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**PSYCHOPHYSIOLOGICAL REPRESENTATION IN MODERN UZBEK
STORIES**

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This monograph investigates the psychophysiological states depicted in the works of the writer Nabi Jaloliddin and reveals the writer's artistic skill. The analysis includes examples demonstrating how gestures, expressions, and silence contribute to detailed character portrayal. This monograph can be used by teachers and students of secondary-specialized educational institutions, Uzbek language students in higher education, and young researchers in their scientific work for methodological recommendations and study materials.

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Introduction

In modern literary studies, a new approach to the work of art, the study of the question of the creator's personality and literary hero, the tendency to research the art text in the cross section of philosophical, social, psychological problems has intensified.

In fiction, above all, a person and his fate, spiritual world and experiences are described. They say that fiction is an impression of reality and an expression of conclusions, an in-depth view of the synthesis of emotions. This situation is manifested in the fact that in his, singular, lonely essence, in-depth view comes to philosophical generalizations, he can see and find signs inherent in the future from our reality today, summarizing them. It forms, first of all, the spiritual and educational imagination of a person. It affects not only the mental capacity of a person, but also his mental state.

Since the work of art is perceived as a cultural, historical, social phenomenon, it creates the need to study the image of the heroes depicted in them not only as a literary-aesthetic problem, but also in a cross section of philosophical, spiritual, psychological problems. In this sense, the study of the work of writer Nabi Jaloliddin, which has its place in Uzbek literature, in one whole, revealing the spiritual and spiritual world of the heroes of his stories, is one of the pressing issues of literary studies. Through his works, Nabi Jaloliddin effectively uses psychophysiological tools in a person as he reveals his inner world, psyche, desires and feelings.

Although a number of studies have been carried out within the framework of the topic, the skill of Uzbek writers to create a psychophysiological state has not been fully revealed in a wide range. Also, the changes in the hero of the work of art in relation to the psychological state and the growth of the individual skill of the writer have not been systematically studied. In today's era of globalization, the extensive study of this topic is also considered socially significant. After all, the fact that" attention to literature and art, culture is, first of all, attention to our people,

attention to our future "¹ is closely related to the preservation of the self of our people, the promotion of national values. The agenda of the issue of creating a national character in literary studies is, in fact, the product of twists in the psyche, consciousness and perception of citizens in recent years. This calls for a revision of the state of our history, of our national values reflected in works of art on the basis of new artistic-aesthetic principles.

An in-depth and objective analysis of artistically mature works reflecting the spirit of the nation, various facets of people's life, the present and future of people is one of the important issues of current Uzbek literary studies. In complex social relations, the writer teaches to instill patriotic ideas in the reader's heart, to cherish every old earth of our own people, our country, its simple and refined people, making the right conclusions from his works. The interpretation of the psyche of the call to educate our youth in a spirit free from the influence of loyalty to the motherland, foreign ideas, is of great importance, first for Literary Studies itself, and secondly, for sociology and psychology. From this, it will be possible to understand how important psychophysiological tools are in revealing the mental state of the hero and the relevance of our work. The use of psychophysiological tools in the artistic reflection of the hero's spiritual and spiritual world in our national literature on the example of Nabi Jaloliddin's stories "The Color of Death", "The Killer woman" is considered the goal of our study.

The following tasks were set for the implementation of the goal:

- Analysis of the history of study of the issue of psychologism and psychophysiology in Uzbek literary studies;
- Show psychophysiological state interpretation in the stories of Nabi Jaloliddin;
- To show the revelation of the spiritual world of the heroes of the war era in the story "The Color of death";

¹ Mirziyoyev Sh. Development of literature and art, culture is a solid foundation for the spiritual growth of our people // People's Word, 2017, August 4.

- A study of the courage of a person in maintaining his humanity under any circumstances in the story "The Killer Woman" and the state of use of psychophysiological tools in the mental state of the hero.

In Uzbek Literary Studies, a number of scientific studies have been carried out on the issues of the artistic image of the spiritual world of the era and Hero, Character, artistic psychologism, but the role of psychophysiological tools in the disclosure of the hero's spiritual world has not been specially studied on the example of the stories of Nabi Jaloliddin. It follows from this that the scientific novelty of our research is manifested in:

- the narrative analyzes the revelation of the spiritual world of the hero;
- On the example of the stories "The Color Of Death", "The Killer woman", the issues of character and psyche are widely analyzed through Hero gestures and gestures;
- the skill of Nabi Jaloliddin in the use of artistic speech types is based on the illumination of the spiritual world of the hero.
- Psychophysiological cases were studied in scientific work, the mental states of the hero in the process of silence – inaction were studied.

In writing the monograph, the scientific works of Uzbek literary scholars such as Kh.Umurov, D.Kuronov, M.Kochkorova, Y.Solijonov, A.Kayumov, who touched on the issues of the literary hero, the spiritual world of the hero, artistic psychologism, the creation of a psychophysiological state, were relied on.

CHAPTER I. STUDY OF PSYCHOLOGICAL AND PSYCHOPHYSIOLOGICAL IMAGE IN LITERARY STUDIES

1.1. Theoretical foundations of views on hero psychology

Without knowing life, the psyche of people, the nature of poetic thinking and, especially, the laws of art, it is impossible to write down for humanity, necessary, useful, lifelong works. A single **hornword** word in the content of an artistic text helps to realize another person, an environment other than oneself, a pure heart and or vice versa.

“As the art of speech works with the human psyche, the psyche cannot be put into a specific mathematical formula by a physical instrument such as an ammeter, barometer, atselograph, cardiograph, analyzer, aeromagnitometer”². A work of art is a product of creative thinking, in which the life of Man and society, its path and part of Fate find their image. As the events that took place or may have taken place in our lives in each work of art are conveyed by the author to the reader-reader based on the laws of art, the laws of this art will be polished at different times and will continue to form regularly between tradition and innovation. The problems that arise in works of art, the issues that are being brought to the attention of the reader and judgment– the theme and content of the work of art are directly related to the social environment of the period when the work was created. Interesting and important events can be told without interruption about a particular era and its representatives, but in order for the mere description of events to rise to the level of a work of Art, The Creator takes the narrative of events to the level of a work of art, using various means of artistic representation. In deeply and fully revealing the character of an artistic image in the work, the author used the means of artistic image, as well as the means of psychological image. In the work, the author refers to deep penetration into the inner world of the hero, a detailed description of the spiritual world of the image, the image of the heart's experiences as “artistic psychologism”. The term psychologism is associated with terms such as psychological analysis, psychological

² Karim B; Alphabets of Spirit, Publishing and Printing Creative House named after Gafur Gulyam.Tashkent 2018, p. 5

image, psychological image, psychological novel, psychological story and psychology. In A. B. Yesin's interpretation, artistic psychologism is a very complete, detailed and in-depth expression of the character of the work using specific artistic means of imagination, thoughts, reflections³.

Chernyshevsky, who was one of the first to conduct research on the topic of psyche in Russian literary science, says that psychological analysis can be diverse, and while one author tries to reveal the edges of the character, another shows the influence of society and life on character formation; the third – describes the relationship of behavior with emotions; the fourth – describes the analysis of passions⁴.

When the concept of psychologism entered Russian literary studies almost two hundred years ago, this problem was introduced into the world of science by scientists A.A. Potebney, D.N. Ovsyaniko-Kulikovskiy, in literary studies it was studied in depth by M.M. Bakhtin, L.Ya. Ginzburg, A.B. Yesin, D.S. Likhachev, and in Psychology by L.S. Vigotsky, I.V. Strakhovy, G.G. Granik, O.V. Soboleva. Describing the history of the development of psychologism in literature, the literary scholar L.Ya. Ginzburg writes that “at a time when psychological innovations in existing literary genres were just hitting the niche, psychologism had already become established in diaries, memoirs and autobiographical genres, which were the adjacent genres of fiction”⁵.

The science of psychology is a complex field of knowledge of the human personality, its inner world. Psychology is an area that includes knowledge of intuition, perception, memory, thinking, fantasy, emotion and mental phenomena inherent in a person's ability, talent, temperament, character, known to everyone from their own experience. The science of psychology has its own long history of development. The first thoughts about psychology appeared two and a half thousand years ago. Psychology as a science developed in the structure of the science of

³ Yesin A. B. Psychology of Russian Classical Literature: Textbook. - M.: Flint: Science, 2011.

⁴ N. G. Chernyshevsky. Collection of works in five volumes. Volume 3. Literary criticism. M.: "Правда," 1974 (http://az.lib.ru/c/chernyshevskij_n_g/text_0240.shtml).

⁵ Ginzburg, L. Ya. On Psychological Prose. On the Literary Hero.

philosophy until the second half of the XIX century. In the pre-scientific psychology, psychology was first formed as an oral science and then as a written science.

As a writer creates a character, he can reveal it directly or indirectly to his psyche. Character thoughts, the statement of their feelings in the manner of an “internal monologue”, “stream of consciousness” or from the author's language (his own unspoiled author sentence) are characterized by a direct form of psychological image. In the work, the disclosure of a character's psyche by showing his behavior, talk, facial expressions (facial expressions), physiological changes in it is an indirect psychological image. These two manifestations of the spiritual image complement each other, so that in describing the psyche of a particular character, the writer makes the most of both of these with his role⁶. In literary studies, psychology and psychologism are interpreted as an image of the inner world of the hero with the help of various means. The author uses a system of artistic techniques, which allows him to reveal a deep and more detailed heroic psyche. In literature, psychology is the transfer of characters to readers through an inner worldview. The ability to convey feelings and emotions and have other types of art. But literature has the ability to show the human soul through images to its smallest detail.

One of the most subtle, distinctive features of fiction is psychologism, which reveals the character of a person, his inner world through the psyche. The most representative examples of this direction in world literature are observed in the work of such 19th-century popular writers in literature as M.Lermontov, I.Turgenev, L.Tolstoy, F.Dostoevsky, A.Chekhov.

Professor Kh.Umurov rightly writes: “in Uzbek literary criticism and literary criticism, the terms “psychologism” and “psychological analysis” are used indistinctly. - In addition, there are also many Uzbek variants of the above terms, all of which are used in the same sense. For example, in “Theory of literature”⁷, “psychologism”, “image of the inner world”, “psychological analysis”; in the book of M.Abdurahmanova – “image of the Spiritual World”, “Mental analysis”, “

⁶ Kuronov D. Introduction to Literary Studies. - A.: Hayot Publishing House, 2002

⁷ Theory of literature. Volume II. - Tashkent, 1979

psychological image”; in N.Shodiyev's brochure “Artist of the psyche” – like “psychological analysis”, “image of inner life”. In our opinion, the terms “inner world”, “inner life”, “spiritual world”, “psychology” can be used as synonyms⁸. Because all this represents the subjective world of a person, the intangible, invisible to others of the life of a person, the spiritual - spiritual side of that person, which is clearly known only to himself-and to others, manifested in the way of a sign, a sign, a symbol.

Psychological symbolic images refer to some kind of social problem to the spiritual world, fate of heroes. As a result, the reader becomes more closely aware of the spiritual world of the hero of the work he is reading, understanding the gesture made to the fate of the hero and making his character's contemporary, friendly, coquettish. Charles Osgood, one of the founders of U.S. Psycholinguistics, believes that “Psycholinguistics explores the purpose, structure, and proportionality of human identity through speech. Of importance in this is the sender of the message and its recipient, that is, Psycholinguistics is the doctrine of the process of reading coding and codes that occur in individual participants in communication”. In fiction, this situation is manifested through the actions of the hero. These are tools such as gestures and facial expressions, portraits, psychological images. And the work cannot be imagined without heroes and their spiritual world. In the work, Character, Behavior, chatter, facial-eye foams, character disclosure by showing physiological changes in it is an indirect psychological image. The spiritual world of Heroes is described by each writer and creator based on his talent. Psychologism-explains social relations and structures on the basis of psychological data, features of the human psyche, analysis of direct mutual actions of people.

The issue of artistic psychologism is not new to literary studies. According to the observations of Professor Kh.Umurov, the rightful place of the image of human psychology from fiction is associated with German sentimentalism and the emergence into the field of the English “Gothic novel”; until that - the artistic

⁸ Umurov H. Artistic Psychology and Modern Uzbek Novel. - Tashkent, 2020.

representation of external phenomena for the Aristotelian period – mimesis; and for the era of classicism, the “law of thought” was in the first place. According to academician Izzat Sultan, the stage of realism and critical realism of the development of fiction (from the 19th century) opened a new page in the history of world literature with the approval of two important principles in the image of a person: sociologism (or social determinism) and psychologism (or psychological determinism); “psychological determinism confirmed that man's behavior and action was also caused by his world, psychology, and advanced Of course, these points are considered scientifically valid. The opening of the floor-by-floor secrets of the human psyche in epic and lyrical works by Alisher Navoi in Eastern Literature, in Uzbek literature alone, the process of applying various methods and means of artistic psychologism by the great poet of the East is also one of the stages of development of artistic psychologism.

The study of artistic psychologism as one of the most important categories of Word Art began in Russian literary studies as early as the 19th century with N.Chernyshevsky's studies, while in Uzbek literary studies this stage dates back to the 60s of the 20th century. Just as the phenomenon of artistic psychologism in the art of speech has much deeper roots, the study of this issue in literary studies is not new. Despite the fact that the issue of artistic psychologism is studied in depth in scientific research, the theoretical literature does not reflect a complete attitude to this issue. Professor Kh. Umurov notes that in the theoretical literature created before 1983, “we will not face feedback on artistic psychologism. This in turn is creating a great “break” between theory and practice”. It has also been overlooked in the theoretical literature published in later years.

In literary studies, psychologism studies the psyche of heroes in works of art on the one hand, and on the other hand focuses on the spiritual world of the creator of the work of art, the spiritual and spiritual world of the reader reading the work of art⁹. Scientists from different generations of Uzbek literary studies of the 20th

⁹ Karim B; Alphabets of Spirit, Publishing and Printing Creative House named after Gafur Gulyam.Tashkent 2018, p. 5

century began to partially pay tribute to the tools of psychological images, creative psychology and, in general, psychoanalysis in their scientific articles, research and monographs. But we believe that this is not enough yet. To do serious scientific work on this, we can say that there is enough of a breeze of fiction that is being created in our literary studies.

The scientist Yakubzhan Is'hakov, who studied the types of artistic psychologism in Alisher Navoi's "Khamsa", said that "in the creation of a human character in fiction, the role of psychologism in the research of complex processes related to the human mental world is great. Psychologism is considered "one of the most important tools of character creation", he emphasizes. And, according to the view of the Russian literary critic V.Osnovin, who researched L.Tolstoy's drama, the character of the hero is formed by the means of recording (describing) the momentary realities of his psyche many times. Accordingly, it can be said that artistic psychologism is basically a phenomenon closely linked to the artistic image. Artistic psychologism also has different aspects in the cross section of literary types and genres. For example, the lyric bus-in the whole case directed to the image of the inner world, the spiritual world of a person. In lyrical works, the reader perceives the universe through the prism of the feelings of the subject - lyrical hero. Accordingly, artistic psychologism is central to lyricism. Artistic psychologism-the condition for the existence of lyrics; lyrics have no other function than to describe the experiences of the human soul, to reveal the secrets of the floor-by-floor of the inner world. Although artistic psychologism is practiced as a means of creating a character in epic and dramatic works, the basis of which is a life story with human participation, it will have its own characteristics in each of these literary types. That is, the main means of creating a character in a dramatic work are the speech of the hero, monologues and dialogues. That is why both the main means of opening the spiritual world of the hero in dramatic works are dialogues and monologues; a letter can be used depending on the course of events. The possibilities of applying such manifestations of artistic psychologism as Portrait, Landscape, psychological detail, psychological detail are limited in drama: the use of such tools as dream,

hallucination also has its own complexities. As for the tools of psychological analysis and psychological imaging, the creative character can use the usual and unusual means of image, relying on artistic patterns to indicate his mental state, his inner experiences and inner life. It is often observed that the means of unusual artistic image, with the most efficient use of symbols, such as an internal monologue (monologue discussion, monologue memory, monologue-meditation), speech characteristic, repeated words, stream of consciousness, psychological portrait (dynamic portrait, static portrait), hallucination, personality hesitation, conversation with oneself, letters and diaries, dreams.

In literary studies, today the methodology for the research of artistic psychologism is fully developed. Almost all scientific research work on this issue was carried out taking into account the historical and social processes of the period when the literary work was written, the personal style and method of the writer. Russian literary scholar M.L.Bedrikova, in the framework of her study, wrote that "psychologism includes the term" degree " and classifies it on the basis of criteria as follows:

- 1) means of strengthening psychologism in the text (psychological detail, psychological detail, psychological characterizations of characters, psychologized (psychologized) description);
- 2) tools for seducing heroes (psychological portrait, psychological characteristic, psychological conflict, psychologized plot, "dialectic of the soul";
- 3) character I situation ratio (the "soul" appropriation of the chronotope by the hero, the hero's self-realization, the spiritual transformation of the hero by the assumption of the situation)¹⁰.

Literary types and genres are also important in determining the psychological level of a work of art. The role of psychological tools is equally special in the epic and lyrical type. We aim today to dwell on the features inherent in the narrative genre

¹⁰ <https://www.dissercat.com/content/osobennosti-psikhologizma-russkoi-prozyvtoroi-poloviny-1980-kh-godov-tvorchestvo-v-astafeva>

of the epic tour, on which the task assigned to the author's responsibility and the skill of creating a psychological state.

The novel, narrative, narrative genres of the epic type are similar in terms of prose narration of reality, but differ from each other in certain characteristics. We will focus on the following theoretical definition: “the focus of the story is the event, while the focus of the novel is the universe perceived by the means of the hero, the focus of the narrative is always the hero. That is, the hero for the novel is a tool, the goal for the short story. Accordingly, all events in the story are organized around the hero, whose plot will not be as multidisciplinary as that of the novel.¹¹”

The genre of verse usually has a lyrical Genesis, that is, in it a chain of several events that relate to the life of one hero is penciled, the story, most often, is carried by some participant, usually the main character. This brings the verse closer to the lyric from the point of view of artistic psychologism, reality is perceived from the point of view of that hero, just like in the lyric, reality passes through the prism of the narrator-hero's inner world; only unlike the lyric, a specific story is told in the verse. In the story, for the author, deep access to the psyche of the narrator–hero appears. But this restricts access to the inner world of the other characters, while the other characters are portrayed only from the outside.

Reflecting on the essay, story and stories, literary critic M.Kochkorova concludes that “in the current Uzbek prose, in the discovery of the human psyche, our writers use the various psychological image tools of peat, a eunuch, a dream, memory-fantasy, an internal and external monologue, dialogue, polylog, author's description, landscape, psychological image, facial expressions and gestures of heroes, illusion, hallucination, twin images, all of which require our researchers to research with a new look”¹². The writer brings the tools of the psychological image somewhat more fully. The tools presented are, of course, specific drawings that serve to reveal the human psyche. However, even in this study, the image of a psychophysiological state among psychological tools was not taken into account.

¹¹ Kuronov D, Mamajonova, Sheralieva; Literary dictionary.Tashkent.academic 2010. P 380-381

¹² Kuchkorova M. Artistic Word and Spirituality Scenes. -Tashkent: UNU, 2011. - P.173.

In general, in world and Uzbek literary studies, the question of the psychology of the hero is studied in depth, and its theoretical foundations are sufficiently developed. Their use in the analysis of works of art serves to carry out effective artistic analyzes and to reveal the skill of the creator. In the processes of psychoanalytically studying the principles of analysis and the psychology of creativity and creativity, these theoretical views serve as the basis. Fearing the history of the issue of artistic psychologism within the framework of world and Uzbek literary studies, we witness that the scientific research that should be carried out on this issue in Uzbek literary studies is relevant and necessary today. In the scientific research of world literary scientists, the problem of artistic psychologism is studied in a relatively deep way, revealing in detail the views on this theory. Among the examples of modern literature, where world literary processes are developing and growing rapidly and changing from day to day, the research and study of prose genres such as psychological novel, psychological narrative and psychological narrative within the framework of each folk literature is one of the pressing issues before today's science.

There is also a psycholinguistic field associated with Hero psyche, a field that explores the likes of literary hero speech and textual author purpose. Definitions of psycholinguistics: the term "Psycholinguistics" was first published by N. Pronko in the United States in 1946. The term was used scientifically during an Interuniversity research seminar in 1953. A year later, a collective monograph was published in the United States under the same name, the term "Psycholinguistics" having a certain content, a new scientific theory appeared. The term consists of two parts: the general part with the word psycho - psychology (psyche - Greek spirit) and Linguistics (from Latin lingua - language). Currently, there are many definitions of psycholinguistics. The first definition was given in 1954 by S. Osgood, the founder of American Psycholinguistics: "Psycholinguistics studies the processes by which the intentions of speakers turn into signals-the code received in a given culture, and these signals become the interpretation of the audience. In other words, Psycholinguistics deals with the processes of coding and decoding, since they relate the state of messages to

the state of the participants in communication. Such an approach, the subject of psycholinguistics may be the processes of production and perception of speech in their connection with the physiological and mental state of the participants in communication. Here, speech processes should not be associated with the language system, but with the individual, with his psyche¹³.

¹³ Belanin. B. C; Psycholinguistics.. - M.: Flinta: Moscow Psychological and Social 47-p

1.2. Psychophysiological state interpretation and types

Speech is manifested in different manifestations. Also, various actions in the speech process, psychological states report from the internal and external processes of a person. Helps to make the expressed content impressive, convincing, natural, reveal the individualized and typical character of the hero. The fact that the process of speech and eloquence is one of the most convenient means of expressing character is also widely recognized by our honored scientists. About the features of the connection of the word with human personality, thinkers have expressed opinions that differ in different times, but logically close to each other. In particular, mawlono Jaloliddin Rumi, in his famous philosophical work "Inside you", said, "If you want to know a person, talk him: from his word you can find out who he is"¹⁴. In this place, of course, although the emphasis on the sentence "from the word" seems to be more focused, in fact, the process-colloquial process is also implied. There is a hint of character in the question itself. in the content of the sentence "if you want to know", it simply refers to the content of an in-depth study of a person's character, not familiar in appearance. Also, the presence of character elements in the sentence "if you know who it is" is an undeniable fact. The main purpose for which we pay attention to the fact that in this passage of the Nawab, character traits are also hidden is to prove that psychophysiological states were also in the spotlight from time immemorial as a character element.

Alisher Navoi's "Nazmul-javohir" also focuses on the manifestation of human character expression in the process of utterance:

(Fahm ayla kishi holin so‘z demagidin,
Kim, berdi xabar hadisi ko‘nglidagidin.)
Do not speak to the people of understanding,
Who has given the message to his heart¹⁵.

¹⁴ Rumi J. Inside is inside. - Tashkent: The Generation of the New Century, 2013.

¹⁵ Alisher Navoi. Works. Fifteen volumes. Vol. 15. -Tashkent: Literature named after Gafur Gulyam Publishing House, 1968.

In these verses, Navoi says "Fahm ayla kishi holin", expressing the meaning of the "holin" – character, and in the sentence "word demagidin" it is seen that there is a process – Action, a verb. In this regard, khazrat Navoi also admitted that when determining the character of a person, it is necessary to take into account his behavior in the process of saying words-his Psychophysiology.

And the famous Russian children's writer Korney Chukovsky says about it that "the speech shows each of us better than any passport." This statement of Chukovsky is further clarified by our above points. If the word had not been associated with movement, process – it would have become a dry information carrier, like a passport. Rumi and Navoi are those who do not have such a narrow worldview as to express thoughts about a shallow, dry information carrier word. These people, in the process of creativity, have well misused the power of the word, of course. "The main weapon of the creator is speech, speech. The charm, meaningfulness and thoroughness of a work of art are determined in the first goal, by the colorfulness, salinity, lexical and semantic richness of the writer's speech"¹⁶. The speech of the heroes of the work of art requires a lot of skill on the part of the writer. The characters of their artistic works, which skillful writers create as a literal gift of life, are clearly reflected in their social characters, even in their speech. Usually, the individual language of the hero is an open demonstration of his own life experience, worldview, understanding, behavior, cultural level, psychology and profession. Writers pay special attention to the description of the character's way of speaking, his own tone through conversations, dialogues, monologues, consisting of short and concise sentences, to the reflection of the formation of characters in the character of the hero through his speech. "So, through the speech of the characters, the writers reveal their unique characteristics, their spiritual worlds, their way of living, the logic of the characters, their related aspects for a particular setting. Accordingly, character speech is a means of isolating the characters"¹⁷. When a creator creates a work of art, he is primarily influenced by real-life events. It seeks

¹⁶ Solijonov Y. The Exquisite Eyes of Truth. - Tashkent, 2020. Page 104

¹⁷ Khudoyberdiyev E. Introduction to Literary Studies. - Tashkent 2008, p.118

to reveal as bright as possible, distinct edges of the image it creates. In this, the artist portrays the individual aspects of his image, which he uses his fantasy, imagination and brings into the work, passing through an artistic-aesthetic prism. As a result, the hero in the work is shown as a relatively clear, fuller, person with special qualities and talents. Such a perfect type of human image is called character. "In human behavior, the manifestations formed and manifested by the influence of the inner world are called character,"¹⁸ the definition reveals the essence of the character relatively more fully. The psychological characteristics of a person were taken into account in this. In revealing this character and closely understanding the mental state of the hero, we are again helped by an image tool, and this tool is of great importance in the work of art. This is a psychophysiological situation in the heroes of fiction.

The term Psychophysiology actually refers to the field of psychology, an area that studies the relationship between psychic and physiological processes. The term was introduced to science in 1830, and today the term is used not only by psychologists, but also by representatives of other fields of science. In particular, it is said by literary critics that the character of the heroes of a work of art can play an important role in revealing their inner psyche. The use of a psychophysiological state in the disclosure of the character of the hero is attributed to our literary critics M.Kochkorova and Y.Solijonov's theories have a wider coverage.

It is known to all of us that the values of the people, formed over many years, are manifested through the speech of the hero. The role of a psychophysiological image tool in revealing the character of such a hero, his national character, is also important. There is another term for heroic psychology, the name of which is called "hallucination"¹⁹.

"Hallucination" is actually a medical term that is a type of mental illness. The term was first used in science in 1938 according to Internet data. Due to the intense

¹⁸ Literature theory. In 2 volumes / Under the editorship of N. D. Tamarchenko. - T. 1: N.D. Tamarchenko, V.I. Tupa, S.N. Broytman. The theory of artistic discourse. Theoretical poetics. - Moscow: Publishing Center "Academy," 2004. - 228 p.

¹⁹ 1) Psychophysiology (Greek: psyche, spirit; physis - nature; logos - doctrine) is a doctrine that studies the reflection of changes in a person's psyche in their nature. The phrase "aftini burishtirib, dedi" in the sentence "aftini burishtirib" provides complete information about the psychophysiology of the speaker. A psycho-physiological situation arises in sentences such as "brows raised," "eyes raised," and "hands placed on the waist."

anguish in his life, pain, a hallucination condition occurs in the patient, and his psyche is left behind. The literature on medicine notes that this disease appears in patients in different cases. In particular, it can hallucinate through hearing, vision, taste knowledge. "Hallucination", as a literary term, was noted in Uzbek literary studies mainly in the work of N.Shodiyev, Kh.Umurov, and then Y.Solijonov in the 70s. theoretical opinions were expressed about it and examples of such heroes were shown in the analysis of literary works. The image of those who are affected by this disease by scientists, who, by popular interpretation, have "fallen into obscurity", is found in the samples of Uzbek fiction of the 20th century, if we look for it-as we wish. Hence, "hallucination" is a tool of mental analysis, so it can be concluded²⁰. But today we want to talk about a psychophysiological condition that is not hallucinations.

On the basis of the theoretical data given above, it can be understood that the role of these tools in a better understanding of the mental state, internal experiences, character and place of the hero in a work of art is considered important. It can also be said that the supply of such image tools to the mental state of the hero is a complex process that requires a lot of skill, work and a lot of experience from the writer. The use of such image tools reduces the place of touching on the character of the heroes of the work. Of particular importance in Uzbek prose is the use of psychophysiological signs and means of artistic speech to create a national character. These means of image are manifested mainly in the dialogical part of the work of art. Professor Y.Solijonov writes: "the dialogue, considered one of the important components of a work of Art, has its own independent building system and strict procedures. The dialogue develops in close connection with the author's statement, it plays an important role in the organization of the content of the statement and cannot exist in a way free from the speech system. On the contrary, the selected type of statement is subject to the fulfillment of the conditions of artistry and is manifested in a certain proportion and adaptation with dialogue. It serves to develop

²⁰ Kuchkorova M. Artistic Word and Spirituality Scenes. - Tashkent: UNU, 2011. – 169 p.

the plot, improve character, sharpen conflict, regularly reveal the inner world of characters even more deeply”²¹.

Among the many tasks assigned to the dialogue, and most importantly, along with the assessment of the author given to the hero, his speech, speaking tarsi and the gestures manifested in that process, the behavior, the appropriateness of the image of the inner and outer world are of great importance in the statement. One of the factors that ensures the effectiveness of the dialogue is the gesture. In the words of the Great Russian writer A. Tolstoy: "The Art of dialogue begins with seeing a gesture"²². The character gesture, on the other hand, is one of his individual characteristics, manifested through the author's speech. The gesture serves to sum up most tag meanings in addition to those expressed in the text. It describes the attitude of the hero to the processes of the moment or a certain period of time, the expression of individual or typical characters on the basis of this relationship, national or universal characteristics. Through these details, signs characteristic of the psychology of a particular nation are expressed. Such factors are visible against the background of national ethnicity, as well as the ideal, language, lifestyle, uniform territorial affiliation, which is unique to a particular nation. For example, in the way of thinking and life of the German nation, accuracy, consistency are one of the important features, therefore, in their psychology, perseverance, confidence are exaggerated. The Swedes are led by rational thinking, as seen in their lukewarm handling of most issues. The statement of emotional experiences in Indians is not considered a shame, so even an adult man in them can cry openly, express his sadness at something clearly. In the case of Uzbeks, it is considered a shame for a man (except in very deplorable cases) to shed a tear. These factors, in turn, are reflected in the work of art²³. Of particular importance in Uzbek prose is the use of

²¹ Solijonov Y. Life in the Mirror. Publishing House of the National Library of Uzbekistan named after A. Navoi. Tashkent-2013. 49-p.

²² A. Tolstoy in Literature and Art. Moscow, 1984. Pages 311-312

²³ A. Kayumov, National Character and Artistic Mastery in Contemporary Uzbek Prose; Dissertation (PhD) p. 110

psychophysiological signs and means of artistic speech to create a national character. We can observe this in the analysis of verses, which is the object of our research.

A.Tolstoy distinguishes two types of gesture: one is a gesture expressed through a word, another is a gesture without words²⁴. The first of the gesture will be expressed in words directly in the author's speech. The next one is an elegant gesture that is hidden in the tag floor of the word author or character and is subtle in concept, incomparable. Therefore, not all writers can successfully use this type of gesture. So far, the content, beauty of artistic speech, the sharpness of dialogue, a gesture that helps to ensure the originality of character, and the role and service of facial expressions in the macrostructure of the work have not been studied separately in Uzbek literary studies. Scholars who have focused on these factors also believe that the elements of artistic discourse, mainly jest, mimicry, remark, replica, are more characteristic of dramatic works. However, in the structure of dialogue, the use of these components in their place is important in determining the skill of the artist. Indeed, since "literature is the art of personifying an image in the imagination of a reader through words", it is necessary that the writer pay special attention to the use in his place of phrases that clearly represent the character's gesture and facial expressions. Tolstoy gives high marks to the place and role of gestures and facial expressions in a work of art. He argues that "man, both spiritually and physically, is always manifested through his deeds. Speech and speech represent these actions". We also meet many in uzbek literature, skilled writers who are gaining good possession of the "art of embodied image through the means of words" and achieve a clear expression of the hero's gesture and facial expressions²⁵.

Linguists have also focused on the term by scholars, which say the idea that nonverbal communication is carried out using nonverbal means in order for the speaker to come up with a compact effect in the process of communication. Nonverbal means include gestures (body, hand movements), gestures (facial

²⁴ Tolstoy A. On literature and art. Moscow, 1984. Pages 311-312

²⁵ Solijonov Y. The Life in the Mirror. Publishing House of the National Library of Uzbekistan named after A. Navoi. Tashkent-2013. 48-p

expressions), touch (touching, hugging, stroking, kissing, etc.), understood as body position, distance between individuals²⁶. Only in linguistics these processes are noticed not in terms of poetic skill, but by the content field. But as an object, processes are not far from the issue we are studying.

Gestures are various actions of human speech in the process of communication, accompanied by movements of the body, hands or fingers, and aimed at the direct interlocutor of a person, expressing his attitude towards some phenomenon, some kind of person, something. Textual linguistics, while studying verbal tools, also analyzes nonverbal tools that are always applied to them. While these nonverbal (paralinguistic) tools are represented in oral texts by mimicry, the movement of the members of the reproach, and the tone of the voice, in written texts nonverbal tools are given through words. Since the content given by the nonverbal medium is stronger and more influential than the content expressed by the verbal medium, a special passion and demand arises for their study²⁷.

G.V. Kolshansky believes that paralinguistic tools are a communicative subsystem that fills the incomplete sides of a subject's verbal (verbal) communication. Those in the second group, on the other hand, only calculate any nonverbal communication tools that follow speech as an object of paralinguistics.

Psycholinguists have found that the process of using language for communication is a speech activity, and in particular, Farmanovsky suggests: "the Respondent (Speaker) tells the respondent (listener) his thoughts 7% with speech, 38% with tone, 55% with gestures"²⁸. It can be seen that Psycholinguistics focuses heavily on nonverbal media, especially tone. "Tone is stronger than language and meaning," wrote linguist W. Jinkin. Hence, paralinguistic means should be taken as an integral part of communication, an important factor that complements and shapes speech.

²⁶ Saidhonov M. Communication and signs. - T. "Science." 2008, p. 14.

²⁷ Saidhonov M. Communication and signs. - T. "Science." 2008, p. 3.

²⁸ Muratova N. The Role of Verbal and Nonverbal Means in the Process of Communication \ Uzbek Linguistics and Literature issues. Samarkand, 2012. p. 120.

It is known that one of the people who are talking speaks, the other listens. It turns out that the effectiveness of the treatment depends on how compatible these two edges are, complement each other. The famous American orator, psychologist Dale Carnegie, had meant that it was these abilities that would have developed in humans when he said “a good interlocutor is not one who knows how to speak well, but one who knows how to listen well”²⁹. The reflection of listening and silence in fiction is also an important artistic detail, and silence is also the most used form of psychophysiological media. True, sources on literary studies so far do not contain places where silence is applied as a psychophysiological state. We are the first to offer it. In written speech, silence is represented by a multi-DoT sign.

"Muslim with an ironic hook and sound:

"Who are you," he asked. He was still in a state of ridicule.

- I am, Otabek.

- Is there more than a scythe in the world. What kind of Otabek are you?

- Otabek, Son of Yusufbek Haji.

- Are you? Yusufbek haji from Tashkent, the Sons of the stock, who are the reliable men of our Azizbek.

Otabek recognized this steppe broom and noticed its irony. After this, he found the silence to be benevolent, conscious of his vision with the meaning of the ending and answering these meaningless questions. As if with this silence, the Muslim person expressed a meaningful response. Indeed, the Musulmonqul was insulted by this silence. As his smoke rose to the blue, he shouted:

- Why don't you answer³⁰?

As can be seen in the excerpt, the use of silence in a certain jar of dialogue serves as an important tool in revealing the attitude of the characters to the situation, cultural and social views, character. In dialogue, it is possible to express a meaning even stronger than spoken text through the silent medium. Had Otabek expressed his views with words such as “I and my father are not the person you think, we were not

²⁹ Goziev E.G. Psychology of Behavior. T-2001; p. 34.

³⁰ A. Kadiri. The Days Gone by. Tashkent 2019, p.

going to start a war” it would not have had such a strong influence on Musulmonqul. By silence, however, he showed his enemy that he did not understand anything, the futility of speaking, that Musulmonqul did not recognize anyone other than himself, that he did not lean on Musulmonqul, that he was not afraid, and thus insulted his tyrannical opponent.

In Abdulla Kadiri's novel "The Days Gone By," the following passage is found:..Otabek came and put his arm under his arm, and the hajjy also held his head... this time vomit turned to blood... When he vomited, his eyes sparkled, and he looked impatiently about him:

- Mom... dad.. "then," baby, " moaned and said... She put her husband's face on her face, closed her eyes shamefully..."³¹

It seems that even in the moment of losing herself from the action of a powerful poison, is burning inside, whose power reaches only the immortal, Kumushbibibi remembers her parents, and then Otabek... he puts her face on his face, “shyly” closes his eyes. Because at this time I had Yusufbek Haji and Uzbekoyim in their presence. And Margilon's matured Uzbek daughter, even at such a moment – when life is settled, is ashamed that she is putting her husband's face in front of the mother-in-law. This is the only psychophysiological condition in which the eyesight is ashamed, which makes Kumushbibibi our cherished hero again and again.

This psychophysiological state can be recognized as a generalized image of Uzbek women and Uzbek brides. Because this image reflects a long history of national character, spiritual and psychological levels. In particular, in the Uzbek national mentality, intimate relationships are kept secret. Even the simplest cases in this regard lead to the expression of negative attitudes based on the measure of upbringing. A work of art is of great importance in understanding a particular national character. “Literature is, first and foremost, a form of human artistic self-awareness and the surrounding world. It contains all forms of self-awareness and national thinking of the nation”³². Therefore, it is considered unmannerly for Uzbek

³¹ A. Kadiri. The Days Gone by. Tashkent 2019, p.300

³² Novikova, A. A. Nikolay Semenovitch Leskov: The Peculiarities of Artistic Perception. - Orel: Orlik, 2005. -7p.

women to express their inner feelings towards their spouses in front of others. The psychophysiological state in the image of Kumush, presented even before her death in the form of "shame," is the result of the above-mentioned Eastern national upbringing.

In the appearance of this image there is also an influence of our distant past, of course. The concepts, levels of cultural life, morality, decency in any people are formed and not strengthened at a quick opportunity. It will take many years to do this. Also, factors in the development process also serve to perfect the human character, to improve the ideas of perfect man. A.Kadiri, who tried to create the perfect personalities of his time in the image of Otabek and Kumush, also focuses on small details in their character, that is, the image of the "shameless" in the character of Kumush is an expression of perfect upbringing, which has been formed for many years.

Chapter conclusions:

In world literary studies, only works related to the psychology of the hero, creator, reader have been made. In the science of national literature, a number of studies have been done and are being carried out in this regard as well. Including:

1. A number of views on hero psychology have been subjected to analysis by world and Uzbek literary scholars and have been defined as a sufficient theoretical basis in the study of the object of study.

2. It is now common to interpret a work of art using a variety of techniques. Each of their fields, such as psychoanalysis, characterology, pathopsychology, psychopoetics, Psychophysiology, hallucination, offers new types of representations of the human inner world. We reacted to these concepts and expressed our relationship from the point of view of the level of utility in artistic analysis.

3. The question of what degree can illuminate the character traits of heroes through the means of a creative psychophysiological state was studied theoretically. A brief analysis was carried out using examples. In Uzbek literary studies, it was founded that the detail of "silence", which is not counted among the series of psychophysiological cases, can be proposed as a psychophysiological one.

CHAPTER II. THE ROLE OF PSYCHOPHYSIOLOGICAL TOOLS IN THE STORIES OF NABI JALOLIDDIN

2.1. Hero gesture and character image

The process of the creator's perception of the universe is different from that of ordinary people, of course. Nature, being; each of the particles in them; huge meaning that the particles represent-such as meaning, symbolism, analogy, analogy; meaning edges of a word, word, tag meanings; peculiarities in the external and internal world of a person – all this must be summed up in the creative spiritual base. And in the process of creating a literary work, the above features are considered very important in order to ensure its viability, to attract the attention of the reader, to enrich his spiritual world, to become a person who acquires meaningful in the process of reading the work over and over again.

Only artists with a high artistic level who use various methods to elevate the artistic value of a work in Uzbek literature. While some of them try to increase the artistry of the work with the help of dramatism, some seek to ensure the harmony of nature and man. While some creators seek to increase content through forms, symbols, some aim to mean the universe with the help of human psychology. One of the creators who puts the image of hero psychology, the use of gestures and facial expressions in highlighting the character of the hero, at the forefront is Nabi Jaloliddin.

"Literature has always been interested in the processes experienced in the human psyche, striving to express them in different ways"³³. "A work of art is of great importance in the realization of one or another national character. Literature is, above all, a form of an individual's artistic awareness of self and the surrounding being. It contains all the manifestations of self-realization and national contemplation of the nation"³⁴.

In the process of analyzing a work of art, the role and significance of the elements depicted in it are great. In the book "Fundamentals of Artistic Analysis" by

³³ Kuronov D., Mamajonov Z., Sheralieva M. Literary Dictionary. Tashkent: Academic Press, 2013, p. 209

³⁴ Novikova, A. A. Nikolay Semenovich Leskov: The Peculiarities of Artistic Perception. - Orel: Orlik, 2005. -7 p.

Kazakhboy Yuldash and Muhayyo Yuldash, on the topic "Harmony of Descriptive Elements in Analysis," the following ideas are given: "The true essence of the content of a literary text is manifested in the unity of form elements, consisting of components such as the world, artistic speech, composition, and plot depicted in a certain work."³⁵ Undoubtedly, these units are the main elements in revealing the true essence of the work. The psychological experience directly related to our dissertation topic and its depiction correspond to the quality of the world depicted in the work of art. The depicted world consists of artistic details. Artistic details consist of landscape, portrait, movement, something, mental state, gestures, facial expressions, and many other means.

Artistic details are divided into external and internal groups according to their nature and function. As the name of the external group shows, if a portrait, landscape, object are depicted in it, then in the internal group, that is, spiritual details, serve to describe the emotional states of the image, such as thoughts, feelings, desires, joy, sorrow. In psychological detailing, it is said that the absence of a single law that must always be followed is considered a law. The reason for this is explained by the fact that spiritual details appear in one work or several works, in different places, in different tasks. A special direction is called psychologism, which reveals the inner world of the hero, consisting of thoughts, experiences, dreams, desires, emotional states, and emotions, through artistic images. Psychological images, like groups of artistic details, are divided into internal (indirect) and external (indirect) types of images.

In the direct type, "external expressive peculiarities of the psyche of images such as speech, behavior, gestures" are described. The second type performs the task of "reflecting the inner speech, memory, imagination, and moods of the characters"³⁶ in an indirect direction. Professor Y. Solijonov expresses the opinion on the issue that "It is natural that literature expresses national and at the same time universal

³⁵ Kazakhboy Yuldash, Muhayyo Yuldosh. Fundamentals of artistic analysis. - Tashkent, 2016. - P. 194.

³⁶ That source.

values in high artistic forms in social existence"³⁷. The scholar draws attention to the fact that works of art are a form of expressing national and universal characteristics. Regardless of the form and genre, it is emphasized that the work must reflect national and universal manifestations. The concepts of nationality and universality are also manifested in the gestures and facial expressions of the characters of the work as a result of folk psychology.

"The eyes of the white hoodie flashed strangely, staring at Akbar for little time. Approximately in his eyes, the tears also seemed to turn, but Akbar's heart was in excitement, and in his mind the soul did not notice or pay attention to it because of his grief.

— If you are from Andijan, do you know the place called Zavraq? - he asked now in a completely different voice, but more polite.

Akbar, who remembered little, said he did not know.

- My father said to the compassionate Zavraq that he would say above the city of Andijan, — the known with a white cap - sighed unknowingly. — My ancestors also escaped from those sides, from the shuros... My father suffered a six-year-old accident that left Andijan missing...

He was silent. Akbar was powerless to understand the plight, the disillusionment of the homesickers. His mind was to know his survival faster than his interlocutor. He said as if he gave birth to Akbar's opinion, as if with a white cap:

— I'll save you. If you had survived to our homeland, find Zawraq and recite to the truth of my father, Mullah Muhammad Hamid, in the cemetery of that land... So if you do that...³⁸

This passage, which gives a conversation of an Uzbek guy with a white cap in the story of Nabi Jaloliddin, gives a conversation of real Uzbek guys who do not forget about their nationality in any situation, always keeping the memory of their ancestors in mind. He tells Akbar that in return for I will save you, there is a tomb

³⁷ Solijonov Y. The expression of national character in the work of Yuldosh Suleiman // FDU Scientific Reports. 2004, No. 1. – 30 p.

³⁸ Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 29

for my father in a place called Zavraq if you return to our land, go there and recite to the truth of my father Muhammad Hamid... The author, on the par with the show of the state of War, mentioned that the experiences of the heroes of the war, both in the test, difficult days that fell on the head of our people, and in the presence of a brave, noble people who did not forget their nationality and generality to be a worthy child to their ancestors

Fiction gives them eternity by reflecting life, nature, feelings, moments through words. In the literary slang of the creator, fragments, events, images, heroes, details – all accumulate separately over certain years, and the skill of the writer is that it creates a holistic whole from them. The material collected by the writer is not new, it sums up the existing things in the life of the people, views. "The subject of the epic is, first of all, the national epic past or the "absolute past". Secondly, the Epic does not consist in the life experience of a particular person (creator) and the artistic tissue born on the basis of this experience, but in long-existing, formed national narratives and myths"³⁹. Also, the image, detail, etc. reflect the views, characteristics of a particular people. For example, when the Uzbek people look at the snake with such a look as wealth, enemies, bad behavior, cold face, the Japanese judge it as a symbol of beauty, while Hindus, on the other hand, deify completely. In this sense, the scribes use in their youth the instructive events, thoughts, methods used for upbringing, details that they hear from the elderly in the necessary places of the work of art. The desire to "seal some moment of events" in life into eternity can lead to incomparable successes: new values are built⁴⁰. As one of those moments, the hero's gestures and facial expressions can also be obtained.

In Uzbek literary studies, the skill of psychological analysis of writers, the tools of psychological imaging have been studied for almost half a century. The work of Nabi Jaloliddin, which we are studying, has a special place in the current literary process. The literary process of the example of running water is constantly updated

³⁹ Jurakulov U. Issues of theoretical poetics: Author. Genre. Khronotop.- Tashkent: Gafur Gulom Publishing House, 2015. - 29-39 p.

⁴⁰ World writers about literature. - Tashkent: Ma'naviyat, 2010, - P.248

and changing. It is quiet at times, and occasionally dull. Observations and reflections on the landscapes of such a process are analyzed using the example of the work of our beloved writer. The writer manifests his ideological-artistic intention based on scientific logic through various means of representation. While these means of representation are referred to in fiction by different invasions, artistic content is given in all of them in a similar way. Also, all of these image tools also serve to reveal some facets of the human psyche. In all works belonging to the pen of Nabi Jaloliddin, the spirit of the heroes does not leave readers indifferent. Because the creator simply bypasses writing, he makes the most of logos, symbols, gestures, tricks, analogies, examples. For this reason, readers who know this creator, who regularly read his books, will also discover another novelty when they read his future works. The reason is that the author refreshes himself, retreats from old age, that is, avoids the repetition of the psyche and experiences of heroes. This makes him and his work more respectful and confident. It is clear to the moon that independence provides a special inspiration and a wide range of opportunities for each creative community. In an era when every work of fiction, every poem, required artistic discovery from every hero being created, changes in the work of Nabi Jaloliddin also rose to the level of artistic discovery. The variety of images in his works and the naturalness of the image of the psyche is the reason for the ups and downs in his work. As noted by literary critic Y.Solijonov," when we read the stories of Nabi Jaloliddin, we are convinced that the reality captured in them is natural, convincingly illuminated in the idea"⁴¹.

In Nabi Jaloliddin's story "Love You, life", too, the mother offers her son to drink vodka. Such a phenomenon, especially in Uzbeks, is one in a thousand – there is, if not – no. However, the skill of the writer is that during the work the reader is faced with a completely different picture:

"One night my grandmother put vodka in front of me before the meal.

⁴¹ Solijonov Yuldosh. The little eyes of truth. - Tashkent: National Library of Uzbekistan named after Alisher Navoi, 2009, - P.180.

"You sleep well, baby, a little drink,"⁴² he said.

I was stunned.

This is what we did, grandmother! –Although I found out that I had to catch myself, I did not want to be noticed. –Now you sit down and drink vodka left!

Grandma does not even notice that I have changed, that I have begun to feel ashamed of my condition, and encourages me to drink nonstop:

- Drink a little, baby! A little!"

Mother wants to help her son, who is tormented by the Afghan war – terrible memories, nightmares, depression, no matter how. The idea that “drinking vodka will sleep well”, which someone has heard, is such that it is embedded in his mind, and the main thing is to behave this way because of the complication of the war. For the mother, if her son lives in peace, pain, if he does not suffer. Hence, the influence of the external factor is visible in the description of the mother's character. And the national characteristics of the character of the son cannot accept this action of his mother. In Uzbek families, sons see drinking alcohol in front of their parents as a great disrespect.

Even in the image of the battle process of this story, the hero is tested through an image contrary to the Uzbek national character. The soldier is ordered to invade with a tank to defeat the enemy stationed in the Afghan cemetery pan. The soldier does not fulfill the order due to the fact that in his worldview there are sacred values formed in relation to the Tomb. In our people, the concept of sanctification of tombs is firmly formed. The Uzbek mother, the heroine of this story, although she herself does not want to, recommends that she drink vodka to arouse the grief of the child, albeit a little, while the son is shocked to hear from his mother that this is a heroic psychophysiology, in which why the mother recommends her own son to drink vodka also causes the son a terrible anguish. During the war, our nation, having gone through unparalleled days, did not forget for a moment that she was Uzbek, a loving mother to her children in any situation. Showed heroic deeds worthy of our national

⁴² Nabi Jaloliddin. I love you, Life/ O'zAS.2017, 31.03. No14.

customs. At a time when war was raging, even hungry, people did not forget that if food came to them even when they were being thrown into food, they had to wash hands before, did not betray the upbringing they received from their nationality, ancestors. In the works we analyze, it is skillfully described by our favorite writer that a person must maintain his humanity in any situation.

Speaking about the methods of creating a psychophysiological state, our teacher also highlights the following points about such imaging tools: we consider it worthwhile to study the task and scope of service of gestures and facial expressions that have been manifested in the Uzbek prose of recent years in the following aspects:

“1. Expression of the speech characteristic, appearance, inner appearance of the characters participating in the dialogue;

2. To study the methods of dialogue welding of phrases representing gestures and facial expressions, as well as the internal order. This takes into account the stylistic role of the author's explanation (remark) in the development of dialogue. Because words and phrases related to gestures and facial expressions are usually used in author's remark between dialogues;

3. The study of the aesthetic value of information, which is assigned to the hero's gesture and facial expressions, that is, the role of the means of artistic images that contribute to the full transmission of the ideological-aesthetic and plot-compositional intention that the author intends to promote to the reader, as well as their stylistic originality in speech”⁴³.

In artistic speech, words related to the verb category are more commonly used to indicate the state of the hero. In this, any member of the human organism is “activated” in order to express the gesture or mimicry of the character. This will help to more broadly cover the inner state of the hero, as well as his experiences, which are reflected through the author's explanation. It is also important that the gestures and facial expressions that come before, shortly after or after the dialogists serve to

⁴³ Solijonov Y. The Life in the Mirror. Publishing House of the National Library of Uzbekistan named after A. Navoi. Tashkent-2013. 53 p.

accurately and visually express the psychophysiological state of the speaker at the same time. In the following years, it is noticeable in Uzbek literature that the human behavior of gestures and facial expressions, which increase the effectiveness of the dialogist, is expanding, especially the scope of service in opening his mental state. Uzbek writers also achieve practical proof that “gesture is the basis of speech”, as Tolstoy notes. It can be seen that our writers make the most of the gesture as a key to a clearer, deeper opening of the human psyche.

In the excerpt from the “between two doors” of our favorite writer O’tkir Hoshimov below, it is through the author's speech that we can see the skill of creating a psychophysiological state with words related to the verb category in the gestures and facial expressions of the hero, the features inherent in the character of the hero are expressed:

— "Shavkat Kuchovich, you yourself know, "Vannochka" does not benefit... No! He didn't hear what I was saying.

You... You... " lips trembled. - You're tiny!

You do not think about the benefit of the state! There are people who have been waiting for ten years to move into this house! Mothers, children. Invalids of World War II... Complete the task!

Silently, it gets from the "political side"!

"All right," I said. "Please write down that the reinforced panel "A-1" can be assembled." With your own hands...

The cobra shuddered. Even his cheeks seemed to swell.

"You - " he whispered. - Of our advanced department

"All right," I said. "Please write down that the reinforced panel "A-1" can be assembled." With your own hands...

The cobra shuddered. Even his cheeks seemed to swell.

"You - " he whispered. "You deliberately undermine the general purpose of our progressive administration. We'll see what you'll say when your dressmakers get paid by their nosers. In general, we will consider the issue of abandoning a brigadier

like you... we have enough facts.⁴⁴" The "political" phrases used one after another in the speech of Shavkat Kudratovich, who strives for fame with his whole body, strives to increase his strength and power through artificial works, clearly show who he is and what he is like. This is also learned by the reader from phrases that express gestures and facial expressions, which are italicized in the example above. From the above theoretical thought and artistic analysis, it can be seen that the gesture, one of the images of the psychophysiological State, plays an important role in revealing the spiritual world of the hero. Nabi Jaloliddin effectively used the image of jest in the image of his characters and achieved the artistic perfection of his works. We can see proof of this through the passage below.

- Attention! Attention! We are talking about Moscow!..

At the first word Nastya shuddered, then *her eyes widened and trembled*.

Everyone's body was turned to ears.

"German fascist invaders have come to the threshold of Moscow, the heart of our great Motherland!

Some women *pressed their palms into their mouths and cried*.

The horror of war has left such a bad picture in the minds of every person that it is natural for the common people, hearing that the enemy has invaded, to unwittingly suffer a mental breakdown. The psychophysiological state in which the hero of the work Nastya shakes her lips upon hearing a message from Moscow indicates that she began to tremble from the influence of this horror, the reason was that this war had alienated Nastya from both her father and mother. The common people, on the other hand, press their mouths in their palms and cry from this message, and in this case, the people, who are now panicked about what we will do, are crying with their palms pressed against their mouths as if they were a helpless person.

Nabi Jaloliddin, as a war-torn writer, was also able to present this psychophysiological state to the reader, convincing and effective.

⁴⁴ Hashimov U. "Between two doors." - Tashkent, 2016. Page 8

2.2. Psychophysiological interpretation in the novels "Majnun" and "The Color of Death"

The writer sorts all aspects of life in the process of creation. The process of creation is also considered the result of long years of experience and knowledge. Any creator will always be in search, in study. The works of other artists are analyzed and evaluated their achievements and shortcomings as literary critics. In this process, it is necessary to draw creative conclusions to oneself and set future plans. Such situations are also prominent in the work of Nabi Jaloliddin.

It is natural that the creator cannot move away from real reality, of course. In this place, it is important that life issues arise as an artistic problem. "The artistic problem is a concept that implies the author's conceptual views on the universe and Man, and the perception of the depicted subject through a certain point of view."⁴⁵ Given this, it can be said that Nabi Jaloliddin included his views on society born in real reality in his stories as an artistic problem.

Nabi Jaloliddin Said "Just...", describing how he welcomed independence in his autobiographical account. It is illuminated how much this historical event affected the spiritual and spiritual world of the teacher (writer):

"He, like a young boy, swung up and shouted "hurray!", screaming. Hearing his voice, his wife, whose eyes are anxious, enters.

-What happened? Why so loud yell?!

- Uzbekistan became independent, wife, independent! - He grabbed his wife by the shoulders and tried to kiss.

- Go-oh, so? Like a young boy ... - his wife shook his hands. - Let's find a cleaner salt than it, lying in a bag in a magazine.

He pulls a mule and yells for a moment".⁴⁶

People with a certain level of spiritual competence felt independence, sought to understand what it was. That's why the hero was able to express with a beautiful, convincing psychophysiological state the reception of our country's

⁴⁵ Yuldosh Kazakboy, Yuldosh Muhayyo. The basics of artistic analysis. - Tashkent: Tashkent, 2016. - P. 99

⁴⁶ Nabi Jaloliddin. Just... www.nabijaloliddin.uz

declaration of independence with a cry of "hurr-ey!.." However, the lack of a deep understanding of what independence is reveals itself in the next place. Although the heroine was initially very happy, in the psychophysiological situation depicted as his wife "swinging her hands," the husband is "embarrassed and confused for a moment." This confusion was caused by the fact that there were millions of people who did not understand independence at that time, by the idea of how to explain the idea of freedom to them, by the fact that not everyone had the same broad outlook. Nabi Jaloliddin was able to impose many similar meanings on the psychophysiological image of "confusion." The husband tries to explain to his wife what independence is. To this end, he begins to speak to his wife:

"Listen, mamma," he said, looking into his wife's eyes, which turned towards him. Unfortunately, his gaze was empty, he shouted like in the mouth of a darkened oven.⁴⁷

We witness that the writer has also absorbed many meanings into the psychophysiological State presented in these images. In particular, explaining to what extent independence is a great blessing is sewn into his eyes in order to instill in his wife a feeling of patriotism, albeit a little, in her mind. However, the psychophysiological image of "his gaze was empty, shouting like in the mouth of a darkened oven" appeared on the surface as the embodiment of thousands of people like this. the psychophysiological state" shouted "represented the psyche of the husband along with the woman. In the eyes of a husband who was mentally depressed by the shallow spiritual world of his, his wife's eyes "shouted". It was pointless to talk to the empty gaze, to the eyes, where the spark of independence was not felt.

Nabi Jaloliddin's direct participation in the wars in Afghanistan from 1981 to 1983 had a great impact on his spiritual world and psyche. In his work, there is a feeling of hatred for the Afghan war, in general, for all forms of war. In particular,

⁴⁷ Nabi Jaloliddin. Just... www.nabijaloliddin.uz

the story "The Color of Death," the stories "War," "I Love You, Life," and "Separation" talk about the turbulent life on the battlefields and his sorts.

In the writer's stories, the traditional style - the event, not the thought, but the thought, pain, experiences - reveals originality, strange awakens, charm as they subdue the event. In his stories such as "The Color of Death," "Pit," "Cry," "Children," a great philosophical logic is derived from the details of life, leads the reader to the boundaries of thought, calls for contemplation. In our opinion, it would not be a mistake to say that the novel "Khayyam" is a serious success not only of the writer, but also of Uzbek national literature during the years of independence. It is not surprising that the novel "Kurb," published in the magazine "Sharq Yulduzi," caused great excitement in the literary community.

Abdulla Kadiri's novel "Bygone Days" in the chapter "If your son-in-law looks like that" contains the following sentences:

When Kutidar dismissed the guests and undressed to go to bed, Oftob-ayim asked:

"A handsome boy, a smart boy," Toybeka exclaimed, her intestines bursting, "who was he?"

- Our guest was he, -said kutidar, the son of a close friend named Yusufbek hoji from Tashkent.

-Toybeyka's pride is what it is.

"Go," said the kutidar, and he hesitated⁴⁸, "God will give a man a son."

From the psychophysiological state given by the same word in the work, we see the psychological state of the character of Mirzakarim Qutidor, who, thinking more about the sincere attitude towards his spouse Oftoboyim in his character and the happiness of his only daughter Kumushbibini in answering his question, gladly exclaims "If this is the case of your Bridegroom". The key that served to reveal the psychology and mental state of the hero through the dialogue above is also the body movement used by Kutidor. Formed under the influence of the work of our classical

⁴⁸ To hesitate-to get excited. A. Kadiri's Work of The Days Gone By - Tashkent 2019, p. 36

writers, even in the work of our modern writers, who have entered the literature by reading their works, the effective use of the method of revealing the hero's psyche through psychophysiological circumstances is noticeable. In particular, Nabi Jaloliddin, through the behavior, speech, psychology of his characters, demonstrates their attitude to life, character, aspiration, way of life and national ideology, does not impose restrictions on the illumination of the inner world of heroes. Perhaps for the plot in the work, the spiritual world of the necessary level is revealed to illuminate the character of the character. We can also observe this from the case of Servisboy (real name Shunqorbek), the hero of the story "Majnun":

- "That's the chocolate, Service Boy," said the shopkeeper, as he creaked through the awkward, crooked-board door. "You'll put those things away and clean them up." Three thousand francs in cash.

Servisboy said nothing. He blinked his eyes strangely, and set to work⁴⁹.

The fact that he blinks his eyes has also brought a psychophysiological state to the surface, and the fact that he blinks and starts to work without saying anything to the shopkeeper conveys the image of a person who, in addition to the pressure of his character, high responsibility for his work, lacks his own happiness and luck in life and Through this verse alone, one can see that the heroes of the work, in time, are thrown into the vortex of the environment by a person who has come under the influence of various tests that have fallen on a person's head, as a result of which even the unpleasant attitude that is being done to him by others can reach the level of We have seen that Servisboy was a strong, courageous young man in his youth, and that even young men older than him could easily bas in this regard through his intense pride (through a wedding hoof shooting scene).

Also, in the images of a young man and a girl, which are covered in this work of the writer, the writer effectively used the psychophysiological state. From the actions of the girl in it, one can find out that sincere love for the guy in her, pampering, although she sincerely believes in his love, is unaware of what awaits

⁴⁹ Jaloliddin N. The story "Majnun" pp. 2-3

her in the fate of the future. Through this act, Boychechak tells the guy "will we be happy forever?", and in the end the answer to this question is like life has returned to him with unexpected events.

-Don't you cheat-a, Boychechak?! "he said, looking at the cheek between his fingers.

- What is it? - a girl with a flaw on the shoulder of a guy with her index finger.

- Does not cheat?

- No, never! - The guy tried to grab her by the wrist.

Even in this case, it can be seen from the fact that the phrase "this is you" is expressed through such a description from the touch of the finger on the shoulder of the young man. Boychechak and Servisboy, like all lovers, made a promise to each other, but their love did not end happily. The vows given to each other by the two lovers through their actions during the conversation ended in the process of the test of fate given them.

One of the stories that has come to the lips of many is the work of Nabi Jaloliddin "The Color of Death." The story is about the Afghan war, the dead and surviving victims of this terrible war, and there are lines in the story to a number of realistic images of war people. "Frankly, there is no bright conceptual heroic image that carries the work from head to foot; this task is performed by scenes of the truth about the war, as in the famous "Sevastopol stories" by L. Tolstoy, the protagonist of this work is a cruel truth about the war."⁵⁰

We will get acquainted with the tablets of the horrors of the war in the story – the heads of the maid cut off from the body and turned into blood, the bloody bodies that were entangled in the soil, the villages that became cults, incredible atrocities, the expression of atrocities committed on the second side in response to the cruelty of one side. It is difficult to find a creator who, like Nabi Jaloliddin, clearly demonstrates the horror of war. The reason is that the author saw the Afghan war with his own eyes, so he describes the event as convincing and touching. He lived

⁵⁰ Normatov U. Prosperous Principles - Tashkent: "Ma'naviyat" 2000- 45 p.

with the participants of the war, had conversations, carefully studied their part. This we can learn in the skill of expressing images of war in a convincing and touching way to the human psyche.

Another characteristic, humiliating episode: when soldiers return from the battle, they look for "sexy" pants to wear at home. For these guys who had such a price for that "sex" in their homeland, it was a sweet dream to get a "fashion" garment even from the war. However, this "sweet dream" is ruined; their comrades-in-arms steal what they have found with great difficulty. What a disgraceful thing! In this unpleasant incident, which destroys this small person, the nation, one ugly side of the truth of the Soviet system of the 70s, the psyche, morality, and culture of the people who grew up under this system is shining brightly... It is this kind of life, meaningful scenes, lines that embellish the story. Above, in N. Jalal ad-Din's work "The Color of Death," there are also heroes who serve to reveal to us the truth of war and the character, state, and psyche of war people. Through the gestures of these heroes, we get to know them even more closely.

Abdukadir took the machine gun from his forehead and whispered in the same voice as if he were talking to himself:

"It's hard for your mother!" he said, throwing the gun at Sergey. "Go to your place!"

Sergei wiped his eyes and went out. Abdukadir looked strangely at him and, *lowering his head to his knees, whispered:*

"And I don't have a mother!" he said, throwing himself on his pillow. After a while *his shoulders began to quiver*, but there was no sound...."⁵¹

The image of Sergei, the hero of this story, reveals his spiritual world through his psychophysiological state. Through the hero's appearance, thoughts such as Sergei's fear, "bleeding and his hands falling down," his embarrassment before his friends, the fact that the enemy could attack him while he was sleeping, and as a result, he could cause the death of himself and all his friends, are revealed.

⁵¹ Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 9

Abdukadir's psychophysiological state also expresses his inner world, his mental state after psychological tension. In the image of *"he lowered his head to his knees and whispered"* means "Abdukadir's lowered head to his knees expresses a sense of guilt." He could have killed his fellow-servant. In his whispering speech, he tried to describe such meanings as regret, nostalgia, and suffering from the absence of his mother. Again, a similar state of mind can be seen in an excerpt from this work.

"Akbar lay on his side in the bottom of the double bed and heard the familiar voices and got up. This young man who stood opposite Abdukadir and Jamal, with his sad eyes that seemed to be waiting for someone or something to save him, was not the old Akbar. Akbar looked at his friends, his face was yellow, his shoulders were bent, his lips were trembling, and his body, which had already become a lump, stood silent for a while. His eyes, sunken in their eyes, were filled with tears.

-Kadir!- he cried in a hoarse voice.

Abdukadir, who was shocked by the condition of his friend who had shared everything he had for two years, also threw himself into his arms with tears in his eyes.

- Akbar!

The two friends, whose hearts were burdened with greater sorrow than their tears, stood hugging each other, and Akbar couldn't conceal the sorrow he had been hiding for so many days, he sobbed and shook his shoulders so hard that he didn't let Abdukadir and Jamal stop crying. Jamal couldn't control himself, he embraced his two friends at once, put his face on Akbar's shoulder and patted him on the shoulder as if wishing to comfort him.

It is difficult not only to observe, but also to describe their position. If you are afraid of the loyalty of young men who have been able to support each other in such a difficult time, you curse fate, which has wounded these young hearts, who have not yet felt and noticed so much, and darkness will cover your eyes for an instant. You want to put your head on those guys' shoulders and weep as much as you can. But the pain they have suffered cannot end with tears, and although they seem to be relieved after the drop of the same yellow water as serum, the heavy weights of the

pain remain deep in the depths of the stomach, forming a sting. Now these stones could only sparkle, ignite, and burn the hearts.

"Slava cried, calling her mother in her own tongue. The blood from his nose and mouth covered his whole body. But Akbar, not knowing what to do, *bit his lips and wept silently*.⁵²" In this excerpt from the above work, these two close friends, who were equally able to endure the hardships of the war, unexpectedly fall into captivity. They were tortured by the fact that their friend was being punished more than they were themselves, and Akbar couldn't save Slava in such a difficult situation and he didn't know what to do, he bit his lips and cried silently. For Slava cried out in agony, calling out to his mother, and the prisoners kicked him wherever they could. Even in such a situation, the psychophysiological situation in Akbar, who is crying because of his friend, but not himself, is described as the situation of a young man who did not forget the Uzbek national mentality even in such a difficult situation.

Chapter conclusions:

1. Indeed, literature will be aimed at all segments of society, and will be read by everyone, regardless of the age, gender, profession, position of people on the social ladder, will be of interest to everyone. It is these psychophysiological images in the work that come to the aid of an increase in interests, a more thoughtful understanding of the content of the work, the rapid and impressive arrival of the hero's speech in the reader's mind. Through this image, the reader travels to the world of fiction, as if standing side by side with the hero.

2. A work of art is counted as a means of quickly influencing human psychology. Therefore, in the reader's consciousness, it is of great importance to create the image of Heroes of a national character in exalting a sense of love for ancient values, in educating them as mature people who can resist ideological threats and the influence of mass culture.

⁵² Jaloliddin N "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 49

3. In the case of psychophysiological cases when the speech of characters is listened to and spoken, the level of contemplation of the images, the world, the character of which begins to unfold.

CHAPTER III. THE OPENING OF A NATIONAL CHARACTER THROUGH A PSYCHOPHYSIOLOGICAL IMAGE

3.1. Interpretation of psyche and national character in the story

“The Killer woman”

Artistic image is used to enhance the liveliness and expressiveness of events, emotions in works of art. A literary image is a very broad concept and defines the important aspects of the style of the work. "Style of a work of art refers not only to the phenomenon of its language, but also to the means of image, the thematic scale of the artwork expressed through the artistic word, the system of objects, the construction of composition." Theoretically, the means of artistic image are alliteration, assonance, archaism, In the last quarter of the twentieth century, the Uzbek literature produced a lot of works that built on the basis of the reflection of the stream of consciousness, the spiritual world of man in all its complexity. The originality of the prose of that period is characterized by the discovery of human memories, the evidence of the social foundations of life impressions, the artistic study of the feelings of the heart, the closeness to the reality of life in them determine the originality of the prose of this period. Creating works that are close to the reality of life requires a unique skill from each artist who creates in prose. The creation of a psychological state of mind is subject to distinction in literary genres and genres. For example, the lyrics as a whole will be directed to the image of the inner world of man, the spiritual world, in which psychophysiological means occupy a central place. In epic and dramatic works, it serves to reveal the character of the hero. The use of such imagery in dramatic works is somewhat limited, and it is considered possible to be used between dialogues and monologues in accordance with the development of events. And in epic works, the use of psychophysiological means of depicting the human psyche is wider. At the same time, the use of these tools across genres of epic genres also has distinct characteristics. Since the story reflects a small snippet of life, in which one or more life events are penned, in this genre the use of psychophysiological means to illuminate the inner psychic world of the hero, the possibility of gradually giving the "dialectics of the soul" is somewhat limited. The

characters come into the story ready-made. Such image tools are used conditionally. The novel is a genre of wide potential for psychological analysis. It describes the dialectics of the soul while creating an artistic history of social life. Whereas in the genre of the short story that we analyze, the author has access to the psyche of the narrator-hero, because in the genre of the story, the story is often told from the language of a participant, often the protagonist. Scientist M. Bobakhonov also emphasizes the genre of the story according to the possibilities of the genre for psychological analysis. "Whereas the description of a person's inner world – psychology – is a way of constructing, illustrating an object, understanding and evaluating this or that vital character, the genre of the story can be a suitable field for such analysis". So there's a psychological and psychological picture

When discussing the theme of nationalism and universality in fiction, special attention is paid, first and foremost, to the definition of "literature - the mirror of the nation." It is also emphasized that any literature is a mirror of the nation it serves. In this regard, the great thinker Abdulla Avloni said, "The mirror of life that shows the existence of every nation is language and literature." It is appropriate to recall his thoughts that "losing the national language is losing the spirit of the nation." Any national literature simultaneously manifests itself as a literature of a universal character. Because every nation cannot imagine its way of life and aspirations in isolation from other nations."⁵³ Indeed, nationality and universality are among the most important and relevant topics in the literary studies of every nation. The following features are given as factors ensuring the nationality of fiction:

1. National language.
2. National character.
3. National psychology.
4. National-ethical rules.
5. Customs and clothing.

⁵³ Solijonov Y. Nationality and universality in fiction // Text of the lecture, Fergana, 2017.

6. Ethnographic identity.

7. National landscape.

In literature, the reflection of people's lives is considered a natural phenomenon in relation to the artistic expression of national and universal aspects of social life. T. Boboev emphasizes that nationalism and universality are not only social phenomena, but also an aesthetic phenomenon, taking into account that these concepts leave a deep mark on the spirit of literature. Without a correct understanding of the essence of nationalism and universality as an aesthetic category, it is difficult to understand the general laws, uniqueness, socio-aesthetic function of fiction, the dialectical relationship between life and literature”⁵⁴. Nationalism and universality are interconnected concepts that complement each other. The German poet Bukher considered the historical tasks of literature before the nation, the national interests of the people to be the national content of literature. In T. Boboev's textbook "Fundamentals of Literary Studies, “we find the definition of "Language is the national form of fiction.” Professor Y. Solijonov also emphasizes that nationality is manifested, first and foremost, in language, and says that he is proud of the fact that the academic poet G. Gulyam is a poet of the Uzbek nation, saying "I am an Uzbek poet - the language of my people." At the same time, he emphasizes that "the nationality of the language is manifested not only in the productive use of the richness of the people's language by the creator, but also in the ability to appropriately and productively use the possibilities available in the speech landscape, pronunciation and tone, phonetics and vocabulary, stylistic glosses and means of artistic representation “Literature expresses the national character of a people by reflecting their life, profession, and public consciousness. T. Boboev touches on the issue of nationalism, explaining that nationalism in fiction is not just a phenomenon of form, but, at the same time, it is a matter of content: “because the work of art also reflects the economic-political marriage of the nation, the internally complex content of the people's worldview.”⁵⁵

⁵⁴ Boboev T. Fundamentals of Literary Studies. Tashkent, 2002, p. 85.

⁵⁵ Boboev T. Fundamentals of Literary Studies. Tashkent, 2002, p. 85.

The national characteristics of literature are determined by: the peculiarities of nations and peoples; socio-political, natural-geographical, spiritual characteristics; the language, appearance, clothing, customs of the heroes; the social and political life of the people, its socio-economic experience, and the extent to which it reflects national interests. There are as many nationalities and peoples on earth as there are ways of thinking and diversity. It is always important to know this and take it into account in practical activities. After all, "the diversity of opinions and the diversity of views is characteristic only of an enlightened society, and an ideology that recognizes the preconditions under which different principles prevail over a certain reality and develops its ideas based on these criteria will be progressive, strong, and life-giving..."⁵⁶

Our distant past also has an impact on the appearance of this image, of course. Cultural life, morality, morality and levels of any nation cannot be formed and strengthened in a short time. This will take many years. In the same way, factors in the process of development contribute to the perfection of human character, the perfection of perfect human ideas. Trying to create perfect personalities of his time in the image of Otabek and Silver, A. Kadiriyy pays attention to the small details of their character, that is, the image of "shyness" in the character of Silver is an expression of perfect upbringing, formed over many years. Editor's ChoiceAll In this place, it is important that vital issues arise as an artistic problem. "An artistic problem is a concept that refers to the author's conceptual views of the universe and man and the perception of the depicted subject through a certain point of view." Taking into account this, it can be said that Nabi Jalal al-Din included his views of a society born in real reality into his stories as an artistic problem. Nabi Jalal al-Din said, "Just ..." describes how he met Independence in his autobiographical story. The extent to which this historical event affected the spiritual and spiritual world of the teacher (the writer himself) is illuminated: "He, too, stumbled up like a young boy and screamed, 'Ure-e!' Hearing his voice, his eyes widened as his wife entered.

⁵⁶ Boboev T. Fundamentals of Literary Studies. Tashkent, 2002, p. 85

"What's the matter?" You shout?!.. "Uzbekistan has become independent, wife, independent!" "He grabbed his wife's shoulders and tried to kiss her. "Go ahead, that's it?" Like a young child—" His wife shook his hands. "Find a cleaner salt than that," he said, "and the bag in the store is blackening." He's going to take a moment to breathe."

Professor S.Muminov and M.Toshtemirov co-authored in the article entitled "The actual division of the people's psyche and speech," we read the following sentences on our topic: "Germans, because they like clarity and conciseness, try to concisely express their thoughts, and begin the sentence with the statement of the main goal. This is clearly confirmed by the example of their thematic-rhematic relations in sentence construction. It is interesting that words and phrases such as "speak without being chewed," "speak without being chewed," "don't worry," which are actively used in Uzbek speech, are almost not found in German speech. Because speaking in an artistic way is something foreign to the psyche of Germans."⁵⁷ Therefore, the uniqueness of each nation even affects the construction of sentences.

The national character given as factors that promote nationalism also has its own characteristics. National character refers to a set of characteristics that have been passed down from generation to generation over the centuries between a certain social group (Nation). The national character is seriously influenced by the religion, social lifestyle and environment that the inhabitants of this nation worship, and this influence is manifested in self-communication. Communication behavior is an inextricable unity of the character of the nation, which is closely related to each other. The more diverse and diverse the nature of the Earth, the more diverse the ethnic structure of the inhabitants. There are no two people in the world who are exactly alike in every way. Under the influence of the factors listed above, each nation will have its own characteristic features, which are individually exaggerated. In the course of mutual treatment between people of different nationalities, disregard

⁵⁷ Muminov S., Toshtemirov M. The actual division of the people's psyche and speech // Republican scientific and practical conference materials. - Tashkent, 2020. 42

for such aspects can create various misunderstandings, disagreements, even conflicts. V.A. Sukharev, in his book "Ethics and Psychology of a Businessman," provides a real-life example of this in the activities of a Western European pharmaceutical company. It tells the story of how the company took a pain-killer that was well-received in European countries to sell to Arab countries, but in the first days, Arab peoples did not buy this drug at all. It turned out later that the whole fault was that the company did not take into account the national identity of the Arab peoples when advertising the drug. Because the first of the three pictures of the advertisement depicted a woman screaming from pain, the second was taking a drug, and the third was in a state of recovery and good mood, and these pictures were made to look from left to right according to the European custom. Because the Arabs, who typed right-to-left, viewed the pictures in the same order, the company's advertisement gave them completely opposite information, so they did not buy the drug⁵⁸. A similar incident occurs in the lives of Uzbek and other peoples.

National peculiarities are often observed in the use of psychophysiological tools. In particular, "there are signs that have a conditional character and can acquire national characteristics." Because it is a symbol of expressing a certain meaning by the community. In another community, this gesture either doesn't mean anything, or it may mean something entirely different. For example, to express the meaning of "goodbye," the Russians repeatedly shake their palm vertically backwards, while the Italians shake their palm vertically towards themselves." In literature, the reflection of people's lives is viewed as a natural phenomenon in relation to the artistic expression of national and universal aspects of social life. T. Boboev emphasizes that nationalism and universality are not only social phenomena, but also an aesthetic phenomenon, taking into account that these concepts leave a deep mark on the spirit of literature. "Without a correct understanding of the essence of nationalism and universality as an aesthetic category, it is difficult to understand the general laws,

⁵⁸ Sukharev V. Ethics and Psychology of a Businessman. - M.: Grnd, p.121.

uniqueness, socio-aesthetic function of fiction - the dialectical relationship between life and literature”⁵⁹.

Since a work of art is a picture of the human psyche, it brings readers face to face with the most convex, most impressive feelings. In this way, the reader becomes acquainted with the psyche of other people. In fact, directing a reader who is difficult to understand in their own feelings to feel the feelings of others narrows their feelings and sharpens their experiences. Only artistic analysis, where the aesthetic foundations prevail, opens the eyes of the reader's heart and saves him from insensibility and insensitivity. Getting rid of indifference and indifference through a work of art is of great importance in the spiritual development of a person. He teaches students not to limit themselves to a work of art, but to study and analyze the psyche of the characters in it, to draw the right conclusions in their lives. On this matter, many of our literary scholars have expressed their opinions and views. In particular, the literary scholar Jabbor Eshankul expresses emotions and feelings in the human psyche as follows: "The human psyche is a very wide world, and the emotions and feelings in it manifest themselves in two different forms: the first has a certain conscious logic, its own firm conclusion about the external world, and the second arises on the basis of an unconscious attitude towards oneself.

Character, as L.Ch. Timofeev noted, is the core of the image. Character is primarily a clear depiction of a person, manifested in their individual actions and emotional experiences in specific life circumstances.”⁶⁰ In other words, the set of main characteristics that determine the important characteristics of the hero is called character. The above-mentioned psychophysiological tools will help us to reveal this character and the hero's mental state.

"The writer is not limited to simply expressing the fate of the characters, the complications of life, but strives to understand the meaning of life.”⁶¹ Despite the fact that this definition was given by Umarali Normatov in relation to P. Kadyrov,

⁵⁹ Boboev T. Fundamentals of Literary Studies. Tashkent, 2002, p. 90.

⁶⁰ T. Boboev. Fundamentals of literary studies. - Tashkent, Uzbekistan. 2002. Page 52.

⁶¹ U. Normatov. Maturity. - Tashkent, 1982. Page 201.

in our opinion, it is significant because it also applies to the work of Nabi Jaloliddin. The reason is that the question of heroes is not simply expressed in the work of the writer Nabi Jalaluddin. Through symbols, he strives to reveal the mental state of the characters and, through this, to understand the meaning of life. In the story "Khumor," which we analyzed, it seems that through the actions of Khumor, he plays a key role in revealing his character and inner spiritual world. The family was drinking tea on the porch. He came out with a towel on his neck and stopped in front of the porch post. As soon as he got up, he raised his hands from his shells and jumped down the stairs, pairing his legs and saying "yes, yes." At the end of the stage, next to the ditch, he hangs the towel on a chipboard and sits down. There was not much water flowing through the pipe, but it boomed and boiled, making a roaring noise as it hit the pipe, forming bubbles and seemingly boiling. The water leaped upward from the pits and spread out into a gentle creek, rattling away. She watched the water trickling down the chimney, clasped her hands on her knees, and pressed her jaw. Now he was free to think for a long time. The water seemed to buzz, and to clap its hands from one bank to the other. "Are you making fun of me, too, comrade?" she thought, frowning angrily"⁶².

The fact that she is a cheerful, loving girl by nature, but she sits on her knees and thinks, indicates that there is something hidden in her heart, and this situation seems to open up a little when he appears in her life. Listening to the sounds of water and birds and talking to them, this hard-working "village" girl (in the words of her countryman Sherali) hears the water chuckle and calls him a comrade and folds her eyebrows as if she is dissatisfied with his actions. The psychophysiological state in which she raised her eyebrows suggests that the energetic girl seemed to have complained about the water. This meditation in the hero's psyche continues until the end of the work, and he finally leaves this world, either out of divine love or out of metaphorical love, abandoning his heart to the judgment of Allah.

⁶² www.nabijaloliddin.uz Khumor story,8-p

The author cannot deliver it to the reader, not living with the spirit of the hero. Psychological description plays an important role in the interpretation of the hero of a work of art. The psychological characteristic expresses the author's attitude to the social environment, to his heroes, The Readers are aroused by the feelings of an active attitude towards them. In the work, psychological information about the origin, activity, psychological character of the character, internal experiences, behavior, perception, ability, appearance, etc. is a psychological description of the author. The psychological oratory characteristic of the characters is an important means of opening the inner world of the image of the hero. Generally, the following types of speech characteristic are widely used:

(a) characters self-character;

b) a character character characterizes a second character.

The work of art encounters various forms, manifestations, and methods of psychological characterization. The language of a work of art typically consists of two speeches - the speech of the characters and the author. However, in some works, for example, in M. Sholokhov's "Human Fate" and A. Kahhar's "Mourning at the Wedding," the opinions expressed about the existence of some third person standing between the narrator and the listener do not in any way deny the specific two types of speech. These two speeches clearly differ in their grammatical structure, imagery, and stylistic color. There is another aspect of the matter. The inner speech of the character differs from the "external" open speech of the same person. The changes that occurred in the character of the hero in the dialogue speak for themselves. The author's intervention serves to logically reinforce the thought expressed in the dialogue, to emphasize one or another situation of the character, and to concretize the situation.

In addition, in the dialogue, certain qualities of character, characteristics, individual aspects of evolution are also revealed. It is not necessary for the heroes of the author or work to provide information about these features. From the spoken character's own utterance, mimicry, this meaning is realized. For this reason, such dialogues directly act as a psychological characteristic of the hero.

This psychophysiological state, which more closely contributes to the disclosure of the character, vividly manifests our impressions of the hero. Even in the psychophysiological case, from the participation of the author's speech as in the dialogue, the hero of the work is not given a special definition, but the physiological state in it comes to our aid in opening the character of the hero.

The writer, aiming to embody some aspect of a person's character, turns to such dialogues and psychophysiological tools that serve to reveal their characteristics. Through these means of depiction, we can imagine who the hero is, his inner world. "It should be noted that the creation of a psychophysiological state in a work of art is of great importance. Such a state is the simultaneous or proportional or disproportionate expression of a person's inner feeling and external appearance - gestures, facial expressions, physical movements. This is not easy to achieve. In order to ensure that this complex situation is convincing in the process of depicting an image, the artist must have a lot of knowledge and experience"⁶³. Today, Nabi Jaloliddin is one of the most prolific writers. - In every new work, unusual themes are observed. The novel, published under the title "The Executioner," is also a continuation of these books. As you read the work, you can be surprised and feel a storm of contradictory emotions. The work teaches that a person is forced to remain a person in any conditions and circumstances, and that he must achieve this, even with a thousand difficulties. It tells the story of a woman who served as a perpetrator of the death penalty for 36 years. This novel was published in 2021 by "Generation of new century" publishing house in 2000 copies. As soon as you see the title of the work before you start reading it, you will start asking yourself a few questions. Why is a woman an executioner? Is this a real story? True, there have been "Women Executioners" in history, but in our Uzbek mentality, a woman is always depicted as helpless, facing more victims than murder. As you take the work, the events about the heroine of the work, Jela (Angelina Hwang), are connected, arousing great interest in the reader and stirring his feelings in his heart.

⁶³ Y. Solijonov. Magic of Miracles, Tashkent; Author's edition 2013-90-p

We have repeatedly mentioned that the author saw the Afghan war, perhaps that is why he was able to vividly convey to the reader the experiences of our people during and after the war. This work is also related to the war period, and the author convincingly reveals the image of Angelina's innocent childhood in the post-war period, the actions of Rinat and Turdi, who put an end to the continuation of this innocence, and the events that led to Angelina choosing the profession of executioner. During the war, Angelina, like all children, lost her parents and moved to a kindergarten in Uzbekistan with her brother Leonid. The two brothers and sisters lived side by side, supporting each other so lovingly that they could not even remember their parents. It was later discovered that he was of Korean descent. They wanted very much to feel that they had their parents.

"Don't talk like that! Leonid whistled his guitar and stared at the main building.

The sister ate the biscuits in silence.

"Jela," said his brother, plucking a melody from his fingers. Did we have parents and a house?

Jela's jaw dropped, and, looking sadly at her brother, she sank into the rhythm.

"And now, brother, will it be possible?" he asked, wishing that the music would not stop.

Lyonya heard him, but he did not care, and went on with his music. After him he began to sing in Russian in a pleasant voice:

- "But the cranes fly away.

We'll be sad, we'll have tears.

Hair heads frost fierce,

The sun is moving away from us

Where are our parents?

*We are in the heavens!*⁶⁴

⁶⁴ Jaloliddin N, "Jallod ayol" Generation of New Century, 2021 p. 19

In a conversation with the brother of the main character of the work Angelina, we can see the circumstances inherent in their character. There is a psychophysiological condition in the care of his brother Leonid, who is said to be our parents. The way of life, tradition, mentality of any people can differ from each other, but the fact that children grow up feeling parental love is almost indistinguishable. The heroes of the work, who are representatives of other nationalities, are also singing their sorrows inside, dreaming that they will have their own parents and home, thoughtfully. As long as the war and the severe anguish in the human psyche that will come from it will make a person fall into situations that he does not want.

This is what is observed in the process of studying the works of Nabi Jaloliddin, that in his stories created in 2001-2010, the events are relatively sharper, the characters are vividly depicted. In the early years of our independence, many people did not have enough confidence in the future, a sense of pride in their nationality. The effect of these efforts to instill confidence did not work as far as it was intended. Pressure from the outside increased to poison the spiritual emptiness that arose in society with various alien ideas. It was a time requirement to move sharply from "soft" statements in order to avoid these circumstances, to raise the ideological immunity of our nation. This process is associated with the transformation in the work of Nabi Jaloliddin.

Therefore, today, the analysis of personality from a socio-psychological perspective has become one of the important features of artistic and aesthetic research. After all, in the words of the literary critic Numan Rakhimjanov, "it is all about the philosophical and psychological analysis of the writer, regardless of the theme and characters he chooses, and the philosophy of life, the psychology of society, through the victory or crisis of man."

The ability to artistically embody the wisdom of life, to draw conclusions of universal content that protect spiritual values. In the writer's works, philosophical meaning in understanding and explaining man has become a priority feature of artistic thinking. Indeed, speech characteristics are, first and foremost, a means of

describing the characters themselves and each other. At the same time, it is not just a word, but an action. As Hegel rightly noted,..."in the artistic perception of life, the essence of reality forms the basis of prose works. At the same time, understanding, showing and expressing the psychology of people and the psychology of society determines the artistry of the writer. Moreover, "The aesthetic ideal and creative point of view of the artist are decisive in the realistic expression and perception of reality." A realistic picture of life is created by detailing the properties of reality with details and minor details. This is one of the principles of viewing and depicting life on an epic scale. Being one of the forms of realistic expression of the content of a literary image," in this sense, our writers create a number of new principles in Uzbek short stories of the period of independence. It should be noted that one of the important qualities of our modern short story is that it is evident when we move away from sweet lies and give attention to concrete and real problems of life. In particular, our literature has lived for many years in the vortex of promises of universal happiness. Today, he is looking for and finding new sources for his development. This is the desire to create images of self-knowing, free and healthy-thinking, non-politicized individual heroes.

3.2. Silent Psychophysiology

The feelings and thoughts of the characters of the work, their inner and outer worldview, in short, help to understand the whole state of a person. A reader who does not understand the psyche of the characters in the work, the ideological intention of the creator, the philosophical views on the path of self-awareness and understanding the world cannot understand the work of art. A writer can deeply understand the aesthetic idea and artistic idea they put forward through psychological analysis.

Readers can psychologically analyze the hero of each work according to their level. Even in prose works ranging from a simple fairy tale or story to a novel, the psychological states of the characters are, of course, given to one degree or another. Accordingly, they can be divided into the following groups:

1. Psychological analysis of the hero's inner world (understanding, understanding his inner experiences): in this type of analysis, the hero's inner experiences are explained through his speech, memory, imagination, imagination, and impressions.
2. To enhance the effectiveness of artistic speech, expressive reading is based on external speech (monologue, dialogue, and phraseological units).
3. Different forms of the character's mental state under the influence of internal and external speech (facial expressions, laughter, crying).

The trio is very involved in the study of the psychological analysis of the characters of fiction. In the analyzes we have done so far, the circumstances associated with the appearance of the hero in the opening of his mental state have been somewhat studied. Indeed, to some extent, the processes in the internal physiological and psychological world of a person are reflected in his appearance. As a result of this, a person manifests changes in his mental process with the help of various actions or inaction. And by literary scientists, interest is growing in the issue of the role of psychophysiological tools in opening the mental state of the hero. "Such a state is an expression of an individual's appearance with an inner sense – either proportionally or disproportionately-at a time of gesture, facial expressions,

physical movement.⁶⁵” Notable scientist Y.Solijonov also took note of only aspects of the psychophysiological state associated with action in his theoretical views above. In our eyes, even to some extent, the Psychophysiology of the hero is manifested in a state of disinterest. In other words, the writer also uses the inaction States of the characters to express a certain level of meaning. However, this view of Psychophysiology has hardly been studied in Uzbek literary studies.

The Psychophysiology of silence can be divided into a number of groups according to its function in a work of art. Including,

1. Silence representing mental tension;
2. Silence that expresses mental calm;
3. Silence, which is described as a sign of wisdom;
4. Silence, in which the hero describes his moral-spiritual image;
5. Silence aimed at a specific purpose;
6. Silence that expresses helplessness, aimlessness;
7. Silence that expresses consent or dissatisfaction.

In Uzbek literary studies, there are several places where the Psychophysiology of silence occurs, these situations indicate the character and inner world of the heroes of the work of art. Sometimes there are situations when silence shows not the inner world of one person, but the inner turmoil of an entire nation. The consequences of silence can be seen in Nurali Kobul's work “the silent assassination or Stalin to Saddam”, one of the creators who are effective in today's Uzbek prose. In the work, the author brought the phrase “The Assassination of silence” to the attention of the general public. This phrase attracts the attention of every reader who has taken the book. The author notes that his colleagues did not understand when he first applied this sentence⁶⁶.

In the work of art, various variants of silence are used when revealing the mental state of the hero. In some cases, it also serves to express the spiritual-mental

⁶⁵ Solijonov Y. The Magic of Miracles, p. 91

⁶⁶ Nurali K, "The Silent Assassination" 2019

depression of the hero, the process of restoring his own dreams only with the help of fantasies.

"She remembered Nargiza, but she didn't say anything about it to Akbar. The two friends were silent with their thoughts."⁶⁷

In this example, the writer's skill is first and foremost evident in the choice of words in the text. The phrase " didn't say anything " used to clarify Abdukadir's situation contains an element of oral speech, and it is given that he strives to keep his feelings in his heart secret, because it is very personal. Of course, according to the mentality of the Uzbek people, it is not common for young men and women to express their feelings related to love. In many cases, this is a persistent process in the heart. The writer appropriately uses the psychophysiology of silence (didn't say anything) to reveal these mental states. In the next sentence, the phrase "they were silent" is used to reveal the psychological state of Akbar and Abdukadir. Even in the dreamy "silence" of two friends, one can understand the meanings of mental fatigue, repugnance from war, and longing for peaceful life. Abdukadir is obsessed with thoughts related to his favorite daughter Nargiza. Akbar thinks about the peaceful days in his village and his family. Both of them try to avoid recalling the events related to the war, as much as possible, and to achieve peace, even if only in their minds. This situation, of course, was revealed with the help of the psychophysiology of silence.

Nabi Jaloliddin also used the psychophysiology of silence to express the mental tension and nostalgia of the characters more deeply and vividly. When Abdukadir, returning from military service, was given a word with his fellow officers, he recited a poem about his mother. Soldiers who are far from their mothers are influenced by this poem and the writer again uses the process of silence to express the tension and nostalgia that arose in their psyche:

⁶⁷ Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 55

"The circle was silent, some young men indulged in passion and cried openly, unable to hide their longings"⁶⁸.

The image of "the circle is silent" is not used to express the silence of the soldiers without any meaning, but to express a mental upheaval. This silence was used to highlight a strong psychological pressure that arose in the heart, a psychophysiological state that cannot be expressed with words or body parts.

"Oh, my God!" she whispered, her lips tightly compressed. At that moment his eyes caught glimpses of the swirling light of the fire that had fallen through the hole. From there came voices of people, evidently they were lighting fires and praying beside him. Because he understood only the phrase "Allahu akbar," which he had heard from time to time. "Am I in captivity? Is my life over?" His eyes were filled with tears, and his lips and eyes were tightly compressed so as not to make a sound.⁶⁹

In the excerpt above, one can see the mental state of Akbar, who was taken prisoner of war. She realized that she was in a strange place outside from the voices of people, and she was worried that her life was over, and her eyes filled with tears, and her lips and eyes were tightly compressed to keep her voice out. In this case, Akbar is forced to remain silent, feeling that if he made a sound, he could be punished more severely by the enemy. In this case, Akbar describes the psychophysiology of silence, which expresses helplessness and aimlessness. Akbar does not know how to act in the next situation, and once he knows that he is in captivity, he knows that he is not in control of himself, knowing that he is waiting for various tortures in the future, it is only useful to be silent and stay as a decent prisoner. Therefore, the writer describes Akbar's mental suffering through silence.

The positions given three points in the passage below are examples of silent Psychophysiology. In this situation, he also considered going silent, but his pride as a young man did not allow himself to do this, he, like others, did not look quietly at

^{68 68} Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p.56

⁶⁹ Source above, p. 40

the atrocities being committed by officials to the common people. In this situation, silence moved his inner feelings, realizing that it was clear that the pride of Uzbek guys like Abdukadir would hit the ground.

- "Have you heard? -said Akbar at last in a low voice, but for some reason he kept his eyes on the husband.

'Yes,' said Abdukadir, nodding his head, and, after a moment's silence, he consoled his friend. - What's the matter, Akbar, after all, war is like this. You didn't do it on purpose!

There was silence again.

- I came from there and spent several days in the medical department, - Akbar began after a long time in a low voice. "When I came to my senses, they took me to the headquarters. The commander of the section, the Commando, and other senior officers exhausted me with interrogations. "Why did they let you go?" they say, "I don't know, I don't understand myself," they ask about Akimov (Slava). If I tell them he's still there but alive, they'll think I'm a coward and a traitor. They suffered like this for three days. I'd rather die there, but I'm sorry for my poor mother!"⁷⁰

After returning from captivity, military leaders accuse Akbar of treason. Afghan soldiers torture Akbar mentally and physically to clarify why they let him go. Seeing Akbar's post-torture situation, Abdukadir and Jamal feel sorry for Akbar and express their sympathy for him. The image of Akbar being embarrassed by being suspected as a traitor is also skillfully illuminated by the writer. "May you hear? "the question itself also expressed a certain degree of guilt and unease in Akbar. In his own right, Abdukadir and Jamol used the psychology of silence as a result of his insistence not to hurt Akbar's heart, although he was benevolent towards his condition. In this place, positive qualities in the spiritual and moral worldview of all three heroes are expressed. In our people there is a proverb" The Cure for everything is time." In this image, the silence that arose between Akbar, Jamal, Abdukadir was

⁷⁰ Jaloliddin N "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 43

used to relieve the discomfort in between, to express that his friends were also dissatisfied with Akbar's wrongful accusation.

In the stories of Nabi Jalaluddin, there are many places that express the psychophysiology of silence, which describes the moral and spiritual image of the hero. Aunt Jela, the heroine of the story "The Executioner," works as a death row executioner in a prison camp, and from the day she first came to work, she thinks every day about who will be the first person to kill and how she will kill him. The execution of such punishment is terrible, not everyone can carry a gun and shoot the culprit, especially if a woman is an executioner. He began to "wait" for his first client, the executioner describes that day as follows: "The year 1961 came. In mid-January he was summoned by the warden. After greetings:

- Here, finally, your client came too! - he said

I immediately understood what he was saying-he felt like a vine. I couldn't say a word from not expecting it to be like that".⁷¹

For those convicted of murder as sinners, there have long been separate people on the implementation of the sentence. The implementation of the execution is considered from psychologically hard work, of course. The story "Executioner woman" by Nabi Jaloliddin reveals the mental states of a woman who was involved in the execution. From time immemorial, we know that in battles, in jobs where mental tension is required, men often carry out activities. It is the involvement of women in the murder case that is considered a very rare phenomenon. Also, in the psychology of the national character and our nation, it is almost impossible for women to engage in such work. Nabi Jaloliddin, firstly, the choice of a woman of Korean nationality for the image of the executioner also made sense. Also, even if a representative of a different nationality, the state that she is a woman, that female psychology prevails, is well revealed in the images in accepting the first "client". His psychophysiological portrayal of "say a word" may remaining silent expresses the contents cited above.

⁷¹ Jaloliddin Nabi, *The Killer Woman*, Generation of the New Century, 2021 p. 85

A characteristic of the character of the executioner woman can also be seen in the passage in which he spoke about the process with the criminal before the execution of the following sentence.

"The wife said that the man would shoot, while it was true," he said, let his gaze be a little soft.

I said nothing, as a rule.

"You're my mother, I suppose?" It will be difficult for my mother! But the meaning of her glance did not change.

"But my mother is brave! Do you have anything else to do, auntie?"

"I'm silent again.

"All right," he said, turning round, "eliminate me as quickly as possible."

And then...

Aunt Jela remained silent for a long time."⁷²

The silence in the process of Aunt Jela's conversation with the convict is a Silence aimed at a certain purpose. Because it is impossible for him to talk to convicts on the function of the position. In this Gallic silent Psychophysiology of Aunt Jela, changes in character are manifested. Initially, in the process of starting work, the character of mental tension disappears and the coldness of the performance of his activities is formed. Taking into account the changes in this adaptation process, Nabi Jaloliddin also describes the Psychophysiology of silence differently. Initially expressed as a psychophysiological state that arose as a result of mental tension, which later turned into purposeful silence.

The events of the work are written in the manner of a conversation between the author and the executioner, and in this passage the writer Nabi Jaloliddin describes the woman's mental state in which she is talking about the people she executed.

The woman had stopped, her hair was disheveled like a madman's, and she was cold.

⁷²Jaloliddin Nabi, *The Killer Woman, Generation of the New Century*, 2021 p. 85

"I want to see my son," she pleads in a trembling voice.

"It's impossible, he's dead!"

She paused as if she understood.

"Today, at sixteen-thirty, the verdict is to be upheld. You will be executed by firing squad!

The murderer, the murderer of the child, was already dead when she went to the scaffolding, and I was just doing my job.

I remained silent until he permitted it, perhaps out of politeness, so as not to disturb his thoughts."⁷³

Usually, before the verdict was enforced, the perpetrator was asked what his ultimate wish was, so that the perpetrator could know whether he had truly confessed to his guilt. This time it was the same. Her husband and child are killed in partnership with a young man on the street, and as a result, she is sentenced to the most severe punishment. She said she wanted to see her son, but he was dead. When he says it is impossible, he is silent because he begins to think that he is to blame for it. When the executioner entered the gallows, he was morally dead and silent, knowing that nothing could be undone. The executioner remained silent until he had allowed the execution, so as not to disturb his thoughts. In this case, the psychophysiology of silence occurs in both characters. Only these cases differ from each other. If silence in the state of guilt is made out of this necessity, the psychophysiology of silence in the executioner allows a person who is spending the last moments of his life, summarizing his actions and suffering, out of politeness, maybe from pity.

In the stories of Nabi Jalaluddin, there are many psychophysiological images that express mental tension and mental distraction. For example, there is a passage in the writer's story "Khumor" describing a father's love for his child: "On returning from the hospital, the father met Moni (Khumor's teacher). He stretched out his hand to greet him, but could not say a word. He only gave me a sad look."⁷⁴ A father's silence, saddened by his illness, is a sign of mental depression. Because he loved

⁷³ Source cited above, p. 104

⁷⁴ Jaloliddin N. "Khumor" T.; 2015. p. 34

Humor very much, he did not want to look for various qualities and virtues in him, he did not want to predict about him, he was even afraid of it. He was devout, he was afraid to associate with God, to sin, to seek the attributes of God in his servant. He knew that there was something in his daughter's soul, something that only God could understand, and the more he realized, the more his heart shrank and his body grew dreadful, and then he sank for a long time in prayer, praying to God for her.

Humor's love for Allah in his heart is shown through his love for Oktam. Only his teacher Moniy understands this love and sincerely cares about it. The fact that the father cannot say a word to his child because he is in this situation, the use of the psychophysiology of silence in this place shows that a person is weak in front of such love. The author did not include the image of Mani in vain, in Alisher Navoi's epic "Farhad and Shirin," it was his teacher - Mani who painted the image of love for Allah in Farhad's heart. In this story, there is also a hint that the love placed in Humor's heart is divine.

The stories of Nabi Jaloliddin effectively used the Psychophysiology of silence, and writer tried to reveal the national character of the heroes through these images. While action-related states have been studied in scientific views on Psychophysiology studied so far, the possibility of psychophysiological States being interpreted even through silence, silence, inaction has been subjected to analysis through Nabi Jaloliddini's verses.

In Uzbek literary studies, there are several places where the Psychophysiology of silence occurs, these situations indicate the character and inner world of the heroes of the work of art. Sometimes there are situations when silence shows not the inner world of one person, but the inner turmoil of an entire nation. The consequences of silence can be seen in Nurali Kobul's work "the silent assassination or Stalin to Saddam", one of the creators who are effective in today's Uzbek prose. In the work, the author brought the phrase "The Assassination of silence" to the attention of the general public. This phrase attracts the attention of every reader who has taken the

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"She remembered Nargiza, but she didn't say anything about it to Akbar. The two friends were silent with their thoughts."⁷⁶

In this example, the writer's skill is first and foremost evident in the choice of words in the text. The phrase "didn't say anything" used to clarify Abdukadir's situation contains an element of oral speech, and it is given that he strives to keep his feelings in his heart secret, because it is very personal. Of course, according to the mentality of the Uzbek people, it is not common for young men and women to express their feelings related to love. In many cases, this is a persistent process in the heart. The writer appropriately uses the psychophysiology of silence (didn't say anything) to reveal these mental states. In the next sentence, the phrase "they were silent" is used to reveal the psychological state of Akbar and Abdukadir. Even in the dreamy "silence" of two friends, one can understand the meanings of mental fatigue, repugnance from war, and longing for peaceful life. Abdukadir is obsessed with thoughts related to his favorite daughter Nargiza. Akbar thinks about the peaceful days in his village and his family. Both of them try to avoid recalling the events related to the war, as much as possible, and to achieve peace, even if only in their minds. This situation, of course, was revealed with the help of the psychophysiology of silence.

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⁷⁵ Nurali K, "The Silent Assassination" 2019

⁷⁶ Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 55

officers, he recited a poem about his mother. Soldiers who are far from their mothers are influenced by this poem and the writer again uses the process of silence to express the tension and nostalgia that arose in their psyche:

"The circle was silent, some young men indulged in passion and cried openly, unable to hide their longings"⁷⁷.

The image of "the circle is silent" is not used to express the silence of the soldiers without any meaning, but to express a mental upheaval. This silence was used to highlight a strong psychological pressure that arose in the heart, a psychophysiological state that cannot be expressed with words or body parts.

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In the excerpt above, one can see the mental state of Akbar, who was taken prisoner of war. She realized that she was in a strange place outside from the voices of people, and she was worried that her life was over, and her eyes filled with tears, and her lips and eyes were tightly compressed to keep her voice out. In this case, Akbar is forced to remain silent, feeling that if he made a sound, he could be punished more severely by the enemy. In this case, Akbar describes the psychophysiology of silence, which expresses helplessness and aimlessness. Akbar does not know how to act in the next situation, and once he knows that he is in captivity, he knows that he is not in control of himself, knowing that he is waiting for various tortures in the future, it is only useful to be silent and stay as a decent prisoner. Therefore, the writer describes Akbar's mental suffering through silence.

^{77 77} Jaloliddin N. "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p.56

⁷⁸ Source above, p. 40

The positions given three points in the passage below are examples of silent Psychophysiology. In this situation, he also considered going silent, but his pride as a young man did not allow himself to do this, he, like others, did not look quietly at the atrocities being committed by officials to the common people. In this situation, silence moved his inner feelings, realizing that it was clear that the pride of Uzbek guys like Abdukadir would hit the ground.

- "Have you heard? -said Akbar at last in a low voice, but for some reason he kept his eyes on the husband.

'Yes,' said Abdukadir, nodding his head, and, after a moment's silence, he consoled his friend. - What's the matter, Akbar, after all, war is like this. You didn't do it on purpose!

There was silence again.

- I came from there and spent several days in the medical department, - Akbar began after a long time in a low voice. "When I came to my senses, they took me to the headquarters. The commander of the section, the Commando, and other senior officers exhausted me with interrogations. "Why did they let you go?" they say, "I don't know, I don't understand myself," they ask about Akimov (Slava). If I tell them he's still there but alive, they'll think I'm a coward and a traitor. They suffered like this for three days. I'd rather die there, but I'm sorry for my poor mother!"⁷⁹

After returning from captivity, military leaders accuse Akbar of treason. Afghan soldiers torture Akbar mentally and physically to clarify why they let him go. Seeing Akbar's post-torture situation, Abdukadir and Jamal feel sorry for Akbar and express their sympathy for him. The image of Akbar being embarrassed by being suspected as a traitor is also skillfully illuminated by the writer. "May you hear? "the question itself also expressed a certain degree of guilt and unease in Akbar. In his own right, Abdukadir and Jamol used the psychology of silence as a result of his insistence not to hurt Akbar's heart, although he was benevolent towards his condition. In this place, positive qualities in the spiritual and moral worldview of all

⁷⁹ Jaloliddin N "The Color of Death" Publishing and Printing Creative House named after Gafur Gulyam; 2021. p. 43

three heroes are expressed. In our people there is a proverb "The Cure for everything is time." In this image, the silence that arose between Akbar, Jamal, Abdukadir was used to relieve the discomfort in between, to express that his friends were also dissatisfied with Akbar's wrongful accusation.

In the stories of Nabi Jalaluddin, there are many places that express the psychophysiology of silence, which describes the moral and spiritual image of the hero. Aunt Jela, the heroine of the story "The Executioner," works as a death row executioner in a prison camp, and from the day she first came to work, she thinks every day about who will be the first person to kill and how she will kill him. The execution of such punishment is terrible, not everyone can carry a gun and shoot the culprit, especially if a woman is an executioner. He began to "wait" for his first client, the executioner describes that day as follows: "The year 1961 came. In mid-January he was summoned by the warden. After greetings:

- Here, finally, your client came too! - he said

I immediately understood what he was saying-he felt like a vine. I couldn't say a word from not expecting it to be like that".⁸⁰

For those convicted of murder as sinners, there have long been separate people on the implementation of the sentence. The implementation of the execution is considered from psychologically hard work, of course. The story "Executioner woman" by Nabi Jaloliddin reveals the mental states of a woman who was involved in the execution. From time immemorial, we know that in battles, in jobs where mental tension is required, men often carry out activities. It is the involvement of women in the murder case that is considered a very rare phenomenon. Also, in the psychology of the national character and our nation, it is almost impossible for women to engage in such work. Nabi Jaloliddin, firstly, the choice of a woman of Korean nationality for the image of the executioner also made sense. Also, even if a representative of a different nationality, the state that she is a woman, that female psychology prevails, is well revealed in the images in accepting the first "client".

⁸⁰ Jaloliddin Nabi, *The Killer Woman*, Generation of the New Century, 2021 p. 85

His psychophysiological portrayal of “say a word” may remaining silent expresses the contents cited above.

A characteristic of the character of the executioner woman can also be seen in the passage in which he spoke about the process with the criminal before the execution of the following sentence.

"The wife said that the man would shoot, while it was true," he said, let his gaze be a little soft.

I said nothing, as a rule.

"You're my mother, I suppose?" It will be difficult for my mother! But the meaning of her glance did not change.

"But my mother is brave! Do you have anything else to do, auntie?

"I'm silent again.

"All right," he said, turning round, "eliminate me as quickly as possible."

And then...

Aunt Jela remained silent for a long time."⁸¹

The silence in the process of Aunt Jela's conversation with the convict is a Silence aimed at a certain purpose. Because it is impossible for him to talk to convicts on the function of the position. In this Gallic silent Psychophysiology of Aunt Jela, changes in character are manifested. Initially, in the process of starting work, the character of mental tension disappears and the coldness of the performance of his activities is formed. Taking into account the changes in this adaptation process, Nabi Jaloliddin also describes the Psychophysiology of silence differently. Initially expressed as a psychophysiological state that arose as a result of mental tension, which later turned into purposeful silence.

The events of the work are written in the manner of a conversation between the author and the executioner, and in this passage the writer Nabi Jaloliddin describes the woman's mental state in which she is talking about the people she executed.

⁸¹Jaloliddin Nabi, *The Killer Woman*, Generation of the New Century, 2021 p. 85

The woman had stopped, her hair was disheveled like a madman's, and she was cold.

"I want to see my son," she pleads in a trembling voice.

"It's impossible, he's dead!"

She paused as if she understood.

"Today, at sixteen-thirty, the verdict is to be upheld. You will be executed by firing squad!

The murderer, the murderer of the child, was already dead when she went to the scaffolding, and I was just doing my job.

I remained silent until he permitted it, perhaps out of politeness, so as not to disturb his thoughts."⁸²

Usually, before the verdict was enforced, the perpetrator was asked what his ultimate wish was, so that the perpetrator could know whether he had truly confessed to his guilt. This time it was the same. Her husband and child are killed in partnership with a young man on the street, and as a result, she is sentenced to the most severe punishment. She said she wanted to see her son, but he was dead. When he says it is impossible, he is silent because he begins to think that he is to blame for it. When the executioner entered the gallows, he was morally dead and silent, knowing that nothing could be undone. The executioner remained silent until he had allowed the execution, so as not to disturb his thoughts. In this case, the psychophysiology of silence occurs in both characters. Only these cases differ from each other. If silence in the state of guilt is made out of this necessity, the psychophysiology of silence in the executioner allows a person who is spending the last moments of his life, summarizing his actions and suffering, out of politeness, maybe from pity.

In the stories of Nabi Jalaluddin, there are many psychophysiological images that express mental tension and mental distraction. For example, there is a passage in the writer's story "Khumor" describing a father's love for his child: "On returning from the hospital, the father met Moni (Khumor's teacher). He stretched out his hand

⁸² Source cited above, p. 104

to greet him, but could not say a word. He only gave me a sad look."⁸³ A father's silence, saddened by his illness, is a sign of mental depression. Because he loved Humor very much, he did not want to look for various qualities and virtues in him, he did not want to predict about him, he was even afraid of it. He was devout, he was afraid to associate with God, to sin, to seek the attributes of God in his servant. He knew that there was something in his daughter's soul, something that only God could understand, and the more he realized, the more his heart shrank and his body grew dreadful, and then he sank for a long time in prayer, praying to God for her.

Humor's love for Allah in his heart is shown through his love for Oktam. Only his teacher Moniy understands this love and sincerely cares about it. The fact that the father cannot say a word to his child because he is in this situation, the use of the psychophysiology of silence in this place shows that a person is weak in front of such love. The author did not include the image of Mani in vain, in Alisher Navoi's epic "Farhad and Shirin," it was his teacher - Mani who painted the image of love for Allah in Farhad's heart. In this story, there is also a hint that the love placed in Humor's heart is divine.

When the writer aims to expose an aspect of the human character, he turns to such dialogues and psychophysiological tools that serve to reveal his features. In order to provide a convincing way out of this complex situation in the process of depicting an object, the artist must have a great deal of knowledge and experience. The author strives to preserve their natural flow in the depiction of events. In the context of the events of the work there are significant generalizations, thoughtful thoughts expressing important aspects of people's life. The author skillfully draws, first of all, landscapes of the human person, his spiritual world. Second, it condemns the so-called war disaster, revealing its inhuman nature. The above excerpt gives the state of mind of war veteran Andrei Bochkaryov when he was stranded in a mine-laid area. Andrei Garchand did not come to the war of his own free will, but he wanted to make a name for himself in the war and become a hero. He looks at the officer

⁸³ Jaloliddin N. "Khumor" T.; 2015. p. 34

and says sarcastically, "Comrade Lieutenant, what will the Allies think if the car we are driving on falls into a mine and we all die?" In response: they exploded in one of the heavy battles, died heroically, showed courage, cuts Ukrainian Yukhumyk. The psychophysiological image given by the commander's nod to this state, the angry smile on his face, suggests his mental breakdown. In this case, the angry smile on the commander's face is matched by a tear. The horror of war and the change in the state of mind of the hero of the work also changes the reader's psyche. The fact that the war veterans are smiling in disobedience is the same as the cry of the war veterans vividly before our eyes. To depict the inner and outer mental state of the hero more accurately through the use of such means of imagery is an artistic skill of the writer Norcabel. The story "Lament Across the River" describes the events of the Afghan war and the mental states of the hero of the work, Norcain the Ram, who faces death every minute. This war can also be called the "war of shame." The reason is that it doesn't matter who you are fighting for. His mission as a soldier was to survive the battle and return to the arms of his family. With his keen eye, the writer describes the scourge of war, the situations on the battlefield, the different characters of humanity on the example of his comrades. Works devoted to the depiction of war have one aspect in common. It is the absence of a sense of fear before death. This situation can be found in Aibek's "The Sun Does Not Darken", Shukhrat's "The Shinelli Years" and finally "The Lament Beyond the River". Although all three works were written in different years, there are similarities in the mental states of the characters on the battlefield. War doesn't allow us to think about death. The intensity of the battle is sharp, the writer tends to be both short and laconic in his portrayal. Hero Evening

The stories of Nabi Jaloliddin effectively used the Psychophysiology of silence, and writer tried to reveal the national character of the heroes through these images. While action-related states have been studied in scientific views on Psychophysiology studied so far, the possibility of psychophysiological States being

interpreted even through silence, silence, inaction has been subjected to analysis through Nabi Jaloliddini's verses.

Any artist, writer, is, first of all, a psychologist. But just as each writer is interested in different aspects of the human psychic world, so too will the methods and tools they use to reflect it. In particular, N.G. Chernyshevsky, analyzing the psychology in the works of L. Tolstoy, wrote: "Psychological analysis can have different directions: one writer is more interested in the facets of characters, the other is interested in the effects of social relations and conflicts on the characters; the third is interested in the connection between the senses and activity, and the fourth is interested in the analysis of passions. And Count Tolstoy is more interested than anything else in the psychic process itself, its forms, its laws, as we call it more precisely, the dialectics of the soul." Imagine this: you are reading a book. There are black lines on white paper – no color at all except the letters. Nobody sings. But as soon as you start reading the work, colorful landscapes appear before your eyes; Awesome tones begin to ringle under your ears. You are so excited that you don't know it. Without a doubt, literature is the eighth miracle in the world!" Accordingly, a work of fiction also has its own tone, which we imagine in our imaginations and feel with our hearts. Speaking about the tone in the image, A.S. Makarenko said: "It is very important to find the appropriate tone for a particular work, to maintain this tone until the end of the work, or at least until the end of the chapter. What is tone? It is a certain amount of such manifestations as humor, sarcasm, irony, solemnity, coldness, confusion, sadness, joy, pessimism, optimism. It is not possible to change the proportion of these elements in the language of a chapter or an entire work as desired....It is difficult to follow the tone, but it is impossible to be a good prose writer without mastering how to guide it." The famous literary critic Umarali Normatov writes the following in his research on Abdulla Qahhor's work: "Abdulla Qahhor always considers this satisfaction of fiction, this important requirement of the story genre, he does a lot of work to find the appropriate tone, seriously controls the flow of tone throughout the work, always retains the direction over it. The tone chosen by the author is very harmonious to the content of the work, the essence of

events and characters, plays a great role in ensuring the ideological and artistic integrity of the work, increasing the emotional power of the image, determining the position of the writer and, finally, achieving methodological diversity. The writer often uses the tone of the image to reveal new and new layers of vital material, to show the unique individual destiny and character of the characters, as he repeatedly appeals to the same life material, to the lives of a category of people."

The great Enlightenment writer Abdurauf Fitrat wrote in his manual "The Rules of Literature" that "in fine arts the commodity (material) is a sound, a tone, while fine art is musical ; paints, if there are lines, there will be paintings; And the ores of stone or other kinds are sculptures; If it is stone, wood, brick, ganj, earth, it will be architecture; A sentence becomes a word, and a word becomes literature" and defines literature as follows: "Literature is to describe the waves of thought and emotions with the help of words, sentences, and create the same waves in others." Through the above thoughts of our favorite writer Abdurauf Fitrat, he dwells on the elements necessary for all types of art, in which he talks about the task of literature and through it to touch the hearts of people. He says that in the fine arts, if there is sound and tone, it will be musical. Psycholinguists found that the process of using language to communicate is a speech activity, and in particular, Farmonovsky expresses the opinion: The respondent (speaker) expresses his thoughts to the respondent (listener) 7% with words, 38% with tone, 55% with gestures". It is clear that in psycholinguistics, much attention is paid to nonverbal means, especially tone. "Tones are stronger than language and meaning," wrote linguist V. Jinkin. Therefore, paralinguistic tools should be perceived as an integral part of communication, an important factor that complements and shapes speech. One of the stories that has fallen into the mouth of many is the work of Nabi Jalal al-Din "The Color of Death". The story is about the Afghan war, about the dead and surviving victims of this muddled war, and the story draws on a number of truthful images of war men. "Frankly, there is no vivid conceptual hero image that holds the work from head to toe; this task is fulfilled by the tablets of the truth about the war, as in the famous "Tales of Sevastopol" by L. Tolstoy, the protagonist of this work is

the cruel truth about the war. We are familiar with the footage of the horrors of war in the story – heads soaking in blood cut off from bodies, bloody bodies curled to the ground, villages turned into ashes, unbelievable atrocities, atrocities committed by the other in response to the cruelty of one side. It is difficult to find a creator who can vividly capture the horrors of war like Nabi Jalal al-Din. The reason is that the author saw the Afghan war with his own eyes, so he describes the event convincingly and touchingly. He lived with war veterans, conceived conversations, carefully studied their fate. We can learn this in the art of expressing images of war in a way that is convincing and touching to the human psyche. Another characteristic, heartwarming footage: young soldiers look for "denim" trousers to wear at home when they return from battle. For these young men, the price of that "jeans" in their homeland was so much money, it was a sweet dream to take a "fashionable" cloth even from the war.

In the medium of artistic language, the inner and outer world of the hero, their desires, dreams are shown. In the prose of Q. Norcabil, such cases are revealed by several means of imagery. One of these is the tone and voice, in the passage above, in which the girl "throws herself screaming" over the bloodied corpse of her father, "trembling and trembling", "crying silently", showing the reader the battlefield in vivid frames. Although no "squeaking" or "shaking" sound is heard when we read a work of fiction, any reader who has read it can feel it through his senses. In the psychophysiological state of the girl's crying without her, one can feel the moans of the helpless girl. When an innocent child cries out in anguish, pain, and pain, it means that his dreams are coming true. It is the poetic skill of Q. Norcain that he was able to prove that silent crying is more powerful than crying out loud. The girl's condition when the nurse who was looking at her in the hospital told Beauty the situation was not inferior to that of the man who had seen the war. "Heavy... It's you. Horror?" the state of his tone is what the reader reads in the mood of the hero of the work. This is where the power of the word, the tone, is felt. "Don't think too much," Beauty's voice trembled. In this case, the trembling of his voice reaches our

consciousness through spiritual means, although he is not audible to us acoustically. The writer assigns a great artistic and aesthetic task to the tone of voice when describing the inner world of the characters. At the same time, the role of voice and tone in expressing the psychology of human character, or the state in bringing a particular event to our living eyes, is great. Among those who took part in this war were the famous Uzbek writer and participant of the Afghan war, Nabi Jalal al-Din. Nabi Jalal ad-Din began his career as a young man by writing poetry. The first book of the poet became "A Night with Mints", which brought him fame. Then one book after another goes out of print. This is how the People's Poet of Uzbekistan catches the attention of Abdulla Oripov. After the publication of his first story as a writer "The Color of Death", he came to the attention of the People's Writer of Uzbekistan Pirimkul Kadyrov. The story "The Color of Death" revived the events of the Afghan war in the 80s of the twentieth century. After reading the story, the late writer Nabi Jalal al-Din goes all the way to Izboskan. In the story "The Color of Death", the main characters Abdukadir and Jamal's close friends are imprisoned in a basement on charges of unjust treachery. When two friends came to see him, there were a lot of Uzbeks in the area, and Abdukadir asked them about Akbar: "'Downstairs—in the basement,' they said When Olushin realized who it was about: "Yes, are you coming to the traitor?" Deya smirked Abduqadir became angry and thought that it would be bad for Akbar if he practiced with him, so he and Jamal silently fell into the basement.

In both of the above stories, devoted to the depiction of the Afghan war, the hero's mental state is depicted in an extremely depressive state. The objects in these works are depicted as follows: soldiers fighting at the front, former fighters who returned from the war, but live under the negative complications of this war, various categories of people whose lives were ruined due to the negative consequences of this war, even if they did not take part in the war. What unites all of these heroes is the nature of suffering from the negative complication of war. Nabi Jalal al-Din and Ram Norkabil created the above works as living participants in this "aimless war". When it comes to the question of tone in a work of art, it is also necessary to mention

their types and different aspects. The pronunciation of the male and female sounds, which differ in general physiology, including the organs of speech: the delicacy and vibration of the flour joints, the movement of the lungs, mouth and nasal cavities, etc., also differ from each other, of course. According to Japanese writer Kora Rumiko, most women's speech is lexically poor because Japanese women focus on the pronunciation of sentences and sentences. She cites the fact that girls who were evacuated from Tokyo to Niigata during the war years were able to communicate with the girls of the local population only after they had learned the dialect and pronunciation of the dialect and pronunciation of that land. Ordinances that men read out and hear are generally considered to be more effective. It's been a long time since the computer in the air transport systems in England started speaking in a woman's voice. This study shows that in tense situations, males react quickly to females' voices. Not only in tense positions, but also in normal cases, female voices are more audible. A group of scientists from Germany and the UK found that the size of the speech center in women's brains is larger than in men, while vocal cords are stronger and tenderer in them. Scientists believe that the key to this mystery in women should be sought from the distant historical past. The fact is that in those ancient times, men were often away from their homes, while women were mostly alone surrounded by many children. A strong voice was immensely necessary for women in these circumstances. True, gradually conditions changed. But women's voices are not as strong as they once were. However, today it is observed that many Uzbek families are more influenced by the voice of fathers than by mothers. Indeed, life experiences show that children are more likely to notice differences in tones of voice. They react to their mother's early morning sentence "Get up, my son!" depending on whether it is said in a command, an invitation, a plea, or some other tone. Divorce with a courteous and polite disposition

As a result, the elderly end up speaking in a sugary tone and, in some cases, in a sour tone." Through this piece, too, we witnessed the different aspects of the tone in the work of art. Women feel thinness, suppression, pleading more in the tone of voice.

Sometimes this condition occurs in men in the above cases, but this tone serves to reveal the author's intention in the work of fiction.

1. Indeed, literature will be intended for all strata of society and will be read by everyone, regardless of age, gender, occupation, social rank, and will be of interest to everyone. The growth of these interests, a deeper understanding of the content of the work, the rapid and effective delivery of the hero's speech to the reader's mind will be helped by the psychophysiological images in the work. Through this image, the reader travels to the world of a work of fiction, as if standing side by side with the hero. 2. A work of fiction is considered one of the tools that has a rapid impact on human psychology. Therefore, it is of great importance to create the image of heroes of national character in raising the feeling of love for ancient values, educating mature people who can withstand ideological threats and the influence of popular culture. 3. In the psychophysiological states of listening to personas' speech and speaking, the level of thinking, inner world, character of objects begins to be revealed.

When talking about the theme of nationality and universality in fiction, first of all, special attention is paid to the definition of "literature is a mirror of the nation". It is also emphasized that every publication is a mirror of the nation it serves. In this respect, the great thinker Abdullah Avloni's "The life of every nation is language and literature. To lose the national language is to lose the spirit of the nation." "Any national literature at the same time manifests itself as a literature of a universal character. Because each nation cannot imagine its own way of life, its aspirations, cut off from other nations." Indeed, nationalism and universality are one of the most important and relevant topics in the literature of every people. Before independence, it was not possible to illuminate the uniqueness of our national literature from a purely scientific point of view. Thanks to the freedom of opinion granted by independence, the study of important problems of national literature, including the question of national character, became a vital necessity. However, the scientific substantiation of the problem of national character is one of the ongoing issues in Uzbek literature today. During the period of independence, a number of studies

related to the national hero, national character were carried out. In most of them, we believe that these problems have not been adequately covered, despite today's opportunities. Candidate of Philological Sciences G. Iyamova in her research work "The role of artistic speech in the creation of typical national characters" examines the problem of national character from the point of view of a more heroic, artistic speech and social environment. "The interconnectedness, the correspondence of the national environment and national discourse is the main criterion of a true work of fiction." M. Hamidova's research poses the direct problem of the national hero. However, the researcher directly covered the national interpretation in certain works of art (in the works of Sh. Kholmirzaev). In her research work "The problem of national character in the Uzbek storytelling of the 90s", G. Sattorova analyzed the aspects of the national character related to the image of the psychic world, as well as the reflection of the problems of the time in the form of a hero on the example of several stories. Regarding the role of psychological characters in a work of fiction, in particular a certain psychological description of mimics, Aristotle also reasoned in his work "Physiognomy": "In the process of communication, the information perceived to one degree or another is not simply given, but determines the character of communication." When creating a national character, the artist tries to penetrate thoughtfully into the psyche of his personages. True, no artist has yet been able to fully penetrate into the essence of an object he creates, to fully illuminate its psychology, character, inner and outer world. But in order to analyze the character more vividly, the writer makes effective use of psychophysiological characters and forms of artistic speech

This allows the reader to have a relatively complete understanding of the inner and outer world of the story persona he is reading, to engage in dialogue with him. "If the writer firmly stands firm in the national position of the people to which he belongs, looks at the events described from the point of view of an advanced child of his people and looks into the future, the national feelings expressed in his work will be universal. The reader sees such qualities of literature in the image of the hero, in his activities, actions, manners, morals and manners. Nationalism in fiction is not

only a phenomenon of form, but also a matter of content. This is due to the fact that the work of art reflects the economic and political life of the nation, the internal complex content of the people's worldview". B. Karimov spoke about the national characteristics of the obraz in Uzbek literature and wrote: "The high morality and oriental honor of the heroes of Abdulla Kadiri were first introduced by the literary critic Aftondil Erkinov in his book "Sukut, sukut..." In his article titled "The Silence of Anvar", Alisher made a comparative study of the heroes of Navoi and Otabek and concluded that "valor, decency, andisha and pride are hidden in the pronoun of Anvar's silence", and the silences of Farhad, Anvar and Otabek are the result of andisha, politeness", admits that important features of the national character are correctly described. The character facets of the characters' bravery, anisha and pride can also be observed in Nabi Jalaladdhi's story titled "War". The guy's wife is loyal, loving, and self-centered, so she can't openly express her love for her husband, the father of her children. She expresses her feelings to her husband in a letter: "I love you! He wrote." In this place, the real Uzbek, purely national views of the relationship between husband and wife are emphasized. Disambiguation pages with short descriptions It is in these images that the brightest example of the national character, oriental andisha are expressed. In general, some similarities are noticeable in the way of life and mentality of the peoples of the East. Distinctive features and commonalities of characteristics in the literature of neighboring peoples were also obtained in the studies of comparative analysis. In particular, Yu. Shonazarov's research work was devoted to the issue of character creation in Uzbek and Tajik novels of the 20-30s, scientific research was carried out on the example of A. Kadiri, Cholpon, Aibek, R. Jalil, H. Shams, J. Ikromiy and S. Aini. Our teacher A. Qayumov in his scientific work "National character and artistic skill in modern Uzbek prose" illuminated the artistic and aesthetic function of the national character in the literary work on the example of the stories of Utkir Hoshimov and Nabi Jalaluddin. In this season, we will look at the disclosure of the national character of the psychophysiology of silence as reflected in the war stories. The Afghan war became known as the "war without aims." In it, the characters did not fully understand who

they were fighting for and why, but they sincerely fulfilled the task assigned to them. Special mention should be given to Uzbek fighters in this process. The object of our research is the stories of Nabi Jalal ad-Din and Kochkor Norkabil, deftly describing the national character of Uzbek warriors on the battlefield in their psychophysiological states. In this war, the enrichment of humanity, the fate of the land and the nation, the question of life and death, the endless anguish, lamentation, humanity and desperate hearts in every sentence call to awareness. The hero seeks to overcome the flashes of darkness that gnaw at his mind between dreams and dreams, memories of war. However, his will and strength are shattered, and he becomes a prisoner of imprisonment. The Afghan war destroys a family, a society, a nation. Each ring is cut off from within, destructive forces reaching their goal. At its worst, it binds the wine of death to all strata of humanity. The heroism of the Uzbek fighters who took part in this war deserves praise for preserving their nationality and identity in any situation.

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without aims." In it, the characters did not fully understand who they were fighting for and why, but they sincerely fulfilled the task assigned to them. Special mention should be given to Uzbek fighters in this process. The object of our research is the stories of Nabi Jalal ad-Din and Kochkor Norkabil, deftly describing the national character of Uzbek warriors on the battlefield in their psychophysiological states. In this war, the enrichment of humanity, the fate of the land and the nation, the question of life and death, the endless anguish, lamentation, humanity and desperate hearts in every sentence call to awareness. The hero seeks to overcome the flashes of darkness that gnaw at his mind between dreams and dreams, memories of war. However, his will and strength are shattered, and he becomes a prisoner of imprisonment. The Afghan war destroys a family, a society, a nation. Each ring is cut off from within, destructive forces reaching their goal. At its worst, it binds the wine of death to all strata of humanity. The heroism of the Uzbek fighters who took part in this war deserves praise for preserving their nationality and identity in any situation.

In a conversation with the brother of the main character of the work Angelina, we can see the circumstances inherent in their character. There is a psychophysiological condition in the care of his brother Leonid, who is said to be our parents. The way of life, tradition, mentality of any people can differ from each other, but the fact that children grow up feeling parental love is almost indistinguishable. The heroes of the work, who are representatives of other nationalities, are also singing their sorrows inside, dreaming that they will have their own parents and home, thoughtfully. As long as the war and the severe anguish in the human psyche that will come from it will make a person fall into situations that he does not want.

This is what is observed in the process of studying the works of Nabi Jaloliddin, that in his stories created in 2001-2010, the events are relatively sharper, the characters are vividly depicted. In the early years of our independence, many people did not have enough confidence in the future, a sense of pride in their nationality. The effect of these efforts to instill confidence did not work as far as it was intended. Pressure from the outside increased to poison the spiritual emptiness

that arose in society with various alien ideas. It was a time requirement to move sharply from “soft” statements in order to avoid these circumstances, to raise the ideological immunity of our nation. This process is associated with the transformation in the work of Nabi Jaloliddin.

Therefore, today, the analysis of personality from a socio-psychological perspective has become one of the important features of artistic and aesthetic research. After all, in the words of the literary critic Numan Rakhimjanov, "it is all about the philosophical and psychological analysis of the writer, regardless of the theme and characters he chooses, and the philosophy of life, the psychology of society, through the victory or crisis of man." As is known, the short story genre has a long history in Uzbek literature. The short story genre occupied a special place in Uzbek literature of the 20th century. Such outstanding writers of Uzbek prose as Abdulla Qodiriy, Gafur Ghulom, Oybek, Abdulla Qahhor created examples of the short story that can be compared with the masterpieces of world artistic thought.

In general, the short story genre in Uzbek literature of the 20th century achieved many achievements in various aspects such as the scope of the subject, literary hero, structure of the work, style, language.

Dozens of short stories created at the end of the 20th century also aroused great interest in the scientific and literary process, causing debates and discussions. The theoretical ideas and comments of such critical scholars as I.Sultanov, M.Koshjonov, O.Sharafiddinov, N.Karimov, S.Mamajonov, S.Mirvaliev, B.Nazarov, U.Normatov, E.Karimov, B.Sarimsakov, A.Rasulov, N.Khudoyberganov, A.Abrorov, A.Rashidov, I.Gafurov are presented on this subject.

“Based on the research conducted on the types of stories, the stories of the independence period were divided into the following types in terms of their subject-content and the problem posed: 1) biographical; 2) lyrical; 3) adventure-detective; 4) satirical; 5) essay-story; 6) dramatic story; 7) film story; 8) letter-story; 9) monologue-psychological story; 10) war stories”. In this work, we have focused on war stories. In war stories, the state of mind is depicted more strongly than in other

types of stories. This is because when a person who participated in the war writes down the events he experienced on paper, he feels as if he has participated in the war again. In this regard, Uzbek military prose has its own school and traditions. In particular, writers such as N. Safarov, A. Rahmat, M. Ismailiy, Nazarmat, S. Qodirov, L. Ergashev also create works about war participants, reflecting the image of the era, issues of war and peace together with facts. Literary critic N. Bekmirzayev expresses the following opinion on this issue: "... documentary prose is not just a collection of concrete facts, but is a full-fledged work of art that realistically expresses, typifies and individualizes the fate of real events and real people." The scientist also includes documentary prose examples in the category of works of art, based on the characteristic of imagery. Based on the opinion of N. Bekmirzayev, if we take into account the characteristic of typicalizing and reflecting reality through real images, the works we have taken as objects are also pure works of art that fully reflect the theme of war.

No matter how colorful the images of a creator who has not seen the war are on this topic, the writing of a writer who has seen the war, even if it is described in black and white, comes out much more vivid. It is not easy for those who have seen the war to write about it, describing and remembering it is a pain. This pain is passed on to the reader who reads the book. It makes the reader suffer. Creators and critics are always in search. Poetic research and methodological research effectively help to make a work of art lively, convincing, and meaningful. A number of features have been studied regarding the role of characters in the composition of the work and the writer's skill. Since the issue of character is dominant in the work, psychological images play an important role in revealing the character of the hero. Just as the character aspects of the hero in the work are diverse, the poetic means that reveal his spiritual world, such as portrait, monologue, dialogue, dream, psychological symbols, landscape, and hallucinations, are also diverse. Through these means, the secrets of the writer's psychological analysis skills are revealed. Scholars emphasize that Uzbek prose underwent various changes in the 80s-90s. In particular, Tilavoldi Jo'raev, in his treatise "Ong yuum va tasirisiylik", noted that by the 80s-90s, the

scope of Uzbek prose had expanded, new aspects of its field of analysis, form, content, and, moreover, goals had emerged, and wrote that "psychological analysis has become the main quality characteristic of literary prose, a criterion of artistry." Such means of imagery are clearly visible in works written on the subject of war. Because in images related to war, it is possible to create colorful psychological states. Especially, works on the subject of war created by people who participated in the war are distinguished by their richness in spiritual images. In 1979, a coup d'état called the "Savr Revolution" took place in neighboring Afghanistan. As a result, a civil war broke out. The government of the former USSR intervened in this civil war in Afghanistan and attacked this country under the guise of internationalism. Many Uzbek young men were also mobilized for these military operations. The Afghan war derailed the lives of many people. These processes were also reflected in our fiction. Otkir Hashimov stands out in this regard. The writer's story on this topic "Why, why-a-a?!" and the novel "Lifes Passed in a Dream" described the tragic fate of people who died in vain. Literary critic Abdugufur Rasulov comments on the use of the image of Soat Ganiyev in the novel as follows: "Otkir Hoshimov interpreted the once sky-high commissar-government and the mountain on which the party leaned as a negative type. The character of the commissar reflected all the features that the Soviet regime had nurtured." In addition, Abdurashid Normurodov's novel "Bloody Blankets" and Gafur Pulatov's military-field story "Kherirud Faryodi" also describe the tragedies of the Afghan war. The works of writers Nabi Jaloliddin and Kochkor Norqobil, who directly participated in the Afghan war, also realistically describe the events of the war. A common feature of these works is the predominance of the tragic spirit. The Afghan war, which was described in world history in the last century as a terrible mistake of the former Soviet regime, has become a global problem.

Literary critic U. Rasulova, in her study of the short story of the period, also touches on the theme of war, writing: "The negative consequences of the Afghan war, the wide spread of atrocities and slander throughout the world, prompted writers to take up the pen again. In this sense, if the story of the war participant Kochkor

Norkabil "I Am Not Eighteen" is compared with the work of the writer Shukur Kholmirezayev "Who Is Not Eighteen?", the interrogative emphasis in the tone of the poem is clear.

Kochkor Norkabil, while describing the suffering and painful pain of war with attention to the essence, expresses the process of turning the spring of life into the darkness. The innocent, innocent state of a person at the age of 18, intoxicated with the joy of life, and looking at the world with a gaze full of love and affection, is highlighted in contrast to the lives of teenagers who have experienced many pains, tortures, and hardships during this period...

Another aspect of the issue is also covered in the stories of Kochkor Norqobil "The Cry Beyond the River" and "The Dark House". This is because the tragedies of war pass through the heart of the author - a participant in the cruel battles, turning into heartache. The hero of the story, the narrator, suffers spiritually when each soldier dies, and a feeling of anguish prevails over the hero's state.

In the above thesis, researcher Rasulova described the general picture of Kochkor Norqobil's military prose.

In Kochkor Norqobil's stories on the theme of war, the inner experiences of the heroes are impressively illuminated. The writer describes events truthfully and realistically. The writer's work is notable for the way he depicts the inner world of the characters through psychological states of suffering and conflict. The creative person also effectively uses small details in his images. According to researcher Sh.Botirova, "Psychological details embody the inner world of a person. Heart vibrations are a way of expressing thoughts without fully expressing them, but limited to gestures, or elements belonging to a "dialogue not expressed through speech": kinesic states - elements of behavior, mimicry and pantomime, as well as paralinguistic elements such as laughter, crying, and speech tempo, which represent the form of psychological detail or are called details of a dynamic portrait of a character (mimicry, plasticity, meaningful movements, speech directed at the listener, physiological changes). In agreement with the above points, it can be said that physiological changes reveal the character's psyche to the reader more clearly

than the character's speech. We believe that such a psychophysiological image tool plays an important role in the analysis of a work of art.

The situations in the process of describing the war in the works of Kochkor Norqobil are so impressive that they have a serious impact on the psyche of the reader while reading them. Since Kochkor Norqobil personally participated in the war, his works are interesting to readers because they are lively, realistic, and the whole image is lifelike. The main thematic direction in his prose is related to the depiction of war. However, it should also be noted that the works of the writer, in which the problem of war is presented, can be divided into two directions: a) works that reflect the theme of war; b) works that depict the psyche of war heroes; c) works in which the conflict between the psyche of war and the heroes of the work arises. It should be noted that the works in which the theme of war is expressed are clearly manifested in the sincerity, naturalness, simplicity, and reflection of huge global problems inherent in the writer's pen. For a writer who had suffered on the battlefield, writing a work on this topic was like reliving the war. ³ When asked how writing a work on this topic affected him, he said that he had originally written "The Cry Under the River" the year he returned from the war, but had not been able to continue it. He recalls that his initial writings were unfinished and that he had not been able to write for almost a year. However, the pain and suffering he was experiencing inside him prompted him to write.

the ability to artistically embody the wisdom of life, to draw conclusions of universal content that protect spiritual values. In the writer's works, philosophical meaning in understanding and explaining man has become a priority feature of artistic thinking. Indeed, speech characteristics are, first and foremost, a means of describing the characters themselves and each other. At the same time, it is not just a word, but an action. As Hegel rightly noted, "...in the artistic perception of life, the essence of reality forms the basis of prose works. At the same time, understanding, showing and expressing the psychology of people and the psychology of society determines the artistry of the writer. Moreover, "The aesthetic ideal and creative

point of view of the artist are decisive in the realistic expression and perception of reality." A realistic picture of life is created by detailing the properties of reality with details and minor details. This is one of the principles of viewing and depicting life on an epic scale. Being one of the forms of realistic expression of the content of a literary image," in this sense, our writers create a number of new principles in Uzbek short stories of the period of independence. It should be noted that one of the important qualities of our modern short story is that it is evident when we move away from sweet lies and give attention to concrete and real problems of life. In particular, our literature has lived for many years in the vortex of promises of universal happiness. Today, he is looking for and finding new sources for his development. This is the desire to create images of self-knowing, free and healthy-thinking, non-politicized individual heroes.

Brief conclusions on the chapter:

1. Through the psychophysiological situations described in Nabi Jaloliddin's Story "The Killer Woman", National character traits and the skill of the writer were clearly manifested. The images given expressed artistry with the emphasis on the national language, national territory, National History, national culture and other aspects.

2. In the Psychophysiology of silence in the stories “The Color of Death”, “The Killer Woman”, national character traits are preserved, in the formation of these images, the artistic skill of writer stands out.

3. The presence of positions in which the mental state of the heroes in the process of silence expressed more content than psychophysiological States expressed through action was manifested in the analyzes.

GENERAL CONCLUSION:

1. The study of the psychology of characters in works of art has long been one of the pressing issues of literary studies, and this problem has been proven in the process of analysis that it is still important in the current era, when globalization processes are in full swing.

2. Although heroic psychology has been extensively studied by literary scholars, the images of psychophysiological state have hardly been studied. In the dissertation, a small number of studies on this topic were summarized and put into the system.

3. The stories of Nabi Jaloliddin show vivid manifestations of national character traits in the image of the mental state of the characters through various actions. In psychophysiological cases, expressed through gestures and facial expressions, characterizations specific to the nation are also illuminated.

4. In the psychophysiological cases described in the stories "Majnun", "the color of death", a wide Place is allocated to images aimed at self-realization, national pride, cultivation of national consciousness through the character of heroes.

5. In the story "The Killer woman", the interpretation of spirit and national character is covered on the basis of deep immortality, in the images the national language, national territory, National History, national culture and other aspects are expressed

6. In scientific work, in which psychophysiological cases were studied, the mental states of the hero in the process of silence – inaction were not studied. In the dissertation, 7 types of content on the Psychophysiology of silence were based on the fact that mental states can be expressed using examples.

7. It has been studied that Nabi Jaloliddin's stories have a high level of artistry. In particular, it was analyzed that the presence of a specific style of the writer in the coverage of images of a national character has instilled elements inherent in nationalism, even in the image of various psychophysiological situations.

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