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POETICS OF ARTISTIC PSYCHOLOGISM

Annotation: This article discusses the poetics of artistic psychologism

Keywords: language, literature, psychologism, poetics

ПОЭТИКА ХУДОЖЕСТВЕННОГО ПСИХОЛОГИЗМА

Аннотация: В данной статье рассматривается поэтика художественного психологизма.

Ключевые слова: язык, литература, психологизм, поэтика

Today, from the point of view of semantics in the science of literary criticism, the concept of “artistic psychologism” seems not to be accurate enough. Researchers in the works of general and practical nature use this term very much, but there are often moments when opinions about the meaning of this word contradict each other. At the same time, artistic psychologism is one of the most complex events in the center of attention of scientists: its distinctive features and versatility, on the one hand, when it requires knowledge of many subjects (psychology, philosophy, aesthetics, literary criticism), on the other hand, are directly related with all the major problems of literature.

In classical and modern literary criticism, the problem of psychologism in artistic creativity has increased many times. Despite the abundance of research on this issue and its ability to be studied in many ways (from theoretical, literary, historical, analytical points of view), it’s now clear that the following is missing:

- a clear understanding of the phenomenon of artistic psychology, the factors that make up its place in the artistic system,
- terminological accuracy
- methodology and methods of analysis.

The term “psychologism in literature” is already out of date from a semantic point of view, it is not in vain in works on literary criticism that the psychological method, genre, style, writing, and mastery are again and again referred to. The typological definitions of psychologism (“abstract”, “analytical”, “synthetic”, “lyrical”, “mimic”, etc.), corresponding to the movements of literary periods, are also different. The psychological meaning of the text lies in the fact that it attracts linguists, philosophers and psychologists.

At the same time, the problems of psychologism in works on the basis of objective laws are examined in literary-historical courses in the system of higher education, raised in state examinations. Therefore, an understanding of the essence of psychologism and methods of its analysis remains one of the most important conditions for philological knowledge.

“Psychologism is a very complete, detailed and deep description of emotions, thoughts and feelings of an imaginary person (literary character) using unique means of literature,” states Esin A.B.

L. Y. Ginzburg noted that psychologism is not a rational, simplified description of the inner part of a personality. "Literary psychologism begins with a natural, random, contradictory behavior that does not even occur to the hero."

V. Kompaneets understands that psychologism is not a method, but a feature of fiction, which reflects the author's psychology. “The emergence of psychological analysis in a work,” notes V. Kompaneets, “its form and typology largely depend on the writer's worldview, his goals, his talents, the nature of his personality, and the situation in the work. At the same time, it seems obvious that, without considering psychological analysis as an aesthetic principle based on consciousness, there is no need to compare the details chosen by the artist.”

These judgments testify to the diversity in the interpretation of the subject, the approach to the problem of psychologism in literature and the broad and narrow interpretations of this term.

For example, A. Jesuitov, having studied the problem of psychology in literature, notes that the concept of psychologism is very significant, and divides it into three:

“1) the conventional sign of speech art, its comprehensive character, the proof of its artistry ...;

2) a reflection of social psychology (class, social group, period, etc.) through the fruit of artistic creativity, the author and his characters, and moreover - the personality of the writer and the images of the characters created by them.

3) "conscious and defining aesthetic principle."

In our understanding, among the given statements in determining skill in the field of spiritual analysis, the second is dominant. This feature can be used to study the laws of the creation of a work of art. This is also mentioned in the book "Theory of Literature" by R. Walleck and O. Warren. According to them, the term "literary psychology" can be understood, in essence, "the study of the psychological typology and patterns of creation of a particular artistic work."

Consequently, "artistic psychology is an art form that combines the ideological and spiritual studies of heroes, the way human nature is formed, and the foundations of a person's world view. The educational, problem and artistic value of psychologism is primarily seen in this. "

The researchers propose to distinguish between the psychology of the author, the reader and the hero, given that "the characters test their spiritual life in the light of their deep contradictions."

The difficulty of determining the essence of the question is explained by the content-oriented nature of psychologism. If the majority of literary scholars (A. I. Pavlovsky, F. Khatipov, A. B. Esin) consider the art of the imagination of the heroes of the world to be psychologism, it can exacerbate its attempts to determine the role of modern literary-theoretical concepts and their role in the system of multi-layered work. In addition to the discussion, artistic images and expressions (portraits, inspired landscapes and details) and "objects that are not connected

with the universe, whose images are not very clearly visible," include the expression of the character of the heroes. Regarding the definition of the hero's spirit there is no concrete answer, as some understand it as a style (A. Yesin), others as a figurative meaning (И. Vinogradov), and still others as a form-semantic property.

Thus, the difficulties in creating a unique concept of literary psychologism are noted in (1) the confusion of the concepts of "psychologism", "psychological analysis", and "spiritual images"; (2) the definition of psychologism as a component of a work of art, of original quality or level; (3) uncertainties in the relationship between psychologism and the rhetorical triangle (the author - the hero - the reader).

Comparison of literary works on literary psychologism: lack of unity in theoretical approaches; numerous works on the problems of individual author's psychologism in works; work on literary psychology in the works of the 19th century; showed that in the world literature there is no comparative historical work on psychologism of the 20th century and its dynamics.

A new image of psychologism can be understood by studying the options in the works of individual authors and then comparing them. We believe that in researching the problem it is necessary to take into account quality jumps in the development of 20th century literature and other laws, as well as to develop a scheme of actions for interpreting the psychological meaning of the text.

In our opinion, artistic psychologism is an artistic, imaginative, visual-emotional and creative revival of human life, based on the author's concepts, personal perceptions and communication strategies. By the spiritual image, we understand the physical aspects of the personality (emotions, experiences, states) and the artistic study of his personal experience from his spiritual and psychological world.

Nevertheless, although it is a part of psychology, it is important to know about the problem of spiritual analysis. Because spiritual analysis is a category of the creative method and methodology of literature. Spiritual analysis is, in fact, a

complex characteristic that the author can use to reveal the spirit of the hero, and the interpreter (researcher) can use the method of psychological analysis (psychoanalysis) when studying a work of art.

N.V. Zababurova, a French psychological novel researcher, offers a comprehensive approach to the study of psychology:

1) the type of psychological problem. It reflects the influence of such factors as non-literary (historical, social, philosophical, scientific) and literary (literary traditions, aesthetic concept of a specific literary movement, etc.), which determine the author's and artistic thinking. This problem is of paramount importance for psychologism - in many respects provides the convenience of writing work ;

2) the concept of a person belonging to a certain period and social environment (formed in the form of artistic content);

3) The artistic system and the creative method (the historical typology of the methods of artistic psychology is compared with the evolutionary development of creative methods);

4) poetic level (degree).

Of course, such an approach may cause objections from an algorithmic point of view. But it is clear that the productivity of the analysis of psychologism in this or that work is connected with the artistic text and its focus on the integrity of the review (A. Skaftimov, Yu. M. Lotman, M. Grishman, A. N. Andreev). The structural nature of psychology does not allow it to be fragmentary. Therefore, as an alternative, a philological analysis of "literary texts that considers the entire text as a whole, with its components and levels," may be proposed. The role of such an analysis is determined by V.A. Maslova: 1) identifying the uniqueness of individual elements of the work and their integrity; 2) combining both literary and linguistic approaches to the text; 3) "Identification of the relationship between the author who made this text and the reader who will read it."

Thus, based on the idea that modern psychologism has changed its appearance (characterization of heroic psychology, chronological, symbolic, mythological image), it is now necessary to choose a path that allows you to systematically identify the psychological identity of various meanings of the work.