

SCIENCE
PROBLEMS.UZ

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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 12 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent.;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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MUNDARIJA

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THE POETICS OF THE CHARACTERS' INNER WORLD IN "SPOOK COUNTRY"

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Abstract. This article examines the poetics of representing the characters' inner world in William Gibson's *Spook Country* (2007), the second novel of the so-called Bigend/Blue Ant trilogy. Drawing on narratology (Genette's focalization), the poetics of consciousness (Dorrit Cohn), narrative ethics (James Phelan), and Bakhtinian dialogism, the study shows how Gibson's late-style "digital realism" renders interiority via free indirect discourse, perceptual montage, attention-mapping, and material interfaces (GPS art, AR overlays, logistical routes). In comparison with *Pattern Recognition*, *Zero History*, and earlier cyberpunk (*Neuromancer*), as well as Stephenson's *Snow Crash* and *The Diamond Age* and Stephenson's *Cryptonomicon*, *Spook Country* emerges as a distinctive model of interiority—neither romantic-confessional nor algorithmically diagrammatic, but networked and ethic-pragmatic—where vigilance, tracking, data-gathering, and doubt sediment into habits of mind. *Spook Country* models inner life as a distributed perceptual-ethical system in which styles of attention are themselves ethical stances.

Keywords: character interiority, focalization, free indirect discourse, narrative ethics, digital realism.

«SPOOK COUNTRY» ROMANIDA PERSONAJLAR ICHKI DUNYOSINING POETIKASI

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Annotatsiya. Ushbu maqola Uilyam Gibsonning *Spook Country* (2007) romanida — shuningdek "Bigend/Blue Ant" trilogiyasining ikkinchi qismida — personajlarning ichki dunyosini tasvirlash poetikasini tahlil qiladi. Tadqiqot narratologiya (J. Jenettning fokalizatsiya talqini), ong poetikasi (Dorrit Kon), narrativ etika (Jeyms Phelan) va Baxtin dialogizmga tayangan holda, Gibsonning kech davrdagi "raqamli realizm"i erkin bilvosita nutq, idrokiy montaj, e'tibor xaritalash hamda material interfeyslar (GPS san'ati, AR qatlamlari, logistika marshrutlari) orqali interiordagi jarayonlarni qanday ifodalashini ko'rsatadi. *Pattern Recognition*, *Zero History* va erta kiberpank (*Neuromancer*) bilan, shuningdek N. Stivenonning *Snow Crash*, *The Diamond Age* hamda *Cryptonomicon* asarlari bilan qiyosiy tahlil natijasida *Spook Country* romantik-e'tirofiy yoki algoritmik-diagrammatik model emas, balki tarmoqlangan va axloqiy-pragmatik interiordagi model sifatida namoyon bo'ladi; bu yerda hushyorlik, kuzatish, ma'lumot yig'ish va shubha "tafakkur odatlari"ga aylanishi ko'zga tashlanadi. Roman ichki hayotni e'tiborga asoslangan taqsimlangan idrokiy-axloqiy tizim sifatida modellashtiradi; e'tibor uslublarining o'zi esa axloqiy pozitsiya bo'lib xizmat qiladi.

Kalit so'zlar: personaj interiordagi holati; fokalizatsiya; erkin bilvosita nutq; narrativ etika; raqamli realizm.

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Introduction. *Spook Country* relocates Gibson's attentional poetics from the dematerialized architectures of cyberspace to the frictional logistics of the historical present,

where infrastructures, supply chains, and intelligence ecologies constitute the primary scene of perception and action. Interiority is thereby refigured not as Romantic confessional depth but as distributed attention—a repertoire of micro-operations (scanning, triangulating, inferring, cross-checking) performed within environments saturated by data and delay. Building on Genette’s account of focalization as a regulated economy of informational access [1], Cohn’s typology of rendering consciousness (psycho-narration and free indirect discourse) [2], Phelan’s narrative ethics of responsibility shared among author, narrator, and character [3], and Bakhtin’s dialogism as responsiveness and adhesivity [4], this study contends that Gibson models inner life through a triad of mutually reinforcing devices: (a) somatic focalization tethered to sensorimotor routines of navigation and surveillance, in which proprioception (fatigue, posture, chill) functions as a cognitive index; (b) free indirect discourse that embeds ethical hesitation in register and cadence—modal particles, paratactic stalls, list-like accrual—so that judgment is performed syntactically rather than asserted propositionally; and (c) gesture–interface motifs (earbuds adjusted, GPS aligned, credentials re-keyed) that externalize cognitive shift as patterned, materially grounded behavior. In this configuration, styles of attention are already ethical stances: to notice is to care, to calibrate is to evaluate.

The comparative frame sharpens these claims. Relative to *Pattern Recognition* [5], where affective pattern-matching (brand sensitivities) scripts perception, *Spook Country* privileges infrastructural legibility, aligning interiority with the reading of channels, warehouses, and covert transports. Compared with *Zero History* [6], whose interiors slide toward tactical fashion and military-civic overlap, *Spook Country* is diagnostically oriented, anatomizing the costs of living inside logistics. Against *Neuromancer* [7], which vectors awareness into disembodied data-space, Gibson’s late style recenters friction and resistance as conditions for thought. In contrast to *Snow Crash* [8] and *The Diamond Age* [9], where cognition is externalized as code (Metaverse, Primer), *Spook Country* internalizes pedagogy as habitus, depositing attention as trained disposition rather than executable instruction. And where *Cryptonomicon* [10] stages mind as procedure (enumeration, algorithm, list-poetics), *Spook Country* renders mind as ethico-pragmatic habitus—a situated repertoire of dispositions that prefigure judgment in the very grain of noticing. The result is a distinctive account of interiority for the networked present: neither expressive transparency nor algorithmic diagram, but a morally inflected phenomenology of attention performed across bodies, interfaces, and routes.

Methods. This study undertakes a qualitative close reading within a narratological and ethical-poetics frame, operationalizing analytic categories drawn from Genette (focalization), Cohn (modes of rendering consciousness), Phelan (narrative ethics), and Bakhtin (adhesivity/heteroglossia). First, focalization is systematically mapped across nodal scenes—fieldwork, transit corridors, hotel interiors, and back-channel exchanges—so as to demonstrate how regulated limits of internal **access** generate suspense while encoding tacit know-how (tradecraft, media literacy, logistical sense) directly into the diegesis. Second, instances of free indirect discourse are identified through lexical drift and prosodic convergence toward focalizes’ idiolects (curatorial, journalistic, paramilitary), enabling the detection of ethical hesitation as it is performed in cadence, modality, and clause architecture rather than announced propositionally. Third, gesture–interface constellations—earbuds adjusted, maps unfolded, passwords cycled, vectors checked—are theorized as embodied motifs that

externalize cognition extralinguistically [2], turning micro-routine into a legible cognitive surface.

To establish robustness, findings are situated within a comparative matrix spanning Gibson's adjacent texts (*Pattern Recognition*, *Zero History*) and techno-cultural fiction more broadly, testing transferability of claims across narrative environments and discourse registers. Analytic reliability is enhanced by iterative coding of focalization shifts and stylistic markers; interpretive validity is pursued through negative-case analysis (counter-examples where devices fail or invert expectations) and triangulation across scenes, narrators, and paratexts. Limitations—chiefly the selectivity inherent in close reading—are mitigated by explicit criteria for scene selection and by maintaining a transparent chain of evidence from passage to inference.

Results. *Spook Country* binds interiority to practices of orientation in space—pursuit routes, warehouse geometries, RF shadows, customs corridors—so that “the inner” is legible as trained noticing rather than introspective disclosure. Focalization is calibrated to situational awareness: vantage points, lines of sight, acoustic bleed, packet flow. Somatic cues—fatigue in the calves after a forced walk, a protective hunch against over-air-conditioned interiors, the alert uprightness that precedes contact—index evaluative stance, converting proprioception into cognitive indices. The novel thus frames vigilance as a moral modality: to keep attention tuned, to discriminate signal from noise, is already to take a position in a world where harms travel along supply chains and rumors. Interiority accrues as a cartography of constraints and affordances, not as confessional depth.

Register does the ethical heavy lifting. In art-tech scenes, a curatorial idiom (taxonomy, provenance, installation talk) gently ironizes techno-fetishism while preserving respect for practice; in covert transit, clipped logistical jargon renders value judgments as throughput, chain-of-custody, or dwell time; where media and rumor dominate, a wry journalistic cadence registers skepticism without collapsing into cynicism. Across these zones, modal particles (*perhaps*, *apparently*, *almost*) and paratactic stalls (the sentence that refuses subordination) function as moral punctuation in Phelan's sense: hesitation and second thoughts are performed in cadence and clause architecture rather than asserted propositionally. Responsibility is distributed across authorial design, narratorial mediation, and character-level choice, making style the scene of conscience.

Recurrent micro-acts—earbuds adjusted to isolate or admit noise; GPS realigned to reconcile conflicting coordinates; credentials re-keyed, then re-keyed again—materialize movement from suspicion to provisional trust, from idle curiosity to operational resolve. These gesture-interface constellations operate as cognitive surfaces, externalizing inference and recalibration without explicit interior monologue. Because such gestures answer prior utterances (orders, rumors, brand signals) and anticipate replies (alerts, pings, checkpoints), they instantiate Bakhtinian adhesivity: the body's routine is a turn in dialogue with systems and others. Repetition across scenes builds a lexicon of action—attention becomes legible as patterned choreography, and character as the sediment of practiced adjustments.

The characters' inner worlds are negotiated across overlapping codes—artistic (aesthetics, curation), journalistic (verification, sourcing), intelligence (tradecraft, compartmentation), and corporate (brand, logistics). The result is polyphonic interiority: heterogeneous normativity's co-reside within the same subject, producing cross-pressures that

are resolved (or productively suspended) through situated judgment. Ethical clarity, when it appears, is not a universal axiom but a local optimum achieved at the intersection of attention, risk, and care. In this networked pragmatics, interiority is less a sanctuary than a switchboard—a relay where cues, codes, and constraints are routed, weighted, and acted upon—so that the very style of attending (what is noticed, bracketed, or ignored) constitutes an ethical stance in the logistical present.

Discussion. Set against *Pattern Recognition* [5], *Spook Country* redirects Gibson's attentional poetics from affective pattern-matching—Cayce's somatically keyed responsiveness to brand and meme—to infrastructural legibility, where to “see” is to trace channels, choke points, and covert transports across a mesh of warehouses, customs regimes, and proxy actors. Perception becomes cartographic: inner life is not a surge of feeling calibrated to aesthetic signals but a disciplined reading of flows and blockages in the material circuits of globalization. Compared with *Zero History* [6], which tends toward the tactical convergence of fashion, design, and paramilitary logistics, *Spook Country* is more overtly diagnostic: it anatomizes the ethical costs of inhabiting logistics as a life-world—complicity, strategic opacity, and the slow attrition of attention under regime after regime of compliance.

Relative to *Neuromancer* [7], whose subjectivity is vectored into disembodied dataspace, perception here remains frictional: visa lines, biometric scans, and bureaucratic drag insist on the resisting thickness of the world. In contrast to *Snow Crash* and *The Diamond Age* [12], where cognition is externalized as code (Metaverse protocols, the Primer's algorithmic pedagogy), Gibson's late style internalizes pedagogy as attentional habit: training deposits itself as disposition rather than executable instruction. And where “Cryptonomicon” [11] figures mind through list-poetics—procedure, enumeration, algorithm—*Spook Country* reframes mind as habitus: a repertoire of situated dispositions that prefigure judgment at the level of noticing, filtering, and calibrating response before propositions are ever stated.

Conclusion. *Spook Country* articulates the characters' inner life through a triadic complex of devices that together constitute a coherent poetics of contemporary interiority. (a) Attentional/somatic focalization binds consciousness to sensorimotor routines and situational awareness—posture, gait, chill, fatigue, acoustic bleed, packet flow—so that perception is not an epiphenomenon of mind but its enabling techno. Attention becomes a trained disposition rather than a spontaneous flare of insight; the body's micro-calibrations furnish the grammar through which the world is parsed and ethically weighted. (b) Free indirect discourse as ethical filter relocates conscience from explicit declaration to the level of register and cadence: modal particles, paratactic stalls, list-like accruals and clipped clause endings perform hesitation, second thoughts, and distributed responsibility (in Phelan's sense) without recourse to didactic pronouncement. (c) Gesture–interface motifs as cognitive surfaces—earbuds adjusted, GPS re-aligned, credentials re-keyed, feeds refreshed—externalize inference and recalibration, staging cognition as patterned choreography addressed to systems and others (Bakhtinian adhesivity). In aggregate, these devices render interiority as a *practice* rather than a substance: an ecology of attention sedimented into habit.

The resultant model is a networked, ethic-pragmatic, interculturally dialogic interiority. It is networked because perception is always routed through infrastructures—logistics, telecoms, brand ecologies—whose frictions and latencies shape what can be noticed and when. It is ethic-pragmatic because value is adjudicated in the grain of use—what one tracks, brackets,

or refuses to route—rather than via abstract maxims. And it is interculturally dialogic because subjectivity is co-authored at the intersection of overlapping codes (artistic curation, journalistic verification, intelligence tradecraft, corporate logistics), each exerting cross-pressure on evaluative stance. In this sense, interiority is less confessional depth than switchboard: a relay that weights, sequences, and responds to heterogeneous cues, where styles of attending are already ethical stances.

Accordingly, the novel retools strategies of staging consciousness for a world saturated by logistics and ambient computation. Instead of the disembodied vectors of classic cyberpunk or the algorithmic pedagogy of post-cyberpunk, Gibson's late style internalizes pedagogy as *habitus*: dispositions of noticing and care that prefigure judgment before propositions are articulated. Future work can extend this framework diachronically across the Blue Ant trilogy—*Pattern Recognition* (affective pattern-matching), *Spook Country* (infrastructural legibility), *Zero History* (tactical fashion/logistic convergence)—to test how attentional ethics evolves across shifting socio-technical regimes. It can also be scaled transnationally to fictions in which attention, surveillance, and care co-produce subjectivity (e.g., global noir, platform realism, supply-chain narratives), refining how narratological micro-techniques (focalization, register, motif) encode ethical reasoning at the level of rhythm, interface, and routine.

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