



ARTISTIC PSYCHOLOGISM IN PROSE WORKS

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***Anotation:*** *This article provides detailed information about literary psychologism, and the protagonist's inner experiences and character are revealed through analytical insights*

***Key words:*** *research on literary psychologism, inner monologue, character, psychological analysis research, practical course.*

Literature is one of the most powerful tools for reflecting the human soul, its experiences and inner world. By deeply revealing the human psyche in works of art, writers further enhance the impact of their works. Based on this, artistic psychologism is considered one of the important criteria in literary criticism. Artistic psychologism is a subtle descriptive skill aimed at revealing the essence of the image by describing the inner experiences and mental state of the hero.

Artistic psychologism is the psychological justification of the character's psyche, actions, and words, and it includes a number of methods and means that serve to reveal the character's psyche.

Khurshid Do'stmuhammad, who discovered new facets in his works, has many unique features. His novels, stories, and short stories have a style and content that are not found in other works. Many of the writer's works are included in the new modernist direction. In Khurshid Do'stmuhammad's story "Oromkursi", we can see unique styles, like in some of his works. We encounter events that cannot be understood at first reading. Sometimes we cannot understand them. Basically, the events in this work occur in accordance with the state of a person's psyche. First, if we pay attention to the theme of the work, the word "Oromkursi" is one of the main



elements in the story. Through “oromkursi”, the writer actually means the course of action. That is, the style of expressing multiple meanings in words is also leading in contemporary literature. Also, in this story, people who are career-oriented, money-oriented, and career-oriented are condemned. For example, some people strive for career and career without even thinking about their own lives.

Abdulgafur Rasulov in his article “Enjoying the Rain of Intercession” touched upon this story of Khurshid Dostmuhammad: “To fall in love with an object from the heart, to become a slave to it, to lose one’s identity is a new issue in our literature. More precisely, the stinginess, materialism, and spiritual emptiness that are now widespread among people are severely condemned in “Oromkursi”. The hero of the story, Koklam Tongotarov, falls in love with the Oromkursi. Wherever he sees the Oromkursi, he cannot control himself. He sees the Oromkursi in different guises, treats him as if he were a person. He loves him more than his own life, is offended by him, and resents him. Koklam Tongotarov constantly thinks about the Oromkursi that occupies his mind. No matter how much he wants to get rid of it He cannot get rid of it. He considers this condition to be a disease. He knew that his father also had this disease. Koklam Tongotarov lives in one of the apartments where married people are allowed to live. The presence of an armchair in his room is a requirement. His mind and perception are focused only on the armchair: “The white armchair looked even whiter in the semi-dark room, and as if that were not enough, it radiated light from itself, as if it were illuminated by the rays of a lamp, and in Koklam’s eyes it looked like a girl sitting with her bare knees and arms clasped...”

Who was one of the first to conduct research on the subject of psyche in Russian literary criticism, Chernyshevsky: “Psychological analysis can be diverse. One author tries to reveal the character traits, another shows the influence of society and life on the formation of character; thirdly, the relationship of actions with feelings; fourthly, describes the analysis of passions”. [1]. Uzbek literary scholars have been conducting research on the issue of artistic psychologism and psychological analysis since the second half of the 20th century. N. Shodiyev’s “The Mastery of Psychological Analysis in the Works of Abdulla Qahhor”, Kh. Umurov’s



doctoral dissertation “The Problem of Psychological Analysis in Uzbek Novels”, P. Kenjayev’s “Principles of Describing the Hero’s Soul in Contemporary Uzbek Stories”, M. Bobokhonv’s candidate dissertation “Artistic Psychologism in Contemporary Uzbek Stories” are among them.

In the story "Oromkursi" by Khurshid Dostmuhammad, the main character's artistic psychologism is presented in the form of an "internal monologue", which is the characters' unmodified, internal speech, and is conditionally perceived as a process of thinking (feeling) taking place in his mind [2]. The main character of the work, Koklamali Tongotarov, is a young man who has come to the city and enjoyed the happiness of a student. Seeing his teacher's oratory (practical)

When Koklamali treated the armchair with such gentleness, as if he were treating a delicate girl, he repeatedly tried to contradict his inner “I”: “What am I doing?”, “Hey, open your eyes!..What kind of a young man are you?!” But he could not do it: “...he wanted to scold him, but the armchair groaned like a wounded deer. Koklamboy, with a flattery that did not suit his slender and tall body, quickly got used to it and patted the armchair on the shoulder, and, forgetting his unbridled desires, sank heavily into the chair...”[4].

Koklamali spent his days in a state of seclusion, not to mention writing his annual plan on paper, he forgot to write a letter to his mother, his promise to the old woman who was his tenant, and even to eat. Here, the writer alludes to the fact that a person who is in love with the ladder of action forgets the true meaning of life without devoting enough time to his loved ones. The story contains several characters and their speeches that give Koklamali a bad name and are aimed at warning him. The most characteristic of them is: Nazirov, after having summoned his disciple for a long time, when he sees him arrive, he gives him a heartfelt advice: "Every young man has luck, Koklamali... At first, such luck comes, a person gets used to it, then a greater one is born. Many a person's back bends from the sudden luck... People who are honest and sensible, for example, take up a lowly position and immediately grab the chair they see. If they grab it, then they will not lose their





position, leaving aside their duties and responsibilities. A person who rubs the skirt of his chair in his eyes will not turn back from any meanness..."[5].

Nazirov Damla's sudden words were a wake-up call for Koklamali. In addition, there were also advice from his mother, who wrote a letter, and from the landlady, but these were also ineffective.

Koklamali's nature clearly shows flaws such as inability to fight against himself and indecision. He tries to change several times, realizing that his actions are stupid, but he cannot do it. He decides to go to his village and get married. He thinks that he will have a son or a daughter. After that, he involuntarily intends for his son to take the same path of action. Then he breaks out in a cold sweat and feels disgusted with himself. Because, when he was born, he heard that his father, Janobali Tongotarov, had the same intention, he remembers that. He does not want his descendants to be a victim of the course of action. As a countermeasure, he jumps from the balcony of the ninth floor with a chair. The conclusion is that people who are jealous of the prestige of the world are doomed to destruction, like Koklamali. Only chasing prestige and not being able to control themselves in time ruin a person. Koklamali considered the cure for such an "infectious disease" to be death. If only he could have recovered from this "disease" by fighting against his own ego and following the advice of his loved ones.

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