



# BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI

Научный вестник Бухарского государственного университета  
Scientific reports of Bukhara State University

1/2022



1/2022

**PUBLISHED  
SINCE 2000**  
(Online since 2020)

**PUBLISHED SIX  
TIMES A YEAR**

**2022/1(89)**

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**НАУЧНЫЙ ВЕСТНИК  
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ГОСУДАРСТВЕННОГО  
УНИВЕРСИТЕТА**

*The journal is published in the Bukhara  
Regional Department of Press and  
Information of the Press and Information  
Agency of Uzbekistan on August 24, 2020  
With registered certificate № 1103*

*The journal "Scientific reports of Bukhara  
state university" is included in the list of  
scientific publications recommended to  
publish the main scientific results of  
doctoral dissertations of the Higher  
Attestation Commission under the  
Cabinet of Ministers of the Republic of  
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THE EVOLUTION OF ARTISTIC PSYCHOLOGISM IN  
WORKS OF RUSSIAN AND UZBEK WRITERS

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**Abstract.** *The article examines the evolution of artistic psychologism in the women's prose of Russian and Uzbek writers. Finding evidence for the thesis about the deep psychological basis of women's prose in scientific literature, the author concludes that the most prominent representatives of it from the point of view are in Russian modern prose L. Petrushevskaya, and in modern Uzbek prose Z. Kuroloy in works whose psychologism exists at the stylistic and figurative levels. Female authors reveal the characters of their heroines through their mood and behavior in everyday life in general and through conflict situations in particular. In addition, it is common to refer to the epic basis of psychologism, which allows us to emphasize its evolutionary change in the stylistic dominance in the works of the authors under consideration.*

**Objective.** *The purpose of the study is to study and identify the specifics of the evolution of psychologism in the works of modern Russian and Uzbek women writers, showing new artistic approaches to the study of the personal potential of a modern person.*

**Methods.** *The research methods are based on the principles of a holistic analysis of the ideological and artistic structure of the text from the point of view of the specifics of psychologism in combination with descriptive and comparative-typological types of analysis.*

**Research results (Findings).** *In the XXI century, there is a tendency to a deep study of psychologism as a stylistic unity in modern literature. Traditional forms and techniques of psychological disclosure are being transformed. The changes taking place in society have brought to the fore the disclosure of the inner world of the characters.*

**Conclusions.** *The study of research materials on the problem, the analysis of works of modern "women's prose" shows the relevance of the problem in modern society. The evolution of artistic psychologism in the literary texts of Russian and Uzbek authors is becoming a universal category that incorporates the contexts of transpersonal, psychoanalytic psychology, and also leads to the identification of the importance of modern coding systems for the study of the external and internal psychological field of the individual. The deployment of deep psychological layers of personality creates the process of recreating the configuration of reality, which is a "projection of the text as the world", thereby psychologism accumulates new*

*information fields in the presented texts, achieving convergence of psychological universals of a person and external empirical reality, which allows creating new psychological meanings as a means of cognition of the mutual influence of the "Reality- Author- Hero" systems.*

**Keywords:** *psychologism, stylistic unity, dominants, configuration of reality, psychoanalyst, transpersonal, individual.*

**Introduction.** The concepts of "psychologism" and "psychological analysis" in literary studies, it is customary to distinguish psychologism is (from the Greek psyche - soul and logos - concept, word) the method of depicting the mental life of a person in a work of art: recreating the inner life of a character, its dynamics, changes in mental states, analysis of the personality properties of the hero. At a certain stage in the development of literature, psychologism becomes a conscious and defining aesthetic principle. Psychological analysis is an image of a person's mental life. The forms of psychological analysis are diverse: from direct author's explanations to the "internal" monologues of the characters. Open forms of explaining the psychology of heroes are called "explicit psychologism", while hidden forms (for example, by indicating changes in the appearance of the character) are called "secret psychologism".

Bakhtin M.M. once identified two main directions in the construction of the character of a literary hero: classical and romantic. The classical character manifests in the individual the universal, generic. he is being created as fate. Its basis is ontological determinism. The romantic character, according to Bakhtin, is self-composed and initiative, he is the focus of inexhaustible individual possibilities of the individual. The personality of the hero is revealed not as fate, but as an idea, more precisely, as the embodiment of an idea. The romantic hero is reflexive, lyrical moments occupy a large place in his portrayal; he is built on the opposition of the ideal and the existent (binary psychologism).

Any work of art is characterized by certain features: its plot-compositional form, which organizes the specifics and interaction of the visual means of the text, forming, as it were, a "face" and the main dominant element.

At one time, B. Eichenbaum argued that: "A work of art is always the result of a complex struggle of various formative elements, always a kind of compromise. These elements do not just coexist and do not just "correspond" to each other. Depending on the general nature of the style, one or another element has the value of an organizing dominant, dominating the others and subjugating them to itself."

If we accept B. Eichenbaum's statement as a postulate, then we can conclude that dominance rules all components in a work of art, subordinating them to the conceptual idea of the author.

The purpose of this article is to identify the evolution of artistic forms and methods of psychologism in the works of L. Petrushevskaya and Z. Kuroloy.

For the modern understanding of literary and artistic style, the following is essential: style is an expression of deep originality; style has aesthetic perfection; it represents a meaningful form; it is a property of the entire artistic form of the work

and not only its speech side, which is of the most important importance for literary style.

The prose of these authors has great potential for research and contains many techniques that require deep philological analysis. The original style, subtle psychologism, life-likeness, the originality of the approach to monologism and dialogicity in the field of artistic speech, the ability to conform to the so-called “spirit of the times” - all these are the reasons why the analysis of her prose can have high scientific potential. But these external signs do not give a complete answer to the question why her work makes a strong impression on people of different levels of education and social status.

One of the main defining features of the style of women writers is the simplest development of the plot: a clear contrast between positive and negative, real and unreal, important and unimportant, one's own or appeared to be such.[3]

One of the means of forming psychologism as a stylistic unity in the works of L. Petrushevskaya is the epic beginning. As an example, “Oedipus' Mother-in-law” and “Medea” can be cited. When describing Medea, L. Petrushevskaya closely connects the everyday situations of modern Russian reality with the mythological beginning, presenting her psychological interpretation of the feminist myth. In “Medea” L. Petrushevskaya addresses the juxtaposition of male and female approaches to the issue of the death of a child, dissecting and exposing the psychological experiences of the characters and their specifics depending on gender. [6]

In the work “The Mother-in-Law of Oedipus” L. Petrushevskaya herself creates a new myth based on the original myth. In Petrushevskaya, blind fate comes to the fore, ruling the destinies of people who are not even aware of his mystical presence. L. Petrushevskaya deftly interweaves these myths, doubling and mirroring images, reshaping the plot idea of the narrative, stitching together the spaces of modernity and eternity. Psychologism L. Petrushevskaya is based in these texts on the component of the archetypes “person-self”, which are contradictory in themselves as a combination of the individual inner self with the person turned outward into the social environment. If we talk about artistic speech in her stories, then they highlight the rhythmic ordering of phrases and their tempo organization.

The psychologism of L. Petrushevskaya's creativity is created not only by referring to mythological archetypes, but also to well-known literary images. L. Petrushevskaya gives them a modern reading, as if telling her readers that nothing is impossible in this world and all our feelings have already been lived by other people in other eras in one way or another. This is most clearly manifested in the work of L. Petrushevskaya “New Robinsons”. [4]

The appeal to the image of Robinson Crusoe is not new to modern literature, only it finds different interpretations from different authors. For example, in E. Vodolazkin's novel “Aviator”, the image of Robinson of the twentieth century is associated with the movement of a person in time from the beginning to the end of the century as a victim of freezing experiments. And the main character of his work lives through the processes of psychological adaptation to the new time, at the same time trying to recreate the old time in memory. But the case of such a Robinson Crusoe is unique, the only one, and the probability of its repetition is extremely small.

L. Petrushevskaya has a more mundane version of reading “New Robinsons”. The action takes place in the country, which means that the narrative is much closer to the reader's routine. L. Petrushevskaya's Robinsoniad begins in an abandoned village, of which there are many scattered across the expanses of Russia, which gives every reader the opportunity to try on this action for themselves. [10]

The psychologism of the work is manifested in imagery: many of the epithets characterizing the characters carry psychological semantics: a wild Marfutka, a tortured grandson, a frightened Anisya, a restless father. It is interesting to realize psychological details in the form of the formulation of theses from children's arguments (after all, the lyrical hero is a girl, and through her eyes we see a child's view of life and social categories).

The following sentence is very capacious from the point of view of psychologism: “Grandma Anisya, the only person in the village (Marfutka does not count, and Tanya was not a person, but a criminal).” Marfutka is not taken into account, because she is feral. This sentence contains an amazing truth in its psychological relation: a “feral” person, that is, a person who loses social contacts and interactions, even if voluntarily, loses his social principle, which is an invariable characteristic of every person in the perception of the author. At the same time, one can sympathize with such a category of people that they are desocialized for one reason or another.

Another kind is Tanya – “not a person, but a criminal.” She has a medical degree and has worked in medicine all her life. But from the point of view of the lyrical hero, she is unworthy of the traditional respect for doctors. The reasons are revealed in the text: Tanya stole a piglet from a collective farm at the age of seventeen, for which she was exiled to Kolyma. That's where she got her medical degree.

In other words, it was not by vocation, but from despair, which, of course, affects the formation of the psychological image of the heroine. L. Petrushevskaya does not describe Tanya's exploits as a doctor saving lives. Tanya chooses the specialization of the head and becomes the head of the medical center and becomes almost the main person. In a village (especially a small one), the doctor was always the main person, because fellow villagers went to him with their illnesses and believed in his power of knowledge and experience, trusting their health. But Tanya's primacy was manifested in something else: “she was doing great things, she rented half of the house for a medical center and money was also coming.” Petrushevskaya does not specify the way of Tanya's commercial activity: either she rented her house to the state and received money for it, or she herself carried out clandestine medical activities, providing services to fellow villagers. Both, according to the lyrical hero, are criminal.

At the same time, it is not because of a piglet stolen in her youth that Tanya is deprived of humanity in the work, because what the father of a family does when he comes to an abandoned village can also be called looting or theft from the point of view of high morality - collecting inventory and utensils in abandoned houses, transferring a fence fence to seize land. But these are not crimes from a human point of view, because these things are no longer needed by their owners, they are

abandoned – even the land, which has been one of the main values for the Russian people since ancient times. The actions of “Robinson’s” who plunder ownerless possessions do not harm these people, and therefore cannot be considered crimes.

What is criminal in Tanya's behavior is that she is ready to go “over the heads” and cause harm to people around her, fellow countrymen, fellow villagers. So Anisya, who worked illegally for five years in Tanya's medical center, was left without a pension supplement as a worker, because it was these five years that she lacked until a quarter of a century required by social legislation.

This is the skill of L. Petrushevskaya: in one sentence and a few lines to reveal the psychological depth of not only heroes, but also human types through the prism of the social conditions of Russian reality. The psychologism of this theory, simply and ordinarily formed by uncomplicated events taking place in front of a child, is fair and objectively real.

The typology of L. Petrushevskaya's human characters is formed very clearly. In the author's works, our society is divided into people (real people capable of helping others and at the same time not alien to individual weaknesses of human character), criminals (not thugs and highwaymen, but those representatives of our society. who are capable of crossing the boundaries of morality and humanity for their own benefit) and detached from this world (deprived of social contacts and not showing adequate reactions in interactions with others).[8]

Let 's turn to the consideration of psychologism as a style dominant in the work of Z. Kuroloy. In the stories of Z. Kuroloy, external and internal plots can be distinguished, but internal artistic details prevail in abundance over external ones, psychologizing external details: they are either made a sensory impression of the hero, or reflect changes in the inner world.

So in the story "Kelin", we observe the following description of the portrait of the heroine Oigul, in which the author contrasts two female images:

*«– Онажон, чой ичинг, – дуркун аёлнинг пиёла тутган бармоқлари узун-узун. Оппоқ, ним пушти тирноқлари ялтирарди. Муслим момонинг кўзларига Холдор келиннинг қорача, тўрлаган, тирноқлари, сарғайган бармоқлари кўриниб кетди.*

*–Файзи ака, чойни олинг, – дуркун аёл Файзимуродга пиёла узатди.*

*Аёлнинг ҳаракатларида бачканалик, зўракилик сезилмасди. Қарашлари мулойим ва самимий эди. Муслим момонинг кўзларига меҳнатқаш, қўли қадок Холдор келиннинг одамга қаттиқ тикиладиган, ҳиссиз нигоҳлари кўриниб кетди».*

(“Mommy, Would you like some tea” she said, holding the bowl with her fingers. Her white, slightly pinkish nails shone. The grandmother immediately remembered the black, yellowed nails of her daughter-in-law Holdor.) [12].

- Faizi-aka, take tea – said the woman, handing Faizmurod a bowl. There was no tension in the woman's actions, her attitude was polite and sincere. The grandmother again remembered the unfeeling eyes of the hardworking daughter-in-law Holdor, our translation is M.F.)



As the examples in the description of the portrait of the appearance and actions of the heroines show, allow the author to gradually familiarize the reader with the inner and outer portrait of Oigul and Holdor.

Landscape components also allow you to note the peculiarities of the author's style. In her stories there is harmony with nature, images of rain and snow are often found: *«Январнинг охирларида бирдан ҳаво айниб, кун совиб кетди. Бу йил қиш бўлмайдими-ёв, деб бемалол юрган одамлар шошиб қолишди. Икки кун гуриллатиб қор ёғди»* (“At the end of January it suddenly turned cold. People who thought that there would be no winter this year, hurried. It snowed for two days in a row”, our translation is M.F.). *«Ёмғир уч кундан буён тинимсиз шивалаб ёғарди»* (“It rained for three days in a row”, our translation is M.F.).[12]

Z. Kurolboy's stories arouse the reader's interest in the inner world of the characters. The main character in her stories usually becomes a woman. The main feature of the author's work is the approach to a woman as a mother, wife, and at the same time as a very suffering person (the stories “Yomg’irli o’lka” (“Rainy Land”), “Iztirob” (“Pain”), “Rashk” (“Jealousy”), “Muhabbat va nafrat” (“Love and Hate”), etc.

The process of plot development in Z. Kurolboy 's stories is interesting. The progressive movement of the plot development never weakens, on the contrary, it is constantly rapid and tense, replete with various twists and turns. Her works always attract the reader with an unusual plot, a series of extraordinary events associated with simplicity and everyday life. Acute, extraordinary events that occur every now and then in the course of a trivial plot line are designed to stimulate the ideological and emotional reaction of the heroines, as well as their speech activity.

In the stories of Z. Kurolboy, the narration is introduced in the first and third person. This combination is focused primarily on the author's presentation of the thoughts and feelings of the characters, which allows her to introduce internal monologues that deeply and in detail reveal the inner world of the heroines: *«Унинг яшагиси ҳам келмай қолганди. «Ажсалнинг кириб келишини кутиб ўтираманми? Уни ўзим чақириб қўяқолсам-чи? Бу дунёда қиладиган ишим қолмади ҳисоб. Очиқмозордек ҳувиллаб ётган уйга тириклай кўмилгандай яшашнинг кимга кераги бор? Эртароқ ёнига борсам, балки эрим хурсанд бўлармиди...»*. (“She didn't want to live. – Am I going to wait for the angel of death now? Maybe I'll call him myself? I have nothing else to do in this world. Who can live as if you are buried alive in an open cemetery in an abandoned house? Maybe my husband will be happy if I go to him early...”, our translation is M.F.)

This method of narration can also be traced in the story “Kelin”, where the author masterfully combines the direct speech of the characters with the inner one. For example, direct speech: *«Одам бир марта дунёга келади. Шундай экан, ўзини, туйгуларини ҳурмат қилиши ҳам керак-да. Қолаверса, одам ўзини бахтли ҳис қилган ерда яшаши керак»*. (“A man lives once. If so, he must respect himself and his feelings. And then, a person should live where he feels happy (our translation is M.F.); inner speech: *«Турсунбой чол пиёлани оларкан, қўли титраб кетди-ю, Муслим момо бунни аниқ кўрди. «Ҳаҳ, шўрлик чол, бундай муомалани кўрмаган-да! Кўргансиз ликқиляпти», – деб ичида яниб қўйди момо»*. (“Grandfather's hand

trembled when he took the bowl. Grandma Muslim definitely noticed it. -Yes, poor grandfather, I have never seen such treatment. He behaves as if he had never seen anything like this in his life," grandma scolded grandfather to herself," our translation is M.F.)

It should be noted that the form of artistic convention of Zulfiya Kuroloy Kizi's stories is realistic. Unlike Petrushevskaya, in whose stories a happy ending is common, Z. Kuroloy is more often marked by an emotional open ending.

At the same time, it is not because of a piglet stolen in her youth that Tanya is deprived of humanity in the work, because what the father of a family does when he comes to an abandoned village can also be called looting or theft from the point of view of high morality - collecting inventory and utensils in abandoned houses, transferring a fence fence to seize land. But these are not crimes from a human point of view, because these things are no longer needed by their owners, they are abandoned – even the land, which has been one of the main values for the Russian people since ancient times. The actions of “Robinson’s” who plunder ownerless possessions do not harm these people, and therefore cannot be considered crimes.

What is criminal in Tanya's behavior is that she is ready to go “over the heads” and cause harm to people around her, fellow countrymen, fellow villagers. So Anisya, who worked illegally for five years in Tanya's medical center, was left without a pension supplement as a worker, because it was these five years that she lacked until a quarter of a century required by social legislation.

This is the skill of L. Petrushevskaya: in one sentence and a few lines to reveal the psychological depth of not only heroes, but also human types through the prism of the social conditions of Russian reality. The psychologism of this theory, simply and ordinarily formed by uncomplicated events taking place in front of a child, is fair and objectively real.

The typology of L. Petrushevskaya's human characters is formed very clearly. In the author's works, our society is divided into people (real people capable of helping others and at the same time not alien to individual weaknesses of human character), criminals (not thugs and highwaymen, but those representatives of our society. who are capable of crossing the boundaries of morality and humanity for their own benefit) and detached from this world (deprived of social contacts and not showing adequate reactions in interactions with others).[8]

Let 's turn to the consideration of psychologism as a style dominant in the work of Z. Kuroloy. In the stories of Z. Kuroloy, external and internal plots can be distinguished, but internal artistic details prevail in abundance over external ones, psychologizing external details: they are either made a sensory impression of the hero, or reflect changes in the inner world.

The author does this intentionally, omits a lot, leads away into the subtext, counting on the imagination of the reader, who must finish what is depicted, imagine an open ending. Compositional techniques are based on juxtaposition, and plots that use the technique of transferring actions from one time level to another are dynamic: the action moves from the present to the past, from the past to the future. Chronologic relationships create a kind of appearance of time, allow you to move from one time space to another in order to reveal the images of the heroines and identify the features

of the space in which they exist «*Октябрь ойининг ўн саккизинчисида тугилган еттинчи фарзанд ҳам қиз бўлди. Қизчани она қорнидан операция қилиб олишди дўхтурлар*» (“The seventh child, born on the eighteenth of October, also turned out to be a girl. The girl was removed from her mother's womb by doctors with the help of surgical intervention”, our translation is M.F.). «*Ниҳоят, икки йил мусофирчиликдаги оврагарчилигу текиш-текишлардан сўнг Латофат хонимга уйга қайтишига рухсат берилди*» (“Finally, after thorough examinations by doctors that lasted almost two years, Latofat khonim was allowed to return home”, our translation is M.F.).

Z. Kurolboy's style is distinguished by originality, originality, colorfulness; each of her stories impresses the reader with the novelty of the topic, a different interpretation, a variety of characters, topical issues, an unusual idea, thereby ensuring the high popularity of her works.

At any time when a writer strives for a more complete interpretation of human relations, the question of style arises, since the author's style expresses his individual creative world. Within the framework of this article, we have tried to analyze psychologism as a stylistic unity in the works of L.Petrushevskaya and Z.Kurolboy. Although, in general, the work of both writers is determined by different vectors, their main thoughts and artistic ideas are intertwined in many ways. The proximity of the problems that women face in different countries demonstrates that the differences between Western and Eastern mentalities are not radically opposite. With the difference in traditions, women are still asking the same questions, looking for their place in society, trying to find happiness in their own family life.

It can be said that “women's prose” deepened the problems of psychological prose, which made it possible to understand the feelings of another person, referring to the internal sources of actions, and not to their external manifestations. Neither L. Petrushevskaya nor Z. Kurolboy kizi set the task of dissecting the love story of their heroines and making it dependent on a certain social order. The artistic regularity of the plot development leads to a denouement that implements the author's ideas.

**Methods.** The research methods are based on the principles of a holistic analysis of the ideological and artistic structure of the text from the point of view of the specifics of psychologism in combination with descriptive and comparative-typological types of analysis.

**Research results (Findings).** The evolution of artistic psychologism in the works of L. Petrushevskaya and Z.Kurolboy manifests itself with the help of artistic details, as well as in the active use of epithets reflecting the psychological state of a person in a capacious, but brief description of conflicting environmental irritations, in response to which the peculiarities of human psychology are recognized.

**Conclusion.** Thus, the evolution of artistic psychologism of each of the studied writers is very interesting and aesthetically holistic, revealing the skill of these authors: in one sentence and several lines to reveal the psychological depth not only of the characters, but also of human types through the prism of social conditions of reality. The psychologism of this theory, simply and ordinarily formed by uncomplicated events taking place in front of a child, is fair and objectively real.

The typology of human characters among women writers is formed very clearly: our society is divided into people (real people capable of helping others and at the same time not alien to individual weaknesses of human character), criminals (not thugs and highwaymen, as well as those representatives of our society who are ready to cross the boundaries of morality and humanity for their own benefit). In addition, on the detached from this world (deprived of social contacts and not showing adequate reactions in interactions with others).

The authors' stories attract attention by their originality, novelty of the topic, and modern interpretation of various collisions. Compositional techniques in stories are often based on antithesis and opposition, active use of psychological tension of the inner speech of the characters.

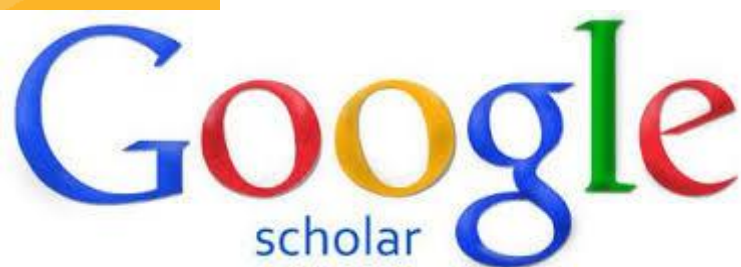
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**"SCIENTIFIC REPORTS  
OF BUKHARA STATE  
UNIVERSITY"**

The journal was composed  
in the Editorial and  
Publishing Department of  
Bukhara State University.

**Editorial address:**

Bukhara, 200117  
Bukhara state university, main  
building, 2<sup>nd</sup> floor, room 219.  
Editorial and Publishing  
Department.  
Phone number: 0(365)2213032  
<https://uzjournals.edu.uz/buxdu/>  
e-mail: tahriryat12@mail.ru

Printing was permitted  
26.02.2022 y. Paper format  
60x84,1/8. Printed in express  
printing method. Conditional  
printing plate – 17,50.  
Circulation 70. Order №131  
Price is negotiable.  
Published in the printing house  
"Sadridin Salim Buxoriy" LLC  
Address: Bukhara,  
M.Ikbol street, 11