UDK: 821.512.133.09-2

“TEMIR XOTIN” DRAMASIDA DRAMATIK KONFLIKT TABIATI VA QAHRAMON XARAKTERINI INDIVIDUALLASHTIRISH TAMOYILLARI

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Annotatsiya. *Maqolada Sharof Boshbekovning “Temir xotin” dramasi misolida dramatik konflikt tabiati va qahramon xarakterini individuallashtirish tamoyillari tahlil qilinadi. Asardagi konflikt bir necha qatlamda — inson va texnika, an'ana va yangilanish, tashqi va ichki ziddiyat darajasida — namoyon bo‘lishi asoslanadi. Bosh qahramon Qo‘chqor xarakterining individuallashtirilishida nutq xususiyatlari, harakatlar mantiqi va ichki ziddiyatlar tahlil etiladi. Tadqiqot Boshbekovning konflikt qurish va xarakter individuallashtirish mahoratini yangi ilmiy-nazariy asosda yoritishga xizmat qiladi.*

Kalit so‘zlar: *dramatik konflikt, individuallashtirish, xarakter, “Temir xotin”, ichki ziddiyat, tashqi ziddiyat, nutq individuallashuvi, tragikomediya, Sharof Boshbekov.*

ПРИРОДА ДРАМАТИЧЕСКОГО КОНФЛИКТА И ПРИНЦИПЫ ИНДИВИДУАЛИЗАЦИИ ХАРАКТЕРА ГЕРОЯ В ДРАМЕ «ЖЕЛЕЗНАЯ ЖЕНА»

Аннотация. *В статье на примере драмы Шарафа Бошбекова «Железная жена» анализируется природа драматического конфликта и принципы индивидуализации характера героя. Обосновывается, что конфликт в произведении проявляется на нескольких уровнях — между*

человеком и техникой, традицией и обновлением, а также на уровне внешнего и внутреннего противоречия. В индивидуализации характера главного героя Кучкора анализируются особенности речи, логика поступков и внутренние противоречия. Исследование раскрывает мастерство Бошбекова в построении конфликта и индивидуализации характеров на новой научно-теоретической основе.

Ключевые слова: *драматический конфликт, индивидуализация, характер, «Железная жена», внутреннее противоречие, внешнее противоречие, индивидуализация речи, трагикомедия, Шараф Бошбеков.*

THE NATURE OF DRAMATIC CONFLICT AND PRINCIPLES OF CHARACTER INDIVIDUALIZATION IN THE DRAMA "TEMIR XOTIN"

Abstract. *The article analyzes the nature of dramatic conflict and the principles of individualizing the protagonist's character using the example of Sharof Boshbekov's drama "Temir xotin" (Iron Wife). It is argued that conflict in the play unfolds on several levels — between man and technology, tradition and renewal, and between external and internal contradiction. The individualization of the protagonist Qo'chqor's character is examined through his speech features, the logic of his actions, and his inner contradictions. The study highlights Boshbekov's mastery in building conflict and individualizing characters on a new scholarly-theoretical basis.*

Key words: *dramatic conflict, individualization, character, "Temir xotin", inner contradiction, external contradiction, speech individualization, tragicomedy, Sharof Boshbekov.*

Introduction. The artistic foundation of a dramatic work is constituted by conflict — without conflict there is no drama. Correctly identifying the nature of the conflict and its layers is a necessary condition for a deep understanding of a work's ideological and artistic content. At the same time, the success of a dramatic work depends largely on the degree to which the protagonist's character has been individualized: the more vivid and inimitable the living character created, the

stronger the work's impact. Sharof Boshbekov's drama “Temir xotin” deserves special scholarly analysis as an example of precisely these two facets — the mastery of building conflict and the art of individualizing character. The purpose of the article is to identify the nature of the dramatic conflict in the work and the principles of individualizing the protagonist's character.

Research methodology. The object of the study is Sharof Boshbekov's drama “Temir xotin”. The typological method was used to classify the types of conflict, the comparative-historical method to compare the conflict in the work with other examples of Uzbek dramaturgy, and the method of psychological analysis of the literary text to uncover the inner contradictions within the protagonist's character.

Results and discussion. The conflict in the drama “Temir xotin” is not single-layered but appears as a multi-stage system. The first, outermost layer is the everyday family conflict between Qo'chqor and his wife Qumri. The second layer is the philosophical-existential conflict between man and technology (the robot-wife): can a machine take the place of a human being? The third, deepest layer is Qo'chqor's conflict with himself — the inner struggle between his old, patriarchal views and his gradually awakening human conscience. It is precisely this inner conflict that constitutes the work's most profound psychological layer and defines the playwright's mastery: beneath the visible external conflict (man versus robot) lies hidden a deeper, internal one (man's struggle with himself).

The dynamics of the conflict's development are also noteworthy. At the beginning of the play, the conflict appears relatively simple — Qo'chqor's exhaustion and discontent give rise to his dream of a robot-wife. But as events unfold, the conflict grows more complex: having obtained the robot-wife, Qo'chqor does not attain the happiness he expected; instead, new, internal contradictions arise — longing, regret, a sense of loneliness. This corresponds to the classic dramaturgical pattern of “the conflict between desire and its consequence”: the protagonist attains his desire, yet this attainment brings him not the expected

happiness but new suffering. Such a construction of conflict testifies to Boshbekov's dramaturgical mastery and his deep knowledge of human nature.

One of the primary means of individualizing character is the individualization of speech. Qo'chqor's speech is distinctive: simple, folksy, often rough, yet at the same time rich in humor and sharp irony. His speech frequently contains expressions and proverbs characteristic of village life, revealing his social background and worldview. The speech of the other characters — Qumri, Olimjon, the villagers — has its own tone, distinct from Qo'chqor's, showing that the playwright is able to create an individual “speech mask” for each character. Individualization of speech is especially important in the dramatic genre, since the reader or viewer recognizes a character solely through the manner of speaking.

The logic of actions is likewise an important means of individualizing character. Every one of Qo'chqor's actions — from ordering the robot-wife to eventually renouncing her — has an internal logic and is not accidental. The playwright provides psychological grounding for the protagonist's behavior: both Qo'chqor's initial roughness and his subsequent regret are convincingly depicted as two facets of a single character. This psychological consistency makes the character lifelike and vivid, distinguishing him from a schematic, one-dimensional personage. Secondary characters too, although occupying less space, possess their own individual characters: each serves to illuminate the work's conflict from a different point of view.

The connection between conflict and character individualization deserves particular emphasis: in Boshbekov, conflict is born from character, and character is revealed ever more deeply through the process of conflict. Had Qo'chqor possessed a different character — had he been, say, more modest or more patient — the conflict would have taken a different shape. The playwright, then, does not impose conflict on his characters from outside but grows it organically out of their character. This is the mark of high dramaturgical mastery, since an artificial conflict that does not stem from character renders a work unconvincing.

The resolution of the conflict is also of great importance from the standpoint of individualizing character. At the end of the play, the conflict is resolved on the external plane through the burning of the robot-wife, but this resolution can also be read as the result of an internal change in Qo'chqor's character — he now appears as a person who has recognized the worth of a living human being and has risen morally. Such a resolution testifies to the playwright's optimistic humanism: even when a person errs, he retains the possibility of moral recovery and elevation.

The conflict's connection to its socio-historical ground is also noteworthy. The conflict in “Temir xotin” arises against the background of real historical factors — the socio-economic crisis of the late Soviet period, the harshness of village labor, the devaluation of women's labor. The playwright shows the conflict not in an abstract, general form but within concrete historical-everyday circumstances, which lends the conflict credibility and vitality. At the same time, as noted above, the conflict is not confined to this historical ground but rises to a universal philosophical level — an important facet of Boshbekov's dramaturgical mastery.

The protagonist's attitude toward other characters plays a special role in individualizing his character. Qo'chqor's manner with Olimjon, his wife, and his fellow villagers manifests itself in different registers: firm with one, gentle with another, humorous with a third. Such richness of relational registers presents the protagonist as a multifaceted, lifelike person and testifies to the playwright's deep knowledge of human nature. Every new relationship reveals a new facet of the protagonist's character, turning him into a dynamic rather than a static image.

Conflict and genre are intimately connected: the genre of tragicomedy allows Boshbekov to unfold conflict as both comic and tragic at once. One and the same event — for instance, the burning of the robot-wife — awakens in the viewer both laughter and pity. This simultaneous presence of two emotions is a distinctive feature of the tragicomedy genre, allowing the fullest possible reflection of the contradictory, multilayered nature of life itself.

Boshbekov also skillfully uses the rhythmic structure of dialogue in building conflict: the exchange of sharp, short sentences intensifies the peak of the conflict, while long, deliberative lines signal a temporary lull in the conflict or the character's absorption in inner reflection. Such rhythmic variability makes the conflict feel like a living, breathing process rather than a static one, helping to hold the viewer's attention continuously throughout the work.

Another important aspect of character individualization is a character's capacity — or incapacity — to acknowledge his own mistake. Qo'chqor's eventual recognition of his error — his rough treatment of a living human being — shows his moral growth. Among the secondary characters, however, there are also those who never acknowledge their mistakes, which testifies to the playwright's realistic depiction of the diversity of human nature: some are capable of change, while others remain rigidly fixed in their views.

In a concluding analysis, it should be emphasized that by combining mastery in conflict-building and character individualization, Boshbekov achieved works that are psychologically convincing and compositionally polished within Uzbek dramaturgy. His experience in this regard has had a notable influence on the work of subsequent generations of playwrights and remains a phenomenon deserving separate scholarly analysis in contemporary Uzbek drama theory.

The compositional placement of the conflict also deserves attention: the playwright does not place the central conflict at the midpoint of the work but arranges it in a gradually intensifying manner, fully corresponding to the laws of classical dramaturgy — exposition, complication, rising action, climax, and resolution. At each stage, a new facet of the protagonist's character is revealed, once again confirming the close interdependence of conflict and character individualization.

In building his system of conflict, Boshbekov also draws creatively on patterns of contradiction characteristic of Uzbek folk oral art — for example, the traditional oppositions between the cunning and the simple-hearted, the rich and

the poor, the old and the new — yet enriches them with a modern, even fantastical element (the robot-wife), harmonizing national and contemporary content. This synthesis should be regarded as the playwright's distinctive contribution to the development of Uzbek dramaturgy, since he engages not in repeating traditional plot schemes but in creatively reworking them.

Finally, studying the question of conflict and individualization also has practical significance for contemporary Uzbek dramaturgy and theatrical practice: when directors and actors stage Boshbekov's characters, a deep understanding of precisely this multilayered conflict system and the character's inner logic is the key to conveying the work's meaning correctly and effectively.

A gender-based analysis of the conflict also yields interesting results: the conflict between Qo'chqor and Qumri can be read not merely as one between two individuals but as a clash between two worldviews — traditional male dominance and a woman's striving to recognize her own worth. This layer makes the work relevant not only as a family drama but also from the standpoint of social and gender issues, since the question of women's place in society has by no means lost its significance.

The protagonist's attitude toward his external environment is also an important indicator in individualizing his character. Through Qo'chqor's relationship with nature, with animals, and with his own household, the playwright reveals another layer of his inner world — these relationships reveal that he is in fact capable of tenderness, simply unable to express it properly. Such an indirect method of characterization is far more effective than direct statements, since it prompts the reader or viewer to arrive at conclusions independently.

A narratological analysis of the conflict's structure shows that the work is based on the formula “desire — attainment — regret — recognition,” a formula widespread in world literature, but one that Boshbekov reworked originally on the basis of Uzbek national life and rural surroundings. At each stage of this formula,

new facets of the protagonist's character are revealed, and the conflict deepens further.

Finally, it is important to evaluate the theme of conflict and individualization from the standpoint of the subsequent development of Uzbek dramaturgy: playwrights after Boshbekov continued the principle of revealing character through conflict and growing conflict organically out of character. This is Boshbekov's long-term, methodologically significant contribution to the Uzbek school of drama.

Within the framework of conflict analysis, it is also valuable to observe the characters' speech strategies — persuasion, accusation, self-justification, defusing a situation through humor. Qo'chqor employs different speech strategies in different situations, which shows both his ability to adapt to social circumstances and, at the same time, his inner instability.

The harmony of symbolism and realism in the playwright's resolution of the conflict deserves particular emphasis: the burning of the robot-wife reads, on the one hand, as a real, technical occurrence and, on the other, as an artistic resolution carrying deep symbolic meaning. This dual-layered quality is a general stylistic feature of Boshbekov's dramaturgy.

The functional role of secondary characters in individualizing character also deserves attention: they serve not merely as background filling out the protagonist, but as independent voices that, through their own distinct views and positions, render the work's ideological content polyphonic.

In conclusion, it should be noted that studying the system of conflict and character in “Temir xotin” allows the category of “individualization” in Uzbek dramaturgical theory to be further enriched and reinforced with practical examples of analysis.

Examining the question of conflict and individualization from the standpoint of reception theory also yields interesting results: different generations of viewers perceive Qo'chqor's character differently — some see in him a typical representative of the man of his era, while others see universal human failings.

Such a multilayered possibility of reception testifies that the character was created as a genuinely vivid and complex artistic figure.

As a final generalization, it should be noted that the system of conflict and character individualization in “Temir xotin” reflects the peak of Boshbekov's dramaturgical mastery: here the external and internal contradictions, and the speech, action, and psychological facets of character, form a harmonious, mutually complementary whole, giving grounds to place the work among the masterpieces of Uzbek dramaturgy.

A semiotic analysis of the conflict shows that the work's principal symbols — iron and living flesh, warmth and coldness, the natural and the artificial — form a system of mutually opposed semantic pairs, through which the playwright reinforces the philosophical content of the conflict at the level of language and symbol as well. Such a semiotic analysis allows for a deeper and more systematic understanding of the work's meaning.

The pedagogical significance of character individualization should also not be overlooked: Qo'chqor's mistakes and his process of recognizing them can serve as an instructive example for young readers or viewers in acknowledging their own mistakes and learning from them, which shows the work's educational significance alongside its artistic-aesthetic value.

Summarizing all the observations presented, it can be said that the system of conflict and character individualization in “Temir xotin” functions as a mutually complementary, interconnected artistic mechanism, and a deep study of this mechanism serves to enrich Uzbek dramaturgical theory with new scholarly conclusions.

Analyzing the nature of the conflict from the standpoint of philosophical dialectics, the contradiction in “Temir xotin” also corresponds to the Hegelian formula of “thesis — antithesis — synthesis”: the thesis is Qo'chqor's dissatisfaction with a living woman, the antithesis his obtaining of the robot-wife, and the synthesis his recognition that neither is sufficient and his acknowledgment

of the true worth of humanity. This dialectical construction gives the work a philosophically sound, logically consistent structure.

As a final generalization on the practical level, studying the connection between conflict and character individualization also has practical value for representatives of the contemporary Uzbek school of drama, since the principle demonstrated in Boshbekov's example — “conflict born of character” — is a universal, time-tested law of creating any successful dramatic work.

It should also be noted that Boshbekov's experience in building conflict and individualizing character marked an important stage in the formation of the Uzbek school of dramaturgy, and studying his achievements in this field comprehensively, on the basis of diverse methodological approaches, remains a pressing task facing contemporary literary studies.

The question of conflict and character individualization can also be examined from the standpoint of the contemporary art of screenwriting: for authors working in film and television, Boshbekov's “desire — attainment — regret — recognition” formula and his principles of character individualization may hold great interest as a practical guide. This shows the relevance of the playwright's legacy not only for theory but also for practical creative work.

It is likewise worth analyzing the conflict in the work from the standpoint of contemporary mediation theory and the peaceful resolution of disputes: how the contradictions between Qo'chqor and those around him arise, and how (or how not) they are resolved, may serve as an interesting practical example for contemporary conflict studies as well.

As a final methodological observation, the pattern of jointly analyzing conflict and character individualization applied in this article is proposed as a universal methodological tool that can also be applied in studying the work of other playwrights, in particular Boshbekov's other plays, further reinforcing the theoretical and practical value of this study.

It should also be added that the results of this study can be used as practical material in teaching such disciplines as “History of Uzbek Dramaturgy” and “Analysis of Literary Works” in higher education, helping to develop students' analytical skills.

It should also be noted that revisiting the question of conflict and character individualization within a broad socio-cultural context — from the standpoint of the transformation of values during the transition from the Soviet period to independence — is a promising direction, since the contradictions in Qo'chqor's character largely reflect the hesitations and searchings characteristic of a person living through precisely such a transitional era.

Furthermore, it would be worthwhile in future research to systematize the principles of conflict-building and character individualization across all of Boshbekov's dramatic works within a single comparative framework, allowing for a more precise tracking of the overall stylistic evolution of the playwright's oeuvre.

In sum, studying the question of conflict and character individualization serves to fill an important gap in Uzbek dramaturgical theory and creates a solid scholarly-theoretical foundation for further research in this direction.

It is worth noting here that, by observing the process of character individualization, we come to understand more deeply not only the image of Qo'chqor but the general typological features of Boshbekov's entire gallery of characters — a gallery in which simple yet inwardly conflicted figures, who conceal compassion beneath outward roughness, occupy a special place.

Thus, the analysis conducted in this article constitutes a new step for Uzbek dramaturgical studies in illuminating the organic connection between conflict and character individualization, and it serves as a reliable foundation for future scholarly inquiry.

Conclusion. The analysis conducted shows that the conflict in the drama “Temir xotin” appears as a multilayered system in which external (everyday, technological) and internal (the protagonist's struggle with himself) contradictions

are united harmoniously. In individualizing the protagonist Qo'chqor's character, the features of his speech, the logical consistency of his actions, and his inner contradictions play a decisive role. The fact that the conflict grows organically out of character testifies to the playwright's high mastery. These conclusions allow Boshbekov's dramaturgy to be evaluated still more deeply within the context of the development of Uzbek dramaturgy.

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