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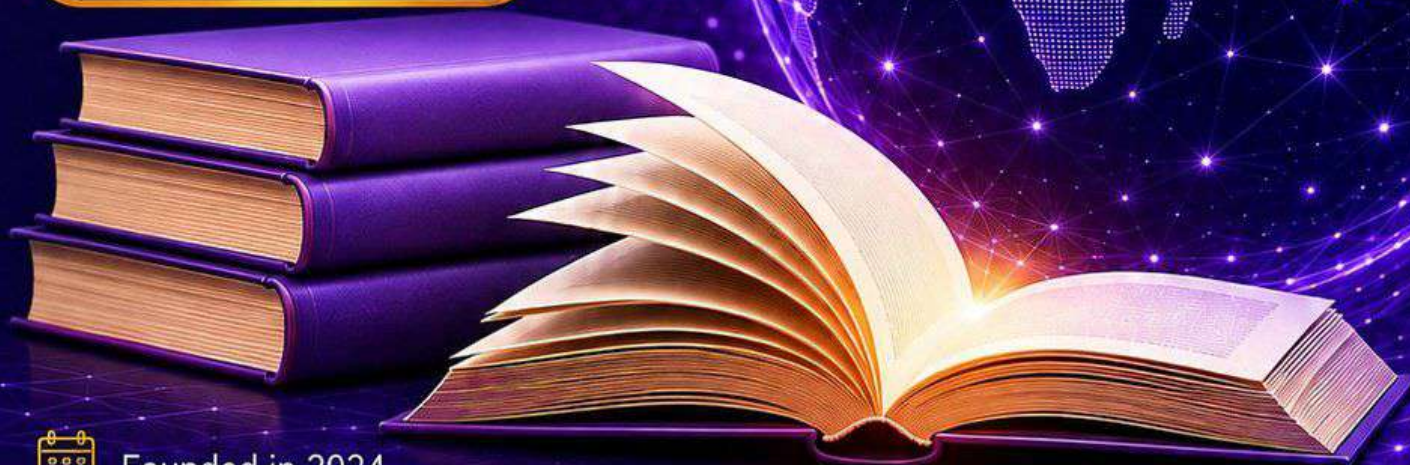
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ODIL YOQUBOVNING “QANOT JUFT BO‘LADI” QISSASIDA PSIXOLOGIK REALIZM VA INSONIY MUNOSABATLAR TASVIRI

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Аннотатсия.

Maqolada Odil Yoqubovning “Qanot juft bo‘ladi” qissasida psixologik realizmning badiiy tamoyillari hamda insoniy munosabatlarning axloqiy-ruhiy mazmuni tahlil qilinadi. Tadqiqotning dolzarbligi oila, ishonch, shaxsiy qadr-qimmat, mas’uliyat va o‘zini anglash kabi masalalarning zamonaviy adabiyotshunoslikdagi ahamiyati bilan belgilanadi. Asardagi Akram va Sayyora munosabatlari markaziy tahlil obyekti sifatida olinib, psixologik tahlil, matnni yaqin o‘qish, germeneytik va struktur yondashuvlardan foydalanilgan. Tahlil shuni ko‘rsatadiki, qissadagi ruhiy keskinlik uzoq ichki monologlar orqali emas, balki dialog, sukut, imo-ishora, ikkilanish, hissiy xotira va personajlar orasidagi masofaning o‘zgarishi orqali yuzaga chiqadi. Akramning o‘z xatti-harakatlari oqibatini anglash jarayoni bilan Sayyoraning qadr-qimmat va o‘zini himoya qilishga asoslangan ruhiy pozitsiyasi o‘zaro qarama-qarshi, ayni paytda bir-birini to‘ldiruvchi psixologik chiziqlarni hosil qiladi. “Qanot juft bo‘ladi” sarlavhasidagi juft qanot metaforasi o‘zaro hurmat, mas’uliyat va tan olishga tayangan munosabatlarning etik modeliga aylanishi aniqlangan. Maqolaning ilmiy yangiligi qissadagi psixologik konfliktni niyat va oqibat, qadr-qimmat va o‘zini himoya qilish, dialog va sukut, shaxsiy his hamda ijtimoiy mas’uliyatning o‘zaro ta’siri asosida yaxlit tahliliy modelda yoritishdan iborat. Natijada Yoqubovning psixologik realizmi shaxsiy kechinmalarni ijtimoiy va axloqiy muammolar bilan uzviy bog‘laydigan realistik badiiy tizim sifatida namoyon bo‘lishi asoslangan.

Kalit so‘zlar: Odil Yoqubov, “Qanot juft bo‘ladi”, psixologik realizm, insoniy munosabatlar, oila, qadr-qimmat, mas’uliyat, dialog, axloqiy tanlov.

ПСИХОЛОГИЧЕСКИЙ РЕАЛИЗМ И ИЗОБРАЖЕНИЕ ЧЕЛОВЕЧЕСКИХ ВЗАИМООТНОШЕНИЙ В ПОВЕСТИ ОДИЛА ЯКУБОВА «КРЫЛЬЯ БЫВАЮТ ПАРНЫМИ»

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Аннотация.

В статье анализируются художественные принципы психологического реализма и нравственно-психологическое содержание человеческих взаимоотношений в повести Одила Якубова «Крылья бывают парными». Актуальность исследования определяется значимостью таких проблем, как семья, доверие, личное достоинство, ответственность и самопознание, в современном литературоведении. Центральным объектом анализа являются взаимоотношения Акрама и Сайёры; в исследовании применяются методы психологического анализа, внимательного чтения текста, а также герменевтический и структурный подходы. Анализ показывает, что психологическое напряжение в повести раскрывается не посредством пространственных внутренних монологов, а через диалог, молчание, жесты, колебания, эмоциональную память и изменение дистанции между персонажами. Процесс осознания Акрамом последствий собственных поступков и психологическая позиция Сайёры, основанная на чувстве собственного достоинства и стремлении к самозащите, формируют противоположные и одновременно взаимодополняющие психологические линии. Установлено, что метафора парных крыльев, заложенная в названии произведения, превращается в этическую модель отношений, основанных на взаимном уважении, ответственности и признании друг друга. Научная новизна статьи заключается в целостном анализе психологического конфликта повести через взаимодействие таких категорий, как намерение и последствие, достоинство и самозащита, диалог и молчание, личные чувства и социальная ответственность. В результате обосновывается, что психологический реализм Якубова представляет собой реалистическую художественную систему, органично связывающую личные переживания с социальными и нравственными проблемами.

Ключевые слова: Одил Якубов, «Крылья бывают парными», психологический реализм, человеческие взаимоотношения, семья, достоинство, ответственность, диалог, нравственный выбор.

PSYCHOLOGICAL REALISM AND THE REPRESENTATION OF HUMAN RELATIONSHIPS IN ODIL YOQUBOV'S NOVELLA QANOT JUFT BO'LADI

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Abstract.

The article analyzes the artistic principles of psychological realism and the moral and psychological dimensions of human relationships in Odil Yoqubov's novella *Qanot Juft Bo'ladi*. The relevance of the study is determined by the significance of such issues as family, trust, personal dignity, responsibility, and self-awareness in contemporary literary studies. The relationship between Akram and Sayyora serves as the central object of analysis, with psychological analysis, close reading, hermeneutic, and structural approaches employed as the principal research methods. The analysis demonstrates that psychological tension in the novella is conveyed not through lengthy internal monologues but through dialogue, silence, gestures, hesitation, emotional memory, and changes in the distance between the characters. Akram's gradual awareness of the consequences of his actions and Sayyora's psychological position, grounded in dignity and self-protection, form contrasting yet mutually complementary psychological trajectories. The metaphor of paired wings embedded in the title is shown to develop into an ethical model of relationships based on mutual respect, responsibility, and recognition. The scientific novelty of the article lies in its integrated analysis of the psychological conflict through the interaction of intention and consequence, dignity and self-protection, dialogue and silence, and personal emotion and social responsibility. The study concludes that Yoqubov's psychological realism constitutes a realistic artistic system that organically connects individual experience with broader social and moral issues.

Keywords: Odil Yoqubov, *Qanot Juft Bo'ladi*, psychological realism, human relationships, family, dignity, responsibility, dialogue, moral choice.

Introduction. Odil Yakubov occupies an important place in twentieth-century Uzbek prose, and his shorter fiction demonstrates a sustained interest in the moral and psychological consequences of ordinary human choices. In "Qanot Juft Bo'ladi," written in 1968 and later included in the writer's selected works [1], the apparent scale of the plot is domestic and interpersonal, yet the ethical questions are considerably broader. The novella brings together family relations, professional and social ties, personal dignity, trust, responsibility, and the difficult process of self-evaluation. The central relationship between Akram and Sayyora gives these problems an intimate form, allowing the author to show how a single impulsive action can acquire lasting psychological meaning.

The work is particularly productive for the study of psychological realism. Yakubov's method remains socially grounded and recognizably realist: characters act within concrete family and communal environments, and their conflicts emerge from recognizable human situations. At the same time, the significance of an external event is determined by the emotional and moral responses that follow it. The author is interested not only in what happened but also in how a person remembers the event, how the event alters trust, how self-respect is wounded, and how the same situation is interpreted differently by those involved. This movement from event to consciousness is one of the main sources of psychological depth in the novella.

The present study proceeds from the observation that the novella's psychological structure is best understood through several interconnected dimensions: the ethical organization of Akram and Sayyora's relationship, the role of dignity and emotional memory, the title metaphor, the social function of secondary characters, the ethics of listening, the dialectic of love and duty, and the subtext created by pauses and unfinished speech. Considered together, these features reveal a coherent psychological system in which private feeling, moral judgment, social expectation, and communicative failure constantly influence one another.

The purpose of this article is therefore to identify the principal devices through which Yakubov constructs psychological authenticity and to explain how human relationships become the main space of moral testing. Particular attention is paid to the crisis of Akram's self-image, Sayyora's defense of dignity, the semantic function of dialogue and silence, the metaphor of paired wings, and the way secondary relationships broaden the private conflict into a social question.

MATERIALS AND METHODS

The primary literary material is Odil Yakubov's "Qanot Juft Bo'ladi," represented in the 1986 second volume of his selected works [1]. The contextual basis includes Norboy Xudoyberganov's study of Yakubov's creative work, Umarali Normatov's literary-critical writings, the collective history of twentieth-century Uzbek literature, and Sobir Mirvaliyev's reference work on Uzbek writers [2–5]. These sources situate the novella within Yakubov's realist and ethical poetics and support an interpretation centered on character logic, moral responsibility, and psychological development.

The methodology combines close reading, psychological literary analysis, textual hermeneutics, character analysis, and structural interpretation. Close reading is used to examine dialogue, hesitation, gesture, silence, emotional memory, and changes in interpersonal distance. Psychological analysis considers the relationship between action, self-image, guilt, dignity, and recognition. Hermeneutic interpretation is applied to the title metaphor and to situations in which the meaning of an event changes according to the perspectives of different characters. Structural analysis identifies recurring

oppositions such as intention and consequence, affection and injury, speech and silence, self-justification and listening, as well as individual desire and moral duty.

The study is qualitative and interpretive. Its aim is not to produce statistical generalizations but to describe how the novella's narrative organization creates psychological credibility. Consequently, the results are formulated as textual and conceptual findings grounded in the relations among character, dialogue, memory, ethical choice, and social context.

RESULTS AND DISCUSSION

1. Psychological Realism as the Transformation of External Event into Inner Conflict

A central feature of Yakubov's narrative method is the transformation of an outwardly limited incident into an extended moral and psychological process. The conflict between Akram and Sayyora is not important merely because a quarrel occurs. Its deeper significance lies in the fact that the consequences continue after the immediate moment has passed. The event enters memory, changes the emotional meaning of earlier affection, alters the distance between the two characters, and forces each of them to reconsider the relationship.

This structure clarifies the specific nature of psychological realism in the novella. Yakubov does not imitate the radical stream-of-consciousness techniques associated with high modernist prose. Instead, inner life is disclosed through socially recognizable forms: tone of voice, pauses, arguments, gestures, embarrassment, hesitation, emotional withdrawal, and the discrepancy between what a person intended and what another person actually experienced. Because these devices remain embedded in ordinary interaction, psychological depth does not separate the character from social reality; it makes social reality more precise.

The novella therefore treats consciousness as relational. A character's inner state is not presented as an isolated private substance. It develops in response to another person's words, silence, disappointment, expectation, or judgment. Akram's sense of himself changes because he confronts Sayyora's response; Sayyora's emotional position is shaped by the tension between attachment and self-protection. The psychological process is produced between people, not only within them.

2. Akram and the Crisis of Moral Self-Image

Akram's psychological line reveals Yakubov's interest in moral self-knowledge. The conflict damages not only his relationship with Sayyora but also his image of himself as a husband, an adult, and a morally dependable person. This is crucial because regret alone does not solve the problem. A person may later describe an act as impulsive, momentary, or unintended, yet the effect on the injured person remains real. The distance between intention and consequence becomes the central source of Akram's inner unease.

From a psychological perspective, this conflict is a crisis of self-recognition. Akram must compare the identity he attributes to himself with the meaning that his action has acquired in another person's experience. Such comparison destabilizes easy self-justification. The problem is no longer whether he "meant" harm, but whether he can acknowledge that responsibility includes consequences that exceed intention. In this sense, the novella moves beyond sentimental reconciliation and places ethical weight on the capacity to see oneself from the position of the other.

The resulting tension gives Akram's character dynamic form. He is neither reduced to a villain nor excused by emotion. His development depends on the painful recognition that love does not automatically erase injury and that responsibility is not identical to subjective good intentions. The psychological realism of the novella is strongest at precisely this point, where self-understanding becomes inseparable from moral accountability.

3. Sayyora: Dignity, Emotional Memory, and Self-Protection

Sayyora's response constitutes an equally important psychological center. The novella gives substantial moral weight to dignity. Her reaction cannot be explained simply as temporary anger or excessive pride, because the conflict changes the structure of trust itself. Once dignity has been violated, earlier affection is remembered through the new experience. The past is not erased, but its emotional meaning is reorganized.

This role of emotional memory creates temporal depth. The present conflict contains accumulated expectations concerning love, respect, family, and mutual responsibility. Sayyora's inner state therefore cannot be reduced to a single emotion. Attachment remains, but it exists alongside hurt, caution, and the need for self-protection. The result is a divided psychological position in which closeness is desired yet cannot be restored without recognition of the injury.

Yakubov's representation of Sayyora is important because it places the integrity of the other person at the center of the ethical problem. The relationship cannot become stable if one partner is treated merely as an extension of the other's intentions. Her position forces the narrative to ask whether love without respect can remain morally meaningful. In this way, the private conflict becomes a discussion of personhood and mutual recognition.

4. Dialogue, Silence, and the Ethics of Listening

Dialogue is one of the novella's most important psychological instruments. Characters do not speak only to transmit information. They defend themselves, accuse, justify, persuade, evade, and seek recognition. What is said may differ from what is felt, while the emotional force of a conversation may be carried by tone, pause, unfinished thought, or a change in behavior. Such subtext allows Yakubov to create psychological density without replacing realistic narration with abstract commentary.

The discrepancy between speech and feeling is particularly important after trust has been damaged. A statement that appears rational to the speaker may be heard as self-justification by the other person. Likewise, silence may mean refusal, caution, pain, or an inability to formulate experience. This ambiguity makes communication itself part of the conflict. The characters are not merely trying to describe an event; they are struggling over the meaning of the event.

For that reason, reconciliation depends on more than speaking. It requires listening in an ethical sense: accepting

that another person's experience may be valid even when it contradicts one's own intention. The shift from self-defense to listening marks a possible movement toward moral maturation. Yakubov thus links communicative form with ethical development. Psychological truth appears not only in what characters confess but also in whether they are capable of recognizing an experience that is not their own.

5. Love, Moral Duty, and the Limits of Romantic Idealization

The novella refuses to represent love as an automatic guarantee of harmony. Affection exists in continuous dialogue with duty, ambition, social expectation, personal habit, and ethical compromise. The emotional relationship between Akram and Sayyora is therefore not detached from ordinary responsibilities; on the contrary, it is tested through them. This tension allows Yakubov to show that emotional sincerity alone cannot replace ethical responsibility.

Such an approach prevents romantic idealization. The value of a relationship is measured not only by the intensity of feeling but also by the ability of both individuals to sustain respect under pressure. A strong feeling may coexist with impulsive behavior, misunderstanding, or self-centered judgment. The psychological question is therefore not whether the characters love one another in an abstract sense, but whether their behavior can give that love a morally reliable form.

This tension between emotion and duty broadens the novella's realism. Private life becomes a field in which general ethical concepts acquire concrete meaning. Responsibility becomes visible when convenience must be sacrificed; dignity becomes visible when it is threatened; loyalty becomes meaningful when conflict tests it. Yakubov's narrative method converts moral vocabulary into lived interaction.

6. The Title Metaphor: "Paired Wings" as an Ethical Structure

The title "Qanot Juft Bo'ladi" — literally, "a wing comes as a pair" — is more than a proverbial expression. It provides a structural metaphor for the novella's understanding of human relationships. A pair of wings suggests balance, coordination, mutual support, and movement that cannot be sustained by one-sided effort. The image therefore links emotional closeness with reciprocity.

At the same time, the metaphor is not sentimental. A formal relationship does not automatically create a genuine pair. Marriage, affection, or social proximity cannot substitute for mutual recognition. To function as "paired wings," two people must acknowledge each other as independent moral subjects. The crisis between Akram and Sayyora demonstrates what happens when that recognition is weakened by impulsive behavior and the loss of respect.

The title thus condenses the central ethical idea of the novella. Human fulfillment is relational, but relationality requires responsibility. Mutual dependence does not justify domination; it increases the need for attentiveness to the other. The image of paired wings therefore expresses both closeness and equality. Its semantic force lies in the balance between shared movement and the distinct integrity of each participant.

7. Secondary Characters and the Social Expansion of the Family Conflict

The wider circle of characters — including Shavkatjon, Nilufar, Murodjon, Sodiq, and others — prevents the central conflict from remaining an isolated domestic episode. Their presence broadens the thematic field toward duty, belief, justice, and moral responsibility. The novella can therefore move between marital, familial, friendly, professional, and communal relationships while testing similar ethical values in different contexts.

This structural parallelism is important. The central relationship provides emotional concentration, while secondary relationships demonstrate that the same habits of judgment can have consequences beyond the household. Questions of attentiveness, responsibility, self-interest, loyalty, and fairness are repeated in different forms. The reader is encouraged to see the family conflict not as an exceptional accident but as part of a broader moral environment.

Such expansion is characteristic of Yakubov's social realism. Society is not presented only through institutions or public events; it is also present in the everyday quality of relationships. The way a person speaks to a spouse, responds to a friend, fulfills a duty, or interprets another person's vulnerability becomes evidence of a larger ethical condition. In this sense, the novella connects intimate psychology with social analysis without sacrificing either dimension.

8. Psychological Parallelism and Character Maturation

Interpersonal conflict in the novella functions as a catalyst for character development. Akram and Sayyora do not undergo identical psychological processes, but their development is parallel in the sense that each is forced to reinterpret the relationship through pain and moral judgment. The conflict reveals weaknesses that ordinary harmony had concealed. As a result, maturation becomes possible only after the characters confront dimensions of themselves and each other that were previously unexamined.

This psychological parallelism does not imply a mechanically symmetrical distribution of blame. Rather, it indicates that a relationship changes both participants, though in different ways. One must confront the consequences of action; the other must negotiate the tension between attachment and dignity. The narrative's depth lies in refusing to collapse these distinct experiences into a single authoritative explanation.

The novella therefore makes moral growth dependent on perspective. A character matures when he or she becomes capable of seeing beyond a self-centered interpretation of events. This is why listening, recognition, and responsibility recur as central ideas. Psychological maturation is not represented as private insight alone; it is verified through the quality of renewed interaction.

9. Yakubov's Psychological Realism within the Realist Tradition

The textual evidence examined in the novella confirms that Yakubov's psychological method remains firmly connected to realism. His characters inhabit socially recognizable environments, their conflicts arise from concrete actions, and the narrative preserves causal links between behavior and consequence. Yet realism here does not mean

external description alone. It includes the inner afterlife of an event — the way action becomes memory, self-judgment, emotional distance, and a change in the meaning of relationships.

This synthesis explains why Yakubov's prose can achieve psychological intensity without radical formal experimentation. Dialogue, gesture, silence, memory, and the contrast between intention and effect are sufficient to reveal complex states of consciousness. The author's restraint is part of the technique: not every emotion is explicitly explained, and the reader must infer important psychological meanings from behavior and relational context.

Uzbek literary criticism has repeatedly associated Yakubov's prose with moral responsibility, psychological development, and the testing of character in socially meaningful situations [2–5]. "Qanot Juft Bo'ladi" exemplifies this tendency with particular clarity. The work transforms an intimate conflict into a broader inquiry into how people preserve dignity, repair trust, and become responsible for the emotional reality they create for others.

CONCLUSION

The analysis makes it possible to define the psychological structure of "Qanot Juft Bo'ladi" more precisely. Yakubov's psychological realism is not based primarily on prolonged introspection. It emerges through the interaction of event and consequence, speech and silence, intention and effect, affection and injury, self-justification and recognition. The characters' inner lives are revealed through their changing relationships with one another.

Akram's line is organized around a crisis of moral self-image and the need to accept responsibility for consequences that exceed intention. Sayyora's line is organized around dignity, emotional memory, and the need to protect the integrity of the self after trust has been damaged. Their relationship becomes the main psychological space of the novella because each character is forced to interpret not only the other person but also the meaning of his or her own behavior.

The title metaphor of paired wings provides the work's most concise ethical formula. Human closeness requires reciprocity, but reciprocity is possible only where respect, responsibility, listening, and mutual recognition are present. Secondary characters extend this principle beyond the family and demonstrate its relevance to wider social relationships.

Thus, "Qanot Juft Bo'ladi" represents human relationships as a dynamic moral and psychological process rather than a fixed social arrangement. Yakubov's artistic achievement lies in connecting the intimate drama of two people with broader questions of conscience and social responsibility. The novella shows that psychological realism can be created through the smallest details of everyday interaction when those details are made to reveal the moral structure of human experience.

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