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ARTISTIC PSYCHOLOGISM IN UZBEK AND RUSSIAN PROSE

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ABOUT ARTICLE

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Abstract: The article describes the evolution of the novella genre, spanning almost one hundred and fifty years, indicates the presence of still unexplored aspects of the human psyche. In the context of the development of thought and the complexity of human psychology, the scale of artistic thinking must take on a transformative significance. In modern Uzbek literary studies, the problem of artistic psychologism in the poetics of the novella plays an important role in identifying relevant issues. The creative balance in Uzbek prose, on the one hand, originates from the folklore of Turkic peoples, and on the other, is enriched by research in world and Russian classics. Particularly influential were L. Tolstoy, F. Dostoevsky, F. Kafka, A. Camus, J. Joyce, and other representatives of sentimentalism and realism.

Introduction. The reflection of a person's life and lifestyle in a literary work is one of the key aesthetic criteria that determine the harmony of a writer's intent and objectives. This is precisely what constitutes the phenomenon of artistic psychologism. Psychologism forms

aspects that unite individual elements of a literary work into a cohesive whole—including the plot, composition, and character development. The writer processes, analyzes, and selects life material, reflecting only the most essential elements in their work. All these aspects find their expression in the realm of psychology. The creative process is filled with many mysterious, magical, and captivating situations. In the development of modern Uzbek literature, which has a history spanning nearly a century, the poetics of the novella genre holds a special place. In the oral literature of ancient Turkic peoples, which was influenced by ancient Greek culture and a mythopoetic perception of the world, numerous works emerged that were connected to the study of human psychology.

At the beginning of the 20th century, a detailed study of the human psyche was manifested in the works of Z. Freud, C. G. Jung, and E. Fromm. It is no coincidence that the harsh way of life of peoples on the eve of World War I, as well as the global changes taking place in the world community, influenced the formation of human character. The mystery of existence, the position of the individual, and deep psychological processes have always demonstrated the dialectic of a restless soul.

Writers, in exploring the human psyche, were not always able to describe character types within the familiar social frameworks. However, it is important to remember that this is just one of the socio-psychological reasons: a person inevitably enters a fierce competition for survival. Various conflicts between states and nations are inevitably reflected in the psyche of the individual. Today, the principle of "for the person" is manifested in the aspiration to fully reveal the profound aspects of human psychology.

Literature review. The problem of artistic psychologism in world and Uzbek literary studies has been interpreted differently by scholars of each era. In 20th-century literature, it is asserted that artistic psychologism, regardless of its genre, is one of the key elements that determine the plot and bring the structure to the surface. Indeed, this approach is useful in defining the overall structure of a literary work.

"Of course, a person cannot live only by expressing themselves and doing whatever they please. People have always lived in society and adapted to it. In absurdist literature, there is a rejection of society and collectivity. A character in fiction must be a combination of human nature (individuality) and social relationships. Structuralism is noteworthy as a movement that sheds light on a person's character from its origins" [1, 43].

After all, many ideologies fiercely fought against human rights and freedoms. To some extent, Soviet policy achieved this. Later, this situation continued: the founders of all movements contemplating humanity's fate reached their goals. Several studies related to psychologism, conducted by Z. Freud and C. Jung, fully confirm this principle.

In Russian literary studies, at the initial stages of the development of artistic psychologism, scholars focused not on theory but on its characteristics in writers' works. N. G. Chernyshevsky was the first to address this issue. He noted the subtle analysis of mental movements in the works of L. Tolstoy:

"Psychological analysis can take different directions: one poet is primarily interested in character outlines; another—in the influence of social relations and life conflicts on characters; a third—in the connection between feelings and actions; a fourth—in the analysis of passions; Count Tolstoy, above all, in the psychological process itself, its forms, its laws, the dialectic of the soul, to use a precise term" [2, 93].

As we see from the above quote, N. G. Chernyshevsky uses the term "psychological analysis" instead of "psychologism."

A. P. Skaftymov, studying psychologism in Tolstoy's works, uses the term "psychological drawing":

"The psychological drawing in Tolstoy's works is defined by: 1) his interest in specific states and 2) his theory of the psyche, that is, his understanding of a person's inner life in general" [3, 141].

According to A. P. Skaftymov, "psychological drawing" is the writer's interest in the character's specific states, as well as an understanding of a person's inner life in general. A. Iezuitov identifies three meanings of the concept of psychologism:

1. Psychologism as a "generic feature of the art of words, its organic property, a sign of artistic quality," "the subject of art."
2. Psychologism as "the result of artistic creativity," an expression and reflection of the author's own psychology, his characters, and, more broadly, the public psychology (of a class, estate, social group, era, etc.)—in this sense, as in the first, psychologism is present in any genuine art.
3. Psychologism as a conscious aesthetic principle, a "deliberate development of methods and forms of embodiment and revelation" [4, 39-57] of human psychology.

V.V. Kompaneets differentiates between the concepts of psychological analysis and psychologism. According to him, psychologism is "the result of reflecting the author's psychology—a generic feature of the art of words, a property of artistic literature, inherently stemming from its nature." Meanwhile, psychological analysis is "a conscious aesthetic principle" with a set of means and necessarily presupposing an object, "the most important means of artistic cognition of a person" [5, 46-60]. According to A. B. Yesin, artistic psychologism is "the depiction of a character's inner world by means of artistic literature, distinguished by detail and depth" [6, 73-80]. The study of the problem of artistic psychologism in Uzbek literary studies began in the 1960s. This issue was addressed by literary scholars such as A. Alimukhamedov, M. Kushzhonov, U. Normatov, N. Shodiev, M. Abdurakhmanov, Kh. Umurov, and others.

For the first time, artistic psychologism as an object of study was considered in the work of N. Shodiev. In his work, he lists methods of expressing psychological analysis such as internal monologue, speech characterization, psychological portrait, external expression of emotions, hallucinations, dreams, and psychological symbols. The history of studying artistic psychologism, the birth of a hero, and the problem of describing the holistic world and the individual are examined in the work of Kh. Umurov. The scholar proposes three principles of psychologism and prefers to analyze them based on the novels of Abdulla Qodiriy:

1. Dynamic.
2. Typological.
3. Analytical.

The scholar asserts that works by writers such as A. S. Pushkin, V. N. Gogol, and M. Yu. Lermontov serve as vivid examples [7, p. 239].

Discussion. It is recognized that the artistic mode in Uzbek novellas is enriched and developed from a genre perspective through comedic, autobiographical, science fiction, socio-publicist, family-domestic, folk, historical, and modernist themes. Thus, it is no secret that every writer has been influenced, in one way or another, by the works of writers from other nations. For example, it is a fact that the traditions of Leo Tolstoy created a vast opportunity to reflect principles in Uzbek storytelling, rethink creative individuality, and explore the inner will of a person. The flourishing period of critical realism in literature during the 1960s, along with a

certain influence of Western and Eastern traditions, later contributed to some renewal of poetic interpretation.

Indeed, the traditions of Leo Tolstoy serve as vivid proof that Uzbek literature, through its artistic pursuits, was enriched with more compelling imagery in the works of A. Qodiri, A. Qahhor, Chulpon and Aibek, A. Yakubov, P. Qodirov, Sh. Kholmirzaev, U. Umarbekov, U. Khoshimov, as well as newer Uzbek prose writers such as N. Eshonqul, U. Hamdam, L. Borikhon, I. Sulton, and many others. In the novella *The Devil*, it is evident that Leo Tolstoy infused the text with great pain and suffering to enrich numerous plotlines associated with his personal life. The intricate scenes of life in *The Devil* are revealed as truths in *Resurrection* or *Confession*, written in the twilight of his life.

Speaking of the influence of *The Devil* on Uzbek writers, one should not refer to the novella's plot itself but rather to the elements of imagery that are characteristic of the novella's overall composition. The protagonist of the story is caught between two fires. Repentance and confession, rebellion and submission, injustice and obedience—these are significant fragments within the writer's work. Through psychological portrayals, the author conveys the profound idea that the greatest sinner in this bright world is the human being. If a person cannot rid themselves of satanic and sensual lust, then society, family, and their own life will fall into chaos and tragedy. These artistic elements are vividly expressed in the stories, more than the novellas, of Shukur Kholmirzaev, such as *Bulut tosgan oy*, *O'zbek bobo*, *Ozodlik*, and *Bandi burgut*. There is a paradox in the psychology of creativity: in each of his works, the artist deeply mourns human destiny. Leo Tolstoy himself suffered all his life from the treacherous games of a world where human relationships had begun to decay, where indecency and debauchery, lust, and devilish passion ran rampant. Especially when portraying the character of Evgeny, he struggles with the thought: "If I do not reform, if I do not change, if I do not renew my way of life, I will shoot myself." This is how the central idea of *The Devil* unfolds. Significant elements in Tolstoy's *Confession* are distinctly noticeable in works such as *Oloniyok* by U. Hamdam, *Tun panjaralari* by N. Eshonqul, *Qaqnus qanotidagi umr* by Shadikul Hamro, and *Munojot* by Isajon Sulton. In this aspect, while Leo Tolstoy writes *Confession* at the end of his days, posing the eternal question "What am I searching for in life?", this question is one that every creator or person asks themselves.

The novella *Tanholik* by writer Shukur Kholmiraev, dedicated to Count Leo Tolstoy, is an excellent match for the genre of the novella in terms of plot and composition. In *Tanholik*, the psychology of Tolstoy's creativity and the character of the creator are illuminated so profoundly that the personality and spirit of Shukur Kholmiraev merge, transforming the work into a beautiful novella. The dialogues, monologues and letters, lyrical digressions, and portraits in the novella not only enhance its artistic value but also give the reader the impression of witnessing an evocative painting. In *Confession*, the author's "I" is vividly observed—a first-person lament toward life in a philosophical-aesthetic aspect: sincerity before people, without hypocrisy, his personal evaluation of every artist he knew. From this perspective, Leo Tolstoy expresses the pain and sorrow accumulated in his inner consciousness since childhood, openly, without hiding it, without crafting it into a particular image. Shukur Kholmiraev, on the other hand, personifies the entire concept of a writer's creative birth and maturation through the speech of the author and the protagonist, embedding it within the environment, society, and family. This typification leads to a cohesive conceptual system in the novella *Tanholik*.

In 21st-century Uzbek prose, the influence of *Confession* by Leo Tolstoy is distinctly felt in the novellas *Tun panjaralari* by N. Eshonqul and *Oloniyok* by U. Hamdam. However, while N. Eshonqul and U. Hamdam perceive reality in a symbolic-metaphorical way, Tolstoy skillfully unravels a vast number of "undiscovered" secrets of realism. In *Confession*, Tolstoy presents philosophical and aesthetic perspectives of the creative mind through subtle comparisons. *White Nights* by Fyodor Dostoevsky was published as a novella in 1848. At that time, based on the poetic value of the genre, any literary work was defined by its length, scale, complexity of plotlines, and intricate compositional structure. However, the translator has rendered the work into Uzbek as a sentimental novel, considering the artistic mode's quality.

Let us pay attention to the landscape in the novella: it serves as a foundation for understanding the writer's emotions, feelings, and reality in harmony with his spiritual nature. The description of nature in the exposition of the novella serves as the key to what the writer conveys. The main events of the story unfold over four nights. The conversation draws the protagonist closer to Nastenka. Their relationship (artistic psychology and the creator's character) converges, giving Dostoevsky's image of the night a unique meaning. The night mobilizes Dostoevsky for great trials. After all, only those with intellect, imagination, and

thought have their own unique reflections. It has never been easy for a thinking person. A thinking person never forgets that they are a part of nature.

Another important poetic function of the landscape in *White Nights* is that the writer slowly depicts the growth and changes in Nastenka's psyche. It is precisely the inner turmoil of the hero's psychology that compels the writer to paint, like an artist, the presence of other, unseen voices of existence within the human soul. The existing patterns—authorial figurative concepts—are so interconnected that each reality or adventure leaves no reader indifferent. These aspects define the poetic value of the composition. It cannot be denied that this method of depiction directly influenced the works of N. Eshonqul, U. Hamdam, and I. Sulton in Uzbek literature. Writers seeking their creative uniqueness within literary influence indeed managed to carve out their own stylistic place in novellas. When discussing the theory of dialogue [8, 74] in a work, we naturally refer to a conversation between two people.

It is recognized that the mode of artistry in Uzbek novellas is enriched and developed from a genre perspective by comedic, autobiographical, science fiction, socio-journalistic, family-domestic, folk, historical, and modernist themes. Thus, it is no secret that every writer, in one way or another, has been influenced by the works of writers from other nations. For example, it is a fact that the traditions of Leo Tolstoy created a broad opportunity to reflect principles in Uzbek storytelling, to rethink creative individuality, and to explore the inner will of a person. The flourishing period of critical realism in the literature of the 1960s, along with the influence of Western and Eastern traditions, later contributed to some renewal in poetic interpretation.

Indeed, the traditions of Leo Tolstoy serve as vivid evidence that in their artistic pursuits, Uzbek writers such as A. Qadiri, A. Qahhor, Cholpon, and Aybek, along with A. Yakubov, P. Qodirov, Sh. Khulmirzaev, U. Umarbekov, U. Khoshimov, and from modern Uzbek prose, N. Eshonqul, U. Hamdam, L. Borikhon, I. Sultan, and dozens of others, were enriched with more compelling imagery. In Tolstoy's novella *The Devil*, one can sense that he infused the text with deep pain and suffering to enrich many plots related to his personal life. The tangled scenes of life in *The Devil* unfold truthfully in *Resurrection* or *Confession*, written in the twilight of his life.

When discussing the influence of *The Devil* on Uzbek writers, it is appropriate to refer not to the storyline itself but to elements of imagery characteristic of the novella's overall

composition. The protagonist of the story lives between two fires—repentance and confession, rebellion and submission, injustice and obedience—a collection of key fragments in the writer's work. Through psychological depictions, the writer presents the profound idea that the most sinful entity in this bright world is man himself. If he cannot rid himself of satanic and sensual lust, his society, family, and personal life will descend into chaos and tragedy.

These artistic elements are vividly reflected in the stories and novellas of Shukur Khulmirzaev, such as *Bulut To'sgan Oy*, *O'zbek Bobo*, *Ozodlik*, and *Bandi Burgut*. There is such a paradox in the psychology of creativity: in each of his works, the artist perceives human destiny with deep sorrow. Leo Tolstoy himself suffered throughout his life from the deceptive games of the world, where human relationships began to decay, where obscenity and debauchery, lust, and diabolical passion ran rampant. Especially in portraying the character of Yevgeny, he wrestles with the thought: "If I do not correct myself, if I do not change, if I do not renew my way of life, I will shoot myself." This is how the central idea of *The Devil* unfolds.

Conclusion. Thus, the key elements of *Confession* by Leo Tolstoy are clearly visible in works such as *Loneliness* by U. Hamdam, *Tun Panjaralari* by N. Eshonqul, *Qaqnus Qanotidagi Umr* by Shadikul Hamro, and *Munojot* by Isajon Sultan. In this aspect, while Tolstoy wrote *Confession* at the end of his life, he posed the eternal question, "What am I searching for in life?"—a question every creator or human being asks at some point. Shukur Khulmirzaev's novella *Tanholik*, dedicated to Count Leo Tolstoy, aligns well with the novella genre in terms of both plot and composition. In *Tanholik*, the psychology of Tolstoy's creativity and the character of the creator himself are illuminated in such a way that the personality and spirit of Shukur Khulmirzaev blend into the work, transforming it into a remarkable novella. Dialogues, monologues, letters, lyrical digressions, and portraits in the novella not only enhance its artistic value but also create in the reader an impression of contemplating an engaging painting. In *Confession*, the author's "I" is clearly observed—the first-person lament directed at all of life from a philosophical-aesthetic perspective: sincerity towards people without hypocrisy, personal evaluations of every artist he knew. From this point of view, Tolstoy expresses the pain and sorrow accumulated in his inner consciousness since childhood, openly and without concealing it or painting it in any image. Meanwhile, Shukur Khulmirzaev embodies the entire concept of a writer's creative emergence and maturation within the environment, society, and

family through the speech of both the author and the protagonist. This typification subordinates the concept in Khulmirzaev's novella *Tanhōlik* to a unified system.

In 21st century Uzbek prose, the influence of Tolstoy's *Confession* is distinctly felt in N. Eshonqul's novella *Tun Panjaralari* and U. Hamdam's *Loneliness*. However, N. Eshonqul and U. Hamdam perceive reality in a symbolic-metaphorical way, whereas Tolstoy masterfully develops a vast number of "undiscovered" secrets of realism. In *Confession*, Tolstoy expresses his philosophical-aesthetic views with very subtle comparisons. Dostoevsky's *White Nights*, published as a novella in 1848, was later translated into Uzbek as a sentimental novel, based on the mode of artistry rather than its original poetic genre. The novella's landscape plays a crucial role: it serves as a key to understanding the writer's emotions, feelings, and perception of reality in harmony with his spiritual nature. The description of nature in the novella's exposition serves as a key to understanding its themes. The main events of *White Nights* unfold over four nights. The conversations between the protagonist and Nastenka bring them closer together. Their relationship (artistic psychology and the creator's character) merges, giving Dostoevsky's image of the night a unique meaning. The night mobilizes Dostoevsky for great trials—for only those with intellect, imagination, and thought possess unique ideas. A thinking person never forgets that they are part of nature.

Another crucial poetic function of the landscape in *White Nights* is that Dostoevsky carefully illustrates the growth and psychological evolution of Nastenka. The protagonist's inner turmoil compels the writer to depict, like a painter, other imperceptible voices of existence beyond human perception. The artistic concepts are so interconnected that every reality or adventure leaves no reader indifferent. These aspects define the poetic value of composition and influenced the works of N. Eshonqul, U. Hamdam, and I. Sultan in Uzbek literature. Writers searching for creative originality within literary influence have indeed managed to establish their own stylistic space in novellas. Since the novella is a middle form of epic prose, it emerged uniquely in the early 20th century through the works of A. Qadiri, Cholpon, Aybek, G. Gulom, and A. Qahhor. In the novellas *Obid-Ketmon* by A. Qadiri, *Tales of the Past* by A. Qahhor, *Childhood* by Aybek, *The Mischief-Maker* by G. Gulom, and *Who Has Not Turned Eighteen?* by Sh. Khulmirzaev, we see that artistic psychology, structure, and plotlines were influenced by world literature, yet retained qualities characteristic of Uzbek national identity.

In general, in both Uzbek and Russian prose, artistic psychology and the creator's character serve as crucial attributes distinguishing the conceptual development of the genre, illuminating the problems of the era from within. Every writer recognizes the idea and goal before them. This goal reveals their creative concept, refining the principles of external and internal genre development. After all, it should not be forgotten that any genre is a product of a writer's skill and creative pursuit.

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