

BADIIY PSIXOLOGIZM ILMIY MUAMMO SIFATIDA

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Annotatsiya: Mazkur maqolada badiiy psixologizmning inson ruhiyatini idrok etish, uni chuqur tahlil qilish va olingan natijalarni badiiy asarda aks ettirish san'ati ekanligi, har qanday badiiy asarda inson ruhiyati u yoki bu tarzda aks etishi yuzasidan ilmiy qarashlar o'rin olgan. Shuningdek, adabiyotshunoslikda asar qahramonining ichki dunyosi, ruhiy kechinmalarini tahlil qilish muhimligi, bu kabi tahlil badiiy matnning mazmun qatlamlarini ochishga va davr ruhini anglashga xizmat qilishi, inson ruhiyatining badiiy ifodasi asar strukturasida syujet, konflikt, badiiy detal, til va uslub vositalari orqali namoyon bo'lishi kabi masalalar qisqacha tadqiq etilgan.

Kalit so'zlar: ramz va majoz, tahlil, ruhiyat, badiiy psixologizm, ruhiy tasvir, syujet, detal, til va uslub, konflikt, adabiy-estetik, metafora, folklor, g'arb va sharq, ijod psixologiyasi

ARTISTIC PSYCHOLOGISM AS A SCIENTIFIC PROBLEM

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Abstract: This article explores scholarly perspectives on artistic psychologism as the art of perceiving the human psyche, analyzing it deeply, and reflecting the findings within a literary work, emphasizing that the human mind manifests in one way or another in any piece of fiction. Furthermore, it briefly examines the significance of analyzing a character's inner world and emotional experiences in literary criticism, highlighting how such analysis serves to uncover the semantic layers of a literary text and comprehend the spirit of the era. The study also investigates how the artistic representation of the human psyche is manifested within the narrative structure through plot, conflict, artistic detail, language, and stylistic devices.

Keywords: symbol and allegory, analysis, psyche, artistic psychologism, psychological portrayal, plot, detail, language and style, conflict, literary-aesthetic, metaphor, folklore, West and East, psychology of creativity

Artistic psychologism is the art of perceiving the human psyche, analyzing it deeply, and reflecting the findings within a literary work. It manifests through the author's portrayal of a character's inner world, emotional experiences, and psychological states. Indeed, recent periods have witnessed the creation - and growing prominence-of works rooted in existentialist philosophy. These works conduct artistic inquiries into the human being not merely as a product of social relations, but rather as a divine, innate, and mystical entity. They explore the extraordinary emotions and traits that defy subjection to society, historical conditions, statehood, politics, or ideology, as well as the unconscious, uncomprehended states beyond human intellect. Concurrently, there has been a rise in absurdist literature and absurdist protagonists, which vividly depict - often through symbolic and allegorical imagery-the utter poignancy and tragedy of human life and labor when deceived by the fleeting and groundless ideologies of this ephemeral world¹.

The portrayal of characters' inner emotions, feelings, moods, hopes, and psychological anguish increasingly occupies a prominent place in literary works. The theory of artistic psychologism demonstrates that the art of representing the human psyche does not merely consist of depicting events, but also demands a rigorous analysis of the characters' inner world. This very truth is encapsulated in Belinsky's emphasis, defining the author as "a great artist of the human soul." Psychological portrayal requires the writer to possess keen observation of life, breadth of intellect, and a profound understanding of human nature. By revealing the subtle nuances of the human mind, the author enables the reader to feel the protagonist's inner world through their artistic and psychological interpretations. "Since the human being is the subject of literary representation, it is impossible to conceive of them as a holistic, integrated entity without their psyche. Consequently, it is natural that the human mind manifests in one way or another in any literary work, regardless of when, in what genre, or through which method it was created". Therefore, analyzing the inner world, emotional experiences, emotional states, and psychological characteristics of a character holds a crucial place in literary studies. Such analysis serves to uncover the semantic layers of a literary text and comprehend the spirit of the era. The artistic representation of the human psyche is manifested within the text structure through plot, conflict, artistic detail, language, and stylistic devices.

Psychologism is of paramount importance for the short story genre, as it requires a compact yet profound expression of character, conflict, and psychological processes within a limited scope. Only then can the reader derive a grand life lesson from a brief narrative. Viewed from this perspective, the artistic interpretation of the human mind in contemporary prose finds expression, first and foremost, through the unique character of the protagonist, their inner world, emotional experiences, the scope of their

¹ Normatov U. Umidbaxsh tamoyillar. – Toshkent, – B. 5.

talent, and their moral-ethical qualities. By its very nature, fiction strives to illuminate the most delicate and complex layers of human nature. The deep and systematic artistic analysis of human inner feelings, emotional states, and psychological processes is denoted in literary studies by the concept of "artistic psychologism". This concept primarily signifies the mastery of artistically revealing the state of a character's consciousness and soul within a literary text.

It is well known that the necessity of reflecting human inner worlds, emotional experiences, and psychological states first manifested in mythological legends, and subsequently in written sources. The evolution of psychological portrayal devices in literature was inextricably linked to the progress of social consciousness, the expansion of philosophical worldviews, and art's endeavor to comprehend reality more profoundly. In the famous Uzbek epic cycles such as *"Alpomish"* and *"Goroqli"*, the psychological techniques employed to illuminate the inner world of characters not only reinforce the artistic merit of the work but also serve as a crucial milestone in the development of artistic psychological portrayal. This aspect is particularly prominent and clear in the *"Goroqli"* epic cycle. Furthermore, these epics extensively utilize symbolic and metaphorical methods, which are vital for the formation and evolution of psychologism. For instance, characters' inner emotions are frequently expressed through natural phenomena, animals, or symbolic images. This enriches artistic psychologism and strengthens its role as a mode of artistic-psychological depiction.

The epic cycles of *"Alpomish"* and *"Goroqli"* constitute the earliest and most vital exemplars of artistic psychologism in Uzbek literature, laying the foundation for the formation and development of psychological portrayal in the literary thinking of subsequent centuries. The semantic breadth and nuanced psychological depictions of these epics are valued as a primary theoretical source in studying the evolutionary stages of psychological expression devices within Uzbek literary thought. Within the framework of world literature, including Uzbek literature, the issue of artistic psychologism has been extensively investigated through diverse methodological approaches. Artistic psychologism is "one of the essential tools for creating a well-rounded human character in a literary work, wherein the revelation of a character's psyche, the psychological justification of their actions, verbal communication, and speech processes, as well as the ensemble of methods and devices serving these purposes, are consolidated"² is interpreted as such." This concept stands as one of the most vital components of literary-aesthetic analysis, enabling a comprehensive understanding and interpretation of the inner world of artistic characters created within a work.

The portrayal of characters' psychological states also occupies a distinctive place in the folklore of both Eastern and Western peoples. For instance, uniformity and

² Quronov D, Mamajonov Z., Sheraliyeva M. Adabiyotshunoslik lug'ati. – Toshkent: "Akademnashr", 2013. – B. 48.

similarity are discernible across the literature of almost all nations regarding the stylistic presentation of a character's outward appearance and portrait. The human soul and psyche constitute the primary domain of literary inquiry, as creative writing reflects reality not merely through social life, but also through the human mind. Viewed from this perspective, "Today, a literary work consists not of the depiction of intriguing events, but of the micro-analysis of the fluctuations within the human soul. Every individual can comprehend the universe and humanity only to the extent of their self-awareness. Consequently, contemporary literature focuses less on external events and more on the internal processes occurring within the human psyche"³. At this juncture, it is worth noting that the psychology of artistic creativity is one of the scientific fields extensively investigated within foreign literary studies. In this regard, prominent scholars such as M.Arnaudov, A.T.Tseitlin, L.S. Vygotsky, B.S.Meilakh, P.V.Medvedev, L.N.Yakobson, E.G.Yakovlev, Yu. Oklyansky, A.M.Lavidov, and E. S. Gromov⁴ the scholarly legacy of such scientists possesses distinct academic value. These studies comprehensively elucidate the theoretical foundations of the artistic creative process, the nature of literary creativity, the psychological state of the creator, and the psychological characteristics of the mechanics behind a work's creation. Specifically, while analyzing the essence of artistic creativity, its internal laws, and creative processes, these scholars provided a theoretical justification for the correlation between the psychological-intellectual world of the creator and the semantic and formal harmony of the literary text. Consequently, the theory of the psychology of artistic creativity emerged in close connection with general aesthetic concepts, evolving into an independent scientific discipline within literary studies.

Furthermore, observations indicate that the scientific-theoretical and philosophical-aesthetic analysis of the phenomenon of artistic psychologism has been pursued - and continues to be advanced today - by prominent global, Russian, and Uzbek literary scholars, including S. Freud, C. Jung, G. W. F. Hegel, F.W.J.Schelling, Chernyshevsky, M. M. Bakhtin, G. D. Gacheva, Ginzburg, A.B.Esin, A. N. Iezuitov, V. V. Kompaneets, B. O. Korman, D. S. Likhachev, A.N.Osmolovsky, T.I.Silman, O.Sharafiddinov, U.Normatov, N.Karimov, I.Gafurov, A.Alimuhammedov, Y. Bekmurodov, N. Shodiev, M. Abdurahmonova, H. Umurov, J. Jumaboyeva, D. Quronov, Q. Yuldoshev, B. Karim, and U. Hamdamov. Within literary evolution, artistic psychologism serves not only to reveal the lives and lifestyles of characters but also as a means to analyze social phenomena in relation to the human psyche. For this

³ Йўлдошев Қ. Ёниқ сўз. – Тошкент: “Янги аср авлоди”. 2006. 488 б.

⁴ М.Арнаутов. Психология литературного творчества. М., 1970; А.Т. Цейтлин. Труд писателя. М., 1968; Л.С.Выготский. Психология искусства. М., 1968; Б.С.Мейлах. Талант писателя и процесс творчества. Л., 1969; П.В.Медведев. В лаборатории писателя. М.,1971; Л.Н.Якобсон. Психология художественного творчества. М., 1971; Е.Г.Яковлев. Проблемы художественного творчества. М., 1972; Ю.Оклянский. Рождение книги. М., 1973; А.М.Левидов. Автор – образ – читатель. Л.,1977; Е.С.Громов. Природа художественного творчества. М., 1986.

reason, methods of psychological analysis in literary criticism are continuously evolving, with Uzbek scholars, alongside European thinkers, dedicating particular attention to this issue. In particular, U. Normatov's research on Uzbek short story writing, D. Quronov's works focusing on psychological aspects in Chulpan's oeuvre, and B. Karim's analyses of Abdulla Qodiriy's prose hold exceptional scholarly significance. Similarly, the investigations of Poshshajon Kenjayeva and Hakimjon Karimov dedicated to the works of Odil Yoqubov, Otkir Hoshimov, and Shukur Kholmirezayev yielded significant results in illuminating character psychology within short stories.

These studies have unveiled the writers' individual creative styles and artistic mastery, evaluating the characters' inner worlds and emotional experiences through the criteria of literary criticism. Overall, the research conducted by these scientists and literary critics serves to investigate character psychology in Uzbek short stories, define the theoretical foundations of artistic psychologism, and further uncover the aesthetic potential of the short story genre. The complexity and multifaceted nature of human nature have always constituted one of the primary subjects of inquiry in literature. Within a literary work, human emotional experiences, inner worlds, and psychological states are analyzed through the creative lens of the artist, reflecting an endeavor to illuminate their essence. Through this process, the writer unveils the moral-psychological profile of the human being. Consequently, literary works serve as a vital source for comprehending and expressing human spiritual and emotional experiences, and artistic psychologism is specifically directed toward investigating these intricate psychological processes. As an artistic interpretation of human nature and psyche, artistic psychologism holds a distinct place in literary studies.

As the Russian scholar A. B. Esin asserts in his monograph *"Psychologism in Russian Classical Literature"*: *"In literature, the human inner world did not immediately transform into its complete and independent image. Initially, the psychological portrait existed merely as a means of delineating the external, overt manifestations of the inner world, behind which a basic set of experiences emerged."* According to the author, public consciousness initially lacked ideological and social interest in the human personality, individual uniqueness, and the pressing problems of philology and the word. Esin's perspectives demonstrate a theoretical approach to the evolutionary process of the human character in literature. While in the initial stages a protagonist's psychological world was expressed solely through their actions, facial expressions, and speech, subsequent stages witnessed the direct portrayal of inner experiences. This gradual development of psychological depiction is inextricably linked to shifts in societal attitudes toward the human personality.

In short, the salience of the psyche in fiction, on the one hand, manifests the writer's creative individuality and mastery of psychological analysis; on the other hand,

it encapsulates the ideological, social, and philosophical problems characteristic of their era. In the contemporary epoch, novel perspectives, artistic depictions, human-universe dynamics, and innovative principles of focusing on the portrayal of the psyche have begun to emerge. The primary subject of fiction remains the human being—a constant across all eras. This is because the human being is an entity that continuously changes, assumes diverse forms, and evolves. Regardless of the epoch or time they live in, their significance never wanes. The issue of understanding and exploring the human spiritual-psychological world traces its roots back to antiquity.

Particularly, in works of a religious nature that emerged in the Eastern world, the question of the soul was viewed as a phenomenon intertwined with divinity. This, in turn, laid the groundwork for the emergence of the theological principle of psychologism.

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