

## SPECIFIC ASPECTS OF PSYCHOLOGISM IN AN EPISTOLARY WORK

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### **Annotation**

*It is said and believed that psychologism manifests itself in fiction mainly and in most cases in three main forms: an innate feature of literature, a peculiar expression of the author's psyche, an aesthetic principle that the author consciously chose and determines the integrity of the work. Sometimes in a work of art situations arise when the psychology of the hero and the psychology of the writer merge, and this cannot be denied, and analysis of the work requires knowledge of the life and biography of the writer.*

### **Key words**

*letters, great, poet, deep lyricism, realistic power, novel, compositional element*

The psychological method was formed in world literary studies at the end of the 19th - beginning of the 20th century. Based on this method, the study of works of art, in general, the problem of artistic psychology came to the fore. As a proof of the comprehensive study of the problem, the works of such scientists as Z. Freud, L. Chernyshevsky, V. Belinsky, L. Ginzburg, A. Esin were created in world and Russian literary studies on artistic psychology. From a psychological point of view, a work of art is perfect in all respects only if it deeply describes the nature of the characters, the hero's psyche, and his inner experiences, along with the beauty of the language and style. In this sense, it is necessary to study the mental state of the literary hero and the artistic interpretation of this mental state.

The problem of depicting the human psyche in modern literature is becoming more and more extensive. Since man was created as the most precious of all living beings, his spiritual and spiritual image is always in the most important places. Because of this, the image of the spiritual and spiritual image of a person can be recognized as an important factor of fiction.

National sentiments expressed in his work will become universal only if the writer stands firmly in the national position of the nation to which he belongs, looks at the described events from the point of view of a progressive child of his nation, and looks to the future. And the reader sees such qualities of literature, first

of all, in the image of the hero, in his activities, actions, customs, morals and manners. Nationalism in fiction is not only a phenomenon of form, but also a matter of content. Because the artistic work reflects the economic and political life of the nation, the internal complex content of the people's worldview.

In literature, a deep artistic study of the inner world of a person is called artistic psychologism. In other words, psychologism means a deep description of the mental and spiritual experiences of a person in literature and art.

In psychology, issues such as deep penetration into the inner world of the hero, comprehensive, broad picture, analysis of various situations in his heart, paying attention to subtle feelings and experiences are of primary importance.

While reading a work of art, the reader directly feels the experiences of the hero of the work, the changes in the hero's psyche, the circumstances seem close to the reader. After all, the human heart is a chain that cannot be fully explained. Sometimes the psyche of the hero of a work of art can be in harmony with the psyche of the reader. One of the secrets of the long historical life of classical literature is hidden in psychology: when it talks about the human heart, it talks to each reader about him.

I. V. Strakhov, S. G. Bocharov, A. N. Iezuitov, L. Ya. Ginzburg, V. V. Kompaneets, M. B. Khrapchenko, A. B. Esin, A. V. Kareolsky, L. Kolobaeva, Ye. G. Etkind, D. Khalizev, H. Umulov, who studied the issue of artistic psychology in literary studies. such scientists have researched the term psychologism in different ways.

Along with the concept of artistic psychologism, terms such as psychological analysis, psychological image, dialectic of the soul are also widely used. In the literature of the 20th century, psychologism was able to maintain its importance not only as a means of illuminating the inner world of the hero, but also as an influential factor determining the plot and creating a structure (N. Leytes), the psyche of the hero is his inner moments. (L. Kolobaeva) chronotopic methods of detection are increasingly being confirmed. Such a perception of psychologism as a historically changing phenomenon requires partial approaches to its study, first of all, the importance of comparative-historical, biographical, structural, hermeneutic, biographical methods in scientific investigation, and the examination of the problem as a whole.

Psychological analysis can be divided into internal (monologue, memory, associations and images of imagination) and external (expression of emotional uniqueness of facial expressions and other states of appearance related to the psyche) forms of character description. Psychologism is carried out directly in the

form of the author's reasoning or self-analysis of the characters, or indirectly in the form of showing the facial expressions and behavior of the characters.

The book *Literary Theory* (1978) written by the American scientists René Welleck and Austin Warren focused on the issue of literature and psychology. Reflecting on the connection between the writer's psyche and the creative process, the authors come to the following opinion, among other things: Any modern research on the creative process raises the question of the participation of conscious and unconscious states... If the writer has o If he is inclined to think about the problems of his personal creativity, he naturally prefers to think about the technical side of the matter in terms of consciousness. Because he, as the owner of this situation, does not feel comfortable talking about the experience given to him from outside, which he did not realize, but which served him as a material, a mirror, a prism. Psychology can bring the word artist closer to reality, increase his observation, and open new areas for him to spend his creative energy. But it is self-evident that psychology is only a preparatory stage of creativity.

Although the concepts of psychologism and psychological analysis partially complement each other, they are not synonymous in the full sense and the need to distinguish them is emphasized in most studies devoted to this issue. In fact, the concept of psychologism is broader than psychological analysis, it also represents, for example, the reflection of the author's psychology in the work. We cannot use such a definition in relation to psychological analysis, as it consists only of a set of tools for revealing the human psyche, and also requires the existence of an object to which it is oriented.

While studying the problem of psychologism in literature, A. Jezuitov notes that the concept of psychologism itself has many meanings and describes it in three aspects: 1) psychologism as a characteristic of the art of words;

2) as a product of artistic creativity, the author, his characters and, more broadly, as an expression and reflection of the psychology of society; 3) as a psychologism that defines the conscious and aesthetic principle.

There are different forms of psychology. F. M. Dostoevsky, L. N. Tolstoy, M. Sholokhov, U. Faulkner, Abdulla Qadiri's works are characterized by open, demonstrative psychologism. At the same time, writers of the 19th and 20th centuries rely on another method of mastering the human inner world. I. S. Turgenev's opinion that the artist of words should be a hidden psychologist is important here. Therefore, it is not surprising that many episodes of the writer's works are characterized by unspokenness and unspokenness. Psychologism hidden "under the text", where the thoughts and feelings of the hero are only slightly

noticeable, is more common in the short stories of A. Chekhov and A. Qahhor. Psychologism appeared in the literature of Western Europe in the second half of the 18th century (the era of sentimentalism, during which epistolary and diary writing was popular). In Western European and Russian literature of the 19th century (Stern, Stendhal, Lermontov), the analytical principle of psychologism arose, and this principle was brought to its peak by L.N. Tolstoy. He discovered the still undiscovered aspects of this principle, the dialectic of the soul. He achieved a strong harmony of epic and psychos (external universe and inner universe) and its beautiful expression, which artistically reflects different aspects of life and has a dialectical relationship with each other.

In the literature of the 19th and 20th centuries, psychologism was intensively revived and settled. There are deep cultural and historical reasons for this. This is primarily due to the activation of self-awareness in the New Age man. Modern philosophy divides the mind into self-realizing and self-learning. The last one is called self-awareness. Self-awareness takes place in the form of reflection, which is the phenomenon of returning to oneself. At the same time, since the superiority of consciousness over self-knowledge is an inseparable feature of human life, reflections act within a certain circle.

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