

## A. VAMPILOV PYESALARINING PSIXOLOGIZMINING XUSUSIYATLARI

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Rus tili va adabiyoti o'qituvchisi "Tarix va filologiya fanlari" kafedralari

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**Annotatsiya.** *Tadqiqot zamonaviy adabiy tanqidning dolzarb muammosi – yozuvchining uslubi va uslubi muammosiga bag'ishlangan. Eng mashhur pyesalar asosida a Vampilov dramaturgiyasida psixologizm usulini tahlil qilishga urinish qilingan.*

**Kalit so'zlar:** *psixologizm usuli, drama, katarsis, mojar, to'qnashuv, antiqahramon.*

### FEATURES OF THE PSYCHOLOGISM OF A. VAMPILOV'S PLAYS

**Abstract.** *The study is devoted to the actual problem of modern literary criticism - the problem of the style and method of the writer. Based on the most famous plays, an attempt was made to analyze the method of psychologism in Vampilov's dramaturgy.*

**Key words:** *method of psychologism, drama, catharsis, conflict, conflict, antihero.*

### ОСОБЕННОСТИ ПСИХОЛОГИЗМА ПЬЕС А. ВАМПИЛОВА

**Аннотация.** *Исследование посвящено актуальной проблеме современного литературоведения - стилю и манере писателя. На основе наиболее известных пьес сделана попытка проанализировать метод психологизма в драматургии Вампилова.*

**Ключевые слова:** *метод психологизма, драма, катарсис, конфликт, конфликт, антигерой.*

Aleksandr Vampilov pyesalarining taqdiri chuqur dramatik va o'ziga xosdir. Badiiy kashfiyot sifatida ular yozilgandan deyarli yigirma yil o'tgach qabul qilindi. Erish yillarida yaratilgan va 80-yillarda allaqachon ma'lum bo'lgan ko'plab asarlarga nisbatan kuzatilgan shunga o'xshash tendentsiya tabiiy va o'zgargan tarixiy sharoitlar, ko'tarilgan muammolarni yangi idrok etish va talqin qilish bilan bog'liq.

Ushbu davrda tanqidchilar va adabiyotshunoslar orasida vampil pyesalari zamonaviy insonning ma'naviy dunyosiga chuqur kirib borgan, ijtimoiy jarayonlarni tahliliy tadqiq qilgan zamonaviy proza bilan bog'liqliklarni keltirib chiqardi. Shuningdek, A. Vampilov dramaturgiyasida zamonaviy inson psixologiyasining ijtimoiy kelib chiqishini aniq, ammo tabiiy bo'lmagan ko'rish va tushunish va uning aqliy harakatlarini tahlil qilishning aniqligi, nozikligi birlashtirilgan. Tanqidchi L. Anninskiy: "ijtimoiy ro'yxatdan o'tishda bu odam noaniq. Styling bo'yicha u oraliqdir. U shahar va qishloq o'rtasida. Vampilov "shahar" va "qishloq" ga qarshi chiqmadi – u ularning ikki tomonlama tortishishlarini, o'zaro aks ettirishlarini, kurashlarini o'rganib chiqdi... Vampilov "tuproqdan" o'smagan, u, aytmoqchi, 60-yillarning "yoshlar" adabiyotidan o'sgan. [1, 192-bet]

Biroq, Anninskiyning bayonotidagi faqat bitta jihatni aniqlaymiz: muallifning o'zi yoki uning badiiy uslubining o'ziga xos xususiyatlari "60-yillarning yoshlar adabiyoti" dan emas, balki yangi Vampilov qahramoni "Vampilov odami" dan kelib chiqqan o'sha tarixiy, hayotiy va adabiy manbalardan ajratib olinishi mumkin. Shunday qilib, Vampilovning pyesalari, agar ularni bir butun deb hisoblasak, muallifning o'rtacha yosh yigitining hikoyasini aks ettiradi. Qahramon bu

davrda V. Rozovning pyesalari, E. Yevtushenkoning she'rlari va biroz keyinroq E. Radzinskiyning "yoshlar" prozasi va dramaturgiyasi personajlari bilan tanildi.

A. Vampilovning "iyun oyida xayrlashish" nomli birinchi ko'p aktli pyesasi, yoshlik allaqachon ma'naviy etuklik va etuklik yo'lida birinchi qadamlarni qo'ygan, hayot birinchi jiddiy axloqiy tanlov zarurligiga duch kelgan yigitning hayotidagi bir lahzani ko'rsatadi. Muallifning ushbu dastlabki dramasi individual uslubning asosini yaratdi: syujetdagi baxtsiz hodisalar zanjiri fonida personajlarni ochishda o'ylangan psixologizm. Oxirgi xususiyat dramaturgning keyingi ko'plab pyesalarida davom etadi. Harakat har doim jiddiy, taqdirli oqibatlarga olib keladigan kulgili, kulgili kulgili vaziyatlardan, oldindan aytib bo'lmaydigan oqibatlardan iborat. Qahramonlarning samimiyligi va halolligi buzilgan aloqalarni o'zgartirishga, munosabatlarni tiklashga, sevgini qutqarishga yordam bermaydi. O'yin, aslida, hayot qoramalarsiz yozilganligi, har bir qadam va har bir harakat oqibatlarga olib kelishi va qaytarilmasligi haqida. Qahramon aqlli hayotiy tajriba qahramoni tomonidan shakllantirilgan kundalik haqiqatni juda kech anglaganligi uchun juda qimmatga tushadi: "kim bir marta qattiq qoqilib ketgan bo'lsa, u butun hayotini susaytiradi". [2, 63-bet]

"Katta o'g'il" komediyasi boshqa bosqichni ochib beradi, deyish mumkin, keskin burilish va "yosh odamning hikoyasi" ning boshqa ochilgan imkoniyatlari, kattalar hayotiga kirgan. Spektakl syujetining mutlaqo ishonchli kundalik sharoitlari tasodifiy ravishda harakatning mutlaqo aql bovar qilmaydigan rivojlanishiga to'g'ri keladi. Elektr poezdidan orqada qolgan yigitlarning Jasur, hatto bema'ni hazillari viloyat oilasi hayotiga halokatli ta'sir ko'rsatmoqda. Shuni ta'kidlash kerakki, ushbu spektaklda oldindan aytib bo'lmaydigan voqealar, "iyun oyida xayrlashish" dan farqli o'laroq, finalda ma'rifatga, hatto katarsisga olib keladi. O'zini o'zi tayinlagan o'g'il oila boshlig'ining iliqligi va soddaligiga shunchalik singib ketganki, u haqiqatan ham ruhan uning haqiqiy o'g'liga aylanadi, o'z farzandlari esa g'alati otadan uyalishadi. Keksa musiqachi Sarafanov, yolg'iz ikkita bolani tarbiyalayotgan ota, ehtimol vampil dramaturgiyasining eng uyg'un va jozibali obrazidir. 20 – asrning ikkinchi yarmidagi adabiyotda o'z davrining "butun yadrosi" ni olib yurgan, "barcha odamlar birodarlar" ekanligiga ishongan va o'z e'tiqodlariga ko'ra yashaydigan bir qator "mo" jizalar " qahramoni. Spektaklning asosiy afzalligi, bizning fikrimizcha, taqdim etilgan psixologik portretlarning xilma-xilligi. Mehribon va fidoyi Busygin yonida-uning beadab do'sti Silva; zaif maksimalist Vasenka fonida uchuvchi kursant Mixail Kudimovning axloqiy karligi yanada ravshanroq bo'ladi. Shuning uchun, insonning mehribonligi, samimiyligi va sevgisining g'alabasini e'lon qiladigan optimistik yakun ayniqsa muhimdir.

A. Vampilovga katta muvaffaqiyat keltirgan pyesa – "o'rdak ovi" tanqidchilar va tomoshabinlar tomonidan eng shafqatsiz va shafqatsiz deb tan olingan. Undagi belgilarni tasvirlashda psixologizm haddan tashqari ko'tarilgan. Spektakl paydo bo'lganidan beri tanqidchilar va tomoshabinlarning e'tiborini o'ziga jalb qildi, chunki badiiy tadqiqotlar markazida adabiy tanqidida "antiqahramon"deb belgilangan belgi mavjud. An'anaga ko'ra, rus adabiyotida bunday asarlar kam, Shuning uchun Vampilov bu erda ma'lum bir jasorat ko'rsatdi va Markaziy belgi sifatida kommunizmning otashin kurashchisi-quruvchisini olib chiqdi. Bosh qahramon Zilovning ismi tez orada mashhur bo'ldi, tasvirlangan hodisalar esa yangi ta'rifni keltirib chiqardi zilovshchina [5, 246 – sahifa]. Syujet to'qnashuvi g'alati va zich tashkil etilgan; voqealar teskari tartibda sodir bo'ladi; bosh qahramon oldida uning dafn marosimi o'tkaziladi, do'stlari unga

tug'ilgan kunida motam gulchambarini berishadi. Va faqat keyingi xotiralar qahramonning yaqin o'tmishini tiklaydi, uning ma'naviy, axloqiy o'limiga qanday qilib tiriklayin kelganini tushuntiradi.

Shuni alohida ta'kidlash kerakki, "o'rdak ovi" dramasi muallifning o'limni aytishida emas, balki iqtidorli, ahmoq, juda muvaffaqiyatli yigitda axloqiy tuyg'u va burchning asta-sekin yo'q bo'lib ketishini ko'rsatadi. Qahramon 60-yillarda hayotga kirgan va ma'naviy shakllangan juda ko'p va'da qilingan, romantik, fuqarolik murosasiz avlodga tegishli. Insonning huquqlari va imkoniyatlariga bo'lgan ishonchni tasdiqlab, his-tuyg'ularning bo'shashishiga, dogmatik taqiqlardan ozod bo'lishga intilib, bu avlod turli yo'llarni tanladi. Ba'zilar ichki erkin shaxsga aylanishdi, lekin insondagi barcha yaxshi narsalarga hurmatni saqlab qolishdi. Boshqalar, Zilov singari, shaxsiy injiqliklarni, egotsentrizmni, "zavq tamoyilini" hayotning yagona qiymati sifatida mutlaqlashtirishga kelishdi. To'liq axloqiy tanazzulning namunasi sifatida muallif Zilovning o'ziga xos, idealga qarshi, qora Doppelganger-ofitsiant Dima alter-egosini taklif qiladi. U sovuq, o'lik, beadab hisob-kitob chegarasining timsolidir, Zilov u bilan yarashgan bo'lsa ham, o'yin oxiriga qadar hali erishmagan. "O'rdak ovi" ogohlantirish, shaxs uchun halokatli, jamiyat uchun xavfli kuch – egotsentrizm va axloqiy mas'uliyatsizlikning o'ziga xos tashxisi bo'ldi.

Shunday qilib, A. Vampilovning "sotsiologik drama" pyesalari dramaturgiyaga mustaqil adabiy zot sifatida qiziqishni qayta tiklamadi. Chuqur va batafsil psixologizm orqali muallif kutilmagan mavzularni, hayotning keskin qarama-qarshiliklarini aks ettiruvchi mojaroning yangi turini, vaqtning o'ziga xosligini aks ettiruvchi insoniy belgilarni ochib beradi.

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