, uning tashqi qiyofasida hamda jismoniy xatti-harakatlarini tasvirlash vositalari masalasi koʻp yillar davomida ilmiy izlanishlar obyekti sifatida tadqiq etib kelinmoqda. Zamonaviy adabiyotshunoslikda badiiy asar personajlarining ruhiy va jismoniy holatlari tasviri orqali inson psixologiyasining turli murakkab qirralarini ishonarli ifodalash, bu jarayonni umumbashariy tahlil etish tamoyillarini yoritish shu kunning dolzarb muammosi hisoblanadi.

Oʻzbek adabiyotshunosligida ham badiiy asarning estetik taʼsiri, yozuvchining inson ruhiyatiga yondashuvi masalalari dunyo ilmiy-nazariy tajribalari hamda milliy-maʼnaviy qadriyatlarimiz asosida olimlar tomonidan oʻrganilgan va bu yoʻnalishdagi tadqiqotlar izchil davom etmoqda. Bu esa ijod bilan bogʻliq ruhiy-psixologik holatlar, badiiy asar namunasining jamiyatga taʼsiri, oʻquvchining maʼnaviy kamolotidagi rolini falsafa, adabiyotshunoslik, psixologiya va sotsiologiya kabi fanlar hamkorligida oʻrganishga ehtiyoj tugʻdirmoqda. Zero, bugungi globallashuv davrida “...butun bashariyat oldida paydo boʻlayotgan, biz ilgari duch kelmagan gʻoyat murakkab muammolar, global xavf-xatarlarni birgalikda bartaraf etish, shu yoʻlda barcha ezgu niyatli insonlarni birlashtirishda, dunyo aholisining qariyb uchdan bir qismini tashkil etadigan yoshlarni gumanistik gʻoyalar ruhida tarbiyalashda badiiy soʻz sanʼatining oʻrni va masʼuliyatini har qachongidan ham yuksaltirish zurligini bugun hayotning oʻzi taqozo etmoqda”<sup>1</sup>. Badiiy ijoddagi davr ruhiyatining ijtimoiy-psixologik jihatdan tub mohiyatini anglash, inson ruhiy kechinmasi hamda xatti-harakatini oʻziga xos ijodiy uslub va obrazlarda ifodalanishini tahlil va tadqiq qilish, izchil oʻrganish tadqiqot ishining dolzarbligi va zaruratini belgilaydi.

Oʻzbekiston Respublikasi Prezidentining 2020 yil 29 oktyabrdagi PF-6097-sonli “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash toʻgʻrisida”gi, 2022 yil 28 yanvardagi PF-60-sonli “2022-2026 yillarga moʻljallangan yangi Oʻzbekistonning taraqqiyot strategiyasi toʻgʻrisida”gi Farmon va qarorlari, shuningdek, 2017 yil 17 fevraldagi PQ-2789-sonli “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va

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<sup>1</sup> Mirziyoyev Sh.M. Adabiyot, sanʼat va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi. “Oʻzbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda oʻrganish va targʻib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiya ishtirokchilariga tabrik. – Toshkent, 2018. <https://www.xabaruz/uz/madaniyat/shavkat-mirziyoyev-adabiyot-sanat>

moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2018 yil 5 iyundagi PQ-3775-sonli "Oliy ta'lim muassasalarida ta'lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta'minlash bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi Qarorlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot ishi muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi.** Tadqiqot respublika fan va texnologiyalar rivojlanishining «Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari» ustuvor yo'nalishiga muvofiq bajarilgan.

**Muammoning o'rganilganlik darajasi.** Jahon adabiyotshunosligida psixologik tahlil, uning nazariy asoslari Z.Freyd, S.L.Rubinshteyn, E.Enneken, K.Yung, N.G.Chernishevskiy, A.A.Potebnya, V.G.Belinskiy, M.M.Baxtin, V.V.Vinogradov, M.B.Xrapchenko, V.E.Xalizev, N.D.Tamarchenko, A.B.Esin kabi xorijlik olimlarning tadqiqotlarida maxsus o'rganilgan<sup>2</sup>. O'zbek adabiyotshunosligida A.Alimuhammedov, M.Qo'shjonov, N.Shodiyev, H.Umurov, D.Quronov, T.Jo'rayev, Sh.Isayeva, Y.Solijonov, D.To'rayev, P.Kenjayeve, M.Boboxonov, R.To'laboyeva, Sh.Botirovalarning ilmiy-tadqiqot ishlarida psixologik va psixofiziologik<sup>3</sup> tahlil yuzasidan muayyan yozuvchilar ijodi asosida ilmiy xulosalar berilgan<sup>4</sup>.

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<sup>2</sup> Esin A.B. Психологизм русской классической литературы. – М.: Просвещение, 1988. – С. 176; Esin A.B. Принципы и приемы анализа литературного произведения. – М.: Флинта-Наука, 2002. – С. 248; Фрейд З. Психология бессознательного. – М.: Просвещение, 1989. – С. 447; Фрейд З. Введение в психоанализ. – М.: Наука, 1991. – 384 с.; Рубинштейн С.Л. Основы общей психологии. – СПб.: Питер, 2000. – С. 594; Эннекен Э. История русского литературоведения. – М.: Высшая школа, 1980. <https://dic.academic.ru/dic.nsf/ruwiki/1210919>; Юнг К. Психологические типы. – Минск: Попурри, 1998.; Чернишевский Н.Г. Танланган педагогик асарлар. – Тошкент: Ўқитувчи, 1989; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – С. 614; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975. – С. 502; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Художественная литература, 1972. – С. 506. <https://topuch.ru/problems-poetiki-dostoyevskogo/index/html>; Белинский В.Г. Собрание сочинений. Т. 3. – М., 1978. – С. 271; Белинский В.Г. ПСС в 13-томах. – М., 1953-1974 гг. Том 12, стр.375-376; Храпченко М.Б. Художественное творчество, действительность, человек. – М.: Сов.писатель. 1978. – С. 368; Храпченко М.Б. Лев Толстой как художник. – М.: Сов.писатель, 1963. – С. 662; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – С. 397; Аллан Пиз. Тана тили. – Т.: Фафур Фулом номидаги нашриёт матбаа ижодий уйи, 2016. – 195 б.

<sup>3</sup> Изох: Илмий-назарий тадқиқотларда психофизиологик таҳлил психологик таҳлилнинг динамик принципи, билвосита усул, новербал воситалар деб берилган.

<sup>4</sup> Алимухаммедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Ўзбек адабий танқиди: антология. – Тошкент: Турон-иқбол, 2011. – 543 б.; Қўшжонов М. Конфликт ва маҳорат // Шарқ юлдузи, 1962. – №3; Шодиев Н. Рухият рассоми. – Тошкент: Фан, 1977. – 48 б.; Шодиев Н. Қудратли тўлкинлар олами. – Тошкент: Адабиёт ва санъат, 1982. – 160 б. Ҳ.Умuroв. Бадий психологизм ва ҳозирги ўзбек романчилиги. – Тошкент: Фан, 1983. – 148 б.; Умuroв Ҳ. Бадий ижод асослари. – Тошкент: Ўзбекистон, 2001. – 120 б.; Д.Қуронов. Чўлпон насри поэтикаси. – Тошкент: Шарқ нашриёти. 2004. – 287 б.; Қуронов Д. Чўлпоннинг “Кеча ва кундуз” романида характерлар психологизми: Филол.фан.номз... дисс. – Тошкент. 1992; Т.Жўраев. Онг оқими ва тасвирийлик: Филол.фан.номз.... дисс. – Тошкент, 1994. – 130 б.; Ш.Исаева Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол.фан.номз.... дисс. – Тошкент, 2001. – 130 б.; Й.Солижонов ХХ асрнинг 80-90- йиллари ўзбек насрида бадий нукт поэтикаси: Филол.фан.д-ри. ... дисс. – Тошкент, 2002. – 305 б.; Д.Тўраев Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2005; П.Кенжаева Ҳозирги ўзбек ҳикояларида қаҳрамон рухиятини тасвирлаш тамойиллари: Филол. фанлари ном.... дисс. – Тошкент, 2008. – 104 б.; Бoboxonov M. Ҳозирги ўзбек қиссачилигида психологизм: Филол.фан. номз.... дисс.

Bevosita Asqad Muxtorning ijodiy merosi, xususan, roman, qissa, hikoyalari, badiiy publitsistikasi, she'riyati tahlili masalasi S.Mamajonov, M.Qo'shjonov, O.Tog'ayev, N.Vladimirova, M.Sultonova, O.Sharafiddinov, N.Xudoyberganov, U.Normatov, A.Rasulov, N.Rahimjonov, P.Shermuhammedov, B.Sayimov, A.Pantiyelev, U.Nosirov, T.Hamidov, S.Shirinov, I.Hasanov, M.German, M.Ibrohimov, Z.Kedrina, A.Ma'rufov, T.Sobirov, O.Sobirov, H.Yoqubov, B.G'ulomov, F.Nasriddinov, N.Rahmat, B.Akramov, A.Sabirdinov, U.Hamdammov, T.Shermurodov, A.Ergashev, S.Mo'minova, O.Jo'raboyev, M.Qo'chqorova, B.Hasanova<sup>5</sup>larning dissertatsiya, monografiya va maqolalarida uchraydi. Biroq Asqad Muxtor romanlarini yangi ilmiy-nazariy qarashlarga tayanib psixologik va psixofiziologik tasvir nuqtai nazaridan o'rganish dolzarb masala hisoblanadi.

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**Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya Farg'ona davlat universiteti adabiyotshunoslik kafedrasida "Poetika muammolari" mavzusidagi ilmiy tadqiqot rejasida bajarilgan.

**Tadqiqotning maqsadi.** Asqad Muxtorning "Tug'ilish" va "Chinor" romanlari misolida badiiy asar personajlarining ruhiy-psixologik holati hamda jismoniy xatti-harakatlari (psixofiziologik) tasvirining o'zaro uyg'unlashuvda namoyon bo'luvchi ijodkor mahoratini tadqiq etish muallifning o'ziga xos uslubini adabiyotshunoslikning shu kungi yangicha qarashlari, ilmiy mezonlari asosida aniqlash hamda ilmiy-nazariy jihatdan isbotlashdan iborat.

**Tadqiqotning vazifalari:**

adabiyotshunoslikda psixologik tahlil prinsiplarini o'rganish, ruhiy holatlarni anglatuvchi ongli va ongsiz xatti-harakatlar zaminidagi ma'no mohiyatni turli tahlillar asosida dalillash;

psixologiya va tibbiyot sohasi chegarasidagi "psixofiziologiya" atamasi mohiyatining adabiyotshunoslik nazariyasiga doir tomonlari, ijodiy imkoniyatlarini amalda o'rganish, nazariy qarashlar asosida ilmiy tahlil qilish usullarini aniqlash;

yozuvchining har bir personaj psixologiyasi va psixofiziologik holatini ifodalashda badiiy nutq, remarka va replikadan foydalanish mahoratini tahlil etish;

"Tug'ilish" hamda "Chinor" romanlarida ayollar va turli obrazlar ruhiy dunyosini ifodalovchi psixologik vositalar o'rnini aniqlash;

yozuvchining obrazlar xarakterini yaratishda ruhiy tahlil usullaridan foydalanish imkoniyatlarini qiyosiy aspektida o'rganish.

**Tadqiqot obyekti** sifatida Asqad Muxtorning "Tug'ilish", "Chinor" romanlari tahlilga tortilgan.

**Tadqiqot predmetini** Asqad Muxtor ijodi misolida badiiy asarda ifodalanayotgan insonning psixologik (ichki) va psixofiziologik (tashqi) holatining mutanosibligi yoki nomutanosibligi sabablarini ilmiy jihatdan isbotlash tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda psixologik, qiyosiy-tipologik, struktural, germeneytik tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

personaj ruhiyatini yoritish uchun qo'llanilgan psixologik va psixofiziologik holat tasvirlarining muayyan vazifalari Asqad Muxtorning "Tug'ilish" va "Chinor" romanlari misolida o'rganilib, muallifning nafaqat janriy va badiiy shakl, balki o'zbek nasrida psixologik tasvir muammosi borasida ham ijodiy muvaffaqiyatga erishganligi asoslangan;

muallif nutqi, personaj nutqi, dialog, monolog kabi nutq turlari va shakllarining badiiy tasvir orqali adib romanlari g'oyasi va mazmun mundarijasida namoyon bo'lishi, personajlarning o'zaro bir-birini kuzatib, dialog va ichki nutqi orqali munosabat bildirishi, muallifning kuchli ziddiyatli vaziyatlarda qahramonlarning ruhiy va jismoniy holatini uyg'unlashtirib tasvirlashdagi mahorati tahlillar asosida aniqlangan;

ijodkorning ayollar psixologiyasi, ruhiy dunyosini tasvirlashdagi o'ziga xos mahorati, shuningdek, kasb, lavozim, ma'lum mehnat jarayonlarini talqin etishda sohalar bo'yicha ilmiy-nazariy bilimlardan samarali foydalanganligi, "Tug'ilish" va "Chinor" romanlarida ayollar psixologiyasini ochib berish uchun roman matnida ishlatilgan tinish belgilari ham psixofiziologik holat tasviri uchun xizmat qilganligi dalillangan;

davr taqozosiga ko'ra adib romanlaridagi siyosiy mafkura g'oyalariga tobe bo'lib qolgan inson obrazining ichki ma'naviy qiyofasi shakllanishidagi davr muammolarining parallel ravishda talqin etilishi va mamlakat iqtisodiyoti, ma'naviyatida sezilarli iz qoldirib ketgan totalitar tuzumning olib borgan ish uslubi, siyosatining oqibatida yuzaga kelgan tabiiy va sun'iy jarayonlar asosida ilgari surgan g'oyalari Asqad Muxtor kechaning emas, bugunning ham hozirjavob yozuvchisi ekanligi bilan isbotlangan.

**Tadqiqotning amaliy natijasi** quyidagilardan iborat:

qahramon kasbi, portreti, voqealar drammatizmida psixologik va psixofiziologik vositalarning o'rni va rolini ko'rsatish yuzasidan nazariy xulosalar chiqarilgan;

psixologik tahlilda qahramon o'y-xayollari, mulohazalari yetakchilik qilsa, psixofiziologik tahlilda jest, mimika va xatti-harakatning ahamiyatli ekanligi dalillangan;

Asqad Muxtor romanlari tizimli ravishda o'rganilib, yozuvchining davr va qahramonga munosabati ijod psixologiyasi nuqtai nazaridan baholangan;

adibning o'zbek romanchiligi tarixida tutgan alohida o'rni, original badiiy izlanishlari analitik tahlillar asosida oydinlashtirilgan;

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilgani, chiqarilgan xulosalarning tasniflash, tavsiflash, tarixiy-qiyosiy, psixologik va funksional tahlil kabi usullar bilan asoslanganligi, ishonchli nazariy manbalar, lug'atlardan foydalanilganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalaridagi ilmiy-nazariy xulosalar o'zbek adabiyotshunosligida badiiy asarni psixologik va psixofiziologik tahlil etish, badiiy mahorat yuzasidan mavjud ma'lumotlarni boyitishga xizmat qiladi. Dissertatsiyada ilgari surilgan g'oyalar adabiyotshunoslik yo'nalishidagi ilmiy tadqiqotlar va metodologik asoslarni takomillashtiradi.

Tadqiqot natijalarining amaliy ahamiyati adabiyotshunoslik lug'atlaridagi mavjud sharh, izohlarga qo'shimchalar kiritish va takomillashtirishda, badiiy asar tahlilining tafakkur tadrijini ko'rsatishda qo'llanilishi bilan belgilanadi. Dissertatsiyaning asosiy nazariy xulosalaridan oliy o'quv yurtlari hamda litsey va kollejlar, o'rta maktablar uchun darslik va qo'llanmalar yaratishda, uslubiy tavsiyanomalar tuzishda, shuningdek, magistr va bakalavrlar uchun maxsus kurslar o'tishda foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** Badiiy asar personajlari ruhiy va jismoniy holatlari tasvirining o'zaro uyg'unlashuvi bo'yicha olib borilgan tadqiqot natijalaridan:

personaj ruhiyatini yoritish uchun qo'llanilgan psixologik va psixofiziologik holat tasvirlarining muayyan vazifalari Asqad Muxtorning "Tug'ilish" va "Chinor"

romanlari misolida o'rganilib, muallifning nafaqat janriy va badiiy shakl, balki o'zbek nasrida psixologik tasvir muammosi borasida ham ijodiy muvaffaqiyatga erishganligi bo'yicha xulosa va natijalardan 2017-2020 yillarda bajarilgan № OT-F-1 – 100 “Imkoniyati cheklangan bolalar ijtimoiy-madaniy faoliyatining badiiy ijodiyot vositalari asosida nazariy va amaliy takomillashuvi” fundamental loyihasida imkoniyati cheklangan yoshlarning badiiy-ijodkorligini rivojlantirish, ularda ma'naviy-axloqiy sifatlarni, sog'lom estetik didni, insoniy tuyg'ularni shakllantirish maqsadida samarali foydalanilgan (Farg'ona davlat universitetining 2023 yil 13 yanvardagi 01-183-son ma'lumotnomasi). Natijada badiiy adabiyotning yosh avlod vakillariga adabiy-estetik ta'siri, badiiy tahlil qilish qobiliyatlarini o'stirishning yangi nazariy va amaliy asoslari yuzasidan tizimli tahlillarni amalga oshirish, xulosalar chiqarish imkoniyati yaratilgan;

muallif nutqi, personaj nutqi, dialog, monolog kabi nutq turlari va shakllarining badiiy tasvir orqali adib romanlari g'oyasi va mazmun mundarijasida namoyon bo'lishi, personajlarning o'zaro bir-birini kuzatib, dialog va ichki nutqi orqali munosabat bildirishi, muallifning kuchli ziddiyatli vaziyatlarda qahramonlarning ruhiy va jismoniy holatini uyg'unlashtirib tasvirlashdagi mahorati tahlillarining xulosa va natijalaridan F3-2016-0908165532 raqamli “Qoraqalpoq tilining yangi alfaviti va imlo qoidalariga muvofiq ona tili va adabiyotini rivojlantirish metodikasi” mavzusidagi 2017-2020 yillarda bajarilgan fundamental loyiha doirasida ijodkor badiiy mahoratining o'rganilish muammolari yechimlarini topishda samarali foydalanilgan (O'zbekiston pedagogika ilmiy-tadqiqot instituti Qoraqalpoq filialining 2023 yil 02 martdagi 105-son ma'lumotnomasi). Tadqiqot natijalaridan foydalanish fundamental loyiha doirasida tayyorlangan adabiy qahramonlar ruhiyati, turli ruhiy va jismoniy mutanosiblik tasvir vositalariga bag'ishlangan nazariy-metodologik tadqiqotlarning ilmiy saviyasini oshirishga xizmat qilgan;

ijodkorning ayollar psixologiyasi, ruhiy dunyosini tasvirlashdagi o'ziga xos mahorati, shuningdek, kasb, lavozim, ma'lum mehnat jarayonlarini talqin etishda sohalar bo'yicha ilmiy-nazariy bilimlardan samarali foydalanganligi, “Tug'ilish” va “Chinor” romanlarida ayollar psixologiyasini ochib berish uchun roman matnida ishlatilgan tinish belgilari ham psixofiziologik holat tasviri uchun xizmat qilganligi xulosalaridan “Jadid adabiyoti tarixi” nomli darslikni tayyorlashda foydalanilgan (Oliy va o'rta maxsus ta'lim vazirligining 2021 yil 25 dekabrda 538-son buyrug'iga asosan 538-283-raqamli ruxsatnomasi). Natijada badiiy psixologizm tasviri, ijodkor inson kontsepsiyasi, personajlar tasvirining ruhiy va jismoniy holatlari uyg'unlashuvining tahlil usullariga doir xulosalar ushbu ilmiy manba materiallarini ilmiy-nazariy jihatdan boyitgan;

davr taqozosiga ko'ra adib romanlaridagi siyosiy mafkura g'oyalariga tobe bo'lib qolgan inson obrazining ichki ma'naviy qiyofasi shakllanishidagi davr muammolarining parallel ravishda talqin etilishi va mamlakat iqtisodiyoti, ma'naviyatida sezilarli iz qoldirib ketgan totalitar tuzumning olib borgan ish uslubi, siyosatining oqibatida yuzaga kelgan tabiiy va sun'iy jarayonlar asosida ilgari surgan g'oyalari Asqad Muxtor kechaning emas, bugunning ham hozirjavob

yozuvchisi ekanligi ilmiy-nazariy ma'lumotlaridan 2022 yilda "Ruxsor teleradiokanali" mas'uliyati cheklangan jamiyati tasarrufidagi "Ruxsor TV", "Gold UZ TV" telekanallari hamda "Ruxsor FM" radiosi eshittirishlarining "Men 30 yoshdaman", "Yonimizdagi odamlar", "Jannatmakon", "Kecha", "Fikrlar marafoni", "Mustaqillik shukronasi", "Faktlar", "Yashash baxti" kabi bir qator turkum dasturlar stsenariysini yozishda foydalanilgan ("Ruxsor teleradiokanali"ning 2023 yil 11 yanvardagi 9-son ma'lumotnomasi). Natijada ko'rsatuv va eshittirishlar saviyasini oshirishga, ruhiyat tasvirining estetik ta'sirini to'g'ri anglaydigan, jamiyatimizda yuz berayotgan o'zgarishlarga ongli munosabat bildira oladigan yoshlarni tarbiyalashga, xalqimizning boy ma'naviy-ruhiy dunyosi, badiiy-estetik tafakkur tarzini teran idrok etishga xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 10 ta ilmiy-amaliy anjumanda, shu jumladan, 3 ta xalqaro konferentsiyada aprobatsiyadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha 19 ta ilmiy ish nashr etilgan, shulardan O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, jumladan, 6 tasi respublika, 3 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat. Ishning hajmi 139 sahifani tashkil etadi.

## **DISSERTATSIYANING ASOSIY MAZMUNI**

**Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, ob'yekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Adabiyotshunoslikda psixologik va psixofiziologik tahlil tamoyillari**" deb nomlanadi. Bobning "**Ruhiy tahlil prinsiplari**" nomli birinchi faslida psixologik tahlil obrazlar mohiyatini, xarakterlar takomillashuvining nozik qirralarini, romandagi butun g'oyaviy mazmuni ochishda bosh vosita hisoblanishi, jahon va o'zbek adabiyotshunosligidagi badiiy asarga psixologik yondashuv masalalari, tahlil prinsiplari haqida olimlar ilgari surgan ilmiy-nazariy qarashlar o'rganilgan.

Badiiy adabiyotda ijtimoiy hayotning turfa xil ko'rinishlari so'z orqali obrazli aks etadi. Bu ijodiy jarayonda yozuvchi shaxsi, ijtimoiy-falsafiy qarashlari yetakchi o'rinni egallaydi. O'z fikrlarini ma'lum bir obraz vositasida ifoda etar ekan, uning individualligi uchun qayg'uradi, personaj ruhiy dunyosiga xos olam yaratadi, ular bilan suhbatlashadi, kulishadi, dardlashadi. Agar o'quvchi ham shunday

hissiyotlarni boshidan kechira olsa, badiiy asar originalligiga ishonadi. Badiiy asar ta'sirchanligini ta'minlovchi asosiy vositalardan biri psixologizmdir.

Psixologik tahlilda "yozuvchi – matn – o'quvchi" muammosi turar ekan, badiiy asarni psixologik jihatdan o'rganishda psixologizm tabiatining murakkabligi hisobga olinadi. Uning qo'llanilish, tahlil etish jarayonlari etika-estetika, falsafa, tarix, psixologiya, fiziologiya va boshqa sohalar bilan o'zaro aloqadorlikda olib boriladi.

Keyingi davrlarda psixologik tahlil muammosiga bag'ishlangan qator ilmiy-tadqiqot ishlari yuzaga keldi. Badiiy asar qahramonlarining ruhiy kechinmalari, xarakter xususiyatlarini tahlil etish ko'plab tadqiqotlarda, yozuvchining uslubiy mahoratini tahlil qilish ma'nosida uchraydi. Ularning ba'zilaridagina psixologik tahlil prinsiplarining nazariy asoslari tadqiq etilgan. Bu masalada N.Shodiyev, H.Umurov, Y.Solijonovlarning ilmiy-tadqiqot ishlarida<sup>6</sup> ilgari surilgan fikrlar akademik M.B.Xrapchenko<sup>7</sup> nazariy qarashlari bilan umumiylik kasb etadi. Lekin adabiyotshunos H.Umurov uchala prinsipdan tipologik prinsipnigina psixologizm formasi ekanligini, psixologizmning har xil shakllarini (yo'nalishlarini) prinsip darajasiga ko'tarish noo'rin xulosalarga, chalkash fikrlarga olib kelishi mumkinligini ta'kidlaydi<sup>8</sup>. Olimning fikricha, ba'zi asarlarda analitik va dinamik prinsiplar parallel yonma-yon kelgan holda yangi **sintetik prinsipni** kashf etadi<sup>9</sup>. Aynan bir voqelik drammatizmi talqin etilib, asar qahramonlaridan biri ruhiyatida qayta sintez etilishi shunday psixologik prinsip paralelligini vujudga keltirishi aytiladi.

Biz ham adabiyotshunos H.Umurov fikrlariga qo'shilgan holda M.Xrapchenko tasnifidagi psixologik tahlilning tipologik turini prinsip darajasida baholamaymiz. Chunki har qanday badiiy voqelik ijtimoiy muhitning tasviri bilan bayon etilar ekan, bunday asar ijtimoiy muhit ta'siridan holi emas. Ma'lumki, epik turning roman janri voqealar ko'lamining kengligi bilan ajralib turadi. Romanda ijtimoiy muammo va yechimlar yozuvchi badiiy niyatiga qarab qisman yoki batafsil tasvirlanadi. Huddi shu jarayonda, analitik va dinamik prinsiplar bir-birini to'ldirgan holda sinkretik tarzda asarda ishtirok etadi. Xarakter yaratishda ijodkor analitik va dinamik prinsipning har ikkisidan ham o'z mahorat uslubi doirasida foydalanadi, faqat qaysidir birining tasviriy vositachiligi kengroq beriladi. Qahramon psixologiyasini uning his-tuyg'ulari, qarama-qarshi fikrlar oqimi, kechinmalar in'ikosi bo'lgan xatti-harakatlarda ifoda etadi. Biz psixologik tahlilning his-tuyg'ular tafsilotiga asoslangan analitik, ruhiy kechinmani xatti-harakatlar, jest, mimika orqali ifodalaydigan dinamik prinsiplari borligini ta'kidlaymiz va dinamik prinsipga xos xususiyatlar psixofiziologik tahlil asosida olib borilishi kerakligini taklif etamiz. Chunki psixofiziologik tahlil asar qahramonining faqat xatti-harakatlarinigina emas, tashqi tana tuzilishi bilan

<sup>6</sup> Умуров Х. Проблема психологизма и узбекский роман: Дисс....д-ра филол.наук. – Ташкент. 1983; Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадий нукт поэтикаси: Филол.фан.д-ри. ... дисс. – Тошкент, 2002.

<sup>7</sup>Храпченко М.Б. Художественное творчество, действительность, человек. – М.: Сов.писатель. 1978. – С. 368;

<sup>8</sup> Умуров Х. Бадий психологизм ва ҳозирги ўзбек романчилиги. – Т.: Фан, 1983. – Б.26.

<sup>9</sup> Умуров Х. Бадий психологизм ва ўзбек романчилиги. – Т.: Фан, 1983. – Б.29.

mutanosibligi yoki nomutanosibligi tasvirini ham o‘z ichiga oladi. Qahramonning ichki mulohaza-o‘ylari, fikr-kechinma, ong osti tuyg‘ularining rivoji, tahlilda dinamiklik xususiyati mavjudligi atamalar tasnifida fikr chalkashliklariga olib kelishi ham mumkin. Bu mulohazalar ushbu prinsipni psixofiziologik tahlil atamasi bilan nomlashimiz mumkinligini ko‘rsatadi.

Bobning “**Psixofiziologik holat va uning talqini**” deb atalgan ikkinchi faslida psixologiya bilan tibbiyot sohasi chegarasidagi “psixofiziologiya” atamasi mohiyatining adabiyotshunoslik nazariyasiga doir tomonlari, ijodiy imkoniyatlarini amalda o‘rganish, nazariy qarashlar asosida ilmiy tahlil qilish usullari aniqlangan. “Psixofiziologik holat” tahlili shaxs ruhiyatidagi turli evrilishlarning yuzdagi, ko‘zdagi ifodasi, xatti-harakatlarda namoyon bo‘lishi haqida ilmiy-nazariy fikrlar tadqiqot ob‘yekti qilib olingan “Tug‘ilish”, “Chinor” romanlaridan olingan misollar asosida berilgan.

Ruhiy jarayonning tashqi belgilari deyarli barcha tadqiqotlarda psixologik tahlil tarkibida qorishiq tarzda beriladi. Bizningcha, xarakterlarni tasvirlashning *ong va ong osti bilan bog‘liq qahramonning ichki mulohaza-o‘ylari, ichki monolog, xotira, tush, assotsiasiyalar, tasavvur, ichki kechinmaga parallel berilgan peyzaj tasvirlari* bevosita **psixologik tahlil** doirasida o‘rganilsa, *tashqi tana bilan bog‘liq tasvir ob‘yektlari, turli ma‘nodagi ko‘z qarashlari, portret, ichki sezim, jest, mimika, muallif nutqi orqali remarkalarda berilgan personajning xatti-harakatlari* bilvosita **psixofiziologik** holat doirasiga kiradi, deb hisoblaymiz.

Psixofiziologiya fan sifatida XIX asrda psixologiya tarkibidan unib chiqqan bo‘lsa-da, qadimdan inson xatti-harakatlariga e‘tibor falsafa, tibbiyot, psixologiya va adabiyotshunoslik fanlarida o‘z aksini topdi.

Badiiy asarda qahramon ruhiyati uning xatti-harakatlari, gap-so‘zlari, yuz-ko‘z ifodalari, undagi fiziologik tuzilish va o‘zgarishlarni ko‘rsatish orqali ochib berilishi psixofiziologik tahlil (holat) mohiyatini tashkil etadi. Zero, “psixofiziologiya – psixik va fiziologik jarayonlar o‘rtasidagi munosabatlarni o‘rganuvchi fan sohasi bo‘lib, uning asosiy vazifasi psixofizik holatni ilmiy hal qilishdan iboratdir”<sup>10</sup>. Psixofiziologiya atamasi jahon va o‘zbek adabiyotshunosligida alohida ilmiy atama sifatida e‘tirof etilmaydi. Bu atama o‘zbek adabiyotshunosligida Y.Solijonov<sup>11</sup>, D.Quronov<sup>12</sup>, A.Qayumov<sup>13</sup>larning ilmiy tadqiqot ishlarida “fiziologik o‘zgarishlar”, “psixofiziologik belgilar”, “psixofiziologik holat” atamasi sifatida uchraydi. Ular ushbu termini qahramonning ichki va tashqi ruhiy dialektikasining birligiga nisbatan talqin etadilar. Bu borada adabiyotshunos Y.Solijonov fikrlari e‘tiborlidir: “Shuni alohida ta’kidlash o‘rinliki, badiiy asarda psixofiziologik holat yaratishning ahamiyati katta. Bunday holat shaxsning ichki tuyg‘usi bilan tashqi ko‘rinishi – jesti, mimikasi, jismoniy harakatining bir paytda yo mutanosib, yoki nomutanosib

<sup>10</sup> Тиббиёт энциклопедияси. – Т.: Шарқ, 2016. – Б.402.

<sup>11</sup> Солижонов Й. Кўзгудаги ҳаёт. – Т.: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2013. – Б.141.

<sup>12</sup> Қуронов Д. Чўлпон насри поэтикаси. – Т.: Шарқ, 2004. – Б.187.

<sup>13</sup> Қайумов А. Ҳозирги ўзбек насрида миллий характер ва бадий маҳорат (Ўткир Ҳошимов ва Наби Жалолдин хикоялари мисолида): Филол.фан.б-ча фалс.д-ри... дисс. – Фарғона, 2018. – Б. 102.

ravishda ifodalanishidir”<sup>14</sup>. Yaratilmishning ichki va tashqi ruhiyatini tasvirlash jarayonida bu murakkab holat ishonarli chiqishini ta’minlash uchun yozuvchidan katta bilim, tajriba va mahorat talab qilinadi. Psixologiya fani asosida tashkil topgan tibbiyot sohasiga tegishli bo’lgan ushbu atamani biz badiiy asardagi qahramonlar ichki kechinmasining, ruhiyatining tashqi ko’rinishida aks etishini tadqiq etish uchun qo’llashni tavsiya etamiz. Zero, qahramonlar ruhiy olami, jestidagi muloqot shaklini har bir yozuvchi va ijodkor o’z iqtidoridan kelib chiqib tasvirlaydi.

Badiiy asarda inson obrazi qanday xatti-harakat qilmasin, avvalo o’ylaydi, fikrlar natijasida harakatlanadi. Bu jarayonda ikki va undan ortiq shaxs nigohi, albatta, ishtirok etadi. Muallif nigohi qahramonni ko’rib, uni tavsiflansa, o’quvchi nigohi tasvirni jonli his etadi.

Harakatlar ikki sabab bilan vujudga kelishi mumkin:

1. Anglangan, ya’ni inson tashqi ta’sir natijasida vujudida bo’layotgan holatni his etib turadi. Bunday psixofiziologik holatlar qahramonning o’zigagina ma’lum holat bo’lib, inson ichki sezgi, tuyg’u-fikrlari asosida shakllanadi. Suhbatdoshiga, atrofdagilarga qahramon tanasida his etayotgan kechinma-tuyg’ular ayon bo’lmaydi;

2. Anglanmagan, ya’ni inson tashqi ta’sirga beixtiyor harakatlarini ong orqali nazorat qilmagan holda javob reaksiyasini namoyon etadi. Bunday psixofiziologik holatlar personajning tashqi ko’rinishida, xatti-harakatlarida namoyon bo’lib, u ham o’z ichida ikki holatga bo’linadi. **Birinchisi**, qahramonning doimiy shakllanib qolgan, faqat o’zigagina tegishli individual qiliqlari, odatlari bo’lib, ma’lum hayotiy ta’sir natijasida yuzaga chiqadi.

**Ikkinchisi**, tashqi ta’sir natijasida, inson o’zi anglamagan holda yuz berib, u deyarli barcha insonlarda kuzatiladi. Badiiy asar qahramoni kimningdir suhbatidan zavq olib kuladi, fikrlab o’ylanadi, jahli chiqib g’azablanadi. Suhbat jarayonida esa ta’sirlanadi. Bu fikrlarimizni dissertatsiyada A.Muxtorning “Tug’ilish” va “Chinor” romanlaridan olingan misollar bilan isbotlab berganmiz.

Ko’rinadiki, onglangan psixofiziologik holat tasvirida subyektning oniy lahzadagi kechinmasi qisqa, lo’nda aks etyapti. Ikkinchi holatda esa qahramon o’zi anglamagan holda, beixtiyor xatti-harakatlari jest va mimikani bajaradi. Onglanmagan psixofiziologik holatga tushgan Rahmonqulov bilan Pochchayevning o’zlari xatti-harakatlarini anglamagan tarzda namoyon qilyaptilar. Rahmonqulov boshini ro‘molcha bilan artganini, maqtovdan so‘ng shoshib qolganini, Pochchayev esa yuzidagi paylar tortishganini, qo‘llari qaltirayotganini o‘zlari sezmaydi.

Yozuvchining ana shunday mahorati badiiy asardagi obrazlarning ruhiyati va uning ifodasini ishonarli tasvirlashda yaqqol namoyon bo’ladi.

Dissertatsiyaning ikkinchi bobi “**Badiiy asar qahramonining ichki va tashqi holatini tasvirlash usullari**” deb nomlanadi. Uning ilk fasli “**Qahramon ichki dunyosini ochishda badiiy nutqning o‘rni**” tadqiqiga bag‘ishlanib, unda Asqad Muxtorning “Tug’ilish”, “Chinor” romanlari misolida ijodkorning inson

<sup>14</sup> Солижонов Й. Мўъжизалар сеҳри. – Т.: Адиб. 2013. – Б. 91.

ruhiy olamini inkishof etishdagi soʻz qoʻllash mahorati, nutq turlaridan samarali foydalana olishining oʻziga xosliklari tahlillar orqali yoritildi.

Jahon va oʻzbek adabiyotshunosligida badiiy nutq va uning tasnifi haqida turli ilmiy tadqiqotlar olib borilgan. Bugungi kungacha badiiy asar qahramoni ruhiyatini tasvirlashda badiiy nutq shakllarining ishtiroki, turli koʻrinishlari mavjud ekanligi taʼkidlab oʻtilgan. Albatta, qahramon ichki olamini ochib berishda badiiy nutq shakllarining har biri oʻziga xos oʻringa egadir.

Nutqning estetik vazifasi ekspressivlik, badiiylik, poetiklik kabi bir qator tushunchalarni oʻz ichiga olgan holda ularni umumlashtirish imkonini beradi. «Chinor» romani tilida yozuvchining soʻzga munosabati, soʻz tanlash va qoʻllashdagi oʻziga xosligi alohida koʻzga tashlanib turadi va aynan shu holat yozuvchining oʻziga xos uslubini namoyon qiladi. Asardagi har bir soʻz yaxlit obraz ichida yashaydi va badiiy maqsadga boʻysundirilib, muqarrar ravishda obrazlilik kasb etadi:

“Yoʻq ishga joylashgandan keyingi birinchi quvonchlar koʻp oʻtmay soʻndi. Akbarali yana boyagi-boyagiday ruhsiz, qutsiz, indamay kirib kelib, kiyimini ham yechmasdan karavotga oʻzini tashlaydi. Birpasdan keyin turib yana deraza oldiga boradi, stolda choyi sovib, onasi baʼzan oʻtirgan joyida mudrab qolganini ham sezmaydi.

Xayolida takrorlanaverib, **zanglagan mix** bilan oʻyib yozilgandek, xotirasiga oʻrnashib qolgan oʻsha sovuq kuz, oʻsha voqealar yana koʻz oʻngiga keladi, yolgʻiz qoldimi – kelib chirmashaveradi. Yolgʻizlik esa unga hamisha yoʻldosh. Koʻpchilik orasida ham, onasi bilan yonma-yon oʻtirganda ham u yolgʻiz. Xayolida oʻsha oʻylaridan boshqa hech narsa yoʻq. Oʻsha voqealarni kun-bakun oʻtkazib, oʻziga najot izlaydi. Topolmaydi...” (“Chinor”, 298-b.).

Adabiyotshunos munaqqidlarning fikricha, har qanday badiiy soʻz tildagi mavjud, omma tomonidan qoʻllanilgan soʻzdan oʻsib chiqadi, asarda tasvirlangan oddiy bir fakt u yoki bu darajadagi umumlashma qiyofa kasb etgani kabi soʻzning oddiy, toʻgʻri maʼnosi ham yangidan-yangi maʼnolar, oʻzgacha mazmunlar kasb etishi mumkin. Romandan olingan yuqoridagi parchada ishlatilgan bir qator soʻzlar asar kontekstida oʻz maʼnosidan tashqari koʻchma maʼnolar ham kasb etib, qahramon ruhiy holatini, cheksiz iztiroblarini yorqinroq ifodalashga xizmat qiladi. Parchadagi **soʻndi**, **zanglagan mix**, **sovuq kuz**, **yolgʻiz**, **topolmaydi** kabi soʻzlar shular jumlasidandir. Maʼlumki, **soʻnmoq** soʻzining asl maʼnosi – oʻchmoq boʻlib, yonib, nur sohib turgan narsalarga nisbatan ishlatiladi, lekin bu oʻrinda u qahramon qalbidagi quvonch tuygʻularining alam, iztirob bilan almashinishi maʼnosida qoʻllanilgan. Shuningdek, bu soʻz Akbaralining kundan-kunga oʻylar iskanjasida qolib, qattiq iztirob chekayotgani uchun ham ruhan, ham jismonan kuchsizlanib borayotganiga ham ishora qilgan. Keyingi **zanglagan mix** birikmasi esa qahramon ruhiy holatini yanada chuqurroq ochib berishga xizmat qilgan. Uning ishlatilishida muayyan maqsad borligi yaqqol koʻzga tashlanadi. Chunki **zanglagan mix** tufayli orttirilgan jarohatning bitishi qiyin, baʼzan esa oldi olinmasa, bitmay ogʻir asoratlarga, hattoki oʻlim holatigacha olib kelishi mumkin. Agar birikmaga shu nuqtai nazardan qaraladigan boʻlsa, yozuvchi bu oʻrinda nima

uchun aynan shu birikmani tanlagani yanada oydinlashadi. Bu soʻz birikmasi Akbaralining qismatiga – uning oʻzi orttirib olgan dardidan hech qachon qutula olmasligiga, taqdirining fojiali yakuniga ishora ekanligi maʼlum boʻladi. Adib **sovuq kuz** soʻz birikmasi orqali nafaqat oʻsha voqelik roʻy bergan vaqt, balki uning qanchalar mudhishligiga ham ishora qiladi.

“Chinor” romani til xususiyatlari haqida yana shuni alohida eʼtirof etish kerakki, unda Ochil buvaning avlodlari orqali turli ijtimoiy qatlam, turli millat va turli kasb – raykom sekretari, tergovchi, oʻqituvchi, baliqchi, kemachi, kema kapitani, matros, dehqon, olim, vrach, ishchi kabi koʻplab personajlar bilan tanishamiz. Besh qissaning har biri muayyan bir sohaga tegishli boʻlib, muallif shunday ijtimoiy sohalarida yetuk tajribasi bor insondek taassurot qoldiradi. Asosiy qahramonlar oʻz mavqei, kasbiga mos holda individual nutqlari bilan bir-biridan ajralib turadi. U har bir qahramon tilida oʻz kasbiga xos atamalar qoʻllaydi. Har bir personaj ijtimoiy muhit, kasb mahoratidan kelib chiqib soʻzlaydi. Bu esa obrazlarning oʻz xarakteri va qobiliyatini individuallashtirishini namoyon etadi.

Har bir yozuvchi oʻziga xos uslubiy mahoratidan kelib chiqib, qahramonlarining individualligini taʼminlashda muallif nutqi orqali turli psixofiziologik detallardan ham foydalanadi. “Tugʻilish” romanida koʻz tasviri, uning maʼnosi, oʻzgarishlari juda koʻp takrorlanadi. Masalan, hamisha ish jarayonidan qoniqmagan, mansabini yoʻqotishdan qoʻrqqan Rahmonqulov nigohlari xavotir va sinchkovlik bilan qaraydi. “Rahmonqulov “jiddiy gapiryaptimi?” deganday *xavotirli nazar* bilan zimdan qarab qoʻydi”, “Rahmonqulov unga *sinov nazari* bilan yana bir tikilib oldi”(“Tugʻilish”, 187-b.), “Boshliq bir oz shoshib qolib, uni *boshdan-oyoq koʻzdan kechirib chiqdi*” (“Tugʻilish”, 236-b.). Ushbu misollardan koʻrinadiki, Rahmonqulov atrofida talab bilan gapirsa-da, avvalo, uning oʻzi oʻziga, berayotgan buyruqlarining, olib borayotgan ishlarining toʻgʻriligiga ishonmaydi. Har bir harakatida qatʼiyat, magʻrurlik koʻrinib tursa-da, koʻz qarashlari doimo xavotirli, sinchkov boqadi. Chunki Rahmonqulovning oʻzi ham inson omiliga buyumday qarayotgani, his-tuygʻu, koʻngil, kayfiyat singari ruhiy jarayonlarni hisobga olmay, ishchilarga quldek munosabatda boʻlib ish yuritayotganini biladi. Lekin u ham majbur, siyosiy mafkura, partiya shuni talab etyapti. Bu ham yozuvchining davr kishisi sifatida anglab, anglatolmagan dardlarini qahramon harakatlariga, yuz, koʻz ifodasiga singdirish orqali oʻquvchi ongiga yetkazish uchun qoʻllagan ijodiy harakatlari samarasidir.

Asqad Muxtor asarlarida xarakterlarni individuallashtirishda nutq shakllarining barchasidan unumli foydalanadi. Har bir presonajning dunyoqarashi, bilim saviyasi, kayfiyati, axloqi, munosabati uning nutqi orqali ham oʻz ifodasini topadi.

Bobning ikkinchi fasli “**Remarka, replika, ichki nutq va qahramonning jismoniy holati**” deb nomlangan boʻlib, unda ijodkorning ruhiy kechinma tasviri talqinida muhim hisoblangan qahramonning ichki nutqi, dialog strukturasi asosi replika va remarkadan unumli foydalanish mahorati tadqiq etilgan.

Dialoglar kompozitsiyasidagi remarka va replika yozuvchining tasvirlash san'ati, soʻzdan foydalanish, obraz yaratishda, qahramon xarakterini yoritishda muhim ahamiyat kasb etadi. Remarka hikoyachi-muallif nutqiga tegishli boʻlsa, replika personajlar nutqi orqali suhbatdoshlar orasidagi oʻzaro munosabatlarda namoyon boʻladi.

Replika va remarka nasriy asar bayonida oʻz oʻrniga ega boʻlib, dialog tarkibida qatnashadi. Har ikkisi ham dialog strukturasi ajralmas ikki boʻlagidir. Y.Solijonov XX asr oʻzbek nasrida badiiy nutq muammolarini tadqiq etar ekan, “Hozirgi oʻzbek nasrida dialog strukturasi funksional doirasi va oʻziga xos uslubini tadqiq etishga kirishar ekanmiz, uning asar syujeti hamda kompozitsion qurilmasidagi qiyofasini remarka va replika ishtirokisiz toʻgʻri hal etib boʻlmasligini alohida taʼkidlash lozim boʻladi,”<sup>15</sup> deydi. Ayrim romanlarda remarkasiz dialoglar uchraydi, lekin dialogsiz roman boʻlmaganidek, replikasiz dialog boʻlmaydi. Personajlar muloqotini remarkasiz berish mumkinki, oʻquvchi muallif izohi boʻlmasa ham suhbatda ishtirok etayotgan qahramonning munosabati, javobi orqali uning fiziologik holatini, ruhiy kechinmasini tasavvur eta oladi. Dialoglarda remarka va replikadan foydalanish “dialog-replika”, “dialog-remarka” koʻrinishini vujudga keltiradi. Ular nisbatidan qay darajada foydalanish, voqealar dramatismini yaratish yozuvchining gʻoyaviy badiiy niyati, uslubi va mahoratiga bogʻliqdir. Asqad Muxtorning “Tugʻilish” romanida “dialog-replika” vaziyatlarini koʻproq kuzatsak, “Chinor” romanida “dialog-remarka” usulidan foydalanganligini koʻramiz.

Dialog tarkibida shaxslar ruhiy dunyosi, ayni vaqtdagi psixologik va psixofiziologik holatini yoritishda muallif nutqi vositasidagi remarkalar – koʻz qarashlari, yuzdagi oʻzgarishlar, ovozidagi ohang muhim ahamiyatga ega. Replikada qahramon xarakteri qirralari, ichki olami koʻrinsa, remarkada qahramonning yuz va tanadagi oʻzgarishlari, suhbat jarayoniga munosabati, undan taʼsirlanish darajasi, turli psixofiziologik holatlar hikoyachi-muallif orqali ifodalanadi. Har qanday nasriy asarda remarkalar orqali izoh berib borish holatining ikki turini kuzatishimiz mumkin:

1. Muallifning qahramonlarga nisbatan sof izohi.

“ – Nima qilay? – dedi sovuqqina qilib Humoxon patefon dastasidan qoʻlini olmay.

- Komissiyaga bordingizmi demoqchiman?

- Yoʻq.

- Humoxon, uni siz himoya qilmasangiz kim himoya qiladi? ... uning qanday pok odamligini taʼriflab bering.

- Menga nima! – dedi Humoxon, u *birdan oʻzgardi, boʻgʻiq ovozini koʻtara tushdi*. – Uni men ishdan olibmanmi, siz oldirgansiz, oʻzingiz himoya qiling! – *uning chiroyi yoʻqolib, afti xunuk boʻlib ketdi*. Koʻzlarini suzib kelib, mehmonni turgʻizib yubordi”. Ushbu dialogda Humoxonning “beparvo sovuqligi”, kayfiyatidagi “birdan oʻzgarish”, “boʻgʻiq ovozi”, “chiroyining yoʻqolib, afti

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<sup>15</sup> Солижонов Ё. XX асрнинг 80-90 йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри.... дисс. – Тошкент, 2002. – Б.139.

xunuk bo‘lib” ketishi singari psixofiziologik holatlar faqat muallifning izohi bilan beriladi.

1. Muallif izohi bilan suhbatdoshlardan birining ikkinchisiga nisbatan ong osti munosabati yondosh holda kelishidir.

“ – Men... Meni qurilish boshqarmasi yuborgan. O‘zboshimchalik qilishga haqqingiz yo‘q.

– Bizning uchastkaga, mening ixtiyoriga yuborgan, – dedi Bo‘riev uning yuzidagi o‘zgarishni kuzatib. **Tavba! Muncha oqardi!**” (“Tug‘ilish”, 112-b.). Ushbu misolda muallif nutqida Bo‘rievning Pochchayevni kuzatayotgani aytilsa, Pochchayevdagi ruhiy jarayon uning yuz ifodasida namoyon bo‘lishi personaj ichki nutqi orqali berilmoqda. Ushbu misolda qo‘llanilgan remarka ikkita qahramon Bo‘riev va Pochchayevlar harakterini ochib berishga xizmat qilgan. Bo‘rievdagi qo‘rqmaslik, bosim jarayoni kuzatilsa, Pochchayevning nutqi va psixofiziologiyasidan qo‘rqoqligi, bilimsizligi ko‘rinadi.

Qahramonlar ruhiy holatini tasvirlashda dialog, personajlarning munosabatli ichki nutqi, muallif nutqi orqali ularning ruhiy tovlanishlarini jest va mimikalaridan, kulishi, xo‘rsinishi, tabassumi, qarashi, ovozi, harakati, biror joyini harakatga keltirishi orqali ifodalaydi. Masalan, Ochil buvaning soqolini tutamlab qo‘yishi uning suhbatga moyilligini bildirsa, Rahmonqulovning hadeb “yaltiroq boshi”ni artishi uning xayajonlanganidan darak beradi.

“Chinor” romanining Komila haqidagi qissasida ham nabirasidan xabar olgani, ikki nabirasini tanishtirish uchun uzoq yo‘lni bosib kelgan Ochil buvaning psixofiziologik holatini yoritishda muallif tasvirida remarkaning o‘rni beqiyosdir. Azimjonga nabirasi Amudaryo flotining kapitani Komilani g‘urur bilan tanishtirishga olib kelgan Ochil buva dastlab “darvozaxonada turib, hovli ichkarisiga ko‘z soldi” (“Chinor”, 194-b.). Hovlidagi sarishtalik, ekilgan ekinu shiftdagi qalampir shodalarini ko‘rib, uy egasidan ko‘ngli to‘ldi. G‘ururlandi, sababki, inson borgan joyining estetik holatiga qarab istiqomat qiluvchining turmush tarzi haqida o‘ziga xulosa chiqaradi. Ko‘rinadiki, oradan ancha yillar o‘tib yo‘qlab kelgan bobo nabirasining turmushi, hayoti haqida uning yashash joyini ko‘rib xulosa qilishga harakat qilgan, “uyatchangina” ko‘ringan kuyovi “pishiqqina” ekan, “nevara kuyovini eslab miyig‘ida kulib qo‘ydi” (“Chinor”, 195-b.). Buvaning bu xursandchiligi **ichki sezgi** tufayli tez so‘ndi. “Ammo biron tup gul ekmagan ekan, shunisi chakki bo‘libdi”, – deb o‘ylab qo‘ydi Ochil buva. Bu gap shunchaki xayoliga keldi-yu, zumdan keyin, shu o‘ydanmi bir narsani sezibmi, **ko‘ngliga g‘ashlik** cho‘kdi” (“Chinor”, 195-b.). Buvaning kayfiyatini buzgan mana shu xayolning o‘zi butun bir qissaga mantiqiy xulosa beradi. Go‘zallik yo‘q joyda chiroyli, tinch-totuv hayot ham bo‘lmaydi. Bu g‘ashlikni mehmonlarni ko‘rib **“beparvo qarab turgan”**, salomiga **“churq etib”** alik olmagan Anzirat xolaning qiyofasi ham tasdiqlaydi. Bundan anglashiladiki, Anzirat xola kimdandir qattiq xafa, xatto, uzoq yillar ko‘rmagan qudasining salomiga ham alik olgisi kelmaydi. Oraga tushgan sovuqlikni Azimjon ham payqagan, **“garangsigan”** edi. Xovliga nabirasini o‘ylab mag‘rur kirib kelgan buva asar davomida Anziratning shikoyatlaridan kayfiyati yo‘qolib, ruhan cho‘kib qolganini ko‘rishimiz mumkin.

Yozuvchi “dialog-remarka” orqali qahramon ma’naviy-ruhiy holatini, psixologiyasi asoslarini bevosita bosqichma-bosqich bir qancha xatti-harakatlarda, psixofiziologik holatlarda mohirona tasvirlab beradi:

1-bosqich: Ancha yillardan buyon ko‘rishmagan *Ochil buvaning, avvalo, qudasining so‘zlaridan ko‘ngli g‘ashlandi.*

2-bosqich: Komila haqida og‘ziga kelganini qaytarmay tinmay javrayotgan Anzirat xolaning gaplaridan Azimjonning oldida *xijolatga qolmaslik uchun evarasi bilan yengilgina so‘rashib qo‘ya qoldi.*

3-bosqich: Nabirasi buvisining gapini eshitib, *titrab ketganini ko‘rib achindi.*

4-bosqich: Ochil buva Komilaning ismi har safar Anzirat xolaning asabiga tegayotganini sezgani uchun, *beixtiyor ovozini pasaytirdi.*

5-bosqich: Komilaning qilmishlarini Anzirat xoladan eshitib, voqea sabablariga tushungan Ochil buvaga *nabirasining ismi “hozir o‘ziga ham xunuk eshitildi”.*

6-bosqich: Ishongan nabirasining ishi oqibatidan *boshini quyi solgancha, bo‘shashib o‘tirardi.*

7-bosqich: Buva hayotda juda ko‘p sinovlarni ko‘rgan, lekin *har qanday og‘ir vaziyatda ham o‘zini bunchalik yo‘qotmagandi.*

8-bosqich: Uning *miyasi karaxt, tili lol bo‘lib qoldi.*

9-bosqich: Buvaning *birdan bukchaygan yelkasi sapchib titrardi.* (“Chinor”, 198-b.)

Buvaning nabirasiga bo‘lgan munosabatlarini shakllantirgan ruhiy jarayon bir-biriga uzviy bog‘liq bo‘lgan “**psixologik zamin, ruhiy holatni ochishda xatti-harakatlarning o‘rni va psixologik vaziyatlarning bevosita tasviri**”<sup>16</sup>da o‘z aksini topgan. Ko‘rinib turibdiki, Ochil buvaning ushbu qissadagi tasvirida psixologik tahlilning dinamik va analitik prinsiplari bir-birini to‘ldirgan holda voqealar dramatzimini kuchaytirgan. Psixofiziologik holatning eng yuqori kulminatsion bosqichi – kimsan Olim darg‘aning qizi bilan faxrlanib kirgan “Ochil buvaning birdan bukchaygan yelkasi sapchib titrardi” iboralari bo‘lib, bunda qahramonning fojeyi holati yorqin namoyon bo‘ladi.

Asqad Muxtor ushbu romanlarida har bir personajning ichki olamini tadqiq etishga alohida mas’uliyat bilan yondashadi. Xarakterlarni individuallashtirish va tipiklashtirib shakllantirishda ularning ruhiy olami bilan tashqi qiyofalarini muvofiqlashtirib boradi. Adib yaratgan qahramonlari mulohazakorligi (Ochil buva, Bo‘riyev, Orif) yoki aksincha, kaltabinligi (Rahmonqulov, Farmonov), jasurligi (Luqmoncha, Bektemir) va jur‘atsizligi (Akbarali, Sattor), ochko‘zligi, boylik uchun hech narsadan qaytmasligi (Xoldor, Samandarov) kabi xislatlarini o‘z individual nutqlarida, dialog va monologlarning turli xil ko‘rinishlarida namoyon etadi.

Dissertatsiyaning uchinchi bobi “**Asqad Muxtorning “Tug‘ilish” va “Chinor” romanlarida obrazlar rang-barangligi**” deb nomlangan. Bobning “**Ayollar psixologiyasi va psixofiziologik holatining o‘ziga xosligi**” nomli birinchi faslida badiiy-estetik izlanishlar samarasi o‘laroq ayollar ruhiyatida

<sup>16</sup> Куронов Д. Чўлпон насри поэтикаси. – Т.: Шарқ, – Б 128.

kechadigan turli evrilishlar, ularni ijodkor tomonidan ifoda etish imkoniyatlari, ijtimoiy muammolar asosida ayolning qalbi, ongidagi turli hislar ritmikligining talqin etilishi haqida mulohazalar beriladi.

Asqad Muxtorning deyarli barcha nasriy asarlarida ayollar obrazi o'zining shijoati, faolligi, ijtimoiy hayotda o'z fikrlarini ochiq aytishi barobarida rahbarlik qobiliyatiga ham ega shaxslar ekanligi bilan ajralib turadi. Tadqiqotimiz obyektiga bo'lgan "Tug'ilish" va "Chinor" romanlarida bir qancha ayol obrazlari borki, ularning ba'zilar ijtimoiy kelib chiqishi, hayotdagi o'rni va boshqa jihatlari bilan bir-biriga o'xshab ketadi. Masalan, "Tug'ilish" romanidagi Ulyana Barsova, "Chinor" romanidagi Mariya Vasilyevna obrazlarini olib ko'raylik. Ismlaridan ham ma'lumki, ikkisi ham boshqa millat vakilasi. Ularning hayot yo'llari ham bir xil. Fidokor, jonkuyar, halol, oilasi yo'q rahbar shaxslar. Lekin yozuvchi mehnat qilib charchamaydigan, hayot yo'lini vatan kelajagi uchun tikkan bu ikki ayol obrazi vositasida har bir shaxs, kech bo'lsa-da, qalbiga quloq solishini, har qanday insonning hayoti muhabbatsiz go'zal bo'la olmasligini ta'kidlaydi.

"Tug'ilish" romanida ayollar obrazi hayotdagi ijtimoiy o'rni, xarakteri jihatidan ancha rang-barangdir. Mazkur romanda ham bir necha ayol obrazlari bor. Ular qurilishga ishlashga borgan yosh qizlardan iborat. Yozuvchi asarda hech qanday bosh qahramonni ta'kidlab ko'rsatmaganidek, hech bir xotin-qizlar obrazini ham alohida ajratib bo'rttirib ko'rsatmaydi. Bir necha ayollar obrazi asarda birdek harakat qiladi, lekin har birining xarakteri, voqelikka munosabati, qalb kechinmasi, hayotdagi o'rni, fizionogmik belgilari, taqdiri turlichadir. Ularning har biri o'ziga xos jihati bilan o'quvchi ko'nglidan joy oladi. Bu obrazlar bo'rttirib ko'rsatilgan chiroyli ideal ham emas yoki kimgadir bo'ysunuvchan, mute ham emas. Ular real hayotda uchrab turadigan oriq, semiz, sariq, qoracha qizlardir. Har birining o'z mustaqil fikri va g'ururi bor.

"Chinor" romanidagi rivoyatlardan biri bo'lgan sevgi mulki – insonning eng xilvat mo'jizakor qalbi, ruhiyati haqida so'z yuritadi. Zero, K.D.Ushinskiy ta'kidlaganidek, "hech narsa – bizning so'zlarimiz ham, fikrlarimiz ham, hatto xatti-harakatlarimiz ham bizlarning o'z-o'zimizni, olamga bo'lgan munosabatimizni bizlarning his-tuyg'ularimiz singari yorqin va to'g'ri ifodalay olmaydi: ularda ayrim fikrning, ayrim qarorning xarakteri emas, balki ruhimizning butun mazmuni va uning tuzilishining xarakteri eshitilib turadi"<sup>17</sup>. Ushbu rivoyatda berilgan ramziy va majoziy obrazlar: ona, posbon, navqiron yigit, chumoli va atrofda gilarining "mehribonchiligi" tufayli sevgi mulki halokatga uchraydi. Ana shunday oshiyonning vayronaga aylanishi Komila qissasi bilan bog'lanadi, qissa orqali Asqad Muxtor ijtimoiy hayotdagi dolzarb mavzulardan biri – ayol qalbi his-tuyg'ularini mahorat bilan ifodalab berishga erishadi. Bu g'oyaviy niyatini adib **daryo, kema, bo'ron, to'lqin, shamol, chayqalish, behalovatlik** singari ramziy-majoziy unsurlar orqali ilgari suradi.

Asqad Muxtorning o'ziga xos kompozitsiyaga ega bo'lgan "Chinor" romanidan o'rin olgan "Komila" qissasi ("Chinor", 194-b.) qahramonlari taqdiri murakkabligi bilan o'quvchini o'yga toldiradi, turli baxslarga sabab bo'ladi. Ushbu

<sup>17</sup> Ушинский К.Д. Собрание сочинений, том 9. –М.: РСФСР ПФА.1950. – С. 117-118.

qissa qahramonlar ichki dunyosining chuqur tahlili va tadqiqi, ularning kechinmalari, o'y-fikrlari, mulohazalari, his etayotgan tuyg'u hamda sezgilarini mahoratli badiiy talqini bilan ajralib turadi. Jamiyatdagi axloq-odob, shariat qoidalariga ko'ra, ayol birovning nikohida, ikki farzandli ona bo'la turib, boshqa erkak bilan ketishi oilaga xiyonat, jiddiy jazoga loyiq hisoblanadi. Lekin, inson bu yorug' olamda o'z istak-xohishi bilan yashash huquqiga ega, o'z taqdirini o'zi hal qilishi mumkin, degan qarash ham bor. Xalqimiz tabiatiga singib ketgan islomiy tushunchalarga bu to'g'ri kelmaydi. Ayni vaqtda, adabiyot ham qalb ozodligi, erkini ulug'laydi. "Chinor" romanida Komilaning ichki dunyosi, ruhiy iztiroblari orqali yozuvchi ayolning jamiyatdagi, oiladagi, farzandlari oldidagi mas'uliyat hissidan tashqari, o'z qalb dunyosi ham borligini ta'kidlaydi. Asar davomida qahramon ma'naviy-ruhiy tadriji uning ba'zida keskin, ba'zida tushkun, lekin hamisha qat'iy irodali ruhiyati orqali tasvirlanadi.

Yozuvchi qissada Komila obrazi orqali ayol ichki kechinmasining o'ta murakkab vaziyatini badiiy talqin etadi. Ayol ruhiyati Komila hayotida ikkiga bo'linadi:

1. Komila 2 farzandning onasi, oilasi oldida mas'ul.
2. Qalbiga quloq solgan, ko'ngil quliga aylangan majnuna.

Asqad Muxtor ushbu qissada shunday dramatik vaziyatlarni yaratadiki, o'quvchi Komilaning oilasini tashlab ketishini qoralay olmaydi, lekin Komilaga xayrixoh ham bo'lolmaydi. Muhabbatga muhtalo kishi aql bovar qilmas ishlarni bajarishga qodir bo'ladi. Qissada yozuvchi tomonidan Komilaning majnunaga aylanish sabablari badiiy jihatdan asoslab berilgan. Ayol tabiatan go'zallikka intilib yashaydi va atrofidagilarning ham shu go'zallikni qadrlashlarini istaydi. Bu esa ayol tabiatining, xarakterining murakkab hodisot ekanligini ko'rsatadi.

Asqad Muxtor qalamiga mansub "Tug'ilish", "Chinor" romanlaridagi ayol obrazlari psixologiyasida oddiylik, soddalik, o'z kasbiga fidoiylik kabi xususiyatlar bilan birga, qalbiga quloq tutish va ko'ngil istagi bilan hayot kechirish kabi umumiy xususiyatlar ham mavjudligini ta'kidlash joiz. Yozuvchi ayollar psixologiyasini ochib berishda psixofiziologik holat tasvirlaridan mohirona foydalangan. Qahramonlarning xatti-harakatlaridan tashqari tinch belgilari ham psixofiziologik holat tasviri uchun xizmat qilganligi ijodkorning mahoratini belgilab beradi.

Uchinchi bobning **"Qahramonning yoshi, kasbi va mavqeiga xos psixofiziologik holat talqinlari"** deb atalgan ikkinchi faslida roman qahramonlarining turli ruhiy kechinmalari, psixofiziologik holatlarini yosh jihatdan ularning portret ko'rinishlari, voqelikka munosabati, kasbning inson hayotidagi o'rni, shakllanish jarayonlari, mavqei jihatdan turli psixologik xoslanishlari tahlil etilgan.

Har bir psixologik ifoda vositasining g'oyaviy-badiiy vazifalari haqida fikr yuritganda, portret adib ijodida ruhiyat tasvirining asosiy shakllaridan biri ekanligini ta'kidlash lozim. Yozuvchilar o'z asarlarida qahramonlar ruhiyatini, xarakterlarini ochishda ularning tashqi qiyofalari, ya'ni portretlarini chizishga alohida ahamiyat beradilar. Adib uchun portret chizish badiiy tasvir vositasi,

xarakterni, qalb dialektikasini ochish usulidir. Kitobxon asar qahramonining portreti orqali uning yoshi, gavda tuzilishi, jest va mimika kabi bir qator jihatlaridan xabardor bo'ladi. "Portretdagi har bir harakterli belgi, detal o'ziga xos funktsiyani bajaradi, o'zida muhim psixologik "yuk" tashiydi"<sup>18</sup>. Asqad Muxtorning "Chinor" va "Tug'ilish" romanlarida qahramonlarning ham ma'naviy, ham jismoniy qiyofasi dastlab muallif nutqi orqali chizilgan portretda namoyon bo'ladi.

"Chinor" romani kirish qismida Asqad Muxtor Ochil buva bilan Azimjon tasvirini berar ekan, ularni bir-biriga tashqi ko'rinishi orqali yosh jihatdan qiyoslab, ichki ruhiy olamini ham yonma-yon qo'yadi. Keksa inson va yigit tasviri bir vaqtda parallel berilar ekan, navqiron yigit tasviriga zid ravishda Ochil buva yoshi ulug', lekin Azimjon oldida tog'dek baquvvat kishi sifatida tasvirlanadi. Qiyiqlar qadimiy navqiron kuchni ardoqlash bilan birga, shu yurtning g'am-qayg'usi, shodligu quvonchlarini birdek baham ko'rgan ming yillik baquvvat chinor kabi chuqur ildiz otgan xalq vakilini ko'z o'ngimizda gavdalantiradi. Ayni vaqtda, personaj libosi ham uning qaysi millat vakili ekani, yozuvchining ma'lum ijodiy niyati haqida so'zlaydi. **Beqasam to'n, chust do'ppi, yaktak** va **qiyiqlar** ham bu ikki personajning o'zbek halqiga mansubligini ko'rsatadi.

"Tug'ilish" romani kommunistik mafkura avjiga chiqqan paytda yozilgan, ammo Asqad Muxtor kombinat qurilishi – mehnat tasviri, jamoa madhi asosida yosh avlodning o'zligini topishga, har bir shaxsning o'z dunyosi, o'z olami borligini his etishga, insoniy qadr-qimmatini anglab yetishgacha bo'lgan hayotning katta-kichik muammolarini bayon etadi. Bu muammolar oldida har kimning asl qiyofasi, asl xarakteri shakllanadi, namoyon bo'ladi. Turmush tajribasiga ega bo'lgan yoshi katta insonlar shoshmasdan, o'ylab munosabat bildiradilar. Yoshlar voqelikka qiziqsa, xayrat bilan yondashadi, agar qiziqmasa, e'tibor bermaydi, o'rta yosh vakillari esa aniq va keskin qaror berishga moyil bo'ladi.

Inson hayotda topgan o'rni – kasbi orqali ham farqlanadi. Kasb nuqtai nazaridan ham xatti-harakatlardagi psixofiziologik jarayonlar o'ziga xos bo'ladi. Badiiy asarda kasbga bog'liq psixofiziologik holatni yaratish yozuvchidan katta e'tibor talab qiladi. Buning uchun, avvalambor, ijodkor tasvir etayotgan kasbini yaxshi bilishi, shu kasbiy faoliyat orqali harakatlantirayotgan qahramonini mehnat jarayonida ichki tuyg'usi bilan tashqi ko'rinishini, undagi hislar oqimini mutanosib ravishda ifodalashi kerak.

"Tug'ilish" romanida ikki rahbar shaxs bor, ikkisininingda ishchilarga – inson omiliga munosabati har xil. Biri insonlarga ishchi kuchi sifatida qaraydigan, qurilishni o'z muddatida bitirishni o'ylab hatto o'zini ham ayamaydigan, bu yo'lda ming bir xil tovlanishga ham tayyor qurilish rahbari – Subhonqul Rahmonqulov bo'lsa, ikkinchisi ishchilar dardini eshita oladigan, ularning ma'naviy dunyosi bilan muntazam qiziqqan uchastka rahbari Elchibek Bo'riyevdir. E'tibor berilsa, Elchibek Bo'riyevning lavozimi Rahmonqulovnikidan past, lekin ishchilar orasida Bo'riyevning obro'si balandroq ko'rinadi.

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<sup>18</sup> Курбанов Т. Одил Ёкубовнинг портрет яратиш маҳорати: Филол.фан. номз... дисс. – Т., 1997.– Б.142.

O‘zining fikridan boshqasini to‘g‘ri deb tan olmaydigan, qurilish boshqarmasi boshlig‘i Subhonqul Rahmonqulov “uch burchak qalpog‘i gardanida osilib turgan brezent plashch, eski qora furajka kiygan, **pakanaroqqina** kishi. **Yoshi qaytib qolgan** bo‘lsa ham, harakatchan, **ko‘z qarashlaridan bir so‘zini ikki qildirmaydigan**, tadbirli ko‘rinadi”gan odam. Ushbu ta‘rifdan uning qat‘iyatli, aqlli shaxs deb o‘ylashimiz mumkin, lekin jiddiyroq e‘tibor berilsa yozuvchi uning sifatlarini sanagan holda “**ko‘rinadi**” iborasini qo‘llaydi: “Bir so‘zini ikki qildirmaydigan” – qo‘l ostidagilardan e‘tirozsiz buyruqlarini bajarilishini talab qiladigan rahbar shaxs ekanligini anglashimiz mumkin. Asar davomidagi voqealar uning o‘z “men”ini yuqori qo‘ygan, ishning oxirini o‘ylamay mantiqsiz, buyruqbozlik asosida yelib-yugurishini ko‘rsatadi. Rahmonqulovning jamoa bilan tanishuvidagi bu kabi psixofiziologik holatlardan uning shuhratga o‘ch ekanligi, atrofda gilarni mensimasligi namoyon bo‘ladi. Lekin unda yana bir xislat bor ediki, suhbatdoshini ohanrabodek o‘ziga jalb eta olardi.

Psixologiyaning ilmiy-nazariy qarashlarida suhbatning jonli va qiziqarli chiqishida mimikaning o‘rni katta. Suhbatdoshida yaxshi va do‘stona taassurot qoldirishni xohlagan inson jilmayib turishi kerak. Rahmonqulov bu imkoniyatdan unumli foydalana olardi. “Yoqimli jilmaygancha, hammaga bir-bir qarab chiqdi. U boshi taqir, salqi yuzli g‘o‘labirroq kishi edi. Rahmonqulov yuzida yoqimli tabassum bo‘lsa-da, ammo sovet rahbarlariga xos gapirdi” (“Tug‘ilish”, 17-b.).

Asarni o‘qish davomida Rahmonqulov psixofiziologiyasiga xos bo‘lgan soxta tabassumi, e‘tiborli ko‘rinishi niqob ekani, o‘zini do‘st, hamdard qilib ko‘rsatsa-da, shafqatsiz qarorlaridan qaytmasligini namoyon etadi. Rahmonqulovning xarakter-psixologiyasi, uning psixofiziologik holatlari Bo‘riyev bilan bo‘lgan ziddiyatlarda yanayam aniqroq ko‘rinadi.

Ana shunday kasbi, yoshi va yana bir qancha guruhlar kesimida ta‘riflanadigan insonlarning, xarakteri, har bir individning o‘ziga xos ruhiyati, uning munosabatida jest, mimika, fiziognomik xususiyatlar doirasidagi tana tilini badiiy adabiyot to‘la ifodalab berishga qodir so‘z san‘atidir. Asqad Muxtor “Chinor” romanida ma‘naviy qiyofasi to‘la shakllangan, jamiyatda ham o‘z o‘rnini topgan qahramonlar yaratsa, “Tug‘ilish” romanida hayotda o‘rnini topishga intilayotgan, kasb-kor egallashga harakat qilayotgan bir qancha yoshlar haqida mulohaza yuritadi.

## XULOSA

1. Bugunga qadar jahon adabiyotshunosligida psixologik tahlil masalasi yuzasidan ko‘plab ilmiy-tadqiqot ishlari olib borildi. Nazariy ma‘lumotlar psixologik tahlilning analitik va dinamik prinsiplari bor. Biz tadqiq qilayotgan psixofiziologik tasvir usuli dinamik prinsipning bivosita aks ettirish shaklidir.

2. Mukammal, yetuk badiiy asar yozuvchi dunyoqarashining betakror aksidir. Shu nuqtai nazardan “Tug‘ilish” va “Chinor” romanlarida tasvirlangan psixologik holatlar tahlili orqali asarning badiiy-estetik qimmatini, ijodkorning o‘ziga xos individual ijodiy qiyofasini anglab olish mumkin. “Chinor” romanining ko‘pchilik adabiyotshunoslar tomonidan talqin etilgan va e‘tirofqa sazovor bo‘lgan o‘zigagina

xos badiiyati Asqad Muxtorning benazir uslub egasi ekanini yana bir karra isbotlaydi.

3. Asqad Muxtor o'z ijodida psixologik tahlil vositalaridan biri badiiy portretlardan unumli foydalangan. Ramziylik orqali xalq portretini, obrazlar portreti tarkibidagi o'xshatish, qiyoslash, kontrast qo'yish orqali xarakterlarning ichki va tashqi olamining mutanosibligi yoki aksincha tasvir usuli bilan xarakterlar tabiiyligiga erishgan.

4. Badiiy asarda gavdalanayotgan xarakterlar bilan u mansub bo'lgan muhit, sharoit o'rtasida yoki shu sharoitda yashayotgan kishilar o'rtasida qarama-qarshiliklar kelib chiqsa, qahramon ruhiyatida o'zgarishlar paydo bo'ladi. Yozuvchi tomonidan yaratilgan xarakterlarning qarama-qarshiliklari oqibatida mukammal inson vujudga keladi. Asqad Muxtorning "Chinor" romanida Ochil buva xakteri ko'p voqea-hodisalar muhitida sayqal topib boradi. Har bir qissadan keyin keluvchi hikoyatlarda buva va uning oilasiga taalluqli voqeliklar psixologik tasvir usullaridan biri – xotira tarzida esga olinadi.

5. Asqad Muxtorning "Chinor" va "Tug'ilish" romanlarining markazida xalq, uning ruhiyati, orzusi, mehnati va kurashi turadi. Kurash davomida har bir qahramon xakteri asta-sekin takomillashib boradi. Ijodkor qahramonlarning psixologik, psixofiziologik holatlarini ifodalashda turli nutq shakllari, dialog strukturasi muhim ahamiyatga ega bo'lgan replika va remarkalardan unumli foydalanganligi isbotlandi.

6. Muallif nafaqat janriy va badiiy shakl, balki o'zbek nasrida psixologik va psixofiziologik holat tahlili muammosi borasida ham ijodiy muvaffaqiyatga erishgan. "Tug'ilish" asarida yetakchi qahramonlar ruhiyatining tadqiqidan tashqari, omma-xalq psixologiyasi ham talqin etilgan. Bu o'zbek nasrida XX asrning 70-yillarida vujudga kelgan o'ziga xos yangilik edi.

7. Ijodkor psixologiyasi shunday jarayonki, u faqat o'z zamonasidagina yashab qolmaydi. Xalq dardi, davr siyosati, ruhiyatini to'g'ri anglagan holda, kelajakni ko'ra biladi. O'z orzu-istaklari, ma'lum "bashorat"larini asar qahramonlarining maqsad sari intilishlari, mulohazalari orqali roman g'oyasiga singdirib yuboradi.

8. Asqad Muxtor qahramonlarning his-tuyg'ulari, irodasi, ma'naviy qiyofasini qaltis vaziyatlarda sinovdan o'tkazadi. Buning uchun shartli ravishda badiiy makondan unumli foydalanadi. Jumladan, yer osti konida Akbarali, kessonda Luqmoncha, daryoda Komila kabi obrazlar orqali yozuvchi hayot va o'lim orasidagi inson ruhiyatini chuqur tahlil etadi, ularning ichki dunyosini badiiy taftish etadi.

9. Muallif "Chinor" romanining asosiy qahramoni Ochil buva psixologiyasini uning o'y-xayollari, xotirasi orqali bersa, buvaga xos bo'lgan psixofiziologik xususiyatlarni, asosan, muallif nutqi, remarkalar orqali ifodalaydi. "Tug'ilish" romanida esa qahramonlarning psixologik va psixofiziologik holatlari kuchli ziddiyatli vaziyatlar, dialog va personajlarning bir-birini kuzatishi va ichki nutqi orqali munosabat bildirishida namoyon bo'ladi.

10. Asqad Muxtor kechaning emas, bugunning ham hozirjavob yozuvchisidir. U asarlarida ilgari surgan g'oyalar, yaratgan qahramonlar o'zining ma'naviy-axloqiy yetukligi, yangiligi bilan bugun ham yashab kelmoqda, ertaga ham yashaydi.



**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREE  
DSc.03/30.12.2019.Fil.05.02 AT FERGHANA STATE UNIVERSITY**

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**FERGHANA STATE UNIVERSITY**

**AKHMADJONOVA OKILA ABDUMALIKOVNA**

**MUTUAL INTEGRATION OF CHARACTERS' PSYCHOLOGICAL  
AND PHYSICAL STATE IN FICTION  
(as examples of Askad Mukhtor's "Tug'ilish" and "Chinor" novels)**

**10.00.02 – Uzbek literature**

**DISSERTATION ABSTRACT FOR THE DOCTOR OF PHILOSOPHY (PhD) IN  
PHILOLOGICAL SCIENCES**

**Ferghana – 2023**

The theme of PhD dissertation is registered by the Supreme Attestation Commission under the number B2021.2.PhD/Fil1736.

The dissertation has been prepared in Fergana State University.

The abstract of the PhD dissertation is posted in three (Uzbek, English and Russian (Resume)) languages on the website of the Scientific Council (www.fdu.uz) and on the website «ZiyoNet» Information-educational portal (www.ziynet.uz)

**Scientific consultant:**

**Solijonov Yuldoshkhuja,**  
doctor of philological sciences, professor.

**Official Opponents:**

**Tojiboyeva Mukaddas Abdurakhimovna**  
doctor of philological sciences, professor

**Imomova Gulchekhra Muxammadiyevna**  
doctor of philological sciences, docent

**Leading organization:**

**Namangan state university**

Defense of the Dissertation will take place on «22» 08 2023, at 9<sup>00</sup> p.m. at a meeting of Scientific Council DSc.03/30.12.2019.Fil.05.02 under Fergana State University (Address:105, Marginoniy Street, Ferghana, 100151. Tel: (99873) 244-66-02; fax: (99873) 244-44-01; e-mail: info@fdu.uz.

Dissertation could be reviewed information-resource center of Ferghana State University (registration number 287). Address: 19. Murabbiylar Street, Ferghana, 100151, Tel.: (99873) 244-71-28.

Dissertation abstract sent out on «7» 08 2023.  
(Mailing report number 19 08 2023).



**Sh.M.Iskandarova**  
Chairman of Scientific Council Awarding scientific degree, Doctor of Philological sciences, professor

**M.T.Zokirov**  
Secretary of Scientific Council Awarding scientific degree, Candidate of Philological sciences, professor

**Z.B.Kobilova**  
Chairman of Scientific Seminar at the Scientific Council Awarding scientific degree, Doctor of Philological sciences, professor.

## **INTRODUCTION (abstract of the dissertation of the doctor of philosophy (PhD))**

**The actuality and significance of the dissertation work.** In the world literary studies, the process of renewal of human thinking is evaluated as an important factor. Fiction has its value among works of art as it can fundamentally change the public psyche through words and images. In the development of science, a deeper study of the methods and means of analysis of artistic psychology acquires a necessary importance in human spirituality and the development of society.

In the world literary studies, the psychology of the creator, the psychological essence of the ideas put forward by the author, the mental world of the hero of the work of art, the study of the unique evolutions in it, as well as the issue of image tools have been studied and researched by scientists as an object of scientific research for many years. Research of the psychological and psychophysiological conditions of the heroes of the literary work, and the clarification of the universal principles of analysis are relevant in modern literary studies.

In Uzbek literary studies, the issues of the aesthetic impact of the artistic work, the writer's approach to the human psyche have been organized by scientists on the basis of world scientific-theoretical experiences and our national-spiritual values, and research in this direction continues consistently. This creates the need to study the mental and psychological conditions related to creativity, the influence of the artistic work on the society, the role of the reader in the mental and spiritual development in collaboration with such sciences as philosophy, literary studies, psychology and sociology. After all, in today's era of globalization "...eliminating the most complicated problems and global dangers which are appearing in front of the whole people, we have not faced before jointly, on this way in the process of uniting all good-intentioned people, bringing up young generation who make up about a third of the world's population in the spirit of humanistic ideals, today's life demands that the role and responsibility of art and music in education should be increased more than ever. Realization of the socio-psychological essence of the spirit of the period in artistic creation, analyzing and researching the expression of human spiritual experience and behavior in unique creative styles and images, consistent study determines the relevance and necessity of the research work.

This research serves specifically in the accomplishment of Decree of the President of the Republic of Uzbekistan PD-6097 of October 29, 2020 "On approval of the concept of development of science until 2030", PD-60 of January 28, 2022 "On the development strategy of the new Uzbekistan for 2022-2026" and decisions, as well as PD-2789 dated February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific and research activities", PD-3775 dated June 5, 2018 "In higher education institutions decision on additional measures to increase the quality of education and ensure their active participation in comprehensive reforms

implemented in the country" and the tasks appointed in other normative-legal documents.

**The appropriateness of the research to the prior directions of the development of science and technologies.** The research was carried out in accordance with the priority direction of the republican science and technology development «Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and ways of their implementation».

**The scope of study of the problem.** Psychological analysis in the world literature, its theoretical foundations have been studied in the works by the foreign scientists as Z. Freud, S. L. Rubinstein, E. Enneken, K. Jung, N. G. Chernishevsky, A. A. Potebnya, V. G. Belinsky, M. M. Bakhtin, V. V. Vinogradov, M. B. Khrapchenko, V. E. Khalizev, N. D. Tamarchenko, A. B. Esin<sup>19</sup>. In Uzbek literary studies, A. Alimhammedov, M. Koshjanov, N. Shodiev, H. Umurov, D. Kuronov, T. Jo'raev, Sh. Isaeva, Y. Solijonov, D. Toraev, P. Kenjaeva, M. Boboxonov, R. Tolaboeva, Sh. Botirova's research works have given scientific conclusions on psychological and psychophysiological<sup>20</sup> analysis based on the works of certain writer<sup>21</sup>. The issue of the direct analysis of Asqad Mukhtar's creative heritage, in

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<sup>19</sup>Есин А.Б. Психологизм русской классической литературы. –М.: Просвещение, 1988.– С. 176; Есин А.Б. Принципы и приемы анализа литературного произведения. – М.: Флинта-Наука, 2002. – С. 248; Фрейд З. Психология бессознательного. – М.: Просвещение, 1989. – С. 447; Фрейд З. Введение в психоанализ. – М.: Наука, 1991. –384 с.; Рубинштейн С.Л. Основы общей психологии. – СПб.: Питер, 2000. – С. 594; Эннекен Э. История русского литературоведения. – М.: Высшая школа, 1980. <https://dic.academic.ru/dic.nsf/ruwiki/1210919>; Юнг К. Психологические типы. – Минск: Попурри, 1998.; Чернишевский Н.Г. Танланган педагогик асарлар. –Т., Ўқитувчи, 1989 й.; Потebня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – С 614; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975. – С. 502; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Художественная литература, 1972. – 506 с. <https://topuch.ru/problemi-poetiki-dostoyevskogo/index/html>; Белинский В.Г. Собрание сочинений. Т. 3. – М., 1978. – С. 271; Белинский В.Г. ПСС в 13-томах. – М., 1953-1974 гг. Том 12, стр-375-376; Храпченко М.Б. Художественное творчество, действительность, человек. – М.: Сов.писатель. 1978. –С. 368; Храпченко М.Б. Лев Толстой как художник. – М.: Сов.писатель, 1963. – С. 662; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – С. 397; Аллан Пиз. Тана тили. – Тошкент: Фафур Фулом номидаги нашриёт матбаа ижодий уйи, 2016. – 195 б.

<sup>20</sup>Изох: Илмий-назарий тадқиқотларда психофизиологик таҳлил психологик таҳлилнинг динамик принципи, билвосита усул, новербал воситалар деб берилган.

<sup>21</sup>Алимухаммедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Ўзбек адабий танқиди: антология. – Т.: Турон-икбол, 2011. – 543 б.; Қўшжонов М. Конфликт ва маҳорат // Шарқ юлдузи, 1962. – №3; Шодиев Н. Рухият рассоми. – Т.: Фан, 1977. – 48 б.; Шодиев Н. Қудратли тўлқинлар олами. – Т.: Адабиёт ва санъат, 1982. – 160 б. Ҳ.Умуров. Бадий психологизм ва ҳозирги ўзбек романчилиги. – Т.: Фан, 1983. – 148 б.; Умуров Ҳ. Бадий ижод асослари. – Т.: Ўзбекистон, 2001. – 120 б.; Д.Куронов. Чўлпон насри поэтикаси. – Т.: Шарқ нашриёти. 2004. – 287 б.; Куронов Д. Чўлпоннинг “Кеча ва кундуз” романида характерлар психологизми: Филол.фан.номз... дисс. –Тошкент. 1992; Т.Жўраев. Онг оқими ва тасвирийлик: Филол.фан.номз.... дисс. – Тошкент, 1994. – 130 б.; Ш.Исаева Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол.фан.номз.... дисс. – Тошкент, 2001. – 130 б.; Й.Солижонов ХХ асрнинг 80-90- йиллари ўзбек насрида бадий нуқт поэтикаси: Филол.фан.д-ри. ... дисс. – Тошкент, 2002. – 305 б.; Д.Тўраев Давр ва ижод масъулияти. – Т.: Янги аср авлоди, 2005; П.Кенжаева Ҳозирги ўзбек ҳикояларида қаҳрамон рухиятини тасвирлаш тамойиллари: Филол. фанлари ном.... дисс. – Тошкент, 2008. – 104 б.; Бобохонов М.Ҳозирги ўзбек кинематографияда психологизм: Филол.фан. номз.... дисс. – Тошкент, 2012. – 160 б.; Ҳозирги ўзбек романлари структурасида психологизм муаммоси: Филол.фан.док. ... дисс. – Самарқанд, 2022. – 262 б.; Р.Тўлабоева Худойберди Тўхтабоев романларида психологизм: Филол.фан.бўйича фалс.д-ри, (PhD) ... дисс., – Тошкент, 2019; Ш.Ботирова Ҳозирги ўзбек романларида бадий психологизм (У.Ҳамдамнинг “Мувоzanат”, “Исён ва итоат”, “Сабо ва Самандар” романлари мисолида): Филол.фан.бўйича фалс.д-ри. (PhD)... дисс. – Қарши, 2019. –156 б.

particular, novels, stories, short stories, literary journalism, poetry appears in dissertations, monographs and articles of S. Mamajonov, M. Koshjanov, O. Togaev, N. Vladimirova, M. Sultonova, O. Sharafiddinov, N. Khudoyberganov, U. Normatov, A. Rasulov, N. Rahimjonov, P. Shermammedov, B. Sayimov, A. Pantielev, U. Nosirov, T. Hamidov, S. Shirinov, I. Hasanov, M. German, M. Ibrohimov, Z. Kedrina, A. Marufov, T. Sobirov, O. Sobirov, H. Yaqubov, B. Gulomov, F. Nasriddinov, N. Rahmat, B. Akramov, A. Sabirdinov, U. Hamdamov, T. Shermurodov, A. Ergashev, S. Mominova, O. Joraboev, M. Kochkarova, B. Hasanova<sup>22</sup>. However, the study of Asqad Mukhtar's novels from the point of psychological and psychophysiological image based on new scientific and theoretical views is an urgent issue.

**Relation of the research topic to the research plans of the higher education institution where the dissertation was completed.** The dissertation was completed within the framework of the scientific research plan of the

<sup>22</sup> Мамажонов С. “Ҳаётга чакириқ” ҳикоялар тўплами ҳақида // Шарқ юлдузи. – Тошкент, 1956. – №10. – Б. 114-117; Қўшжонов М. “Опа-сингиллар” романи ҳақида // Шарқ юлдузи. – Тошкент, 1956. – №5; Тоғаев О. Асқад Мухтор (адабий портрет). – Тошкент: “Тошкент” бадиий адабиёт нашриёти, 1966. – 148 б; Тоғаев О. Адиблар ва жанрлар. – Тошкент: Адабиёт ва санъат, 1976. – Б.303-351; Владимирова Н., Султонова М. Қахрамоннинг шаклланиши (А.Мухтор ва Ҳ.Ғулом прозаси материали асосида). – Тошкент: Фан, 1965. – 121 б; Шарафиддинов О. Биринчи мўъжиза // Ижоднинг катта йўлида – Тошкент, 1979. – Б. 390-424; Шарафиддинов О. Асқад Мухтор // XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999. – Б. 363-378; Худойбергандов Н. Кашфиётлар йўлида. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат, 1972. – Б. 71-119; Худойбергандов Н. Чўққилар чорлайди. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат, 1975. – Б. 111-116; Худойбергандов Н. Сўз курашга чорлайди. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат, 1978. – Б. 222-228; Норматов У. Ҳаёт ва адабиётдаги янгиликлар // Ўзбекистон маданияти. – 1961 йил 11 октябрь; Норматов У. Ёзувчи фалсафаси ва маҳорати // Шарқ юлдузи. – Тошкент, 1965. – №2; Норматов У. Қалбларга йўл топиб... // Шарқ юлдузи. – Тошкент, 1965. – №5; Норматов У. Ижодкорнинг дахлсиз дунёси. – Тошкент: Мумтоз сўз, 2008. – Б. 3-56; Норматов У. XX аср куйчиси // Ижод сеҳри. – Тошкент: Шарқ, 2007. – Б. 82-101; Расулов А. Танқидчилик уфқлари. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат, 1985. – Б. 13-135; Расулов А. Янги замон, янги қахрамон. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат, 1978. – Б. 3-64; Расулов А. Ўзбек совет прозасининг камоли. – Тошкент: Ўзбекистон, 1981. – Б. 21-72; Раҳимжонов Н. Асқад Мухтор поэтикаси. – Тошкент: Фафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2003. – 72 б; Шермухаммедов П., Бегимкулов Д. Асқад Мухтор 60 ёшда. – Тошкент: Ёш гвардия, 1980. – 12 б; Сайимов Б. Асқад Мухтор прозаси. – Тошкент: Фан, 1969. – 198 б; Пантиелев А. Материал ва бўёқлар. Ёзувчи Асқад Мухторга хатлар // Шарқ юлдузи. – Тошкент, 1952. – №8; Насиров У. Язык и стиль романа Аскада Мухтара «Сестры»: Дисс. ... канд.филол. наук. – Самарканд, 1967; Хамидов Т. Поэтические мастерство Аскада Мухтара: Дисс. ... канд.филол. наук. – Бухара, 1969; Эргашев А.С. Ривоят ва унинг бадиий асар сюжет композицион тузилишидаги поэтик ўрни (Асқад Мухторнинг “Чинор” ва О.Ёкубовнинг “Қўхна дунё” романлари асосида): Филол. фан. номз ... дисс. автореф. – Самарканд, 1993; Ширинов С. Образное изображение и индивидуальные стиль (по романам А.Мухтара) канд.филол. наук. – С.: 1974; Ҳасанов И.А. Реалистическое и романтическое в поэтике романов Аскада Мухтара: Дисс. ... канд.филол. наук. – Самарканд, 1985. – 171 с; Герман М. Ўзбек ёзувчиларининг асарлари чет тилларда // Ўзбекистон маданияти. – 1961 йил, 29 декабрь; Собиров О. Металлургия ҳақида повесть // Шарқ юлдузи. – Тошкент, 1956. – №12; Ёқубов Ҳ. Самарали ижодий изланиш // Шарқ юлдузи. – Тошкент, 1970. – №9; Ғуломов Б. Бўронларда чиникқан дўстлик (“Қорақалпоқ кассаси” ҳақида) // Шарқ юлдузи. – Тошкент, 1960. – №7; Ғуломов Б. Қахрамон ва конфликт // Ўзбекистон маданияти. – 1964 йил 19 декабрь; Раҳмат Н. Асқад Мухтор дедилар. – Тошкент: Чўлпон, 2003. – 32 б.; Ҳамдам У. Асқад Мухтор шеърятига чизгилар // Бадиий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – 125-137 б.; Шермуродов Т. Ҳикоялар, ниҳоялар...// Жозиб изҳор излаб. – Тошкент: Ўзбекистон миллий кутубхонаси, 2009. – Б. 87-96; Сабирдинов А. Фалсафий ҳақиқатлар тажассуми // Маънавият ва маърифат чашмалари. – Тошкент: “Академнашр”, 2016. – Б. 24-32; Мўминова С. Асқад Мухторнинг фалсафий-интеллектуал лирикаси: Филол. фан. номз. ... дисс. – Тошкент, 2008. – 140 б; Жўрабоев О. Рухият қахрамонлари // Ёшлик. – Тошкент, 2003. – №5-6. – Б. 38-39; Қўчқорова М. Мархабо Қўчқорова мутолаа қилади. Асқад Мухтор. Шеър шоир виждони, // Тафаккур, 2013. - №2. – Б. 76-81; Ҳасанова Б. Асқад Мухторнинг ҳикоянавислик маҳорати: Филол. фан. бўйича фалс. д-ри. (PhD)... дисс., – Фарғона, 2018. –135 б.

Department of Literary Studies of Fergana State University on the topic «Problems of Poetics».

**The aim of the research.** It is composed of investigating author's skill in the mutual harmony of the characters' mental-psychological state and physical behaviour (psychophysiological) in the fiction, defining author's creative style based on the new views of today's literary studies and scientific criteria, as well as proving by scientific-theoretical point as examples of Askad Mukhtar's "Tug'ilish" and "Chinor" novels.

**The tasks of the research** are as follows:

to study the principles of psychological analysis in literary studies, making theoretical conclusions about the methods of psychological analysis;

to practically study the aspects of the meaning of the term «psychophysiology» on the border of the field of psychology and medicine, related to the theory of literary studies, to determine the methods of scientific analysis based on theoretical views;

to analyze the writer's ability to use artistic speech, remarks and replicas in the expression of the psychology of the image;

to determine the place of psychological and psychophysiological tools representing the spiritual world of women and different characters in the novels «Birth» and «Platan tree»;

to study the possibility of using the methods of mental analysis in the creation of characters of the writer in a comparative aspect.

**The object of research** is analysis of Asqad Mukhtar's novels «Birth» and «Plane tree».

**The subject of the research** is to scientifically prove the reasons for the proportionality or disproportion of the psychological (internal) and psychophysiological (external) state of a person expressed in an artistic work on the example of the work of Asqad Mukhtar.

**Research methods.** Psychological, comparative-typological, structural, hermeneutic methods of analysis were used to clarify the research topic.

**The scientific novelty of the research is determined by:**

specific tasks of psychological and psychophysiological state images used on the purpose of illuminating the psyche of the character are studied in the example of Asqad Mukhtar's novels "Tug'ilish" and "Chinor" and the author's creative success not only in the genre and artistic form, but also in the problem of psychological image in Uzbek prose is founded;

Manifestation of author's speech, character's speech, dialogue, monologue, speech types and forms in the idea and content of literary novels through artistic representation, observation of characters each other and reaction through the dialogue and inner speech and the author's skill in describing the mental and emotional states of characters harmoniously in strong conflict situations are determined based on the analysis;

the artist's unique skill in depicting women's psychology and spiritual world, as well as the effective use of scientific and theoretical knowledge through the field

in the interpretation of professions, positions, certain labor processes, moreover, the punctuation marks used in the text of the novel to reveal the psychology of women in the novels "Tugilish" and "Chinor" are proved that they served for a description of a psychophysiological state;

According to the requirements of the time interpretation of the problems of the period simultaneously in the formation of the inner spiritual image of the human portrait, which become dependent to the ideas of the political ideology in the writer's novels and his theories on the basis of the natural and artificial processes that occurred as a result of the work style and politics of the totalitarian regime, which left a significant mark on the country's economy and spirituality are proved that Asqad Mukhtar is not only a quick-witted writer of yesterday, but also writer of today.

**The practical result of the research** is as follows:

theoretical conclusions were drawn on showing the place and role of psychological and psychophysiological tools in the hero's profession, portrait, dramatization of events;

while in psychological analysis the hero's thoughts and opinions are dominating, in psychophysiological analysis it is proven that gestures, facial expressions and behaviour are important;

Asqad Mukhtar's novels were systematically studied, and the writer's attitude to the era and hero was evaluated from the perspective of creative psychology;

the special place of the writer in the history of Uzbek novels, his original artistic researches are clarified on the basis of analytical analysis;

**The reliability of the research results** is explained by the fact that the problem is clearly stated, the conclusions drawn are based on methods such as classification, description, historical-comparative, psychological and functional analysis, reliable theoretical sources and dictionaries are used.

**Scientific and practical significance of research results.** The scientific-theoretical conclusions of the research results serve to enrich the existing information on the psychological analysis of the artistic work, artistic skills in Uzbek literature. The ideas put forward in the dissertation improve scientific research and methodological foundations in the field of literary studies.

**The practical significance of the research results** is determined by their use in adding and improving the existing notes and comments in literary dictionaries, and in showing the thinking process of the analysis of an artistic work. The main theoretical conclusions of the dissertation can be used in the creation of textbooks and manuals for universities and lyceums and colleges, high schools, in the preparation of methodological recommendations, as well as in conducting special courses for masters and bachelors.

**Implementation of the research results.** From the results of the research on the integration of the image of the character's mental and physical states of the work of art:

the conclusions and results of the research in specific tasks of psychological and psychophysiological state images used on the purpose of illuminating the

psyche of the character by the example of Asqad Mukhtar's novels "Tug'ilish" and "Chinor" and the foundation of author's creative success not only in the genre and artistic form, but also in the problem of psychological image in Uzbek prose have been used in the fundamental project OT-F-1 – 100 «Theoretical and practical improvement of the socio-cultural activities of children with disabilities based on the means of artistic creativity» carried out in 2017-2020, which was effectively used in order to develop the artistic creativity of young people with disabilities, to form spiritual and moral qualities, healthy aesthetic taste, and human feelings in them (reference № 01-183 of Fergana State University dated January 13, 2023). As a result, an opportunity was created to carry out systematic analyses and draw conclusions regarding the literary-aesthetic influence of fiction on the representatives of the younger generation, the new theoretical and practical foundations of developing artistic analysis skills;

From the conclusions and results regarding the determinations of manifestation of author's speech, character's speech, dialogue, monologue, speech types and forms in the idea and content of literary novels through artistic representation, observation of characters each other and reaction through the dialogue and inner speech and the author's skill in describing the mental and emotional states of characters harmoniously in strong conflict situations within the framework of the 2017-2020 under the theme F3-2016-0908165532 fundamental project "According to the new alphabet and spelling rules of the Karakalpak language, methodology for the development of its native language and literature", it was effectively used to find solutions to the problems of learning the artist's artistic skills. (Reference No. 105 dated March 2, 2023 of the Karakalpak branch of the Pedagogical Research Institute of Uzbekistan). The use of the research results served to increase the scientific level of the researches, scientific articles dedicated to various psychophysiological tools, prepared within the framework of the fundamental project;

The artist's unique skill in depicting women's psychology and spiritual world, as well as the effective use of scientific and theoretical knowledge through the field in the interpretation of professions, positions, certain labor processes, moreover, the punctuation marks used in the text of the novel to reveal the psychology of women in the novels "Tug'ilish" and "Chinor" have been used in the preparation of the textbook «History of Modern Literature» (Permit № 538-283 based on Order № 538 of December 25, 2021 of the Ministry of Higher and Secondary Special Education). As a result, comments on the process of artistic creation, the concept of a creative person, methods of psychological analysis led to the scientific enrichment of textbook materials;

In 2022 according to the requirements of the time interpretation of the problems of the period simultaneously in the formation of the inner spiritual image of the human portrait, which become dependent to the ideas of the political ideology in the writer's novels and his theories on the basis of the natural and artificial processes that occurred as a result of the work style and politics of the totalitarian regime, which left a significant mark on the country's economy and

spirituality have been used to write the script of a series of programs «I am 30 years old», «People near us», «Paradise», «Evening», «Marathon of thoughts», «Independence Thanksgiving», «Facts», «Happiness to Live» by Rukhsor TV, Gold UZ TV and Rukhsor FM radio broadcasting (teferences on January 11, 2023 by «Rukhsor TV and Radio Channel»). As a result, it served to raise the level of programs and broadcasts, to educate young people who can correctly understand the aesthetic effect of the image of the psyche, to express a conscious reaction to the changes taking place in our society, to deeply understand the rich spiritual and spiritual world of our people, and the artistic and aesthetic way of thinking.

**Approval of the research results.** The research results were approved at 10 scientific and practical conferences, including 3 international conferences.

**Publication of the research results.** 19 scientific works were published on the topic of the dissertation, of which 9 articles were published in scientific publications, including 6 in the republic and 3 in foreign journals.

**The structure and volume of the dissertation.** The composition of the dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. The volume of the work is 139 pages.

## THE MAIN CONTENT OF THE DISSERTATION

The introduction is based on the relevance and necessity of the topic, the goals and objectives, object and subject of the research are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, its scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed, the implementation of the results into practice, published works and information on the structure of the dissertation are presented.

The first chapter of the dissertation is called «**Principles of psychological and psychophysiological analysis in literature**». In the first part of the chapter entitled «**Principles of mental analysis**», psychological analysis is considered the main tool in revealing the essence of images, the subtle aspects of character development, the entire ideological content of the novel, the issues of psychological approach to the work of art in world and Uzbek literary studies, the scientific-theoretical views put forward by scientists about the principles of analysis.

Various forms of social life are reflected figuratively through words in fiction. In this creative process, the personality of the writer, his socio-philosophical views take the leading place. While expressing his thoughts through a certain image, he cares for his individuality, creates a world specific to the mental world of the character, talks with them, laughs, hurts. If the reader can experience such emotions, he believes in the originality of the work of art. Psychologism is one of the main tools that ensure the originality of a work of art.

While the problem of «writer-text-reader» remains in psychological analysis, the complexity of the nature of psychologism is taken into account in the psychological study of an artistic work. Its application and analysis processes are

carried out in interaction with ethics-aesthetics, philosophy, history, psychology, physiology and other fields.

In the following periods, a number of scientific-research works devoted to the problem of psychological analysis appeared. Analysing the mental experiences and character traits of the heroes of the work of art is found in many studies in the sense of analysing the stylistic skills of the writer. Only some of them have researched the theoretical foundations of the psychological principle. In this matter, the ideas put forward in the research works<sup>23</sup> of N.Shodiev, H.Umurov, Y.Solijonov are in common with the theoretical views of Academician M.B. Khrapchenko. However, literary critic H.Umurov emphasizes that only the typological principle is a form of psychologism out of the three principles, and raising various forms (directions) of psychologism to the level of a principle can lead to inappropriate conclusions and confusing thoughts<sup>24</sup>. According to the scientist, in some works analytical and dynamic principles come together in parallel and discover a new synthetic principle<sup>25</sup>. It is said that the dramatism of one reality is interpreted and re-synthesized in the psyche of one of the heroes of the work, which creates the parallelism of such a psychological principle.

Agreeing with the opinions of literary scholar H.Umurov, we do not evaluate the typological type of psychological analysis in the classification of M.Khrapchenko at the level of principle. Because while any artistic reality is described by the image of the social environment, this kind of work of art is not free from the influence of the social environment. It is known that the novel genre of epic type is distinguished by its wide epic scale. In the novel, social problems and solutions are described partially or in detail, depending on the artistic intention of the writer. In the same process, analytical and dynamic principles take part in a work of art in a syncretistic manner. When creating a character, the creator uses both analytical and dynamic principles within the framework of his skill, only the visual mediation of one of them is given more widely. The hero's psychology is expressed in his emotions, flow of conflicting thoughts, actions that are a reflection of experiences. From this point of view, the synthetic principle discovered by H. Umurov is a tool and form of psychological analysis. We emphasize that there are dynamic principles of psychological analysis based on the details of emotions, which express the mental experience through behaviour, gestures, and facial expressions, and we suggest that the characteristics of the dynamic principle should be carried out on the basis of psychophysiological analysis. Because the psychophysiological analysis includes not only the actions of the hero of the work, but also the image of the proportionality or disproportion of the external body structure. In the analytical principle, the presence of dynamism in the analysis of the character's internal thoughts, experiences, subconscious feelings, and analysis

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<sup>23</sup>Умуров Х. Проблема психологизма и узбекский роман: Дисс....д-ра филол.наук. – Ташкент. 1983; Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадиий нукт поэтикаси: Филол.фан.д-ри. ... дисс. – Тошкент, 2002.

<sup>24</sup>Умуров Х. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Т.: Фан, 1983. – Б.26.

<sup>25</sup>Умуров Х. Бадиий психологизм ва ҳозирги ўзбек романчилиги. – Т.: Фан, 1983. – Б.29.

may lead to confusion in the classification of terms. These considerations suggest that we can name this principle with the term of psychophysiological analysis.

In the second part of the chapter, called «**Psychophysiological state and its interpretation**», aspects of the meaning of the term «psychophysiology» at the border of psychology and medicine, related to the theory of literary studies, practical study of creative possibilities, methods of scientific analysis based on theoretical views are determined. The analysis of «psychophysiological condition» is given based on the examples from the novels «Birth» and «Plana tree», which are scientific and theoretical ideas about the expression of various evolutions in the individual's psyche, manifested in behaviour.

In almost all studies, the external signs of the mental process are mixed in the framework of psychological analysis. In our opinion, character depiction is a direct **psychological analysis** of the hero's inner thoughts, inner monologue, memory, dream, associations, imagination, parallel to the inner experience, while image objects related to the external body, eye views in different ways, the character's behaviour given in remarks through portrait, inner feeling, gesture, facial expression, author's speech is indirectly included in the scope of **psychophysiological state**.

Although psychophysiology as a science emerged from psychology in the 19<sup>th</sup> century, attention to human behavior has long been reflected in the sciences of philosophy, medicine, psychology, and literary studies.

The essence of psychophysiological analysis (status) is to reveal the psyche of the hero in the work of art by showing his actions, words, facial expressions, physiological structure and changes in it. After all, «psychophysiology is a field of science that studies the relationship between mental and physiological processes, and its main task is to scientifically solve the psychophysical state»<sup>26</sup> The term psychophysiology is not recognized as a separate scientific term in the world and Uzbek literary studies. This term is found in Uzbek literary studies as the term "psychophysiological state" in the scientific research works of Y.Solijonov<sup>27</sup>, D.Kuronov<sup>28</sup>, A.Qayumov<sup>29</sup>. They interpret this term as the unity of the inner and outer spiritual dialectic of the hero. In this regard, the opinion of literary critic Y.Solijonov is noteworthy: «It is worth noting that creating a psychophysiological state in an artistic work is of great importance. Such a situation is the expression of a person's inner feeling and external appearance – gesture, facial expression, physical movement at the same time either proportionally or disproportionately»<sup>30</sup>. In the process of describing the inner and outer psyche of the creature, it takes a lot of knowledge, experience and skill from the writer to ensure that this complex situation comes out convincingly. We recommend using this term, which belongs to the field of medicine, which is based on the science of psychology, to study the

<sup>26</sup> Тиббиёт энциклопедияси. – Т.: Шарқ, 2016. – Б.402.

<sup>27</sup> Солижонов Й. Кўзгудаги ҳаёт. – Т.: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2013. – Б.141.

<sup>28</sup> Куронов Д. Чўлпон насри поэтикаси. – Т.: Шарқ, 2004. – Б.187.

<sup>29</sup> Қайумов А. Ҳозирги ўзбек насрида миллий характер ва бадиий маҳорат (Ўткир Ҳошимов ва Наби Жалолиддин ҳикоялари мисолида): Филол.фан.б-ча фалс.д-ри... дисс. – Фарғона, 2018. – Б. 102.

<sup>30</sup> Солижонов Й. Мўъжизалар сеҳри. – Т.: Адиб. 2013. – Б. 91.

reflection of the inner experience and psyche of the characters in the work of art, that is, through body language. After all, each writer and creator describes the spiritual world and body language of the characters based on their own talent.

In a work of art, no matter what the human character does, he first thinks and moves as a result of his thoughts. In this process, the gaze of two or more persons is definitely involved. When the author's gaze sees the character and describes him, the reader's gaze feels the image alive.

Actions can occur for two reasons:

1. Perceived, that is, a person feels the state of his body as a result of external influence. Such psychophysiological conditions are known only to the hero himself, and are formed on the basis of human inner intuition, feelings and thoughts. It is not clear to the interlocutor, to those around him, the emotions that the hero feels in his body.

2. A person reacts to external influences without consciously controlling his actions. Such psychophysiological states are manifested in the appearance and behaviour of the character, and it is divided into two states. **The first** is the permanently formed individual actions and habits of the hero, which are unique to him and appear as a result of a certain life effect.

**The second**, as a result of external influence, occurs without a person realizing it, and it is observed in almost all people. The hero of the fiction laughs with pleasure at someone's conversation, is thoughtful, gets angry and irritated. While during the conversation, he is affected.

It seems that in the image of the conscious psychophysiological state, the momentary experience of the subject is reflected briefly. In the second case, the hero performs gestures and facial expressions without realizing it. Rahmonkulov and Pochchaev, who have fallen into an unconscious psychophysiological state, show their behaviour in a way that they do not realize. They do not notice that Rahmonkulov wipes his head with a handkerchief, rushes after the praise, and Pochchaev that his face tightens and his hands tremble.

Such skill of the writer is evident in the convincing description of the spirit of the characters in the artistic work and its expression.

The second chapter of the dissertation is called «**Methods of describing the inner and outer state of the hero of the work of art**». Its first part was devoted to the study of «**The role of artistic speech in revealing the inner world of the hero**», in which the characteristics of the artist's ability to use words in the development of the human spiritual world, and the peculiarities of the effective use of speech types were highlighted through the examples of Asqad Mukhtar's novels «Birth» and «Plane tree».

In the world and Uzbek literary studies, various scientific studies have been conducted on artistic speech and its classification. To date, it has been emphasized that the participation of artistic speech forms and various forms in describing the psyche of the hero of a work of art. Of course, each of the forms of artistic speech has its own place in revealing the inner world of the hero.

The aesthetic function of speech allows to generalize a number of concepts such as expressiveness, artistry, and poetics. In the language of the «Plane tree» novel, the writer's attitude to words, the originality of the word choice and use of words stand out, and it is through this situation that the writer's unique style is revealed. Each word in the work lives within a single image and is subordinated to an artistic purpose, inevitably acquiring imagery:

“Йўқ, ишга жойлашгандан кейинги биринчи қувончлар кўп ўтмай сўнди. Акбарали яна бояги-боягидай руҳсиз, қутсиз, индамай кириб келиб, кийимини ҳам ечмасдан каравотга ўзини ташлайди. Бирпасдан кейин туриб яна дераза олдига боради, столда чойи совиб, онаси баъзан ўтирган жойида мудраб қолганини ҳам сезмайди”. (“The first joys after getting a job soon faded away. Akbarali comes in again, completely soulless, empty, silent, and plunged onto the bed without even taking off his clothes. After a while, he gets up and goes to the window again, tea became cool on the table, and he doesn't even notice that his mother sometimes falls asleep in her seat).

Хаёлида такрорланавериб, **занглаган мих** билан ўйиб ёзилгандек, хотирасига ўрнашиб қолган ўша совуқ куз, ўша воқеалар яна кўз ўнгига келади, ёлғиз қолдими – келиб чирмашаверади. Ёлғизлик эса унга ҳамиша йўлдош. Кўпчилик орасида ҳам, онаси билан ёнма-ён ўтирганда ҳам у ёлғиз. Хаёлида ўша ўйларидан бошқа ҳеч нарса йўқ. Ўша воқеаларни кун-бакун ўтказиб, ўзига нажот излайди. Тополмайди...” (That cold autumn, which has settled in his memory as if engraved with a rusty nail, repeats itself in his mind, those events come to his eyes again. Loneliness is always his companion. He is alone in the crowd, even when he is sitting next to his mother. He has nothing but those thoughts in his mind. He spends those events every day and seeks salvation for himself. Can't find...» («Plane», p. 298).

Literary critics believe that any artistic word grows out of an existing, popularly used word in the language. Just as a simple fact described in a work acquires the appearance of one or another level of generalization, the simple, correct meaning of a word can acquire new meanings and special contents. A number of words used in the above except taken from the novel acquire metaphorical meanings in addition to their meaning in the context of the work, and serve to express the hero's mental state and endless suffering more vividly. Words such as **faded, rusty nail, cold autumn, lonely, can't find** are among the words in the passage. It is known that the original meaning of the word «fade» is to extinguish, and it is used in relation to things that are burning and shining, but in this place it is used in the sense of the replacement of joy in the hero's heart with pain and suffering. This word also indicated that Akbarali was getting weaker both mentally and physically because he was suffering from the torture of thoughts day by day. The next **rusty nail combination** served to reveal the mental state of the hero more deeply. It is obvious that there is a specific purpose in its use. Because a wound caused by a **rusty nail** is difficult to heal, and sometimes, if left untreated, it can lead to serious complications and even death. If we look at the conjunction in this light, it becomes clearer why the writer chose this particular conjunction at this

point. It turns out that this phrase is a reference to Akbarali's fate – the fact that he will never be able to get rid of the pain he has acquired, the tragic end of his fate. Through the phrase «cold autumn», the writer refers not only to the time when that reality happened, but also to how terrible it is.

Regarding the language features of the novel «Plane tree», it should be noted that in it, through the generations of grandmother Ochil, different social layer, different nationalities and different professions – secretary of the district committee, investigator, teacher, fisherman, sailor, ship captain, sailor, farmer, scientist, doctor, we get to know many characters such as the worker. Each of the five stories is related to a specific field, and the author gives the impression of a person with mature experience in such social fields. The main characters are distinguished from each other by their individual speech in accordance with their position and profession. He uses terms specific to his profession in each character's language. Each character speaks based on social environment, professional skills. This shows the individualization of the character and abilities of the characters.

Each writer uses various psychophysiological details through the author's speech to ensure the individuality of his characters based on his own methodological skills. In the novel «Birth», the image of the eye, its meaning and changes are repeated a lot. For example, Rahmonkulov, who is always not satisfied with the work process and is afraid of losing his job, looks worried and careful. «Is Rahmonkulov serious?» «Rahmonkulov looked at him again with a testing look» («Birth», p.187), «The headman hurriedly examined him from head to toe» («Birth», p.236). From these examples, it can be seen that although Rahmonkulov speaks to those around him with «iron» strict demands, first of all, he himself does not believe in the correctness of his orders and actions.

In the works of Askad Mukhtar, he effectively uses all forms of speech to individualize the characters. Every character's worldview, level of knowledge, mood, morality, and attitude are expressed through his speech.

The second part of the chapter is called «**Remark, retort, inner speech and physical state of the hero**», in which the inner speech of the hero, which is considered important in the interpretation of the mental experience of the creator, the basis of the dialogue structure, the skill of effective use of retort and remark is researched.

Remarks and retorts in the composition of dialogues are of great importance in the writer's art of description, use of words, in creating an image, in illuminating the character of the hero. If the remark refers to the speech of the narrator-author, the replica is manifested in the interaction between the interlocutors through the speech of the characters.

A replica and a remark have their place in the narrative of a prose work and take part in a dialogue. Both are integral parts of the dialogue structure. Y.Solijonov, while researching the problems of artistic speech in Uzbek prose of the 20<sup>th</sup> century, «When we start researching the functional scope and unique style of the dialogue structure in modern Uzbek prose, it is necessary to emphasize that

its image in the plot and compositional device of the work cannot be solved correctly without the participation of remarks and replicas»<sup>31</sup>, he says. Some novels contain dialogues without remarks, but just as there is no novel without dialogue, there is no dialogue without retorts. The dialogue of the characters can be given without comment, so that the reader can imagine the physiological state and mental experience of the character participating in the conversation through the reaction and answer, even without the author's explanation. The use of remarks and replicas in dialogs creates the appearance of «dialogue-replica», «dialogue-remark». The degree to which they are used to create a dramatization of events depends on the writer's ideological artistic intention, style and skill. If we observe more situations of «dialogue-replica» in the novel «Birth» by Asqad Mukhtar, we will see that he used the method of «dialogue-remark» in the novel «Platan tree».

Remarks in the author's speech – eye gaze, facial changes, tone of voice – are important in illuminating the spiritual world of individuals, as well as their psychological and psychophysiological state. In the replica, the features of the hero's character and inner world are visible, in the remark, the changes in the face and body of the hero, the reaction to the conversation process, the degree of influence from it, various psychophysiological states are expressed through the narrator-author. We can observe two types of comments in any prose work:

1. The author's pure interpretation of the characters.

“ – Нима қилай? – деди совуққина қилиб Ҳумохон патефон дастасидан қўлини олмай.

- Комиссияга бордингизми демоқчиман?

- Йўқ.

- Ҳумохон, уни сиз ҳимоя қилмасангиз ким ҳимоя қилади? ... унинг қандай пок одамлигини таърифлаб беринг.

- Менга нима! – деди Ҳумохон, у *бирдан ўзгарди, бўғиқ овозини кўтара тушди*. – Уни мен ишдан олибманми, сиз олдиргансиз, ўзингиз ҳимоя қилинг! – *унинг чиройи йўқолиб, афти хунук бўлиб кетди*. Кўзларини сузиб келиб, меҳмонни турғизиб юборди”.

(“What should I do?” Humokhan said coldly without taking his hand from the gramophone handle.

– I mean, did you go to the commission?

– No.

– Humokhan, who will protect him if you do not protect him? ... describe what a pure person he is.

-I do not care! – said Humokhan, he **suddenly changed, raised his hoarse voice**. – Did I fire him, you fired him, protect yourself! – his **beauty disappeared and he became ugly**. His eyes floated and he made the guest stand up.) In this dialogue, such psychophysiological conditions as Humokhan's «indifferent

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<sup>31</sup> Солижонов Й. XX асрнинг 80-90 йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри.... дисс. – Тошкент, 2002. – Б.139.

coldness», «sudden change» in his mood, «hoarse voice», «losing his beauty and apparently becoming ugly» are given only with the author's explanation.

2. According to the author, the subconscious attitude of one of the interlocutors towards the other is to come in close proximity.

« – Мен... Мени қурилиш бошқармаси юборган. Ўзбошимчалик қилишга ҳаққингиз йўқ.

– Бизнинг участкага, менинг ихтиёримга юборган, – деди Бўриев унинг юзидаги ўзгаришни кузатиб. Тавба! Мунча оқарди!» (“- I... I was sent by the construction department. You have no right to be arbitrary.

-He sent to our precinct, at my disposal, - said Boriev, observing the change in his face. Repentance! It flowed so much!») («Birth», p. 112). In this example, in the author's speech, it is said that Boriev observes Pochchaev, and the mental process in Pochchaev is shown in his facial expression through the inner speech of the character. The remark used in this example served to reveal the character of the two heroes Boriev and Pochchaev. If one observes the fearlessness and pressure process in Boriev, the timidity and ignorance of Pochchaev's speech and psychophysiology can be seen.

When describing the mental state of the characters, the dialogue, the relational internal speech of the characters, the author's speech, express their mental emotions through gestures and facial expressions, laughing, sighing, smiling, looking, sounding, moving, moving somewhere. For example, if Grandfather Ochil trims his beard, it means that he is inclined to talk, while Rahmankulov wipes his sarcastic «shiny head» shows that he is excited.

In the story about Komila in the novel «Plane tree», the role of the remark in the author's image is incomparable in illuminating the psychophysiological condition of the grandfather Ochil, who came a long way to introduce her two grandchildren. Grandfather Ochil, who proudly brought his granddaughter Komila to the captain of the Amudarya fleet, to Azimjon, first «stood at the gate and looked into the courtyard» («Plane tree», p. 194). Seeing the tidyness in the yard, the planted crops and the dried pepper pods on the ceiling, he was satisfied with the owner of the house. He was proud, because a person makes a conclusion about the lifestyle of the dweller based on the aesthetic condition of the place he visited. It seems that the grandfather who visited after many years tried to make a conclusion about his grandson's life by looking at his place of living, his son-in-law who looked «shy» was «quite stingy» and «remembered his grandson's son-in-law and laughed in his heart» (Plane tree, p. 195). ). Grandfather's joy quickly faded due to **intuition**. «But that's because they didn't plant any flowers,» thought grandfather Ochil. This thought just came to his mind, and after a moment, he sensed something from this thought, and his heart sank» («Plane tree», p. 195). This fantasy that broke the grandfather's mood gives a logical conclusion to the whole story. Where there is no beauty, there is no beautiful, peaceful life. This confusion is also confirmed by the image of Aunt Anzirat, who «**looked indifferently**» at the guests and did not «**rush**» to greet them. From this it can be understood that aunt Anzirat is very upset with someone, she does not even want to

greet her godfather whom she has not seen for many years. Azimjon also noticed the coldness, he was «**starved**». During the play, we can see that the grandmother, who proudly entered the courtyard thinking about his granddaughter, lost his mood due to Anzirat's complaints and became depressed. Through «dialogue-remark», the writer skilfully describes the moral and spiritual state of the hero, the basics of his psychology, step by step in a number of behaviours and psychophysiological situations:

Stage 1: grandfather Ochil, who had not seen him for many years, was **irritated** by his godfather's words firstly.

Stage 2: Aunt Anzirat, who was constantly pestering her about Komila, **asked her stepson lightly so as not to embarrass herself** in front of Azimjon.

Stage 3: The grandson **felt sorry** for his grandfather when he heard what he was saying and **trembled**.

Stage 4: Grandfather Ochil involuntarily **lowered his voice** as he felt that every time Komila's name touched aunt Anzirat's nerves.

Stage 5: Grandfather Ochil, who heard about Komila's actions from aunt Anzirat and understood the reasons for the incident, «**now heard her granddaughter's name ugly.**»

Stage 6: He was sitting **relaxed with his head down** because of his reliant grandson's work.

Stage 7: Grandpa had seen many trials in life, but *he never lost his temper in any difficult situation.*

Stage 8: His *brain is numb and his tongue is dumb.*

Step 9: Grandpa's *shoulder suddenly hunched, trembling.*(«Platan tree», p.198)

The mental process that formed the grandfather's relationship with his grandson was reflected in the interrelated «**psychological background, the role of behaviour in revealing the mental state, and the direct image of psychological situations**»<sup>32</sup>. It can be seen that dynamic and analytical principles of psychological analysis complemented each other in the portrayal of grandfather Ochil in this story, enhancing the drama of the events. The highest culminating stage of the psychophysiological state is the phrase «Ochil grandfather's suddenly hunched shoulder trembled» in which the scientist is proud of the daughter of Olimdarg'a, which clearly shows the tragic state of the hero.

In his novels, Askad Mukhtar takes a special responsibility to explore the inner world of each character. When individualizing and typifying characters, he coordinates their external appearance with their spiritual world. The characters created by the writer show their thoughtfulness (Ochil Buva, Boriev, Arif) or, on the contrary, dishonesty (Rakhmonkulov, Farmanov), bravery (Lukmoncha, Bektemir) and fearlessness (Akbarali, Sattar), greed, and will not stop at anything for wealth (Kholdor, Samandarov) in their individual speeches, dialogues and monologues.

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<sup>32</sup>Куронов Д. Чўлпон насри поэтикаси. – Т.: Шарк, – Б 128.

The third chapter of the dissertation is entitled «**The interpretation of the diversity of images in Asqad Mukhtar's novels «Birth» and «Platan tree»**». In the first part of the chapter entitled «**The peculiarity of women's psychology and psychophysiological state**», as a result of artistic and aesthetic research, various evolutions in the psyche of women, the possibilities of their expression by the artist, interpretation of the rhythmicity of various feelings in the heart and mind of a woman based on social problems are given.

In almost all of Asqad Mukhtar's prose works, the image of women is characterized by their enthusiasm, activity, and the fact that they are people who have the ability to lead as well as openly express their thoughts in social life. In the novels «Birth» and «Platan tree», which are the subject of our study, there are several female characters, some of which are similar to each other in terms of social origin, place in life, and other aspects. For example, let's take the images of Ulyana Barsova in the novel «Birth» and Maria Vasilievna in the novel «Plane tree». It is known from their names that both of them are representatives of different nations. Their ways of life are also the same. Selfless, passionate, honest, family-less leaders. However, the writer emphasizes that through the image of these two women who never tire of working, who paved the way of life for the future of the country, every person listens to his heart, even if it is late, that the life of any person cannot be beautiful without love.

The image of women in the novel «Birth» is very diverse in terms of their social position and character in life. There are several female characters in this novel. They are young girls who went to work in construction. The writer does not emphasize any main character in the work, nor does he exaggerate any female characters. Several female characters act in the same way in the work, but each of them has a different character, attitude to reality, emotional experience, place in life, physiognomic signs, and fate. Each of them has its own unique aspect that attracts the attention of the reader. These images are not exaggerated beautiful ideals or submissive or mute. They are thin, fat, blonde, brunette girls that you can meet in real life. Everyone has their own independent opinion and pride.

The property of love, one of the stories in the novel «Plane tree», talks about the most diverse and miraculous heart and psyche of a person. Because, as K.D.Ushinsky noted, «nothing – our words, thoughts, even our actions – can express our self, our attitude to the world as vividly and correctly as our feelings: they contain certain thoughts, certain decisions not the character, but the whole content of our soul and the character of its structure is heard»<sup>33</sup>. The symbolic and metaphorical images given in this narrative: mother, watchman, young man, ant, and because of the «kindness» of the surrounding people, the property of love is destroyed. The destruction of such a house is connected with the story of Komila, through which Asqad Mukhtar succeeds in skilfully expressing one of the most important topics in social life – the feelings of a woman's heart. The writer

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<sup>33</sup>Ушинский К.Д. Собрание сочинений, том 9. –М.: РСФСР ПФА.1950. – С. 117-118.

promotes this ideological intention through symbolic and metaphorical elements such as **river, ship, storm, wave, wind, splash, worry.**

The story «Komila» (Plane tree, p. 194) from the novel «Plane tree» by Asqad Mukhtar, which has a unique composition, fills the reader's thoughts with the complexity of the fate of its characters and causes various debates. This story is distinguished by the deep analysis and research of the inner world of the characters, their experiences, thoughts, opinions, feelings and intuitions. According to social etiquette and sharia rules, if a woman is married to someone else, and is a mother of two children, and leaves with another man, it is considered betrayal of the family and deserves serious punishment. However, there is also a view that a person has the right to live in this bright world according to his wishes and can decide his own destiny. This does not correspond to the Islamic concepts that are ingrained in the nature of our people. At the same time, literature glorifies the freedom of the soul. In the novel «Plane tree» Komila's inner world, through her mental anguish, emphasizes that the writer has a sense of responsibility in society, family, and children, as well as the world of her own soul. Throughout the work, the hero's spiritual and moral development is described through his sometimes sharp, sometimes depressed, but always strong-willed spirit.

In the story, the writer artistically interprets the extremely complicated situation of a woman's inner experience through the image of Komila. The female psyche is divided into two in the life of Komila:

1. Komila is a mother of 2 children, responsible for her family.
2. Majnuna, who listened to her heart, became a slave of her heart.

Askad Mukhtar creates such dramatic situations in this story that the reader cannot condemn Komila's abandonment of her family, but cannot sympathize with Komila either. A person full of love can do incredible things. In the true sense, the reasons for Komila's turning into a madwoman are artistically justified by the writer. A woman naturally strives for beauty and wants those around her to appreciate this beauty. This shows that the nature and character of a woman is a complex phenomenon.

It should be noted that in the psychology of female characters in the novels «Birth» and «Plane tree» by Asqad Mukhtar, there are features such as simplicity, modesty, dedication to one's profession, as well as common features such as listening to one's heart and living life according to one's heart's desire. The writer skilfully used images of psychophysiological conditions to reveal the psychology of women. The fact that, in addition to the actions of the characters, punctuation marks also served to depict the psychophysiological state, determines the artist's skill.

In the second part of the third chapter, which is called «**Interpretations of the psychophysiological state specific to the age, profession and position of the hero**», the various psychological experiences and psychophysiological states of the heroes of the novel are analysed in terms of age, their portraits, their attitude to reality, the place of the profession in human life, the processes of formation, and the different psychological characteristics in terms of position.

When thinking about the ideological and artistic functions of each means of psychological expression, it should be noted that the portrait is one of the main forms of the image of the psyche in the literary work. Writers attach special importance to drawing their external appearances, that is portraits, in order to reveal the psyche and character of the heroes in their works. For a writer, drawing a portrait is a means of artistic representation, a way to reveal the character, the dialectic of the soul. Through the portrait of the hero of the work, the reader will be aware of a number of aspects such as his age, body structure, gestures and facial expressions. «Each characteristic sign, detail in the portrait performs its own function, carries an important psychological «load»<sup>34</sup>. In Asqad Mukhtar's novels «Plane tree» and «Birth», both the spiritual and physical appearance of the characters are shown in the portrait drawn through the author's speech.

In the introduction to the novel «Plane tree», Asqad Mukhtar describes Azimjon and Grandfather Ochil, compares them to each other in terms of age, and juxtaposes their inner spiritual world. As the image of an old man and a young man are parallelized at the same time, in contrast to the image of a young man, Ochil Buva is depicted as an old man, but in front of Azimjon, he is as strong as a mountain. Along with honoring the ancient power of the «qiyiqlar», they embody in our eyes the representative of the nation, which has deep roots like a strong thousand-year-old maple tree, which shares the sorrows, joys of this country equally. At the same time, the character's clothes also speak about the nationality he represents, the writer's specific creative intention. **Bekasam ton, chustdoppi, yaktak and qiyiqlar** also show that these two characters belong to the Uzbek people.

The novel «Birth» was written at the time when the communist ideology was at its peak, but the construction of the Asqad Mukhtar plant – the image of work, the hymn of the collective – is a great sign of the life of the young generation to find their own identity, to feel that each person has his own world, to the realization of human dignity – describes minor problems. By facing with these problems, everyone's true image, true character is formed and revealed. Elderly people with life experience react slowly and thoughtfully. If young people are interested in reality, they approach it with joy, if they are not interested, they ignore it, and middle-aged people tend to make clear and sharp decisions.

A person's place in life is also distinguished by his profession. From the point of view of profession, psychophysiological processes in behaviour are also unique. Creating a psychophysiological state related to the profession in a work of art requires a lot of attention from the writer. For this, first of all, the creator should know the profession he is portraying well, express the character he is moving through this professional activity in proportion to his inner feeling and external appearance, the flow of feelings in him.

In the novel «Birth» there are two leaders, both of them have different attitudes towards workers – the human factor. One of them is Subhonkul Rahmonkulov, the construction manager who treats people as labour force, does

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<sup>34</sup>Курбонов Т. Одил Ёкубовнинг портрет яратиш маҳорати: Филол.фан. номз... дисс. – Т., 1997.– Б.142.

not spare himself even thinking of completing the construction on time, and is ready to face a thousand different challenges along the way. If you notice, Elchibek Boriev's position is lower than Rahmonkulov's, but Boriev's reputation among the workers seems to be higher.

Subhankul Rahmonkulov, head of the construction department, who does not accept anything other than his own opinion as the right one, is a man wearing a tarpaulin cloak hanging from the neck of a three-cornered hat, and wearing an old black coat. Even though **he declined into the vale of his years**, he is active, **anyone obeys him at the first glance**, and looks organized. From this description, we can think that he is a determined, intelligent person, but if we pay more attention, the writer uses the phrase «seems» while listing his qualities: «...**obeys him at the first glance**» – we can understand that he is a leader who demands his subordinates to obey his orders without objection. The events in the play show that he puts his «I» on top, runs around irrationally and on the basis of orders without thinking about the end of the work. Such psychophysiological conditions of Rahmonkulov's acquaintance with the team show that he is jealous of fame and disdain for those around him. But he had another quality that he could attract the interlocutor like a magnet.

In the scientific-theoretical views of psychology, mimicry has a great role in the lively and interesting performance of conversation. A person who wants to make a good and friendly impression on the interlocutor should smile. Rahmonkulov could make good use of this opportunity. «He looked at everyone one by one with a pleasant smile. He was a tall man with a bald head and a cool face («Birth», p.17). Although Rahmonkulov had a pleasant smile on his face, he spoke in a manner typical of Soviet leaders.

While reading the work, his fake smile and attentive appearance, which are characteristic of Rahmonkulov's psychophysiology, show that he does not back down from his cruel decisions, even though he pretends to be a friend and sympathizer. Rahmonkulov's character-psychology, his psychophysiological conditions are even more clearly seen in the conflicts with Boriev.

Fiction is an art of words capable of fully expressing the body language of people, character, specific mentality of each individual, gestures, facial expressions, and physiognomic features, which are described in terms of profession, age, and several other groups. Asqad Mukhtar creates characters with fully formed spiritual image and found their place in the society in the novel «Plane tree», while in the novel «Birth» he reflects on a number of young people trying to find their place in life, trying to get a job.

## CONCLUSION

1. Until today, many scientific and research works have been carried out on the issue of psychological analysis in world literary studies. Theoretical data shows that there are analytical and dynamic principles of psychological analysis, typological and synthetic principles are not principles of psychological analysis, but shape or form.

2. A perfect, mature artistic work is a unique reflection of the writer's world in a certain sense. Through the psychological analysis of the novels «Birth» and «Plane tree», one can understand the artistic and aesthetic value, the unique individual creative image of the creator. The unique artistry of the novel «Plane tree», which has been interpreted and recognized by many literary experts, once again proves that Asqad Mukhtar is the owner of a unique style.

3. Asqad Mukhtar effectively used artistic portraits as a means of psychological analysis in his work. People's portraits through symbolism, similes, comparisons, and contrasts in the composition of portraits of characters, the proportion of the inner and outer world of the characters, or vice versa, the naturalness of the characters has been achieved.

4. If contradictions arise between the characters embodied in the work of art and the environment, conditions to which they belong, or between the people living in these conditions, changes in the psyche of the hero occur. As a result of the contradictions of the characters created by the writer, a perfect person is created. In Asqad Mukhtar's novel «Plane tree», the character of Ochilbuva grows in the environment of many events. In the stories that come after each story, the realities related to the grandmother and her family are recalled in the form of memory, one of the methods of psychological representation.

5. In the centre of Asqad Mukhtar's works, especially the novels «Plane» and «Birth», the people, their spirit, dream, work and struggle are at the centre. During the fight, the character of each hero gradually improves. The artist makes good use of various speech forms, dialogue structures, and remarks, which are important in the expression of the psychological and psychophysiological states of the characters.

6. The author achieved creative success not only in genre and artistic form, but also in the problem of analysis of psychological and psychophysiological condition in Uzbek prose. In addition to the study of the psyche of the leading characters, the work «Birth» also interprets the psychology of the masses. This was a unique new interpretation of Uzbek prose that appeared in the 70s of the 20<sup>th</sup> century.

7. Creative psychology is such a process that it does not live only in its time. He knows how to see the future by correctly understanding the pain of the people, the politics and mentality of the time. He infuses his dreams and certain "predictions" into the idea of the novel through the aspirations and reflections of the heroes of the work.

8. Askad Mukhtar tests the feelings, will, and moral character of the heroes in difficult situations. For this conditionally, he makes good use of the artistic space, for example, through characters such as Akbarali in the mine, Luqmoncha in the caisson, Komila in the river, the writer deeply analyzes the human psyche between life and death, artistically examines their inner world.

9. In the novel «Plane tree», the author reveals the psychology of the grandfather, the main character Ochil, through his thoughts and memories, and expresses the psychophysiological characteristics of the grandfather, mainly in the author's speech and remarks. In the novel «Birth», the psychological and psychophysiological conditions of the characters are reflected in strong conflicting situations, dialogues and reactions of the characters follow each other and expression their inner speech.

10. Askad Mukhtar is not only a writer of yesterday, but also of today. The ideas he put forward in his works, the characters he created, with their spiritual and moral maturity and novelty, live today and will live tomorrow.



**НАУЧНЫЙ СОВЕТ DSc. 03/30.12.2019.Fil.05.02 ПО  
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ ФЕРГАНСКОМ  
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**АХМАДЖОНОВА АКИЛА АБДУМАЛИКОВНА**

**СИНТЕЗ ПСИХОЛОГИЧЕСКОГО И ФИЗИЧЕСКОГО  
СОСТОЯНИЯ ПЕРСОНАЖЕЙ ХУДОЖЕСТВЕННОГО  
ПРОИЗВЕДЕНИЯ**

(на примере романов «Туғилиш» («Рождение») и «Чинара» Аскада Мухтара)

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ**

**диссертации доктора философии (PhD) по филологическим наукам**

**Фергана – 2023**

Тема диссертации доктора философских (PhD) филологических наук зарегистрирована в Высшей аттестационной комиссии под номером B2021.2.PhD/Fil1736.

Диссертация выполнена в Ферганском государственном университете.  
Автореферат диссертации на трех языках (узбекский, русский, английский (резюме)) размещен на сайте [www.fdu.uz](http://www.fdu.uz) Ферганского государственного университета и [www.ziynet.uz](http://www.ziynet.uz) информационно-образовательного портала «Ziynet».

Научный руководитель:

Солижонов Юлдошхужа,  
доктор филологических наук, профессор.

Официальные оппоненты:

Тожибоева Мукаддас Абдурахимовна,  
доктор филологических наук, профессор.

Имомова Гулчехра Мухаммадиевна,  
доктор филологических наук, доцент.

Ведущая организация:

Наманганский государственный университет

Защита диссертации состоится на заседании Научного совета № DSc.03/30.12.2020.Phil.05.02 по филологическим наукам при Ферганском государственном университете "22" 08 2023 г. в 9<sup>00</sup>. (Адрес: 100151, г. Фергана, ул. Б.Маргинони, 105. Тел.: (99873) 244-66-02; факс: (873) 244-44-02; факс: (+993873) 244-44-01; эл.-почта: [fardu\\_info@umail.uz](mailto:fardu_info@umail.uz)).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрировано под № 287). Адрес: 100151, г. Фергана, ул. Мураббийлар, 19. Тел.: (99873) 244-44-02.

Автореферат диссертации разослан « 7 » 08 2023 года.  
Реестр протокола рассылки № 19 от « 7 » 08 2023 года



Ш.М.Искандарова  
Председитель научного совета по присужденного  
ученых степеней, докт.филологических наук,  
профессор

М.Т.Зокиров  
Секретарь научного совета по присужденного  
ученых степеней, кандидат филологических наук,  
профессор

З.Б.Кобилова  
Руководитель научного семинара при научном  
совете по присуждению ученых степеней,  
докт.филологических наук, профессор.

## **ВВЕДЕНИЕ (аннотация диссертации доктора философии ( PhD)**

**Целью исследования** является исследование духовно-психологическое, а также физиологическое состояние героев художественного произведения, своеобразие стиля, мастерств писателя в изображении духовного мира персонажей, с точки зрения научных, научно-теоретических критериев современного литературоведения на примере романов «Рождение» и «Чинара» Аскада Мухтара.

**В качестве объекта исследования** были проанализированы романы Аскада Мухтара «Рождение» и «Чинара».

**Предметом исследования** является научное обоснование причин пропорциональности или несоразмерности выраженного в художественном произведении психологического (внутреннего) и психофизиологического (внешнего) состояния человека на примере творчества Аскада Мухтара.

**Научная новизна исследования** заключается в следующем:

для изображения духовно-нравственного состояния и выполнения определенных задач психологическое и психофизиологическое состояния персонажа были изучены романы «Рождение» и «Чинара» Аскада Мухтара и обосновано, что автор достиг положительных результатов в решении проблемы психологического изображения в узбекской прозе.

определена роль и место таких видов и форм речи, как авторская речь, речь персонажей, диалог, монолог в художественном образе и роль изображения внутреннего и внешнего мира героя посредством выражения отношений героев, уточнено мастерство писателя в изображении психологического и физического состояния в конфликтных ситуациях персонажей;

доказано своеобразное мастерство писателя в изображении духовного мира женщины, а также неразрывная связь внутреннего переживания и поведения героев произведения в трактовке профессий, должностей, определенных трудовых процессов, научно-теоретических знаний, обращается внимание на знаки препинания в тексте, которые служат для изображения психологии женщин и в романах «Рождение» и «Чинара»;

в соответствии с требованиями времени были проанализированы внутренний духовный менталитет образа человека, который был вынужден служить идеям политической идеологии в романах писателя и стиль работы тоталитарной системы, которая оставила значительный след в экономике, духовности страны а также естественные и искусственные процессы формирования выдвинутых идей Аскада Мухтара, которые являются актуальными и сегодня.

**Внедрение результатов исследования.**

Научные результаты диссертации по теме Духовно-психологическое и физиологическое состояние персонажей художественного произведения были использованы:

по изображению духовно-нравственного состояния и выполнения определенных задач психологического и психофизиологического состояния

персонажа были изучены романы «Рождение» и «Чинара» Аскада Мухтара и обосновано, что автор достиг положительных результатов в решении проблемы психологического изображения в узбекской прозе. Выводы и результаты творческого процесса, наличия стилистических характеристик и образных выражений при анализе художественного произведения в фундаментальном проекте № ОТ-Ф-1 - 100 «Теоретическое и практическое совершенствование социально-культурной деятельности детей с ограниченными возможностями здоровья на основе средств художественного творчества», проведенного в 2017-2020 гг;

заключение и выводы анализа таких видов и форм речи, как авторская речь, речь персонажей, диалог, монолог в художественном образе и роль изображения внутреннего и внешнего мира героя посредством выражения отношений героев, уточнено мастерство писателя в изображении психологического и физического состояния в конфликтных ситуациях персонажей были использованы в рамках выполненного в 2017-2020 годах фундаментального проекта, ФЗ-2016-0908165532 на тему «Методика развития родного языка и литературы в соответствии с новым алфавитом и правила правописания каракалпакского языка»;

своеобразное мастерство писателя в изображении духовного мира женщины, а также неразрывная связь внутреннего переживания и поведения героев произведения в трактовке профессий, должностей, определенных трудовых процессов, научно-теоретических знаний, обращается внимание на знаки препинания в тексте, которые служат для изображения психологии женщин и в романах «Рождение» и «Чинара» было использовано при подготовке учебника «История джадидской литературы» (Разрешение на публикацию Министерства высшего и среднего специального образования № 538-283 на основании приказа № 538 от 25 декабря 2021 г.);

материалы научных выводов и заключений по внутреннему духовному менталитету образа человека, который был вынужден служить идеям политической идеологии в романах писателя и стиль работы тоталитарной системы, которая оставила значительный след в экономике, духовности страны, а также естественные и искусственные процессы формирования выдвинутых идей Аскада Мухтара, которые являются актуальными и сегодня, были использованы в 2022 году на телеканалах «Рухсор ТВ», «Голд УЗ ТВ», а также на радиопередачах «Мен 30 ёшдаман», «Ёнимиздаги одамлар», «Жаннатмакон», «Кеча», «Фикрлар марафони», «Мустақиллик шукронаси», «Фактлар», «Яшаш бахти». В результате качество теле и радио передач существенно повысилось.

**Апробация результатов исследования.** Результаты исследований одобрены на 10 научно-практических конференциях, в том числе на 3-х международных конференциях.

**Опубликованность результатов исследования.** По теме диссертации опубликовано 19 научных работ, из них 9 статей опубликовано в научных изданиях, рекомендуемых Высшей аттестационной комиссией при Кабинете

Министров Республики Узбекистан, в том числе 6 в республиканских и 3 в зарубежных журналах.

**Структура и объем исследования.** Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Объем работы составляет 139 страницу.

## E'LON QILINGAN ISHLAR RO'YXATI

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11. Ahmadjonova O. “Chinor” romanining til xususiyatlari // Хоразм Ма'mun akademiyasi axborotnomasi. Махsus son № 3. Xiva, 2021. – В.15-17.

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Avtoreferat Farg‘ona davlat universiteti  
“Lingvistik tahrir va tarjimashunoslik” markazida tahrirdan o‘tkazildi

Bosishga ruxsat etildi: 2023 y. Nashriyot bosma tabog‘i – 3,75.  
Shartli bosma tabog‘i – 1,75. Bichimi 84x108 1/16. Adadi 100.  
«Poligraf Super Servis» Mchj  
150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.







