

# Artistic Psychology In Literary Theory

Asqarov Dilmurod

Senior Researcher of the Institute of Uzbek Language, Literature and Folklore, Doctor of Philosophy in Philology (PhD), Uzbekistan

**Received:** 31 August 2025; **Accepted:** 26 September 2025; **Published:** 31 October 2025

**Abstract:** This article analyzes the problem of psychologism and psychological analysis in Uzbek literary criticism, their differences and significance in the literary process. The study, based on the scientific works of literary scholars, highlights the stages of formation of psychological imagery, principles of development and features of its application across genres. It also analyzes the role of psychologism in the creation of the human psyche, inner world and artistic character in the work of writers. The article reveals the essence of psychological analysis as an aesthetic category, its connection with changes in artistic thinking, as well as the dialectical relationship between human character and psyche on a scientific basis.

**Keywords:** Literature, psychologism, psychological analysis, psyche, character, internal monologue, artistic imagery, literary analysis, Uzbek literature.

**Introduction:** Literature is considered the interpreter and at the same time the educator of the human spirit and soul. Therefore, the spiritual and moral life of a person is traditionally based on literature and used in the development of the personality.

So, since literature is the main factor in the upbringing of a person, it is natural that national ideas and national spirit inherent in each nation are reflected in it. On this basis, national characteristics: traditions and truths, values and beliefs are instilled in the hearts of young people, future generations.

Another method of artistic depiction is psychological depiction. Psychological depiction, in turn, is a part of psychology. The problem of psychologism in Uzbek literature begins with A. Alimuhamedov's article "Psychological depiction in the stories of Abdulla Qahhor". [1.115-137] Research on this topic begins in the 60s. In the initial studies, psychologism was not studied as a separate problem. Perhaps the psychological reliability and naturalness of the characters created in this or that work were only highlighted. [2., 3] The problem of psychologism became a special object of research in the 70s. N. Shodiyev's dissertations "The Psychological Mastery of Abdulla Qahhor" (on the example of the works "Sarob", "Sinchalak"), M. Abdurakhmonova's "The Mastery of Psychological Analysis in the Work of

Abdulla Qodiriy" appeared, and several articles and pamphlets expressing the meaning and content of these studies were published. Bakhodir Sarimsakov's book "Some Thoughts on the Character of Psychological Imagery in Dostons" [4] was written. These are the first studies directly devoted to the mastery of revealing the spiritual world of characters and the writer's style, and N. Shodiyev's scientific work analyzes the psychological tools in two prose works of Abdulla Qahhor - internal monologue, speech characterization, psychological portrait, hallucinations, dreams and psychological symbols. Through the analysis of these tools, the secrets of the writer's psychological analysis skills are examined. M. Abdurakhmonova's dissertation examines the work of Abdulla Qodiriy, the founder of psychologism in Uzbek novels, and his methods of psychological depiction.

"Psychologism... is the most important aspect of writing skills," one of the main indicators of the artistry of a work. Because "a person is the subject of literature's depiction. Where there is no depiction of a person, there is no fiction, and at the same time, "the depiction of a person" means, first of all, the depiction of a person's inner world, the depiction of his experiences.

It seems that psychological analysis is a legitimate artistic phenomenon, a qualitative sign that determines the level of maturity of creative talent, the sphere of its

influence.

The analysis of the human psyche, its deep understanding and skill in describing it - the rise to the level of quality that determines the fundamental essence of literature - did not happen all at once. At different stages of the development of literature, this problem was understood differently. In particular, as Aristotle noted in his work "Poetics", the main sign of a work of art is the depiction of external phenomena, and character is a means after the depiction of external phenomena.

By the 80s, Hotam Umurov's monograph "Artistic Psychology and Modern Uzbek Novelism" was published. This book contains a broader discussion of psychologism, the principles of psychological analysis, methods and tools for depicting the psychology of characters, and the skill of the writer. [5] In the 1990s, literary scholar Dilmurod Kuronov's PhD dissertation, "Character Psychology in Cholpon's Novel "Day and Night", sheds light on the psyche of the characters in relation to the era. [6] In the 2000s, Shoirayeva's PhD dissertation, "Methods of Describing the Soul of Characters in Uzbek Historical Novels", focuses on the forms of portrayal of the psyche, [7] in addition, one chapter of literary scholar A. Kholmurodov's monograph "Creating an Artistic Image in a Story" is called "Psychologism in a Story". In it, only the relationship between man and nature and the depiction of landscapes are studied as psychologisms. [8] Mavlon Bobokhonov's dissertation titled "Psychologism in Contemporary Uzbek Short Story" approaches the problem from the perspective of the ideology of national independence and studies the role of the problem of psychologism in Uzbek short story using a combination of comparative-typological and psychological analysis methods. In our work, the scientific and theoretical aspects of the research of the above-mentioned literary scholars are used in the artistic analysis and comparative study of Khurshid Dostmuhhammad's prose.

In the current Uzbek literary criticism and psychology, psychologism is studied from the perspective of depicting a new person, the uniqueness of the world of characters, and understanding and describing the spiritual world of man in the process of globalization. New principles are emerging in the prose of Uzbek literature, which are manifested as a mutual synthesis of existing national literary traditions and advanced experimental methods in world literature. In them, the complex feelings of a person who has not yet realized himself, his attitude to life, an objective and impressive expression of the external and internal world, the psyche, philosophical and psychological interpretation and figurative imagery are taking precedence. Changes

in literary and aesthetic thinking, along with the expansion of the ideological content and subject matter of works, create an individual style of writers, uniqueness in image and expression, and a variety of interpretative tones. This has allowed for the expansion of a variety of methodological and formal directions that allow for an impressive and convincing analysis of the human psyche and spiritual world from different angles. The relationship between genre and style plays a significant role in the developments in Uzbek prose of the 21st century. In it, the study of the spiritual world of an individual is expanding, based on the observation of such principles as traditional and modern style, journalistic interpretation, psychological analysis, and creative originality.

Togay Murad is one of our writers who, in his works, highly described the spirit of nationalism, Uzbek life, decency, character traits, and paid significant attention to personal education. Togay Murad is a creator who left a bright mark in the sky of our literature and became an eternal star. The significant creative heritage he created during his short life was studied and commented on by our literary scholars "a lot". From these comments, it became possible to get to know Togay Muradin better as a person and a creator, as well as his spiritual world. Of course, it is worth separately recognizing the incomparable merits of skilled critics. After all, it is known to everyone that the critic plays a major role in conveying the work of a writer or poet, the significance of a work of art to the reader's mind. The problem of psychologism became a special object of research in the 1970s. Among the young scientists, N. Shodiyev's "Abdulla Qahhor's Psychological Analysis Skills" (on the example of his works Sarab, Sinchalak) and M. Abdurakhmanov's "Abdulla Qodiriy's Psychological Analysis Skills" were published, and several articles, pamphlets and brochures reflecting the essence of these studies were published. B. Sarimsakov's "Some considerations on the nature of psychological imagery in epics" appeared.

In Uzbek literary studies and literary criticism, the terms "psychologism" and "psychological analysis" are used without distinction. In addition, there are many Uzbek variants of the above terms, all of which are used in the same meaning. For example, in "Literary Theory" "psychologism" means "image of the inner world", "psychological analysis", "psychoanalysis"; in M. Abdurakhmonova's brochure – "image of the spiritual world", "psychological analysis", "psychological image"; in N. Shodiyev's treatise "Painter of the Soul" – "psychological analysis", "image of inner life".

However, firstly, it is inappropriate to consider only the inner world of a person as his psychology, and secondly, to use the terms "psychologism" and "psychological

analysis” interchangeably. Psychologism is broader than the concept of “psychological analysis” and directly encompasses the psychology of the author. Gide Maupassant wrote about this: “Our understanding of life, perceived with the help of the senses, our understanding of the world, our intuitions - all this we attribute only a certain part to that character, to the heroes whose hidden and mysterious essence we are trying to reveal. Thus, we always present ourselves only in the form of a king, an executioner, a thief, a nun, a girl or a market trader, because we set ourselves the following question: “If I were a king, an executioner, a thief, a nun, a girl or a market trader, what would I do, what would I think, how would I act?”

So, psychologism is a peculiar legal phenomenon of literature, which manifests itself independently of the writer’s will.

“Psychological analysis” is a psychological analysis of the hero, reflecting the processes of the human psyche, the development of various “tones” in his thoughts and feelings. The world is an aesthetic category that opens up the analytical principle. In this, the writer’s “attention,” as N.G. Chernyshevsky wrote, “is focused more than anything else on how one feeling and thought leads to the development of another feeling and thought; he observes with great interest how a feeling that arises directly as a result of a situation or impression, succumbs to the influence of various thoughts that arise in memory and imagination, enters into the state of other feelings, returns to its original state, wanders through the world of all these states, changes, and wanders again and again; how a thought that arises as a result of the initial feeling leads to another thought, and then wanders even further; “...he observes with great interest how sweet fantasies merge with real feelings, dreams of the future merge with reflections of the present.” That is why “psychological analysis” may not be found in all writers or in all their works. In this case, it is better to use this term only when the writer has researched in this area.

To date, the problem of psychologism has not been sufficiently studied in relation to genres in existing literary and critical research. In particular, in the “Treatise of the Artist of the Soul” by the young scholar N. Shodiyev, the main poetic means of the form “Dialectics of the Heart Discovered by L. Tolstoy” that have not been studied at all in our literary studies - internal monologue, speech characterization, psychological portrait... and their features are studied on the example of the novel “Mirage” and the short story “Sinchalak” and the lack of distinction between the two genres is clearly visible.

However, psychologism and psychological analysis are used in different genres to different degrees, while the novel is a genre that can “contain the universe” and describe social events and phenomena and the dialectics of the human heart in an infinite scope and complexity.

“Psychic things, consciousness, etc. are the highest product of matter, the function of a very complex piece of matter called the human brain.” Therefore, the psyche is the reflection of reality in the brain. Psyche (the term “psyche” is derived from the Greek word “psyche”, which means soul) Since the material basis of the (meaning) always belongs to a specific person, it is natural that the personal spiritual life of this person (consciousness, needs, imagination, dreams, feelings, moods, passions, will, ideals, passions, interests, habits, character...) finds its reflection in literature.

As in life, in literature a person is distinguished from others by his individual psychological characteristics. This is associated with the concept of character (which means “tagged, characteristic, sign, symptom”).

“In psychology, character is understood as a set of individual psychological characteristics that are manifested in typical conditions, manifested in methods of activity considered typical for a given person, and determined by the person's attitude to these conditions” and the person's orientation - needs, motives, interests, passions, ideals - constitute the content of character.

In literature, “artistic character is a social character that appears in a certain social condition, including individual signs consists of the direction of the will that has acquired meaning and the artistic expression of this direction of will in the work. Only the will of the person, which arises on the basis of social conditions, provides the artistic and ideological basis of the character in the work...”

Another reason why we consider the problem of creating a character in literature as a fundamental issue of artistic skill is that the character accumulates in itself all the components of artistic creativity (language, portrait, plot, composition, dialogue, monologue, detail, etc.), or rather, forces it to “work” on itself. This property of the character is considered to be consistent with the texture of the work of art.

So, “character is a very broad concept (since it also accumulates the psyche in itself from the point of view of principle) and at the same time is a phenomenon external to the psyche. The main thing in character is the practical activity of a person and the clear and visible impact of the result of various internal stimuli on this activity. At the same time, character is determined not only by the image of the inner world, but also by

the external environment surrounding it and encouraging it to action, socio-historical conditions. The psyche works with the internal stimuli of human activity, its hidden depths.”

It is also clear that the inner world of a person is not the same as his activity and does not end with his activity. In a holistic understanding of a person, not only his activity (behavior) is important (although the person manifests himself relatively clearly in activity), but also the sphere (sphere) of unrealized actions and unfulfilled deeds, which is determined in the analysis of the psyche.

It should also be noted that the character and the psyche, which determines its internal plan and program, constitute a single whole, a single living organism. It is a constant controller of the activity of psychic phenomena. Because “only in the mind are dynamic models of reality created, with the help of these models a person enters into a relationship with the environment surrounding him”, and the colorful world of feelings, emotions is necessarily the structure of the human mind.

Thus, it is impossible to imagine a character without his psyche, because the analysis of the hero's psyche ensures the integrity and completeness of the character, makes it real, and increases its effectiveness. For this reason, it is correct to liken the relationship between the character and his psyche to a complex dialectical relationship between "content" and "form".

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