

ARTISTIC PSYCHOLOGISTS IN ENGLISH AND UZBEK LITERATURE

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ABSTRACT

This article discusses one of the most important topics of modern literature - the concept of artistic psychology and its history. As an introduction to the concept, theoretical views of literary scholars and definitions of the term by English and Uzbek scholars are given. In addition, some theories about the three principles of artistic psychology are mentioned in the discussion of the topic.

Keywords: social consciousness, life reality, modernism, realism, character, concept.

INTRODUCTION

Today, since psychologism has become one of the quality features of fiction, it has become the object of research in a certain amount of literary studies and literary criticism. has become an object of research. A work of art is a product of the artist's thinking, in which the life of man and society, his destiny and destiny find their image. In every work of art, the events that have happened or may happen in our lives are conveyed by the author to the reader based on the laws of art. continues to form. The problems raised in the works of art, the issues referred to the reader's attention and judgment - the theme and content of the work of art are closely related to the social environment when the work was created. In order to deeply and completely reveal the character of the artistic image in the work, the author used the means of artistic imagery as well as the means of psychological imagery. In the work, the author goes deep into the inner world of the hero, describes the mental world of the character in detail, depicts the feelings of the soul - it is called "artistic psychologism".

In scientific sources related to literary studies, three main principles of artistic psychology are distinguished - dynamic principle, analytical principle and typological principle. In the dynamic principle, the psyche of the hero is expressed through his actions, facial expressions and actions, his behavior in various life situations and his

words, "in essence, this is similar to the way of revealing the psyche of the characters of a dramatic work, therefore the dynamic principle is sometimes It is defined as the dramaturgy of psychological analysis. In the typological principle, the spirit of the image is described in connection with the conditions of the environment that formed and surrounded it. The analytical principle describes the heroic experiences, feelings in the heart, thinking and reflection, dynamics of thoughts. grows, they complement each other, change their quality." This form allows you to show sharp turns in the fate and thinking of the characters. It should be noted that the author can use the above-mentioned three forms together and complement each other to reveal the character of the artistic image and its psyche. If one of the principles is the leader, the other two serve to complement it. In general, the concept of "character" occupies a leading place in researches related to artistic psychology. The reason is that, although research in this direction is related to the science of literary studies, on the one hand, it is directly related to the science of psychology, and is based on the intersection of these two fields. This, in turn, requires clarifying the concept of "character" from the point of view of both literary studies and psychology. only then can it be the achievement of the work. When a writer creates a character, he can directly or indirectly reveal his psyche. The description of the character's home experiences and feelings in the form of "inner monologue", "stream of consciousness" or from the author's language (the author's own speech) is considered a direct form of psychological image. In the work, revealing the psyche of the character by showing his actions, words, facial expressions (mimicry), physiological changes in him is an indirect psychological image. These two types of mental image complement each other, therefore, when describing the psyche of a certain character, the writer uses both of them effectively. There is a relationship between the concept of artistic psychology and concepts such as psychological analysis or psychological image, which creates controversial situations between scientists and researchers. But these questions remain theoretically open to this day - some researchers clarify these terms, while other groups of scientists try to avoid this theory. In this, the writer reveals his inner world and psychology through his style. In it, the writer reveals the inner world of the hero using the means of psychological images such as internal monologue, speech characterization, psychological portrait, hallucination, dream. In this case, the writer turns to the outside world only to illuminate his inner world.

ANALYSIS OF LITERATURE ON THE SUBJECT

Among the representatives of Uzbek literature today, Ulugbek Hamdam is one of the writers who have become popular with his deep novels and stories. His novels such as "Muvozanat", " Isyon va Itoat ", "Sabo va Samandar" and the collection of short stories and short stories "Uzoqdagi Dilnura" have their place in the Uzbek literature of

the 20th century. In addition, poetry collections " Tangriga eltuvchi isyon ", " Atirgul" and "Seni kutdim", monographs " Badiiy tafakkur tadriji ", "Yangilanish ehtiyoji ", " Yangi o'zbek she'riyati " were also published. Among modern Uzbek writers, Ulugbek Hamdam is one of the few creators whose works are often translated into other languages and recognized outside Uzbekistan. His novel " Isyon va Itoat ", short story " Yolg'izlik ", about ten stories and poems were translated into Russian. The author's story "Tosh" and several poems were translated into English. The novel "Muvoznat" and the story "Tosh" were recognized in America. Ulugbek Hamdam's work is full of novelty and updates. Literary scholars and critics also acknowledge this. The writer's novel "Muvoznat", which has recently entered the literature and is liked by both young and old readers, was announced, and every critic and scholar of literature could not help but react to it. Ulugbek Hamdam penned the situation that was tormenting many people at the time when the novel was written, and which had passed or was passing in the minds of many people. Dilmurod Kuronov explains this situation as follows: " Muvoznat " was born as a novel that was very relevant in terms of the topic and was written at the time. The second side of the issue is how the current topic is covered. The novel is largely autobiographical. Ulug'bek wrote many parts of the work while crying, pouring his heart and soul into the text. Ulug'bek Hamdam's novel "Muvoznat " describes a situation that many people are going through or are going through. " Muvoznat " describes the state of imbalance in our recent past, when changes in our habitual lifestyle caused sharp changes in our psyche. The work is devoted to a very topical problem. The theme chosen in the novel "Muvoznat", the idea of the work can be felt from the name of the novel. In the novel, the criterion in the heart of a person standing on the threshold of a new era is widely covered, due to changes in the social system, time and place, the maintained balance is disturbed to a certain extent. In fact, the theme is new in the novel. The author was able to approach the concept of balance in artistic creation in a new way. "So, it's not about realism or modernism here. It's about the artist, his thinking and skills. And in order for a literary work to be an example of a true work, whether it belongs to realism, is written in the style of romanticism, or adheres to some other modernist style, it is necessary to repeat again and again that the human condition is at the center of it. the reader should be able to get some information about the fate, nature, and life of a person, as well as get aesthetic pleasure from this work. The concept of balance, which seems simple at first glance, acquires a very large and extensive essence during the work. He shows his height in every aspect of marriage, life, human spirituality. In the work, the writer connects the same concept with the main idea and theme of the work as the main criterion in illuminating the period and environment after the independence. The composition and plot of the work is also based on this.

Unlike many writers who produce both long and short fiction, Oates never subordinated her stories to her novels: They represent in sum a no less considerable achievement, and Oates is by no means a novelist who sometimes writes stories, nor for that matter a storyteller who sometimes writes novels. Both forms figure centrally in her overall work. In many cases, her stories are crystallized versions of the types of characters and dramatic moments found in larger works; over the years, the themes and stylistic approaches in the two genres maintained a parallel progression. Oates concerns herself with the formulation of the American Dream and how it has changed and even soured through the decades of American prosperity and preeminence. Her characters are often prototypes of the nation, and their growth from naïveté to wisdom and pain reflect aspects of the national destiny that she sees in the evolving society around her. In her short stories, the naïveté is often the innocence of youth; many stories focus on adolescent girls becoming aware of the potential of their own sexuality and the dangers of the adult world. Like the United States, however, such characters retain an unbounded youthful enthusiasm, an arrogant challenge to the future and the outside world. Relationships of individuals to the world around them are keys to many of Oates's stories. Her fascination with images of the American Dream and the power of belief and self-creation implied therein translates to an awareness of her characters' self-perceptions, and, equally, their self-deceptions. Many of her characters have a built-in isolation: That is not to say that they are not involved with other people, but that their perceptions are necessarily limited, and that they are aware, though not always specifically, of those limits. Oates often establishes their subjectivity with remarkable clarity, allowing the reader to bring wider knowledge and perspective to the story to fill it out and complete the emotional impact. Isolation, detachment, and even alienation create the obstacles that her characters struggle to overcome, and while Oates has been criticized for the darkness of her writing, as often as not her characters find redemption, hope, and even happiness. Neither the joy, however, nor the tragedy is ever complete, for human experience as Oates sees it is always a complex and mixed phenomenon.

Such complexity naturally emerges from human relationships, especially from those between the sexes. As a female writer, Oates had to deal with the "sexual question" merely in the act of sitting down at the typewriter, and her writing reveals a keen sensitivity to the interactions of men and women. Although some of her works toward the end of the 1980's manifest a more explicitly feminist outlook, Oates has never been a feminist writer. Rather, her feminism—or humanism—is subsumed in her refusal to write the kind of stories and novels that women have traditionally written or to limit her male and female characters to typically male and female behaviors, attitudes, emotions, and actions. Oates does not make the sexes equivalent but

celebrates the differences and examines feminine and masculine sexual and emotional life without preconceived assumptions. Thus, reading an Oates story is peering into a vision of the world where almost anything is possible between men and women. Although they are eminently recognizable as the men and women of the contemporary United States, at the same time they are wholly independent and capable of full response to their inner lives.

Those inner lives often contain ugly possibilities. One of the major complaints that Oates faced, especially early in her career, regards the violence—often random, graphic, even obsessive—that characterizes much of her work. In 1981, in an essay in *The New York Times Book Review* entitled “Why Is Your Writing So Violent?” Oates branded such criticism as blatantly sexist and asserted the female novelist’s right to depict nature as she knows it. She clearly sees the United States as a nation where violence is a fact of life. In her novels, such violence takes the form of assassinations, mass murders, rapes, suicides, arsons, autopsies, and automobile accidents. In her short stories, the same events are treated with greater economy and precision but with no less commitment to the vivid portrayal of truth. She shies away from neither the physical details of pain and atrocity nor the psychological realities that accompany them. Even when the violence of her stories is a psychological violence performed by one character upon another, with no effusion of blood and guts, the effects are no less visceral. Oates’s stories are deeply felt. Violence, however, is never the ultimate point of an Oates story. Rather, the violence acts as either catalyst or climax to a dramatic progression: Through violent events, characters undergo almost inevitable transformations, and the suddenness of violence or the sharpness of pain, either experienced or observed, jolts characters into a greater appreciation of life. Frequently, the violent event or action is very peripheral to the protagonist or prime action of the story. Rather, it is often anonymous, perpetrated by unseen hands for unknown reasons, presenting mysteries that will never be solved. Violence becomes an emphatic metaphor for the arbitrary hand of fate, destiny, chance, God—or whatever one wishes to call it. Oates generally portrays it without naming or quantifying it: For her, it is simply the way things are. Additionally, while each story has integrity as a complete work of fiction, Oates devoted great attention to the composition of her collections, and each is unified structurally or thematically and forms an artistic whole as well as an anthology of smaller parts. For example, the stories in Oates’s first collection, *By the North Gate*, are largely set in rural, small-town America and show individuals seeking to find order in their lives. *The Wheel of Love* consists of stories exploring varieties of love, and those in *The Goddess and Other Women* are all about women. The volume entitled *Marriages and Infidelities* contains reworkings of popular stories by such masters as Anton Chekhov, Henry James, Franz Kafka, and James Joyce; not

only do the stories deal with married people and marital issues, but also the literary approach itself suggests a “marriage” between Oates’s tales and the originals on which they are modeled.

CONCLUSION

Looking at the history of the issue of artistic psychologism within the framework of English and Uzbek literary studies, we can see that the scientific research that should be carried out on this issue in Uzbek literary studies is relevant and necessary today. The problem of artistic psychologism has been studied in more detail in the scientific researches of English literary scholars-scientists, and their views on this theory have been revealed in detail. Among the samples of modern literature, which world literary processes are rapidly developing, growing and changing day by day, the research and study of prose genres such as psychological novel, psychological short story and psychological story within the framework of the literature of each nation is one of the urgent issues facing today’s science.

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