
Poetics of Psychologism in World Women's Prose

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Annotation: The article attempts to reveal the ideological and artistic range of the "female theme" in the prose of modern Russian and English writers. L. Petrushevskaya, M. Paley, N. Gorlanova, H. Fielding, S. Townsend and M. Spark are quite well-known modern writers whose names are involuntarily united, being a common theme, the concept of the hero, some literary techniques of highly artistic women's prose. At the same time, each of them has its own system of literary associations and preferences. The purpose of the article is to review these particular topics.

Materials and methods

This topic is relevant at all times. The problems of the family have been studied by many scientists and writers. The object of the study was the works of modern Russian and English writers. The subject of the study was the methods of artistic psychologism in Russian, Uzbek and English, American "women's prose". The purpose of the study is to study the uniqueness of artistic psychologism and their embodiment of family problems, family relations in "women's prose". Research objectives: - study and systematization of materials on the problem, determination of the degree of its study in science; - definition of the main problems of family relations in modern prose of the twentieth century. Research methods: comparative, historical and literary, analytical.

Research results

Penetration into the depths of women's psychology is the main feature of modern women's prose of the turn of the XX–XXI centuries without division by nationality. Despite the difference in mentality, in the prose of Russian, Uzbek and English writers, the problems of moral order are harmoniously connected with social ones.

Conclusions

The study of research materials on the problem, the analysis of works of modern Russian and English "women's prose" show the relevance of the problem in modern society. Of particular importance are the disclosures of internal psychologism in modern conditions, characterized, among other things, by the conflict between the objective needs of society and social conditions. In society, there is a constant understanding of the problems of revealing the psychology of a person and his place in the family at the level of the state and society.

Keywords: women's prose; psychologism; autobiographical notes; marriage and family; peace of mind; existential motives

1. Introduction

Each epoch, distinguished by its own trends, sets certain requirements for writers that meet the needs of their time. The last three decades in Russia and England have been marked by the appearance of a number of writers who have been innovators in the field of form and content. The creative heritage of M. Paley, M. Vishnevetskaya, O. Slavnikova, N. Gorlanova, L. Petrushevskaya, M. Magorian, S. Duffy, I. Wolf, J. Rowling, S. Kinsella and others in the 1980s and 1990s is distinguished by such a reformist character. Modern English women's

prose is imbued with in-depth psychologism, which should be classified according to the main directions and, accordingly, problems. The revival of the traditions of realistic literature is carried out in the novels and novels of Mary Ward (she wrote under the name of Mrs. Humphrey Ward), May Sinclair and Bertha Cancer.

The theory of the "stream of consciousness" by James Joyce receives an original interpretation in Dorothy's philosophical maxims in the world of science and art: questions of philology, art history and cultural studies www.sibac.info No. 11 (54), 2015 156 Richardson. In the multi-volume epic "Pilgrimage", the writer is skeptical about the restrictions that religion imposes on the secular views of a modern Englishwoman. In the center of attention is the heroine, challenging the religious views of her father, rebelling against centuries-old spiritual values.

Further, women's literary and critical essays are continued in the work of Virginia Woolf. The writer creates vivid biographical novels "To the lighthouse", "Orlando". Autobiographical motives are also strong in Janet Winterson's debut novel "There are other fruits besides oranges". Beatrice Potter and Edith Nesbit worked in an innovative way. They were developing a children's theme

Sue Townsend is a bright representative of modern women's prose in Great Britain. "Public confessions of a middle-aged woman aged 55 and $\frac{3}{4}$ years" can be considered as a selection of essays from the writer's own life. The novel consists of eighty-nine stories highlighting the realities of her being. The autobiographical notes outline a thorough panorama of the women's world: attitudes to various life situations, memories and observations, anxieties and fears. S. Townsend works on scripts for films, meets with colleagues in the writing workshop, responds daily to letters from admirers. But even intense mental activity (work on a manuscript, editorial analysis, mediation with literary agents) cannot displace from a woman's consciousness her real purpose: she is a loving mother of four children. The chapter "In the Snow", in which she goes to the hospital in a thick snowfall, is imbued with cordiality and lyricism: the desire to see her newborn granddaughter is so strong in her. "A reasonable person would have waited a day for snowplows and sand containers to tame the road, but I was seized by a primal call, the desire to see and hold a new family member in my arms," writes a caring grandmother [5, p. 118].

The theme of love, marriage and family becomes a reference in the work of L. Petrushevskaya. The story "Stayed There" describes Rena's life path. The heroine had hard trials: betrayal of a friend, betrayal of her husband, mental insanity. It should be noted that the picture seems to stretch in a spatiotemporal range, including several stages of dramatic fate at the same time, without excessive concretization of the main material. In the story "Impulse" – Daria shows exceptional In the world of science and art: questions of philology, Art History and cultural Studies No. 11 (54), 2015. www.sibac.info 157 strength of spirit, with dignity tolerates both mental and physical injuries: treason, beatings. She doesn't give up. Now before the reader is a psychological drama with a victorious ending. The fate of the heroine is accumulated in the extremely compressed framework of the main narrative. In the story "Freedom" L. Petrushevskaya tells about the difficult relationship between her daughter and mother. Such a domestic conflict could be expanded into a wide panorama of the traditional confrontation between two generations – "fathers and children". But this is not what worries the author of a short story. L. Petrushevskaya points to one of the options for the sad return of a daughter to her mother, with an unfavorable relationship with a man. This is a private family case, and the generalization is made in an existential way: isolation from the interests of people.

Morality is the measure of the actions of the heroines M. Paley, N. Gorlanova and L. Petrushevskaya. The former, in most of her stories and novellas, intentionally completely breaks up weak families, and the heroes often choose violent death. The second, on the

contrary, protects the interests of the family and never leads their members to think about suicide. What do all Gorlanov's heroines want from family life and what do they strive for in love? A woman is truly happy only when she is in harmony with herself. Heroines of N. Gorlanova, guided by maternal instinct, express devotion to the interests of the family («История озера веселого», «Пик разводов», «Подсолнухи на балконе», «Нюся и мильтон Артем», «Как устроена любовь?», «Припадок», «Английский замок») ("The Story of Lake Vesely", "Peak of divorces", "Sunflowers on the balcony", "Nyusya and Milton Artem", "How does love work?", "Seizure", "English Castle").

L. Petrushevskaya goes her own way in the development of this topic. Love as the highest human value is a little vague with her. The heroes of most of the stories are covered not by a bright and pure immortal love, but by a semblance of a love feeling, an imitation of love, ultimately leading to its erasure. The writer explores the phenomenon of love in women and men, tries to determine its influence on their destinies and psychology, to identify their contradictory reactions. In women, love, proceeding from the nature of nature, and the spiritual need to love and be loved, manifests itself openly. Such love is imbued with motherhood, nepotism, dedication. The natural, spontaneous beginning allows them to give themselves completely to love. Altruistic love, involving self-sacrifice, devotion to family, household chores highlight the inner life of female characters («По дороге бога Эроса», «Жизнь это театр», «Свобода») ("On the Road of the God Eros", "Life is a theater", "Freedom"). In a state of love, the best features of the heroines are revealed.

If a certain part of the heroines are satisfied with easy and irresponsible relationships in which imitation of love replaces the true feeling, then L. Petrushevskaya's pen becomes even more severe towards male characters. Men do not notice the edge of the natural and smooth sliding of harmony into disharmony. They are not interested in this process of getting rid of love in the family, because they do not set themselves the goal of strengthening it in moral and psychological terms. M. Abasheva considers the male heroes of the writer's prose to be the type of eaters and consumers. "Consumption becomes their essence" [1, p. 10], – the critic notes. Impudent and punchy heroes do not stop at anything in their selfish aspirations to achieve material benefits. In male heroes, there is not love, but its imitation. It has a superficial character and is expressed coldly. There are no spiritual needs and high aspirations, there is limitation and emptiness. As life ideals, they stop their choice on the selfish desire for procreation, profit and profit. The heroines crave a family, and the chosen ones turn out to be unworthy («Маня», «Смотровая площадка», «Темная судьба» «Упавшая», «Майя из племени майя») ("Manya", "Observation Deck", "Dark Fate", "Fallen", "Maya from the Maya tribe").

Penetration into the depths of women's psychology is the main feature of modern women's prose of the turn of the XX–XXI centuries without division by nationality. Despite the difference in mentality, in the prose of Russian and English writers, the problems of moral order are harmoniously connected with social ones. The ideological and artistic diversity of the female pen allows you to see the facets of creative originality, originality of representatives of literature of different national traditions.

If we turn to the analysis of Zulfiya Kuroloy's "women's prose", we can identify analogies with the works of Russian and English writers. Zulfiya Kuroloy writes about eternal themes: family, motherhood, everyday life.

Human happiness begins with small things, with family, love, family relationships. It is these aspects of life as fundamental that attract Z.Kuroloy in the stories "Love and Envy", "Kelin(daughter in law)".

So in the story "The Sun is on my side" there are several themes – family, betrayal, treason, in which the author skillfully used all the methods of revealing psychologism.

The story of Zulfiya Kuralboy kizi "The Sun is on my side" has not lost its relevance to this day, because each of the heroines of women's prose presents its own strategy of behavior and representation in the modern world. Offering his solution to the traditional oppositional pair "man – woman", the author demonstrates that the harmony of love is formed largely from the surrounding reality.

Harmony and disharmony of love can also be observed in the novel by the English novelist M. Spark "Feast". Harley Reed is an artist of average abilities, although he has a strong authority in his field. His paintings, which have a stunning success, are in great demand and are sold at inflated prices. But in the role of a fashionable modern and expensive artist, he thrives and is established not without the influence and weight of his girlfriend Chris Donovan. For an artist of the derived type, maintaining harmony in marriage or relatively strong, but still free relationships is not an intractable problem. Many actions of male and female characters in M. Spark's novels are inseparable. In the world of science and art: Questions of Philology, Art History and Cultural Studies No. 11 (54), 2015. www.sibac.info 159 from their religious, more precisely, Catholic beliefs, presented with directness or sarcastic overtones. Harley Reed, being a Catholic, does not see marriage as the highest moral value. He values freedom and considers the vows made before the altar to be the result of excessive sensuality. Each of the parties should have the right to choose, which, in turn, regulates the correct orientation in life. He recognizes divorce, thereby belittling the role of a healthy family – a concept that has a sacred meaning in catholicism.

The works of H. Fielding is quite diverse and large-scale. The plot basis of the novels "Bridget Jones's Diary", "Bridget Jones: the Edges of reason", "Bridget Jones is crazy about a boy" is the comprehension of the essence and nature of a woman, the tireless search for female happiness. Having given content and depth of character to women's images, the writer shows them as fighters who are in constant search of harmony, love, family, success in the workplace. In the novel "Bridget is crazy about the boy", the virtues of the heroine are increasingly revealed. She perceives life's upheavals as inevitable. Children fill the void created after Mark's death. Bridget is going through a midlife crisis: loneliness, low self-esteem, fear of change. "When you have children, you can't afford to fall apart, crumble, give up. For their sake, you have to live on, no matter how painful it is for you. To live on, to move on ...", – these are excerpts from the next diary of the heroine [6, p. 50]. Bridget does not lose confidence in herself, tries herself in literature, but not all of the heroine's undertakings are accompanied by success. She wants to meet a decent person with whom she can build a relationship based on mutual understanding and respect, relive old feelings. The heroine subconsciously seeks psychological support in a man. Decent and courageous Scott Wallacker, a physical education teacher who leads a chess section at school, instills in students the concepts of camaraderie, perseverance and discipline, loves and protects Bridget, surrounds her children with fatherly warmth. Overflowing with love and joy, she finds peace of mind. In the works of M. Paley, N. Gorlanova and L. Petrushevskaya presents a specific theme of her native home. For each of them, it gets individual shades. We have three different approaches to the topic of the house. In M. Paley's novel "Commemoration", the house is shown not so much as a "family nest" as a "place of exile" [3, p. 5]. In the work of N. Gorlanova, this theme takes place in the story "The House with all the inconveniences". M. Paley visibly views the theme. In the world of science and art: questions of philology, art history and cultural studies www.sibac.info No. 11 (54), 2015 160 extinction houses; at N. Gorlanova – the outgoing one, since the dark tones in this story are still softened. For the heroines of L. Petrushevskaya, getting their own house means that they have a pronounced egocentrism, an unnatural thirst for profit ("Nets and traps", "Last a moment"). Money and property are deities to them.

The motif of the house in a different intonational key varies with M. Spark. The novel

"Peredel" is a narrative about people for whom feverish zeal for money has become a way of life. Fraud and extortion have become a craft for them. M. Spark masterfully draws the quirks and needs of the rich, prone to familiarity and pretentiousness. Maggie Redcliffe sees the meaning of life exclusively in the acquisition of land plots. "And indeed, money of such volumes is not lost or wasted, they can only change hands, with or without benefit, in extreme cases – with the use of violence," the writer notes [4, p. 120]. Marquis Adalberto di Tullio-Friole, Emilio Bernardini, Letizia, Pietro, Hubert Malindane, Lauro Moretti, Damian Runcivell, Kurt Heikens, Ian McKay are too attached to material goods. Most of the conscious life of the heroes of M. Spark takes place in the appropriation of someone else's property. Butlers remove the upholstery from the originals and pull them over the copies. Monsieur Coco de Reno – Mrs. Radcliffe's business manager disappears with her money and documents. Arrogant and unscrupulous heroes are not characterized by moderation in desires. The fear of lack of money takes them out of a state of mental balance. In their person, the writer shows with all the power of her satirical talent the loss of true moral values, the predominance of mental deviations in people's minds instead of moral and ethical foundations.

A careful examination of the extensive creative heritage of M. Paley and M. Spark can reveal both common points of contact and individual differences. First of all, we consider it necessary to turn to art, existential orientation, religious beliefs and philosophical interpretation of harmony and disharmony in love. One of the cross - cutting themes of the novel

M. Paley's "Lunch" is an attitude to the problems of contemporary art. The theme of art originates from the global problem of world computerization. Modern scientific and technical means, according to the writer, generate spiritual and physical isolation of people. They put an end to living human communication, erase so familiar human In the world of science and art: questions of Philology, Art History and Cultural Studies No. 11 (54), 2015. www.sibac.info 161 relationships. At the same time, naturally, the emotional disposition of people to each other is also lost. The hero is an ordinary civil service employee, a compiler of stock reports. However, the inner world of this person is deeper. He, as a creatively gifted person, sees a way out of the impasse in familiarizing himself with the classics. But M. Paley wonders: and will creative people be able to choose art? What will be the consequences? It is noteworthy that the theme of art, considered from a similar angle, worries M. Spark. It is clearly highlighted in the novel "Deliberate delay". Already in the first chapter of the novel, the author talks about the professional and personal qualities of the main character. Fleur Talbot is smart, determined, independent. A novice writer devotes himself to the service of art. It is the art of words as a cultural phenomenon, as the highest aesthetic and ethical value that contains high aspirations. Fleur draws from creativity a love of life, endurance and loyalty to writing. Her entourage consists of representatives of high society who selfishly perceive everything exclusively from the position of their own interests. These heroes are devoid of a sense of proportion in their passion for money. Their internal well-being is invariably associated with the availability of money and comfort.

M. Paley and M. Spark fully adhere to the basic criteria of existential writing. There is only some difference in the fact that the Russian writer leads her characters to loneliness and alienation from society following the objective conditions of Russian life, and critics call her an existentialist writer after the fact. "Marina Paley's prose exudes the charm of power. Not feminine, patient, meek. And not the male power of suppression and dominance. The forces of existential consciousness. In my opinion, Paley is existential, like no one in modern Russian prose, existential squared," S. Borovikov notes. [2, p. 223]. M. Spark has been creating her best novels since the late 1960s, when the theory of existentialism in English literature has already found its ideological supporters. She did not have to tie every private

fact of national life closely to the plot. Relying on the philosophical views of M. Heidegger, S. Kierkegaard, J.P. Sartre, A. Camus and others, M. Spark firmly follows the traditions and signs of this trend developed in European literature, culture and art. The vast majority of the works of M. Paley is written in a "small genre", and in each of the stories and novellas, as In the world of science and art: questions of philology, art history and cultural studies www.sibac.info No. 11 (54), 2015. 162 rule, a single fact is taken (cycles of stories "Toy Factory", "Poplar Fluff Day", novellas "The Wind field", "Khutor"). M. Spark is a novelist and, from an existential point of view, most often analyzes the sum of particular facts, bringing them to a certain common denominator. Even individual stories of the writer include a considerable number of characters and are distinguished by a wide variety of situations.

Existential themes, also related to the national environment that surrounds and destroys a person, can be traced in most of M. Spark's works. This is most noticeable in the stories "The Ballad of the Suburb" and "To the Public". They give two completely different universes, but at the same time a single conceptual essence of others is noted: in the first – the arbitrariness and unscrupulousness of teenagers, and in the second – scandals on the stage of theatrical bohemia. However, in two stories, the idea of how the environment cultivates a parasitic lifestyle runs through the red thread. The only difference is that in the remote backwoods of a remote suburb of London, square swearing, fornication and drunkenness, fights and blackmail are permissible, and in the capital of England the same unsightly actions are only covered by the external decency, prudery and snobbery of respectable aristocrats. Nevertheless, the laws of writing and the creative handwriting of Russian and English writers partially coincide. True to the existential direction in literature and art, M. Spark writes that in modern English society, permeated with snobbery, egocentrism and conservatism, a person can potentially not carry a positive charge. In the works of the English writer, either small-scale vulgarity ("The Ballad of the Suburb") or refined aristocratic individualism ("To the public") prevail.

M. Spark has introspection, but it also does not lead to positive results, because the world is fundamentally unknowable and absurd, there is no place in it for both positive emotions and rationalistic reflections. Both writers write about people whose psyche cannot withstand external pressure. But with a single existential approach to character analysis, the Russian and English writers relied on the individual philosophical basis of this direction. Namely: the heroes do not have an insistent desire, a frantic need to resist the ugliness of the world. M. Paley ("Lunch", "Tribute to the Salamander", "Clemens") leads his characters to pessimism and social passivity: they are smart people, but weak-willed, lost in the crowd. M. Spark proceeds In the world of science and art: questions of philology, art history and cultural studies No. 11 (54), 2015. www.sibac.info 163 from other criteria. She has absolutely no inactive persons: the author makes a verdict of subjective guilt as the root cause of sins and responsibility for them as a consequence of the philistine lifestyle.

Russian and English existentialism's questions of art, the establishment of the main lines, as well as the search for other thematic parallels, are unthinkable without defining the ideological position of Russian and English writers. These attitudes, like filters, carry religious beliefs through themselves. Pay attention to the fact that criticism of the dogmas of Catholicism in the novels of M. Spark is most often associated with representatives of the middle class. This is not a random nuance. This class in the second half of the XX century in the UK had a specific color. On the one hand, they are representatives of high society, titled persons, aristocrats who have lost their spiritual ideals, but glorify local tyranny and oligarchy. On the other hand, there was a large parasitic impoverished mass of people (the story "The Ballad of the Suburb"), who dreamed for themselves of the redistribution of power of the wealthy strata of English society. M. Spark, not without reason, believed that two layers of this class are socially dangerous. The former poisoned the lives of their loved ones

with their egocentrism and greed; the latter with maniacal envy towards aristocrats. The writer treated all representatives of the middle class sharply satirically, which is confirmed by the texts of most of her best novels. In "Accomplices and Instigators" this theme is realized through a deep psychological characterization of the characters – Lord Lucan and Hildegart Wolf.

Joan Didion is a well-known American writer whose small literary works helped define the new journalistic movement in the 1960s. In addition to her novels and literary journalism, Joan Didion has written a number of screenplays in collaboration with her husband, journalist John Gregory Dunn. Her sharp observations of American life in times of crisis and dislocation also played a role in her novels. For her work, Didion received the National Humanitarian Award in 2012 from the hands of US President Barack Obama. In the release of the White House covering this event, it was noted that Didion highlighted seemingly minor details that occupy a central place in our lives – it was through minor details that Joan Didion managed to convey psychologism in the lines of her works, which was recognized by the general public and even noted at the state level [1].

Joan Didion's attraction to minor details could have been formed in childhood, because it fell on the Second World War. The war broke out a few days after Didion turned seven, and when her father joined the military, the family began to move around the country. Life at various military bases in childhood deprived Didion of friends, but endowed her with insight and the ability to contemplate. After the war, the family returned to Sacramento, where Didion graduated from high school.

She had hoped to enroll at Stanford University, but this attempt failed. After a period of frustration and depression, she enrolled at the University of California, Berkeley. During college, she showed great interest in writing and participated in a student journalism competition sponsored by Vogue magazine. An internship in this magazine became a prize for Didion's victory in the competition. For work, the young writer went to New York. Didion's internship at Vogue turned into a permanent job that lasted eight years. She became an editor and a highly professional writer in the world of glossy magazines. She edited copies, wrote articles and film reviews, and acquired skills that served her for the rest of her career.

In the late 1950s, she met John Gregory Dunn, a young journalist who grew up in Hartford, Connecticut. The romantic relationship between them did not prevent them from becoming editorial partners. When Didion was writing her first novel, *River Run*, in the early 1960s, Dunn helped her edit it. In 1965, Didion and Dunn moved from New York to Los Angeles to pursue a career in television, but did not give up writing for magazines.[2]

As society changed dramatically before our eyes, Didion, who was the daughter of conservative Republicans in 1964, found herself watching the influx of hippies, the phenomenon of black panthers and the growth of the counterculture. Because of this, by the beginning of 1967, according to Didion's own confessions, it was difficult for her to work. It seemed to her that America was somehow falling apart, and, as she put it, the letter became an "inappropriate act." In San Francisco, the writer spent time with young people and absorbed a new culture. This later helped to convey the psychology of real life, since Didion, with her experience and journalistic skill, could rightfully appreciate many nuances and formulate general conclusions based on such an analysis, draw conclusions. These observations were naturally reflected later on the pages of Didion's works.

The result of this experience was the most famous magazine essay "Slouching Towards Bethlehem". The name was borrowed from "The Second Incident", an ominous poem by the Irish poet William Butler Yeats. Such symbolic allusions contribute to psychologism and its representation in literary creativity.

Also an interesting method of transmitting psychologism in Didion's works is the external disorganization of the structure with a deep internal alignment of the text. At first glance, it seems that the work has practically no structure. It begins with excerpts in which Didion, with carefully chosen details, recalls how "cold late spring of 1967" America was in a time of gloomy despair, and "teenagers drifted from the city to the torn city." A kind of comparison with a drifting ice floe gives the text an allegorical psychologism that allows us to draw some parallels.

Didion then described in novelistic detail the characters she spent time with, many of whom took drugs or tried to purchase drugs or talked about their recent trips for them. It is not surprising that Didion's article departed from standard journalistic practice. At one point, she tried to interview a policeman who was patrolling the hippie neighborhood, but he seemed to panic and stopped talking to her. Members of the Diggers, a hippie anarchist group, accused her of "poisoning the media." Therefore, she was close to the heroes of her works and listened, not so much interviewing anyone, but simply observing at the moment. This method of obtaining information also contains the secret of transmitted psychologism, because observation as a research method requires a journalist to have much more knowledge of psychology than an interview. Her observations were presented sharply; she accurately conveyed everything that was said and seen in her presence. The reader had to extract a deeper meaning. Thus, Didion herself involved the reader in the psychologism of her work, forcing her to process the images, words, and actions of the characters presented in specific lines of her texts.

After the article was published in the Saturday Evening Post, Didion said that many readers did not realize that she was writing about something "more general than a handful of children wearing mandalas on their foreheads." In the preface to the 1968 collection of her articles, Didion complained that "she had never received such universal feedback" [3].

Didion's technique, combined with her special personality and references to her own anxiety, created something of a template for later work. She continued to write journalistic essays for magazines. Over time, she became known for her observations of distinctly American events, ranging from the Manson murders to the increasingly violent national politics of the late 1980s and the Bill Clinton scandals.

So, despite the fact that the culture and social situation in Russia, Uzbekistan and England differ, the methods of revealing psychologism within the family theme in the works of the authors have typological similarities. All the writers reflect the eternal theme, the sphere of their interests is focused on the family, the problem of fathers and children, gender issues, love and feminine essence.

Naturalistic details, deep psychologism, reflections of the heroine vividly reveal the tragedy of the unfortunate woman. The author directly points to her strength – despite suffering, pain, poverty, hopelessness, the heroine continues to believe in love and a happy family future.

2. Methods. This research is determined by a set of methods of comparative-historical, structural-semantic, comparative-typological analysis, as well as the principles of hermeneutics (interpretation of texts) and methods of literary analysis of the text. The work also uses general scientific and literary methods, namely analytical, comparative, inductive and deductive.

3. The results obtained. Penetration into the depths of women's psychology is the main feature of modern women's prose of the turn of the XX–XXI centuries without division by nationality. Despite the difference in mentality, in the prose of Russian and English writers, the problems of moral order are harmoniously connected with social ones. The ideological and artistic diversity of the female pen allows you to see the facets of creative originality, originality of representatives of literature of different national traditions.

Naturalistic details, deep psychologism, reflections of the heroine vividly reveal the tragedy of the unfortunate woman. The author directly points to her strength – despite suffering, pain, poverty, hopelessness, the heroine continues to believe in love and a happy family future.

4. Conclusions. In the XXI century, there is a tendency to a deep study of psychologism as a stylistic unity in modern world 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.

Each work of art, which in this part is considered a specific verdict for the era and place, that is, for the specific life to which it relates, a complete description of the images and their actions helps us to form our views about a person to the fullest. In their works, the writers create such a subtle psychological artistic world, which they express, both indirectly and directly.

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