ORIGINAL ARTICLE

INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE

ISSN: 2692-515-x, Impact Factor: 9.23

American Academic publishers, volume 6, issue 01,2026

Journal: https://www.academicpublishers.org/journals/index.php/ijai

HUMAN SPIRIT AND THE MOTIVE OF BETRAYAL IN FICTION

Nematullayeva Sohibakhon Sultanbek kizi

Andijan State Medical Institute

Uzbek language and literature, teacher of the department of languages

@sohibaorinova@gmail.com

Abstract: The article examines such theoretical issues as artistic psychologism in the depiction of the human psyche in works of art, the history of the emergence of the psychological approach and the psychological school as a scientific direction, the psychological type of the creator and the creative process, artistic psychological images. In the story "People of War" by Nazar Eshonkul, a psychological portrait, the inner and outer appearance of the heroes, their speech, individual mental states, betrayal The author's poetic skill and stylistic originality are analyzed in light of his effective use of artistic details such as self-examination, internal conflict, literary hallucination, and dream .

Keywords: Writer, concept of the work, literary hallucination, artistic detail, artistic psychological image, artistic space, symbolic-figurative content, human psyche, individual mental states, creative psychological type and creative process, internal conflict, tragic fate, hero, psychological portrait.

Introduction.

It is known that literature depicts a person and his fate, socio-psychological foundations, ideals, dreams and aspirations, in a word, the world of the soul. Artistic psychologism is the main means of depiction in illuminating the human psyche, through which the thoughts, experiences, character traits of the characters reflected in the work are reflected as a whole, in a lively and vital way. All literary masterpieces, which have arisen from time immemorial as an expression of the hopes, sorrows, goals and aspirations of humanity, have been expressed for centuries, first in the form of folk oral literature, and later in written literature. The emergence and development of the psychological approach and school as a scientific direction in European and Russian literary criticism dates back to the end of the 19th century. Literary scholar Bakhodir Karimov, reflecting on this in his book “Methodology of Literary Studies”, notes that the genesis and development of the psychological method arose in the scientific environment of Western Europe and Russia in the 70s-80s of the 19th century, and that supporters of this direction believed that it was necessary to pay attention to the creator, the emotions of the writer, the psychological aspects of creativity, the spiritual and mental world of the author, as well as the creative process and psychological states in this process. Based on the views of the French scientist Emile Enneken, a bright representative of the psychological method, the scientist draws conclusions that the subjective side of the content of the work, the holistic study of the work of art, and the identification of its aesthetic characteristics lead to understanding the soul of the creator. Indeed, approaching a work of art as a whole with the personality of its creator, the process of artistic creation, and his creative laboratory, and examining the model of the creative soul are one of the main principles of psychological interpretation. Therefore, analyzing a work of art separately from its creator does not justify itself. In the works and images created by the creator, one aspect of his personality is reflected in one form or another.

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

"Like the cultural-historical school, the psychological school recognizes the importance of factors such as family, social environment, and era in the formation of the creative personality, and like the biographical method, it considers the creative personality to be reflected in the work of art. The psychological school combines these views, that is, it believes that all these factors are manifested through the psyche of the creator, and based on this, it focuses on studying the spiritual biography of the creator, the spiritual aspects of artistic creation." Therefore, the emergence and evaluation of a work of art, in addition to talent and artistry, is also inextricably linked to the psychological type of the creator and the creative process. In depicting a person and his spiritual world, which is considered a symbol, creators effectively use artistic psychological images, including a psychological portrait, the inner and outer appearance of the hero, his speech (inner and outer dialogues), individual mental states, self-examination, internal collision, literary hallucinations, and dreams. A psychological portrait is an important clue not only about the appearance of the character, but also about his spiritual world, feelings, and worldview. "A portrait is also a means of psychologically expressing the states of the hero's spiritual world in the image, such as joy, sincerity, fatigue, sadness, and depression." Emotions, gestures, and facial expressions – serve to create a holistic inner and outer picture of a person with the individual mental states of the characters: mental agitation in moments of joy and sorrow, internal collision, internal monologue, and unique facial expressions and gestures; Literary hallucination is a mental disorder, a disease that occurs as a result of strong mental suffering. Creators use it to express the psychological and tragic states of the heroes, victims of injustice, cruelty, the era, who have lost their happiness and fortune, the pitiful mental processes in hopeless, depressing chaos, and to depict mental rebellions in the eyes of the reader. Literary critic S. Saidmuradova defines literary hallucination as the result of the extremely dramatic, tragic mental suffering and cruel experiences of a literary hero. In world literature, mentally ill images are found in the works of Dostoevsky, Tolstoy, Bulgakov, in Uzbek literature, in the image of Zaynab in the novel "Bygden kunlar" by A. Kakhhor, in the image of Saidi in the novel "Mirage" by G. In the episodes of Malla Jinni, Karim Jinni, Mayramkhan, Khol Parang, Tajikhon, Juft kaptar, Olim Jinni, Eshon Oi, and Ovoz Jinni in Ghulam's story "Shum Bola", Nazrul Islam in Erkin Vohidov's epic poem "Ruhlar Isyoni", the hero X. in Nazar Eshonkul's story "Xaroba Shahar Surati", the architect in the story "Tobut", the nameless hero of the work in the story "Sharpa", the writer M. in the story "Journey to the Kingdom of Darkness", the tragic fates of the characters of the nameless heroes in the stories "Black Book", "Tun Panjaralari" are described, as well as cases of hallucinations against the background of mental tension and strong drama. Writers use the poetics of dreams to reveal the inner desires and goals of the heroes, to hint at the events that will occur in their lives, and to vividly describe the changes in the pathos (spirit) of the work. The artistic setting of most of Nazar Eshonkul's works is the village of Tersota, where he was born and raised, and most of the characters in his works are prototypes of people he knew and saw. For example, in the writer's story "People of War", the plot events take place in the village of Tersota, and the characters in it are artistic images of his fellow villagers whom he knew closely. The author's heavy-handedness, his passion for literature and fine arts, the era in which he lived, and the ideas of the ideology of the Soviet regime are also expressed in a symbolic poetic form in his works. The depressed state of the main character Normat the wrestler upon returning from the war, the tragedies that occur in his life, and severe mental anguish are depicted in the work in harmony with colors and feelings such as darkness, fear, and panic. "The darkened hills had taken on a sad hue, and this sadness had spread to the junipers, whose color had begun to fade. To Normat, the junipers seemed like old women dressed in black, hunched over... everything seemed to him

ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

to have changed, to have broken in accordance with his own soul." The writer connects the mental depression of Normat's character not only with the physical disability he had acquired from the war, but also with the pain in his soul and heart that he felt after seeing the bloodshed, the delusions, and the ignorance. Normat, knowing that his friend Hotam, a horseman who had fled the war, was honest and noble, was forced to participate in the process of capturing him. After his friend was shot dead during the process of capturing the fugitive, he was deeply affected by the blood flowing from his body and lost his mental balance. The writer managed to vividly and emotionally portray this psychological state by drawing a portrait of the hero. "Normat's temporal veins were bulging, his eyes were blue, and a yellow foam was forming at one corner of his mouth… Normat screamed and grabbed his temporal veins with both hands and fell back to the ground, spinning"6 . Normat's psychological wounds from the war surface after the death of his friend. The psychological wounds he suffered at the front are reflected in the hero's frantic movements and screams, as well as in the changes in his body, facial expressions, temporal veins, mouth, and eyes. The author also effectively used the details of blood to give a convincing picture of Normat's loss of mental balance. Blood represents death, pain, injury, pain, separation, the Cold War, and the bitter memories and experiences associated with it. The writer illuminates the changes in Normat's psyche based on his physical appearance, thoughts, actions, psychological portrait, and literary hallucination. At a gathering organized only once in four years in honor of Normat's return from the war, the Tersota people, whose hearts are filled with pain and sorrow, play songs, lapar, and termar to cheer themselves up, enjoy, and relax for a moment. This creates a lively and vital picture of the wartime rural people of the last century, as well as a natural depiction of the national color and spirit. The writer moves from the end of a happy day for the villagers to their thoughts filled with war memories and fears: to the description of their mental and psychological states, as they do not want to return to their lonely, anxious, and exhausted lives. The tragedies of loved ones who died in the war, the pain in their hearts, material and spiritual difficulties logically justify the fact that the villagers who did not participate in the war turned them into people of war. In the story, the losses caused by the war, the difficult working conditions, famine, spiritual decline, betrayal, the turning of hearts to stone, the changes in the human psyche and spirit are expressed in all their complexity. There is another character in the work that has its own individual appearance and is described in a standardized manner. This is the character of Biydi momo. The character of Momo is illuminated as the character of a strong will, honor, honesty and hard work, who became the conscience of the people of Tersota. In general, we have touched on the vital basis of this character in our previous works. It is important that this character, considered one of the family members in the formation of a creative person, is a partner in the tragedies and separations that occurred in his life, and in some cases even hurt the heart of the creator. As a result, the image of Biydi Momo, which emerged as an artistic expression of the writer's vital emotions, spiritual and spiritual world, and heartache, acquires originality with its entire biography and image. So, in this story, the writer created his own heartache, its artistic model, while describing the social environment in which he lived, the fates of his fellow villagers and blood relatives, whom he directly witnessed. This ensured that the work was vital, lively, emotional, and lifelong. The intensification of the drama of the work is caused by the betrayal of the chairman of the Soviet Mirzakul and Anzirat to Normat, which led to the emergence of the conflict. In general, in the story, in addition to the narrator, the scale of the tragedy, the pathos of the work, and the description of the complex situations in the psyche of the characters are fully revealed through the gaze of three characters: Normat, Anzirat, and Kholmat. The poet seeks to describe in all its complexity the torment of conscience, the depression and

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

dissatisfaction that Anzirat experienced due to such a serious betrayal of her husband Normat. "… For a long time after that day, Anzirat struggled with her feelings, unable to understand how this incident had happened. She was fried in her own oil. She was so frightened by everything that she almost went crazy. At the age of twenty-nine, her hair turned gray. Then… realizing that her sin was unforgivable, she paved the way for Mirzakul's next visit. The fact that she received a letter from her husband calmed her down a little: her sin did not seem so great… from the night she took this step, she began to live as two people… every action of people seemed to her a sign of her sin, a sign of her own shame, she took everyone's words to heart, and she hated people more and more." The woman's sense of guilt, loss of will to live, physical suffering, loss of her fetus, her father's abandonment of her, and other oppressions disrupt her mental balance and lead to madness. The writer illuminates Anzirat's tragic life and pre-death mental state based on a dream motif. Anzirat's deceased "nanny" comes to her dreams every night and calls her, complaining that she does not want to see her daughter, and that her hair is falling out, in the style of a woman's growing old. The writer's skill is felt in her vivid and convincing depiction of the delicate states of the human psyche as a sensitive psychologist. The story also includes a detail of an amulet related to the dream motif. The amulet given to Anzirat by her father to protect her from misfortunes becomes an obstacle to her nanny's call to the afterlife. Anzirat, who says that she cannot go to see her grandmother in her dreams, under the pretext of finding her lost amulet and not upsetting her father, feels that her days are short and realizes that she is not going to see her mother. It is known that an amulet is a divine object that, according to religious beliefs, protects a person from various misfortunes, disasters, and evil eyes, and contains verses from the Quran. Based on the religious beliefs of the villagers, the author refers to the misfortunes and death that befell the woman through the dream motif and amulet detail. He expresses the tragedy that emerges and the spirit of the work through these factors. The writer describes the portrait of a physically, mentally and spiritually abused woman whose betrayal was exposed to everyone, who was consumed by Normat's merciless beatings, the reproaches of her fellow villagers, and most importantly, by the torment of her conscience: "... she was losing weight day by day, becoming weak and exhausted. Within two months, her body had dried up like a shirt on a stick. Her hair, which had turned blue, was turning gray very quickly. The first person who saw her suspected that she must be in her fifties." The only factor that connected Anzirat, who had become a living corpse and could not even hold her head up, to this life was her children, who were becoming living orphans, and in her absence. Motherly love and duty were the only ties that connected her to this world. The reason for her ending up on the street of betrayal was actually her desire to find a cure for her sick child, her helplessness, and her naivety. When her eldest child was beaten by a neighbor's woman, Anzirat, who was lying on her deathbed, stood up with extraordinary strength and courage and defended her child. Anzirat, with her inner feeling and courage, got up and took an axe in her hand. The writer draws the unimaginable change and courage in the woman's psyche along with her portrait as follows: "I'll cut her off... I'm fed up with my life, she picked up the axe and ran forward... Why are you all hanging on me?!" - her face was frightening. Her eyes were red as if she was mad, her scarf had fallen, and her white hair was disheveled. Her lips were trembling with anger, her hands were shaking. - You all talk about me, you all take your pain from me." Such storms in the female psyche, unusual actions, such strong anger can be perceived as a sign of maternal love for her child and a storm of rebellion that has emerged from within, which is a collection of states such as regret, resentment, and pain. The writer traces this process very delicately and strives to describe her external state in a way that is harmonious with the dramas taking place in her psyche. The writer also skillfully describes the

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

subtle changes in the psyche of Kholmat, whose childhood was stolen, and whose mother became ill and began to take care of her after she became an adult. The episodes and experiences described through the child's gaze served to increase the drama and increase the emotional impact of the story. The child could never understand with his heart that the child addressed his mother as "sister" and committed a sin: "debauchery" as the children said, the anger or pity of his fellow villagers, and the unforgivable sin of his father abandoning them. At this point, the writer emphasizes that for a child, a mother is considered the most valuable, kindest, and most sacred figure. The oppression inflicted on a mother leaves its mark on the child's heart even after years. It inflicts a great blow on the psyche, paving the way for the child to become discontented, irritable, and angry. The writer, who subtly understood this psychological state, wrote in the epigraph of the story "... When I grow up, I will buy a rifle." "What will you do with the rifle?.." "I will shoot my father!!!" , warns the reader about the tragic consequences of war on our nation, and indeed on all of humanity, using the example of a child who intended to shoot his father who had killed his mother. In the work, the author describes the situation and meanings of Kholmat, who tried to understand the horrors happening around him with the heart of a child and became an adult in one day: "Kholmat, who could never understand why his father had beaten his sister, abandoned them, and stayed with Aunt Biydi, had become a very thoughtful child. Since his sister was sick, he had not played with children, but had been taking care of Hajar, boiling water for his mother, giving her hot tea, lighting the stove, sweeping the house, building a barn, and chopping wood. At night, he would sit on his sister's head and fall asleep in this position, and the fact that his sister had gone to bed suddenly made him a grown-up." Such changes in the child's psyche serve to increase the consequences of the Cold War, the chaos in the family, the sin committed by his mother, the cold relations between his father and his fellow villagers, in a word, tragic pathos and emotionality. After all, the heartbreaking experiences in the child's heart, the internal conflicts in his psyche, his attempts to bear pain and insults with his small body, and the kindness shown to his mother and sister by taking all the household chores on his shoulders, stir the reader's heart, causing a process of catharsis in him, awakening feelings of pity and, on this basis, the formation of moral and aesthetic values, and the rise of his spirituality. The educational significance of the work also lies in the changes in the child's behavior and psyche. It is further enhanced by episodes related to "Kholmat": "He would understand the weak plea in his sister's voice, and his heart would ache, as if he sensed something, knowing that if his sister spoke without moving, she was getting better, and if she started moving, she was getting sick again." Since her sister became ill, she has rarely played, she almost never leaves her mind, and when she leaves her mind, she seems to be carrying something heavy, and everyone says: "Her mother is spoiled, her mother is spoiled." The writer describes the psychological portrait of the patient not only through her external physical condition, but also through her broken voice. As a result, a vivid and lifelike portrait of a physically and mentally ill woman is created. The work describes the severe mental suffering that Normat is going through in her psyche in a way that is in harmony with nature. After Normat learns of his wife's betrayal, he goes to the mountains and rocks under the pretext of hunting and tries to find solace for his raging heart from nature and tranquility. "He would take a hunting rifle and wander from village to village in Karatosh, and in this way he would write a little about his heart. The mountains would sometimes be foggy, sometimes open, and sometimes He would greet her with a smile, and she would be silent and mute to suit his mood. Unable to find any relief from his heartache anywhere or in anything, he wandered around and got lost at night and ended up at Mallaboy's house. At this point, Nazar Eshonkul's creative influence on the novel "Bygone Days" by the famous writer

ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

Abdulla Qodiriy is evident. In the "Happiness and Misfortune" chapter of the novel "Bygone Days", the story "Master Alim" is included, telling how the tragic fate of Master Alim, who lost his beloved Saodat, is left in a dream. And on this basis, the tragedy of the fate of the fateful master is described, and the turmoil in the psyche of the main character, the pain of separation, are expressed in the spirit of sympathy. He encouraged Otabek to draw a worthy conclusion from the story of his fellow master Alim. In this story by Nazar Eshonkul, Normat He draws a worthy conclusion from the fact that Mallaboy, who has a similar fate to his own, has forgiven his wife, who was taken away by another during the war years, brought his children and wife home and restored his family, and despite giving all his love to his children and raising them, is suffering from the pangs of conscience. Mallaboy blames himself for his wife's illness and untimely death, curses the hardships of war and his fate. He begins to educate and raise his children, who are considered the meaning of his life. After Normat Mallaboy's story, he feels ashamed of himself, gets answers to the questions that are scratching his heart, and wants to forgive his wife for the sake of his children. “His suffering and sick heart had broken the noble Normat wrestler before the war, crushed by the ordinary hardships of war, surrendered to it, got used to it, and accepted his fate. He realized only after Mallaboy's words that he had been searching for this decision, this simple truth in the mountains and rocks for two months. The psychological portrait of the hero, his feelings and meanings are described more deeply through the image of Mallaboy, who has an open heart and is tolerant, and through the hardships of war. The tragic nature of the solution of the work is also similar. Similar episodes and plotlines in both works encourage the tragic fates of the heroes to be described with deep drama, to deeply express their spiritual conflicts, and to draw a worthy conclusion. Considering that this story by Nazar Eshonkul was written during his student years, when he was just entering the world of artistic creativity, we can evaluate the influence of the work of the outstanding writer of Uzbek literature as a natural process. After all, creative influence is a natural process that occurs in every creator at all times and serves as an important factor in the development of literature. The tragic ending of the story It is natural that the deaths, the loss of both father and mother and the loss of children in the orphanage, the psychological damage to the orphans who witnessed these tragedies and were left in horror, were a serious moral blow to the future of the nation. In the work, Normat's moral injuries from the war and the mental disorder arising from family troubles are expressed through literary hallucinations. As is known, hallucinations are a type of mental illness, in which the patient perceives objects and events that do not exist, a false imagination. Sometimes it seems to the patient that what he perceives and events really exist. One of the main causes of this illness is organic diseases affecting the cerebral cortex, severe mental disorders, psychosis and neuroses. In fact, several types of hallucinations have been identified in medicine. For example, visual, auditory, olfactory and gustatory, tactile, hypnagogic, etc.15 Creators usually use literary hallucinations to describe the mental state of the character in all its complexity, to vividly and impressively depict states of mental imbalance. In the story, Normat, who saw Anzirat and Mirzakul in his house as a result of the bite of the Biyda mummy, calls them fascists out of anger and honor. Normat first shoots Mirzakul, then his wife Anzirat, and then throws himself off the cliffs of Bukhara to his death. The writer describes Normat's difficult mental and psychological state before committing such terrible acts through hallucinations as follows. “Fascists!” he said in a tired, but sharp and hoarse voice. Then he shuddered from the fire that flashed in his brain, and his vision began to blur. A fog appeared before his eyes. The fog cleared, and he saw countless fascist soldiers approaching, ready to shoot him. Under his arm, the sounds of gunfire and explosions began to be heard again. He felt disgust in his humiliated heart, and traces of foam appeared on both sides of his

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

lips. He put his rifle on his good leg and fired...” 16 The war not only injured the millions of people who participated in it, but also the people who remained behind the front. Consequently, the work artistically studies the fact that the war is a disaster that seriously affected people not only physically, but also their spirituality and psyche, and threatened the future of humanity. The epilogue of the story ends with the image of the end of the cold winter, the breath of the blue sky, and the singing of wheat ears about goodness. As can be seen, the work ends in an optimistic and bright spirit. In conclusion, in this work, the author managed to vividly and vividly depict the various emotions of the human psyche, complex experiences and situations through factors such as portrait, artistic detail, dream motif, internal collision, voice, literary hallucinations. Most importantly, he was able to deeply artistically study the injuries that the war inflicted on the decline of families, spirituality, and the human psyche.

In contemporary Uzbek prose, the motif of betrayal, often along with archetypal motifs (for example, loyalty/betrayal), acquires new facets under the influence of the changes of the times in the context of human duty, patriotism, friendship, love, and moral choice , in which various manifestations of betrayal are revealed through the inner experiences of the individual and changes in society (trial , temptation), and are reflected not only in a romantic, but also in a realistic way.

The main aspects of the betrayal motif in modern Uzbek prose:

- Archetypal connection : Motifs such as "loyalty and betrayal", "path motif" (journey, meeting, reward/punishment), "trial" and "temptation" enrich the content of betrayal.
- Socio-psychological depth : Betrayal is no longer simply a personal sin, but is presented as a complex moral dilemma related to societal changes and human duties (homeland, friends, family).
- Multifaceted : It manifests itself in various forms, such as betrayal in love, betrayal in friendship, betrayal of self, betrayal of the era, and betrayal of ideas.
- The influence of modern conditions : In realistic prose, both romantic variants of the motif of betrayal are explored, as well as its transformation under the influence of complex situations in modern life (for example, marriages of convenience).

In conclusion, contemporary Uzbek prose treats the motif of betrayal in its own unique way, not only as a personal tragedy, but also as a set of moral tests and choices that a person faces in the modern world.

List of used literature:

1. Karimov B. Methodology of Literary Studies. – Tashkent: Muharrir, 2011. – P. 55. – P. 88.

2. Eshankul N. Yalpiz the smell - T .: East , 2008. - B. 421

3. Eshankul N. Election II.- Tashkent : Academy, 2022. - B. 576.

4. Jurakulov U. Issues of Theoretical Poetics. – Tashkent : Gafur Gulom, 2015. –P.354.

5. Kuronov D, Mamajonov Z, Sheralieva M. Dictionary of Literary Studies. –T.: Akademnashr , 2010. –P. 400.

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

6. The methods of studying and analyzing classical poetic arts in literature lessons //Journal of critical reviews, 2020. – №5. - B. 1631-1641 15 This about see : https://asab.cc/jenciklopediya/1615-galljucinacija.html (Source: ©Z. Ibodullayev. Medical psychology. Textbook., 3rd ed., T.; 2019., 494p., © Ibodullayev encyclopedia., 2022 y;) Asab and mentality from the book take 16 Eshanqul N. Election II. - Tashkent : Akademnashr, 2022. - B. 477 86

7. Saidmuradova S. Artistic psychologism in the works of Nazar Eshankul: Doctor of Philosophy (PhD)... dissertation... – Tashkent, 2023. –P. 145

8. Beloved Kadambayevna Urazbaeva . WOMAN CHARACTER OPENING ARTISTIC SPEAKING PLACE . GOLDEN BRAIN. RAIN ISSN: 2181-41 20. 01.23.10.193-199- p . https://researchedu.org/index.php/goldenbrain/article/view/1179

9. RAJABOVA, Hulkar. "Qissada ekzistensial qahramon va uning jonzodlar bilan yashash motivi (Shuhrat Matkarimning “Maqar” qissasi misolida)." «ACTA NUUz» 1.1.2. 1 (2025): 318-320.

10. Omanova, M. A. (2020). Updating views on literary heroes and glory in the novels of the period of independence. Novateur publications JournalNX-A Multidisciplinary Peer Reviewed Journal, 6(10), 415-419.

11. Abdujamilovna, Kalandarova Dilafruz. "Attitude to uzbek folklore in the research of karl reichl." ACADEMICIA: An International Multidisciplinary Research Journal 11.5 (2021): 500-503.

12. Atabayeva G.F. The sign content of “Ffu” novel // Asian Journal of Research in Social Sciences and Humanities, USA. 2022. – P.139-142. (Impact Factor - 8.0).