

**THEORETICAL APPROACHES TO THE ISSUE OF PSYCHOLOGISM
IN PROSE WORKS****Masharipova Sojida Umar qizi**

Teacher at Polytechnic School No. 2 of the Tortkul district

Annotatsiya: Ushbu maqolada adabiyotshunoslikdagi asosiy muammolardan biri bo'lgan badiiy psixologizm va uning nasrda, ayniqsa, hikoya janridagi o'rni masalasi bo'yicha nazariy qarashlar aks etgan. Ruhياتning zamon, vaqt, ijtimoiy muhit va boshqa omillar bilan bog'liqligi, nasrda boshqa adabiy turlarga qaraganda ruhiyatni mukammal darajada tasvirlash imkoniyati mavjudligi bo'yicha fikr-mulohazalar berilgan.

Kalit so'zlar: badiiy asar, ruhiyat, badiiy psixologizm, psixologik tasvir, psixologik talqin, psixologik tahlil, adabiy tur, epik janr, hikoya, badiiyat, realistik, hikoyachilik, obraz, xarakter.

Резюме: В статье отражены теоретические взгляды на одну из основных проблем литературоведения – художественный психологизм и его роль в прозе, особенно в повествовательном жанре. Приводятся мнения о связи духа со временем, временем, социальной средой и другими факторами, а также о возможности идеального описания духа в прозе по сравнению с другими литературными жанрами.

Ключевые слова: художественное произведение, психика, художественная психология, психологический образ, психологическая интерпретация, психологический анализ, литературный жанр, эпический жанр, рассказ, художественный, реалист, повествование, образ, персонаж.

Annotation: This article reflects the theoretical views on one of the main problems in literary studies, artistic psychologism and its role in prose, especially in the narrative genre. Opinions are given on the connection of the spirit with time, time, social environment and other factors, and the possibility of describing the spirit perfectly in prose compared to other literary genres.

Key words: artistic work, psyche, artistic psychology, psychological image, psychological interpretation, psychological analysis, literary genre, epic genre, story, artistic, realist, storytelling, image, character.

No matter which literary genre it is, it is certainly possible to see the reflection of a mental state. For example, in the dramatic genre, it is reflected on the basis of actions, while in the lyric genre, a mental image is observed through the poet's experiences in a series of intimate and social feelings. It is also worth noting that in the epic genre of the literary genre, the writer has both time and opportunity to express artistic psychologism, that is, since the epic genre has a wider range of expression, volume, and subject matter than other literary genres, it can perfectly depict artistic imagery and psychologism. Even in some images in prose, emotional experiences and feelings can gradually move from one state to another, or make a radical turn. "A person's feelings are mainly dependent on two things, one of which is the natural world that surrounds him, and the other is his own activity. Looking at the natural world, he always wants to see its beauties, its charming aspects, and while he is busy with some activity, he always tries to create ideas and objects that will delight his own and others' hearts and minds" [2:448]. Indeed, it takes a lot of work from the creator to penetrate the most delicate points of the soul, to be able to influence the reader's psyche through the thoughts and experiences of the characters, and to be able to convey to the reader the meaning of the changes in the psyche of the image.

Even in the story, which is the smallest genre of the epic type, it is possible to perfectly express the artistic psychological image, and this is directly related to the measure of the creator's skill. No matter how small the work is, sometimes one point, one sentence is enough to reveal the psyche in it. In this article, we used psychologism as a synonym for the term "spirituality". Because these two terms are identical in content and there are scientific views on this. Therefore, we did not consider it permissible to dwell on this in detail. However, it should also be noted that we often encounter terms such as psychologism (spirituality), psychological description (spiritual description), psychological interpretation (spiritual interpretation) and psychological analysis (spiritual analysis). And there are also cases where they are used without understanding when appropriate. Among these, psychologism is a generalization of other terms, that is, a broad concept, and the remaining terms differ from each other around it. It is known that the problem of artistic psychologism was studied in great depth in Russian science, while since the middle of the last century it has also begun to be studied in Uzbek literary studies. In particular, literary scholars H. Umurov, A. Rasulov. There are several scientific studies by N. Shodiyev, N. Yuldashev, A. Kholdorov and others. In particular, in the doctoral dissertation of H. Umurov "The problem of psychological analysis in Uzbek novels", A. Kholmurodov "Psychologism in Odil Yakubov's novels", P. Kenjayeva's scientific studies "Principles of depicting the psyche of a hero in contemporary Uzbek stories", the problem of artistic psychologism, its theoretical foundations and laws, forms, and examples of artistic creativity were analyzed and commented on.

It is known that the style of a writer is formed over the years, that is, the stories he wrote at the beginning of his career differ somewhat from his works written in the later period. The writer's style is also polished and perfected through accumulated experience, creative collaboration, book reading and observation of social life. As a result, the writer's direct progress in depicting the psyche is also observed. For example, the 20th century literary scholar A. Alimhammedov wrote: "Psychologism plays a very important role in the stories of Abdulla Qahhor. He tries to convey the sorrows and pains, hatred and anger, joy and happiness, excitement, horror and panic of his heroes. However, there is a huge difference in the depiction of the mental state between the writer's early stories and the works he wrote in the second period of his work" [3:51].

Indeed, the same process as above can be observed in today's writers. Not only creative experience, but also the change of eras, the development of science and technology, the social environment and conditions directly and indirectly cause a difference in the creative style. That is, the works of a writer who created before independence are fundamentally different from the works written during the independence period. And this also leads to a change in the mentality that we mentioned above. In fact, fiction, as a form of social consciousness, is subject to the laws of historical development. Events that occur in society and around us also cause changes in fiction. "In the long-standing historical literary life," says A.B. Yesenin, "one of the mysterious but effective aspects of psychologism is that the writer, speaking about the human soul, seems to be talking to each reader about himself"[4:].

"It is known that the artist does not directly copy life, but rather creates and discovers a new world, making it truly similar to it. In other words, he creates artistic reality from life reality; he must "boil", process, synthesize life facts and phenomena in his spiritual laboratory, that is, he must create a complete (figurative) artistic life, enriched with his imagination, imagination, dream, experience, soul, nature, worldview, and selecting characteristic and necessary details, facts and phenomena that serve a certain idea; even when created, this life must be embodied in the eyes of the reader as lively and realistic, reliable and beautiful, impressive and integral" [5:13], - writes literary critic H. Umurov.

"The majority of Uzbek prose writers do not describe current topics, but human destinies that excite them and disturb their imagination. This means that today's Uzbek prose has moved to capturing human hearts, pains, and life concerns, and it is gratifying that this aesthetic principle is becoming a literary criterion. Previously, the depiction of great historical events and

significant social events that were the result of human activity was considered important for prose writers, but now writers are writing about the people who caused the origin of events, set events in motion, benefited from them or suffered from them. In today's Uzbek prose, the event, that is, the consequence, is replaced by the cause, that is, the depiction of the human psyche" [6:11]. The above-mentioned authors, working in this direction, have widely used symbolic and figurative images and modernist forms and methods typical of Western literature in both traditional and modern directions, as well as creative experiences in world storytelling, and have contributed to the renewal of a new artistic and aesthetic way of thinking in storytelling. Rather than events, there is a depiction of the psyche, the state of mind, new pictorial means of artistic psychologism, the creation of new symbolic and psychological images, and even an interpretation of artistic and romantic woven images created by the writer's fantasy. After all, the writer always "expresses the pleasure he gets from life itself, his heartache, his excitement, and is able to convey to the reader the life events he has written, the hearts and souls of the characters with their complexity, contradictions, and true elegance" [7:104]. The skill of the writer in creating characters and the level of discovering their spiritual world is the product of the inextricable connection of traditions.

The writer has highlighted this on the basis of a synthesis of world and national traditions. In conclusion, in all genres of today's Uzbek prose, especially in storytelling, poetic renewal, elevations in literary and aesthetic views, the unique and attractive manner of expression in works created on the path of discovering and understanding the highest creation - Man. The narrative of the independence period follows the path of artistic exploration of the inner world of man, the spiritual and psychological world, the wide use of the possibilities of realism, the achievement of the diversity of the poetic style of depiction and sincerity of expression in the artistic world of the writer. It is a fact recognized by our creators that artistic psychologism, especially its reflection in the narrative genre, and its manifestation as a criterion of the work's artistry serve as the primary rule of the laws of art. That is, a work lives and remains alive only if it can affect the reader. This is a process directly related to the issue of spirituality.

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