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ARTISTIC PSYCHOLOGISM IN THE WORKS OF J. BARNES

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Abstract. Julian Barnes, a contemporary English writer of postmodernism in literature has a reputation as one of contemporary Britain's most brilliant and sophisticated novelists. The paper discusses the interpretations, critiques, evaluations of modern British writer's novels with the plot-compositional and ideological-thematic structures in his works and theoretical generalizations about the uniqueness of artistic psychologism in his novels. In the context of poetic expression the role of "inner monologue" and "stream of consciousness" techniques of expression in the individualization and psychological justification of the character's speech in works of J. Barnes that delves into the complexities of memory, time, and the stories we tell ourselves is determined. The research is based on comparative-historical, comparative-typological, analytical and biographical methods.

Keywords: modern literature, chronotope, loneliness, existential philosophy, psychologism.

ХУДОЖЕСТВЕННЫЙ ПСИХОЛОГИЗМ В ТВОРЧЕСТВЕ ДЖ. БАРНСА

Аннотация. Джулиан Барнс, современный английский писатель, представитель постмодернизма в литературе, который имеет репутацию одного из самых блестящих и уточненных романистов современной Британии. В статье рассматриваются интерпретация, критика, оценки романов современного британского писателя с сюжетно-композиционными и идейно-тематическими структурами в его произведениях и теоретические обобщения об уникальности художественного психологизма в его романах. В контексте поэтической экспрессии определяются роль нарративных техник "внутреннего монолога" и "потока сознания" в индивидуализации и психологическом обосновании речи персонажа в произведениях Дж. Барнса, которые исследуют сложности памяти, времени и истории, которые мы рассказываем сами себе.

Исследование основано на сравнительно-историческом, сравнительно-типологическом, аналитическом и биографическом методах.

Ключевые слова: современная литература, хронотоп, одиночество, экзистенциальная философия, психологизм.

J. BARNES ASARLARIDA BADIY PSIXOLOGIZM

Аннотация. Julian Barnes adabiyotda postmodernizmning zamonaviy ingliz yozuvchisi, zamonaviy Britaniyaning eng yorqin va murakkab yozuvchilaridan biri sifatida obro'ga ega. Maqolada zamonaviy ingliz yozuvchisi romanlarining tuzilishi, tuzilishi, baholari ushbu asarlarida syujet-kompozitsion va g'oyaviy-tematik tuzilmalar va ushbu romanlarida badiiy psixologizمنىڭ o'ziga xosligi haqidagi nazariy umumlashmalar muhokama qilinadi. She'riy ifoda kontekstida J. Barnes asarlarida xarakter nuqtisi individuallashtirish va psixologik asoslashda "ichki monolog" va "oq oqimi" ifoda ushbu asarlarning roli, bu xotira, vaqt va biz o'zimizga aytadigan hikoyalarning murakkabliklarini o'rganadi. Tadqiqot qiyosiy-tarixiy, qiyosiy-tipologik, analitik va biografik usullarga asoslangan.

Кийги so'zlar: zamonaviy adabiyot, xronotop, yolg'izlik, ekzistensial falsafa, psixologizm.

Introduction. Real literature was about psychological, emotional and social truth as demonstrated by the actions and reflections of its protagonists; the novel was about character developed over time. Julian Barnes' "The Sense of an Ending" attempts to create a new universal picture of the world in practice resulted in a deep and often irrevocable disbelief in the universal significance of both the objective and subjective

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principle of knowability of the real world based on ideas about progressive historical development or free spiritual activity of man. Thus, the appearance of a number of works of prose in the 80s. of the XX century allows us to see that such features as quotation, fragmentation, deconstruction, intertextuality, eclecticism and playfulness almost completely mastered and this made it possible to create the so-called postmodern concept of the world and man.

Indeed, postmodernism, along with mass culture, has created its own kind of artistry, based on the individual processing of historical and cultural material to transform it into a deconstructed picture of the world from various historical, sociocultural, informational and artistic fragments through the combination of parts of cultural and verbal texts, individual images and archetypes.

Discussion. It is interesting that the English writer, 2011 Booker Prize winner J. Barnes, who is considered one of the prominent representatives of postmodernism, in an interview in 2001, when asked whether he considers himself to belong to the realistic tradition, said the following: "*I've always found labels rather pointless and annoying - and in any case, it seems we should avoid them especially if we are in the mainstream of postmodernism. A critic once called me a "pre-postmodernist," which, from my point of view, does not matter.*" [1]

Writers like Barnes may consider themselves to be writing in the postmodern era, but for them it matters much less than for critics what movement or school they are classified to belong to.

From this point of view, in the general flow of texts that critics almost unconditionally attribute to the era of postmodernism, several works that are similar in content and issues can be identified: "Talking it over" (1991), "Love, etc" (2000), "The Sense of an Ending" (2011) by J. Barnes. All these novels are devoted to depicting the vicissitudes of personal relationships between men and women at different periods of their lives. Moreover, it is interesting that almost 10 years later Barnes will write his new novel as a continuation of the story about the love triangle from the novel "Talking it over", where the heroine Julian chooses Stuart, one of her two friends and agrees to marry him.

Not only these works, but also examples of the prose of other writers of this time, allow us to talk about the presence of energy for a return to generally accepted genre canons and an artistic interpretation of the life material and destinies of people in their everyday existence.

At the same time, it is obvious that modern writers who recognize the close connection between creativity, art and life, as was the case in the era of O. Balzac or G. Flaubert, recognize that the era of postmodernism and computers not only offered new "technologies" for processing and transmission of information, but also the knowledge of life itself. The postmodern state of minds and creative consciousness made it possible to consider social life and human life in the spirit of conceptualism, i.e. in the integrity and completeness of its manifestations.

For example, Barnes in his novel "England, England" (1998) described it as an "idea novel about England" and invited readers to perceive the culture, features of social life and history of England in the form of a sociocultural discourse consisting of 50 concepts/myths of "Englishness". This included concepts such as the Royal Family and Queen Victoria, Big Ben, Parliament, Shakespeare, snobbery, The Times newspaper, Manchester United football club, beer, pudding, Oxford/Cambridge, imperialism, cricket, etc.

All this is placed in a designed and specially created sociocultural spatial analogue, which is a kind of grandiose reconstruction or reproduction of "old England" on a certain island territory chosen for this purpose, described in the novel. As a result, in works of fiction it became possible to point to a general understanding of people's lives behind the details of the private lives of the characters, behind the specific circumstances of their existence, which has become generally accepted in literary postmodernism.

Therefore, the creators of artistic prose want to rethink deconstruct the picture of the world and use the developed repertoire of various methods, techniques, and "technologies" for processing the source material, against the background of a long tradition of the development of realism, which became evidence of the non-classical nature of the literary process of the end of the last century. At the same time, artistic practice shows that writers are again returning to the genre of the novel, whose classical forms and features seem to have undergone a comprehensive rethinking, and sometimes deformation.

In turn, years earlier, J. Barnes, in the above-mentioned interview, given shortly after the publication of the novel "Love, etc" not only discussed the significance of the work of O. Balzac, G. Flaubert, L. Tolstoy and F. Dostoevsky and other classics of the novel form, but in fact confirmed once again the inevitability of a return to the generally accepted understanding of the most important functions of prose creativity. Answering the question "What is literature?", Barnes stated: "*There are many answers to that question. In short, it is the best way to tell the truth; it is the process of creating a big, beautiful, well-organized fiction that tells more*

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truth than any collection of facts. In addition, literature gives many other things, such as pleasure, playing with language; It is also a unique, direct way of communicating with people you will never see" [1].

Above-mentioned writings of Barnes show that he favors a closer and more direct connection between author and reader than what we find in postmodern textual procedures, and as a result, he is less elitist and more traditional than many postmodernists and their followers. It is the genre of the novel, according to Barnes, that makes it possible to revive in new conditions the numerous and diverse connections between the art of speech and society and confirm the important place of literature in the spiritual life of people: *"I think that a great book, apart from other qualities such as narrative strength, characterization, style, etc., will turn out to be a description of features of the world that have not been noted before, and this will be perceived by readers as revealing new truths about society or about the paths of emotional life that have not yet been recorded in official data or government documents, in journalism or television" [1].*

If we take as an example the novels "Talking it over" and "Love, etc" of Barnes, we will see that the writer almost ten years later in the second work not only describes the everyday life of the same characters, but returns precisely to the depiction of personal relationships between a man and a woman. This is a classic approach: to depict a certain state of society through the difficult vicissitudes of the life of a woman and a man.

Barnes in this sense is well traditional and inherits a long line of English realistic prose, starting with D. Austen, Thackeray, D. Meredith, D. Eliot, T. Hardy up to D. Fowles, although for Barnes himself one of the greatest authorities G. Flaubert remains. This is, at first glance, a simple story about the practical everyday preferences of the heroine, who chose one of her friends to marry: *"Gillian simply chose for her husband the youngest of the elderly men she could find."*

But in fact, the author invites the reader to take a journey with a less predictable route. Both texts represent a peculiar modification of the novel genre with their rather ordinary content, a "French" plot (a kind of love triangle), and an appropriate selection of characters. Having decided to describe a rather long period of life of his three characters in different works, and partially repeating some episodes, Barnes considers it necessary to initiate the reader into the problems of the relationship between art and life and the form of the novel (plot, manner of narration, composition).

This is the subject of separate discussions in the novel "Love, etc" which the author entrusts to Oliver and, in part, to Stuart to present. Barnes sees the inevitable contradiction between the primary (verbal) and secondary (artistic) transformation of the original life material into a certain form and sneers at attempts to tell the reader the autobiography of the heroes in the spirit of a "confidential intimate conversation" [5]. Typically, such stories end with the characters getting married, and Barnes wants to tell a different story that does not fit into the canonical mold of a traditional novel.

From the writer's point of view, life is an unfolding fabric of relationships between people, and it truly ends only with death, which is the traditional ending of many works. Barnes decided to choose his own approach to depicting the characters, and the above-mentioned works undoubtedly belong to the examples of modern psychological prose. The plot of both novels does not end with the death of the characters, and the external behavioral side of the characters' existence is described in a dotted manner; the depiction of the external aspects of the daily life of the heroes is not complete.

The period of social life in which Barnes places his characters is conveyed through various minor subject details and everyday details. However, Barnes does not have a so-called "omniscient narrator", because both literary texts are based on the presentation of characters' points of view on the same events. The achievement of certainty in the relationship between Gillian and Stuart, expressed in marriage, will prove temporary, and Barnes will ask the reader to understand the complex background of the actions and relationships of all three characters.

Thus, psychologism undoubtedly prevails in the artistic interpretation of man in these novels. The author's characters appear before the reader from the perspective of their judgments, various conflicting attitudes, emotional experiences and impulses.

Perhaps, at first glance, it seems that Barnes is interested not so much in the constants of a person's spiritual life, but in the dynamics and sequence of their unique and momentary experiences and thoughts. At the same time, the author does not often directly reproduce the process of verbal communication between the characters, which would undoubtedly make his life story of the characters a novel version of a psychological drama.

This dramatic nature of the characters' position is located in the subtext and does not immediately become obvious to the reader precisely because important events and actions are presented and interpreted from different points of view, sometimes completely buried under a mass of various details, or presented in the form of ironic comments by the characters themselves. Gillian talks about this: *"You know what? ... I am*

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an ordinary person. And I have nothing to say. Now, everywhere you turn, there are people everywhere who are eager to tell you everything about themselves. You open the newspaper and they scream: "Listen to the story of my life!" Turn on the TV – almost in every program someone describes his life, problems, divorces – how he or she grew up or grew up without a father, how he or she suffered from alcoholism, drug addiction, or suffered from sexual abuse, bankruptcy, cancer, or amputation, or psychotherapy. ... Why tell all this? Look at Me! Listen To Me! Is it really impossible to just live as one lives?" [6]. Indeed, there are other external changes: Gillian's marriage to Stuart. She changed her father's last name and turned into Mrs. Hughes. This change of status should change something in a woman's life in essence, because, in her opinion, it is important to "love, respect and feel attracted," i.e. focus on changes in the inner state of each person.

The presence of sketches of family life in the text gave some critics the right to call both novels comedies of morals. However, Barnes does not get a canonical novel about a love relationship and does not describe the past of the characters, which is found in some of the facts of their biography that remain in memory. Partially presented in an ironic way, the story of the relationship between two mature men and one woman, a mother of two children, is interesting precisely because of the complex psychological pattern that gradually emerges when comparing the stories of different characters. The English title of the novel "Talking It Over" has the meaning "to master something", "to enter into rights". Describing the experiences, actions, thoughts and episodes of communication between the characters, Barnes invites the reader to discuss a certain "main question", which Gillian formulates at the end of the second novel, finding herself on the border separating her from one period of life on the transition to another. In fact, the reader is offered a whole set of related questions. Barnes' characters live in a society where they do not feel the pressure of external necessity on them. It can be considered that the novels show a situation where a modern person of the post-industrial era finally got the opportunity to return to himself and find the meaning of his existence without leaving the sphere of everyday existence. But can a person follow his own path not in an external line of behavior and manifestations of character, but based on his inner motives? The heroine shows a certain arrogance, believing that it is possible to "live as one lives", relying on the fragile fabric of mutual feelings. Everything that happens in the relationship between the characters in both novels does not fit into the formula "I love" – "now I don't love", if only because in the second novel the question arises of the heroine's re-return to Stewart, who returned from the United States to, as he put it, "look into the eyes" of Gillian.

Due to the polyphony, Barnes allows readers to figure out how a complex tangle of inner motives, passions, ambitions, complexes of depressive states control the man with whom Gillian was brought together by the circumstances of family life and friendly relations. In the second novel, where, due to the appearance of Stuart, the family balance between Gillian and Oliver was threatened, Oliver even talks about biological and biochemical processes that can determine people's mental movements. In each case, in their own way, telling about the vicissitudes of the relationship between them, the characters unsuccessfully try to explain to each other, and therefore to the reader, "how it was."

As a result, this "explanatory work on this topic" returns the reader to the main question asked by Gillian at the end of the entire story about several decades of her life: "Does Stuart really love me?" Even earlier, the heroine was trying to find some kind of support that would allow her to build a clearer line of behavior with Oliver and Stuart. She talked about the need to follow some rules: "Being happy is not enough, happiness must be managed." Barnes, perhaps, is not talking about external bonds that should regulate relations between people and keep them close, but rather has in mind some internal spiritual constants that formalize and stabilize the everyday content of human relationships, the world of feelings and experiences.

In 2011, Barnes' next novel, "The Sense of an Ending", was published, in which, along with familiar themes and thoughts, new turns of the problem can be found. Of course, this is again a story about friends who, after school, life has spread in different directions, and about some kind of love triangle. As in other texts, Barnes, hiding behind the mask of one of the narrator characters, expresses his thoughts about the difference between the external and internal sides of human life, about the purpose of literature and that, trying to retell the events and facts of people's biographies, we inevitably formalize all this in the form of a kind of "novel" with a certain selection of material and generally accepted comments and explanations.

As an example of Barnes' psychological prose, this novel offers the reader to follow a winding and sometimes dotted path into the inner world of two characters – Anthony Webster and Adrian Finn. The novel was highly appreciated and won the Booker Prize, and critics attributed it to the samples of the writer's intellectual prose. If it is impossible to call this work in the full sense a philosophical and psychological novel, then at least it is a narrative with a philosophical aspect of interpreting the problems of individual human existence in the modern world and with a hero reflecting on the events of his past life.

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In the novel, the philosophers Fr. Nietzsche, L. Wittgenstein, B. Russell, A. Camus, and the writers F. Dostoevsky, O. Huxley, Orwell are mentioned. In connection with the fates and thoughts about the lives of the heroes, the relationship between Eros and Thanatos is mentioned, known from the works of Z. Freud and G. Marcuse. This line of youthful philosophizing and fascination with philosophers and intellectuals from antiquity to the twentieth century mainly refers to Adrian, who will continue his studies at Cambridge after school.

The philosophizing in the novel is by no means academic in nature: Barnes does not address the high-brow elite, but ordinary readers, and it is noteworthy that the characters in their conversations most often use concepts known when posing human problems in the philosophy of existentialism. Therefore, the psychologism in this novel has a clearly expressed intellectual aspect, and Anthony in adulthood tries, to the best of his abilities and knowledge, to comprehend his past from the point of view of its inner content, gradually realizing his involvement in the tragic finale of Adrian's life – his suicide.

The reader can clarify Adrian's life path in detail and understand everything that happened thanks to Anthony's memories and evaluations, who often uses concepts and arguments in the spirit of existentialism. In general, both characters talk about a person in the light of the problems of responsibility to others and responsibility – existence, life and death, trying to assess the possible degree of understanding of their individual line of existence. In fact, philosophy or art is usually engaged in this, but there is a routine of the life of an ordinary person who can also make an attempt at such an understanding.

This is what Anthony is doing, who comes to the disappointing conclusion that many concepts with positive moral and significant spiritual content have almost nothing to do with him: *"I could live like characters in novels and so I lived. Only I was not sure that I would definitely be visited by passion and danger, ecstasy and despair (but then more ecstasy) However ... who said that the "intelligibility" of life is "exaggerated" by art? After all, there came a moment at the end of my twentieth birthday when I admitted that my entrepreneurial spirit had completely dried up.*

I never did the things I dreamed of in my youth again. Instead, I moved my lawn, I took vacations, I lived my life. But time... how time first guides us and then confuses us. We think we've become mature when we've just been saved. We imagined that we were responsible, whereas we were just cowardly. What we called practicality turned out to be a way to hide from real phenomena, instead of facing them. Time ... gives us enough time, and our best-informed decisions will seem shaky, and our undoubted facts eccentric." [7] Nevertheless, having reached such conclusions, Anthony tries to assess Adrian's life and actions and assess his participation in his fate. For Adrian, both a close relationship with Veronica, for example, and a stroller with a child are important and therefore existential facts of his life. Anthony writes Adrian an insulting letter about Veronica in order to undermine their relationship, and this rude intrusion into their world leads, as Anthony admits, to tragic consequences – to Adrian's decision to commit suicide.

Adrian's life itself turned out to be full of those thoughts, feelings, passions and dramatic experiences that Anthony does not feel capable of. If the content of real novels should be the intense inner life of a person, then the author, perhaps, agrees with Anthony that it is Adrian, and not people like him, who deserve to become the heroes of the novel. However, Barnes' novel does not contain simple and clear answers. Anthony made his journey through time, but, according to intellectual Adrian, *"The past is the point where imperfection of memory meets with inadequacy of documentation"* [7].

For Anthony, his life remains with its details and seemingly random details, and one day, having thought about his past, he is now doomed to reflection and will constantly be in a state of perception and assessment of the changing development of circumstances and events to which he will be involved in one way or another.

As a writer of the postmodern era, Barnes recognizes the relativity of all cognitive procedures and the ability of an individual to understand his own existence and the lives of other people. The content of the novel also shows that the author has no illusions about the completeness and objectivity of revealing the life path of any person in a society that is called "anarchic chaos" in the novel. For most people, their life path proceeds, being a part of this society, in a "chaotic" state, which indicates an almost complete lack of meaning and spiritual guidelines in it.

Results. As a result, psychologism as a way of artistically depicting the inner world of the hero in this novel is aimed at revealing the existential aspects of human life from the point of view of his personal attitude to the world around him. Turning to the image of the complexity of the inner world and consciousness of the hero, Barnes examines the human problem in the context of such concepts as cognition (historical knowledge), self-knowledge, reflection, self-esteem, and at the end of the text the hero returns to the term "responsibility".

If, in the postmodern state of society, we can hardly achieve an objective and complete understanding of the goals and meaning of a person's individual existence, then at least Barnes leaves the reader with the

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conviction that modern man has not lost the ability to self-knowledge and self-esteem, which allows him to remain a person. To some commentators and critics, the appearance of texts such as "Talking it over" and "Love, etc" after such novels as "The History of the World in 10 1/2 chapters" and "England, England" seemed unexpected.

However, if we take into account the problems of the novel "The Sense of an Ending", we can talk about the development in modern English prose of a certain tendency to explore or, at least, depict by means of literature the inner world (i.e., the world of feelings, experiences and thoughts) of an ordinary person.

Just like Barnes, they are depicted at one of the most important moments of their lives: their friendship, wedding and the first days of their honeymoon are described.

Conclusion. In general, it can be argued that such English prose writers as J. Barnes are not inclined to exaggerate the importance of those definitions that critics and intellectuals use to characterize the state of Western society in the late twentieth and early twenty-first centuries. In the context of almost universal postmodernization in literature of the life content and assessments of the modern world, some writers strive to master human problems in line with the artistic principles of psychologism.

The writers give the floor to the characters themselves, recreate the complexity and interweaving of various thoughts, experiences and impulses. They turn to the dynamic processes taking place in the inner world of their characters, who feel the need to accept or develop common spiritual and existential constants that guide their behavior and help them find themselves in the current state of society. At that time, the authors had no illusions about this, because most often they show characters who are not only looking for inner meanings of their existence, but often unable to find them.

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