



PSYCHOLOGY IN LITERATURE

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Annotation:

The goal of this paper is to discuss literature in terms of its interdisciplinary structure, specifically psychology, which has always been studied by writers, philosophers, artists, psychologists, in terms of man and existence, personality, and individual differences. It is clear that there is a strong relationship between literature and psychology because both deal with humans and their reactions, desires, and individual and social concerns using different concepts, methods, and approaches.

Keywords: literary psychologism, relationship, character's emotions, creative style, perceptions of the world, phenomenon

The disclosure of a character's psyche, the psychological justification of his actions and words, as well as the entirety of techniques and tools used to achieve these goals are all important aspects of literary psychologism, which is one of the key techniques for constructing a fully realized human image in a work of art. The author of fiction, regardless of genre, aims to shed light on the inner thoughts and emotional states of his characters.

Psychologism first occurs in late antiquity works of European literature (Heliodor's "Ethiopica" and Long's "Daphnis and Chloe" novels). The importance of the individual in the cultural system peaked in the middle of the 18th century, and the issue of his right to individual self-determination was vigorously discussed (Rousseau, Richardson, Stern, Goethe). The portrayal of the individuals' emotions and thoughts is intricate and dispersed, and their inner lives appear to be heavily influenced by moral and philosophical inquiry. The technical side of psychologism is also enriched: an inner monologue appears with the author's psychological story, psychological detail, composite forms of dreaming, psychological landscape and attempts to build it according to the laws of inner speech. [6,253]

These forms allow for the literary presentation of complex psychological conditions, the analysis of the unconscious, and the artistic embodiment of complex mental conflicts, which is the first step in the artistic development of the "dialectic of the soul."

For psychological portrayal up until the end of the 18th century, mostly non-subjective authorial narrative forms were employed. Examples include letters and traveler's diaries (Laclos' "Dangerous Liaisons," Richardson's "Pamela," Rousseau's "New Eloise," Karamzin's "Letters of a Russian Traveler," Radishchev's "From St. Petersburg to Moscow travel"). These forms combined dependability with a sufficiently thorough and in-depth revelation of the inner world, allowing the person to speak about his thoughts and feelings, allowing the characters' inner states to be conveyed as naturally as possible.[5, 52]



Academicia Globe: Inderscience Research

ISSN: 2776-1010 Volume 4, Issue 3, Mar., 2023

"Psychologism is a certain sort of art, behind which artistic meaning, ideological and emotional substance stands and is expressed," said A.B. Remember. A.B. Esin did extensive research on the idea of "psychology in fiction." Like any cultural phenomenon, psychologism evolves over time. Moreover, psychologism did not appear in literature from the beginning; appeared at a certain historical point. In literature, the inner world of a person did not immediately become a full-fledged and independent object of the image. In the early stages, culture and literature did not require psychologism, because the object of the literary image was initially self-evident, external processes and phenomena that did not require understanding and interpretation.

In his article on L. Tolstoy's early prose, which is devoted to his use of psychologism, Chernyshevsky, who was the first to identify it as a distinct creative phenomenon - shows psychologism as an artistic style.

In the literature, psychologism is described as a distinctive human personality as a value in culture, that is, in circumstances where a person's value is entirely decided by his or her social and professional position, taking into consideration personal viewpoint. Because a set of unwavering and immutable norms governs society's ideological and moral life (religion, church).

Some academics disagree that psychology can reveal something about a person's innermost thoughts and feelings. In order to analyze the hero's mental world, psychologism is therefore not regarded as a method but rather as a particular portrayal of the psyche in literature.

Characters can be classified as either internal (monologue, memory, and imagined pictures) or external (mimicry and other external states of the psyche) ways of representation in literary psychology. Indirectly, by demonstrating the mimicry and behavior of the characters, or directly via the author's judgment or self-analysis of the characters, both methods of psychoanalysis are used. A person's psychological condition can be described in a variety of ways: a) directly: the author aims to shed light on the hero's emotional and mental state. He can utilize the hero's spoken, written, or inner speech (monologue, dream); b) indirectly - the author also uses outside aspects, such as gesture, behavior, and meaningful gestures, to express the character's inner world.[3, 59]

Literature and psychology have a strong relationship because both deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, using various concepts, methods, and approaches. An author represents life through his or her objectives, perceptions, ideologies, and value judgments, and opens the doors to unknown and invisible worlds for readers not only by arousing feelings and emotions, but also by assisting them in discovering the meaning of life and existence. Clearly, literature helps people understand and question their identities by raising consciousness and awareness. It should be noted that man and existence have always been central to the majority of scientific studies, fine arts, and literature.

Literature often uses psychology to further our understanding of the human psyche and the significance of the deeds of the heroes. There are two ways to understand the word "psychologism." This phrase broadly alludes to the idea that literature and art may rebuild human life and characters. This method makes psychologism a feature of all literary works. In a broad sense, psychologism refers



to the ability of art to universally recreate aspects of human life, human character, and socio-psychological types. Writer-psychologists achieve a unique depth in their artistic development by vividly and in-depth describing a person's inner world. In the strictest sense, psychologism is regarded as a unique trait exclusive to particular works. According to this perspective, psychologism is a unique form that enables the precise and vivid depiction of mental processes. The presence or absence of psychologism in a literary work is not, in the strict sense, an asset or a liability; rather, it is merely a quality that is determined by the concept of the work, its themes and content, and the author's perception of the characters.

The way the story is told—in the first person or the third—is crucial to the development of psychologism. The first-person narrative was regarded as the most suitable format for this kind of work up until the end of the 18th century. Another version violates the credibility criterion since the author is unable to enter the character's head and it is assumed that the character is the only one who can accurately convey the character's emotions to the reader. The major objective of the book is to encourage readers to reflect on themselves, develop a sense of psychological self-worth, and engage in psychological introspection. [6, 256]

However, the work becomes rather repetitive due to the inability to properly and deeply depict the inner lives of numerous persons and the repetitiveness of the psychological image. The third-person creative style enables the writer to fully immerse the reader in the hero's inner world and to explain it in depth. In addition, the author can analyze and assess how the characters behave through internal monologues, diary excerpts, letters, dreams, and visions. For instance, a dream isn't brought on by the hero's past experiences in life, but rather by his earlier emotional condition. I.V. Strakhov claimed that literary dreams are an examination by the author of the "psychological state and character of the characters."

Another psychologism technique that became popular in the second half of the 19th century is silence, which happens when the reader starts to scan the text for depictions of intricate and fascinating mental states for reasons other than the outward storyline enjoyment. The author can then, at some time, omit describing the character's psychological condition, allowing the reader to independently conduct a psychological analysis and ascertain what the character is currently experiencing. Such silence generates a highly spacious image of the inner world since the writer doesn't make anything solid, doesn't restrict the reader to specific circles, and offers the imagination complete brilliance. In these instances, psychology is still present and is still in the reader's mind. A.P. Chekhov frequently used this style in his writings, as well as afterwards in the works of other 20th-century authors.

Works of literature are tangible instruments of cultural and aesthetic heritage that can be studied as sources of man's creative process. Literature teaches a wide range of themes and ideas about human emotions, reactions, tensions, anxieties, motives, desires, and numerous events. Clearly, the interdisciplinary structure of literature cannot be ignored because literature is not devoid of a cultural, psychological, and philosophical context in terms of its relationships with humans in all aspects. One of the major disciplines to which literature is closely related is psychology, which uses even ancient literary works as samples to provide multi-faceted analyses of the human mind and spirit. Obviously,



literature is a rich source of human mind and soul, which are the primary materials in psychology. That is, literature is a repository of experiences and individual realities, essentially the human psyche, quirks, emotions, and feelings. As a result, both literature and psychology are concerned with similar issues, and both can learn from one another to provide multiple interpretations and perspectives. It is detectable; then, the ability of psychology and literature to employ different methods and approaches to analyze human nature and existence is shared.

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