

**ИЖТИМОЙ МУАММОЛАРНИНГ ПЕРСОНАЖЛАР РУҲИЯТИДАГИ  
АКСИ**

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**ОТРАЖЕНИЕ СОЦИАЛЬНЫХ ПРОБЛЕМ В ПСИХОЛОГИИ  
ПЕРСОНАЖЕЙ**

**REFLECTION OF SOCIAL PROBLEMS IN CHARACTERS'  
PSYCHOLOGY**

**Annotatsiya**

Maqolada Asqad Muxtorning “Chinor” romanidagi Orif Ochilov obrazi misolida davr muammolari inson ruhiyati, peyzaj tasvirlarining o‘zaro uyg‘unlashuvi asosida tahlil etiladi.

**Kalit so‘zlar**

xarakter, peyzaj, his-tuyg‘u, ijtimoiy muammolar, rahbar, хотира

**Abstract**

In the article, the problems of the era are analyzed on the basis of the mutual harmony of the human psyche and landscape images on the example of the character of Arif Ochilov in Asqad Mukhtar's novel “Chinor”.

**Key words**

character, landscape, emotion, social problems, leader, memory

**Аннотация**

В статье анализируются проблемы эпохи на примере персонажа Орифа Очилова в романе Аскада Мухтара «Чинор» на основе гармонии человеческой психики и пейзажных образов.

**Ключевые слова**

персонаж, пейзаж, эмоции, социальные проблемы, лидер, память

Fiction has long been engaged in the study of the inner world of man, basing the external activities of the hero on his inner world. The main character of life and literature is a person. In order to make him close to the reader, to reflect his image

and biography in a coherent manner, to express the experiences taking place in the inner world of the hero, sometimes holistic, sometimes mixed feelings, to express his attitude to events and objects, is one of the important tasks facing the writer when creating a character. Based on the individuality of the character, each creator approaches a certain problem according to his own style. "Real life is sorted in the artist's soul, in his creative laboratory, on the basis of a certain ideological and artistic intention, concept." It is in this process that different artists describe the mental state, experiences, and actions in their own way. Asqad Mukhtar's novel "Chinor" is considered a work that has its place in Uzbek literature, which was once under the influence of Soviet ideology, in creating a world of characters, showing the problems of society through the character's inner experiences, feelings and actions.

The story of Orif in the novel "Chinor" reflects the spiritual and enlightening image of three leaders – Orif Ochilov, Ziyom Ziyokhonov, Maria Vasilyevna. In accordance with his style, the writer discusses one of the painful points of his time – the consequences of the mass resettlement of mountain villagers for the improvement of desert areas – through Orif's social life.

The writer presents the pitiful situation of one of the mountain villages of Shivilgan through the eyes of Orif, the newly elected secretary of the district committee, as an example to show the consequences of ideological politics. Reminiscing about the past, the hero describes through his memories that this village once flourished, but today it has become a wasteland that cannot grow cotton for the state. The villagers were massively relocated to the state farm town (steppe) seven years ago. "... They say that there is an inexhaustible treasure in the state farm. Those lands are very useful to the government.

– Is there no one in the village now?

– There are. There are five or ten old people left. Both the benefit and the treasure are here for us, the pure soil of our ancestors...

Those lands are not alien either, father, said Orif aka.

"You're right, it's not foreign. But what about these places, are they foreign? Foreign to whom?" Those who came from the desert are returning crying, seeing the boarded-up doors, the closed springs, the ash-covered grapes..." ("Plant", p. 62). While the hero's thoughts, going to the village after several years, are filled with sweet memories, Orif, who saw the ruined places, thinks about the worst days of his life, the death of his life partner, Saragul, on his way back. The writer made Orif's life partner, the "Saragul" of the most beautiful village, and gave him the impression of being completely silent in the bitter cold of winter. It is as if the death of this character meant that the beautiful village would also turn into a ruin due to

the cold ideology of the Russian authorities. In harmony with the hero's thoughts, "the night was dark, the silence". Arif, who arrived in the darkness of the night, describes his life path as "Silent. Dark. He feels as if he has no one, nothing in the world, only this silence, this darkness, as if it has engulfed him for eternity" ("Chinor", p. 70). The writer describes the deterioration of the beauty of the village in a way that is consistent with the hero's memories and past, and also presents his psyche as depressed. Now the hero begins to try to find the reasons for this, to bring light into people's and his own lives. He goes to a newly established state farm in the desert, and the scenery there is not uplifting either: "The state farm town consisted mainly of this one street. There is no yard, no courtyard. The houses are all the same: two-story, with two small porches, for two families. Ten steps inside is a toilet. That's all, one house, one toilet, one house, one toilet. Nothing else. Not a single stake, not a single furrow, not a single sprout... fifty, a hundred, two hundred... It stretched far and wide. "Afghans" roamed among them" ("Chinor", p. 86). When Arif began to search for the reason for the hardships of the state farm economy and the people's way of life, dust and "Afghan" wind began to blow so hard that it was impossible to see the distance. The hero's soul was also full of discontent and questions like a dusty wind. The newly arrived district committee secretary, "a hunchback, a black-haired man, a little talkative, a little slob," was introduced to the newly arrived district committee secretary by a young man named Tolagan, the party committee secretary, and he was waiting for the new leader's reaction to the conditions at the state farm. However, the writer gives the reaction not from Arif, who did not yet know the conditions well, but from Tolagan himself, through his subconscious thoughts. "How are you doing here? For seven years, couldn't you have planted some seedlings, built a garden, or planted a garden? This wind, this view of thousands of identical houses, is exhausting, isn't it?" he expects questions like this. But Arif is in no hurry to ask such questions, he is a government representative. He thinks that first he needs to clarify what is causing this situation.

The next day, Arif, who worked with Tolagan from morning till night in the accounting and reporting department, seems to have found the cause of the problem: "According to Arif's imagination, both the fact that the state farm has not been able to justify itself for six years and the heavy mood of the workers were connected to the inconsistencies in this internal economic report" ("Chinor", p. 88).

On the fourth day, when he began to find solutions to the problem, the Garmsel also stopped. "But it was still hard to breathe, the air in the house was stuffy and dusty". Now Arif began to look for dusty aspects of the environment. The secretary of the district committee, who had talked to dozens of different

people from the state farm who had moved from the mountainous regions, talked to one of them, Mansur Ota, about the village of Shivilgan and its nature, and asked why no trees had been planted in these places until now.

“ – Are you blaming us, brother?

– I’m not blaming, I’m just surprised. You’re farmers. How could you not have planted a garden for seven years, let alone planted four seedlings, and protected your porch from the skunk?

Mansur Ota restrained himself and sat silently for a long time, washed his bowl, picked up bread crumbs from the table, his rough, old fingers, stiffened in joints, were trembling slightly.” Arif Mansur Ota had caused the most painful pain, touched his sensuality. If the silence in his father’s actions came as a form of psychophysiological compromise, then the fact that he washed his bowl, picked up bread crumbs, and trembled slightly in his hands indicated that he was getting nervous and angry. Since Arif was the secretary of the district committee and a leader, Mansur Ota was forced to compromise with a government representative. But one cannot help but express his inner pain. “– My seven-year-old gardener passed away, brother. Don’t make it easy for me to walk here after losing my father’s profession – it’s like tearing a fingernail from a piece of flesh. You said garden, you said sapling. I even tried to grow two peach bushes under the window by carrying water from the tap... the wind doesn’t come where the garden roars. But the most important thing, brother – the sapling doesn’t feed these,” Mansur ota said, pointing to the children who were leaving the table. – He used to feed them in the fields, but he doesn’t feed them here. Here we get our monthly income from cotton” (“Chinor”, p. 90). From his father’s words, Orif understands the problem. The writer’s understanding of the problems of the time and interpreting them by incorporating them into the life path of certain characters is reflected in all the stories and narratives of the novel “Chinor”. The narratives that precede the stories are expressed symbolically and figuratively, as an allusion to the existing problem.

Among the novels of the 20th century, the works of Asqad Mukhtar stand out for their originality in artistic exploration of life. This originality is evident in the author's desire to reveal the deep social reality of Uzbekistan, which lived under the influence of Soviet ideology, through the traces left in the psyche of the characters, and to draw a philosophical conclusion from each mental process throughout the work. That is, the writer's ideological and artistic intention is realized through the combination of social content and psychological analysis.

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