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**Annotatsiya**

Mazkur to'plamda "Yangi davr ilm-fani: inson uchun innovatsion g'oya va yechimlar" mavzusidagi XVI Respublika ilmiy-amaliy konferensiyasi materiallari jamlangan. Nashrda respublikaning turli oliy ta'lim muassasalari, ilmiy markazlari va amaliyotchi mutaxassislari tomonidan tayyorlangan maqolalar o'rin olgan bo'lib, ular ijtimoiy-gumanitar, tabiiy, texnik va yuridik fanlarning dolzarb muammolari va ularning innovatsion yechimlariga bag'ishlangan.

Ushbu nashr ilmiy izlanuvchilar, oliy ta'lim o'qituvchilari, doktorantlar va soha mutaxassislari uchun foydali qo'llanma bo'lib xizmat qiladi.

**Kalit so'zlar:** ilmiy-amaliy konferensiya, innovatsion yondashuv, zamonaviy fan, fanlararo integratsiya, ilmiy-tadqiqot, nazariya va amaliyot, ilmiy hamkorlik.

**Barcha huquqlar himoyalangan.**

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## THE ARTISTIC AND FUNCTIONAL FEATURES OF PSYCHPOETIC MEANS EXPRESSING CHARACTER PSYCHOLOGY IN THE TRILOGY OF PEARL S. BUCK

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**Annotation.** This thesis examines the artistic and functional features of the psychopoetic means by which character psychology is expressed in the trilogy of Pearl S. Buck. Applying narratological and psychopoetic criteria, the study identifies the principal devices — silence, telling detail, gesture, landscape, focalisation, and symbolic image — and analyses their function in rendering inner life. It argues that these means operate according to the principle of narrative economy, whereby minimal linguistic means generate maximal psychological content, and that each device works simultaneously on two levels: expressing individual psychology at the micro-level and generating cross-cultural meaning at the macro-level. The findings offer a basis for re-evaluating Buck's prose within psychopoetics and cross-cultural poetics.

**Keywords:** psychopoetics, character psychology, indirect psychologism, narrative economy, silence, focalisation, symbolic image, cross-cultural commonality, Pearl S. Buck.

## PEARL S. BUCK TRILOGIYASIDA XARAKTER PSIXOLOGIYASINI IFORLASHCHI PSIXOPOETIK VOSITALARNING BADIY VA FUNKSIONAL XUSUSIYATLARI

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**Annotatsiya.** Ushbu dissertatsiya Pearl S. Buck trilogiyasida personaj psixologiyasi ifodalangan psixopoetik vositalarning badiiy va funktsional xususiyatlarini o'rganadi. Narratologik va psixopoetik mezonlarni qo'llagan holda, tadqiqot asosiy vositalarni - sukunat, batafsil ma'lumot, imo-ishora, landshaft, fokuslash va ramziy tasvirni aniqlaydi va ularning ichki hayotni aks ettirishdagi funksiyasini tahlil qiladi. Unda bu vositalar rivoyat iqtisodiyoti tamoyiliga muvofiq ishlashi, ya'ni minimal lingvistik vositalar maksimal psixologik mazmun yaratishi va har bir vosita bir vaqtning o'zida ikki darajada ishlashi ta'kidlanadi: mikro darajada individual psixologiyani ifodalash va makro darajada madaniyatlararo ma'no yaratish. Tadqiqot natijalari Buck nasrini psixopoetika va madaniyatlararo poetika doirasida qayta baholash uchun asos yaratadi.

**Kalit so'zlar:** psixopoetika, personaj psixologiyasi, bilvosita psixologizm, hikoya iqtisodiyoti, sukunat, fokuslanish, ramziy obraz, madaniyatlararo umumiylik, Pearl S. Buck.

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**Introduction.** The artistic representation of inner life is among the central problems of literary study. How a writer makes a character's psychology visible — and through which linguistic and structural means — determines much of a work's depth and its capacity to move readers across time and culture. Pearl S. Buck (1892–1973), an American writer formed at the meeting point of China and the West and awarded the Nobel Prize in Literature in 1938, developed a distinctive approach to this problem in her trilogy narrating the fate of a Chinese peasant family across three generations.

Critical scholarship has frequently described Buck's prose as plain and psychologically restrained, praising its accessibility while treating its apparent simplicity as a limitation. This assessment, however, overlooks the deliberate craft with which she renders inner life through

indirect means. The central problem addressed in this thesis is therefore the following: through which psychopoetic means is character psychology expressed in the trilogy, and what artistic and functional features characterise them? The study proceeds from the hypothesis that these means are not signs of stylistic poverty but a coherent system governed by the principle of narrative economy, and that each of them fulfils a double function — psychological and cross-cultural — at once. The aim is to identify the principal psychopoetic devices, to describe their artistic features, and to establish their functional roles within the trilogy's poetic system.

**Methods.** The study employs a qualitative, descriptive-analytical methodology combining close textual reading with comparative, narratological, and psychopoetic analysis. The empirical basis consists of the three novels of the trilogy, read as a single artistic whole, together with Buck's Nobel lecture *The Chinese Novel* (1938), which articulates her conception of narrative.

The analytical procedure unfolds in three stages. First, psychologically marked episodes — passages in which a character's inner state is decisive — were identified and the psychopoetic means operating within them were catalogued. Second, each device was analysed with respect to its artistic features (its linguistic-semantic composition and its structural position) and its functional role (the psychological content it conveys and the communicative task it performs). Third, the devices were traced across the three novels in order to reveal their developmental transformation.

The theoretical framework integrates structural, rhetorical, and narratological approaches. Typologies of the representation of consciousness inform the classification of the means by which inner life is rendered, while the analysis of focalisation clarifies how point of view organises the reader's access to character psychology (Cohn, 1978; Genette, 1980; Chatman, 1978). The concept of narrative economy provides the organising principle, and linguocultural analysis uncovers the culturally specific semantic content that these means carry.

**Results.** The analysis identified a system of interrelated psychopoetic means, which may be grouped by their artistic and functional features.

**Silence and the poetics of the unspoken.** Silence functions in the trilogy as a psychopoetic device in its own right. The reticence of the character O-lan is not a mark of weakness but a densely meaningful sign: it expresses restraint and the internalisation of suffering, while simultaneously signifying the social position and moral endurance of the traditional Chinese woman. The "unspoken" thus becomes a site of maximal semantic density — a clear instance of narrative economy at the level of psychological expression.

**Telling detail and gesture.** Detail and gesture render inner states through outward, observable signs. A movement of the hands, a way of working the soil, a small everyday action — each carries a compressed psychological charge that the reader unfolds without the need for direct authorial explanation. This kinetic-behavioural mode of representation is central to Buck's indirect psychologism and allows emotional states to be shown rather than stated.

**Landscape and symbolic image.** Landscape and symbolic image function as the external projection of a character's inner world. The image of the earth, in particular, serves as a symbol of the protagonist's psychological equilibrium, binding his hope, fear, and sense of self to his relationship with the soil. Such images convey layered meaning economically, joining an individual psychological content to a broader cultural value.

**Focalisation and the organisation of point of view.** Focalisation organises the reader's access to character psychology and shifts across the trilogy: from a largely monofocal structure centred on a single consciousness, through a polyphonic distribution of point of view, to a reflective, multilayered mode of expression. This transformation is not merely technical but registers the progressive complication of psychological and cultural identity across the generations.

**The double function of psychopoetic means.** The central finding is that these devices do not operate in isolation but form an integrated mechanism in which each means fulfils a double function. At the micro-level it renders the inner life of an individual character; at the macro-level it generates cross-cultural meaning, making shared human experience legible across cultural boundaries while preserving its culturally specific form. The system is governed throughout by the principle of narrative economy.

**Discussion.** The findings suggest that the psychopoetic means of the trilogy constitute a coherent artistic system rather than a set of isolated devices. Several implications deserve consideration.

**Distinguishing narrative economy from related phenomena.** The principle of narrative economy must be distinguished from adjacent techniques. Unlike modernist introspection, Buck deliberately avoids the stream-of-consciousness method; unlike artistic minimalism, she does not reduce detail but charges it with psychological weight; and unlike the "iceberg" technique, in which meaning is left beneath the surface for the reader to reconstruct, Buck transposes the inner state onto an external sign — a gesture, a silence, a landscape — so that it is not concealed but relocated to another semiotic layer. This distinction clarifies the specific character of her psychopoetics.

**The functional integration of the system.** The analysis shows that Buck's psychopoetic means operate simultaneously on two levels, so that the same device that renders an individual's psychology also generates cross-cultural meaning. This dual operation is what distinguishes her poetics from ordinary realist description and makes her work valuable material for the theory of intercultural dialogue. Focalisation, in particular, fosters an intercultural empathy by leading the reader to perceive events from within different cultural positions.

**Practical value.** The results have practical relevance for the teaching of Buck's work in courses on world and comparative literature and for translation practice. Because her psychopoetic means carry culturally specific semantic content, their translation into other languages, including Uzbek, must preserve not only the outward image but its layered psychological and cultural meaning, so that the economy of the original is not lost.

**Conclusion.** The psychopoetic means expressing character psychology in Pearl S. Buck's trilogy — silence, telling detail, gesture, landscape, symbolic image, and focalisation — form an integrated system whose defining feature is narrative economy: the generation of maximal psychological content through minimal, indirect means. The study has shown, first, that these devices render inner life through outward signs rather than direct statement; second, that each fulfils a double function, expressing individual psychology at the micro-level and generating cross-cultural meaning at the macro-level; and third, that the system develops across the three novels in tandem with the complication of cultural identity. Recognising this system makes it

possible to re-evaluate Buck's prose within psychopoetics and cross-cultural poetics, and to appreciate the artistry concealed beneath its apparent simplicity.

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# **YANGI DAVR ILM-FANI: INSON UCHUN INNOVATSION G'OYA VA YECHIMLAR**

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