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## Forms of Expression of Psychology in a Literary Work

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**Annotation.** The article deals with psychology in fiction. Methods for carrying out a psychological analysis of a literary text are given on the example of the works of Western European and Russian writers and poets.

**Key words:** indirect psychology, double characters, stream of consciousness, direct psychology, psychology, psychological analysis, dreams, summarily denoting, silence.

In any work of art, the writer one way or another tells the reader about the feelings, experiences of a person. But the degree of penetration into the inner world of the individual is different. The writer can only record some feeling of the character ("he got scared"), without showing the depth, shades of this feeling, the reasons that caused it. This depiction of a character's feelings cannot be considered psychological analysis. Deep penetration into the inner world of the hero, a detailed description, analysis of various states of his soul, attention to the shades of experiences is called psychological analysis in the literature (often called simply psychology).

Psychological analysis appears in Western European literature in the second half of the 18th century (the era of sentimentalism, when epistolary and diary forms are especially popular. At the beginning of the 20th century, the foundations of the depth psychology of the personality were developed in the works of Z. Freud and C. Jung, the conscious and unconscious beginnings were discovered. These discoveries could not but influence literature, in particular, the work of D. Joyce and M. Proust.

First of all, they talk about psychology when analyzing an epic work, since it is here that the writer has the most means of depicting the inner world of the hero. Along with the direct statements of the characters, there is the speech of the narrator, and you can comment on this or that remark of the hero, his act, reveal the true motives of his behavior. This form of psychology is called summarily denoting.

In cases where the writer depicts only the features of the behavior, speech, facial expressions, appearance of the hero. This is an indirect psychology, since the inner world of the hero is shown not directly, but through external symptoms, which may not always be unambiguously interpreted.

The methods of indirect psychology include various details of a portrait (an internal link to the corresponding chapter), a landscape (an internal link to the corresponding chapter), an interior (an internal link to the corresponding chapter), etc. Silence also applies to the methods of psychology. Analyzing in detail the behavior of the character, the writer at some point does not say anything at all about the experiences of the hero and thus forces the reader to conduct a psychological analysis himself. For example, Turgenev's novel "The

Nest of Nobles" ends like this: "They say Lavretsky visited that remote monastery where Lisa had hidden - he saw her. Moving from choir to choir, she walked close past him, walked with the even, hastily-submissive gait of a nun - and did not look at him; only the eyelashes of the eye turned to him quivered a little, only she tilted her emaciated face even lower - and the fingers of her clenched hands, intertwined with a rosary, pressed even more tightly to each other. What did they both think they felt? Who will know? Who will say? There are such moments in life, such feelings ... You can only point at them - and pass by. Liza's gestures make it difficult to judge her feelings, it is only obvious that she has not forgotten Lavretsky. How Lavretsky looked at her remains unknown to the reader.

When the writer shows the hero "from the inside", as if penetrating into the consciousness, the soul, directly showing what happens to him at one time or another. This type of psychology is called direct. The forms of direct psychology can include the speech of the hero (direct: oral and written; indirect; internal monologue), his dreams. Let's consider each in more detail.

When a hero communicates with someone, questions often arise: to what extent is he frank, does he pursue some goal, does he want to make the right impression, or vice versa (like Anna Snegina) hide his feelings. When Pechorin tells Princess Mary that he was originally good, but society spoiled him, and as a result two people began to live in him, he tells the truth, although at the same time, perhaps, he thinks about the impression that will be made on Mary his words.

A stream of consciousness should be distinguished from an internal monologue, when the thoughts and experiences of the hero are chaotic, not ordered in any way, there is absolutely no logical connection, the connection here is associative. This term was introduced by W. James, the most striking examples of its use can be seen in the novel by D. Joyce "Ulysses", M. Proust "In Search of Lost Time". It is believed that Tolstoy opens this technique, using it in special cases, when the hero is half asleep, half delirious. For example, through a dream, Pierre hears the word "harness", which he turns into "conjugate": "The most difficult thing (Pierre continued to think or hear in a dream) is to be able to combine the meaning of everything in his soul. Connect everything? Pierre said to himself. No, don't connect. You can't connect thoughts, but to connect all these thoughts - that's what you need! Yes, you need to match, you need to match! Pierre repeated to himself with inner delight, feeling that with these, and only with these words, what he wants to express is expressed, and the whole question that torments him is resolved.

- Yes, you need to pair, it's time to pair.

- It is necessary to harness, it is time to harness, Your Excellency! Your Excellency, - repeated a voice, - it is necessary to harness, it's time to harness ..." [3. – P. 270].

In Dostoevsky's Crime and Punishment, Raskolnikov's dreams help to understand the change in his psychological state throughout the novel. First, he has a dream about a horse, which is a warning: Raskolnikov is not a superman, he is able to show sympathy.

The presence or absence of psychology in a literary work in the narrow sense will not be an advantage or disadvantage of the work, it is only its feature, due to the idea of the work, its content and themes, as well as the author's understanding of the characters. Psychology, when it is present in a work, is an organizing stylistic principle and determines the artistic originality of the work.

External details (landscape, facial expressions and gestures, portrait) are not a direct way of expressing psychology, but with the appropriate environment they acquire additional functions. So, not any portrait characterizes the hero from a psychological point of view, but in the neighborhood with psychological details, he takes on part of their functions. However, not every internal state can be conveyed through gestures and facial expressions or through analogy with the state of nature, so these means are not universal.

Of great importance in the creation of psychology is the narrative-compositional form: the narration can be conducted in the first or third person. Until the end of the 18th century, the first-person narrative was considered the most appropriate form for this kind of work, and imitation of letters was often used. A different form would be contrary to the principle of plausibility, since it was believed that the author is not able to penetrate the mind of his hero and no one can reveal his feelings to the reader better than the character himself. The first-person narrative is focused on the reflection of the hero, psychological self-assessment and psychological self-analysis, which, in principle, is the main goal of the work [1. – P. 220].

However, such a narrative has two limitations: the impossibility of showing the inner world of many heroes equally fully and deeply, and the monotony of the psychological image, which gives the work a certain monotony. Another, more neutral form is third-person narration, or author's narration. This is exactly the art form that allows the author to introduce the reader into the inner world of the character, to show it in the most detailed and deep way. At the same time, the author can interpret the behavior of the characters, give him an assessment and commentary. Internal monologues, passages from diaries, letters, dreams, visions, etc. are freely included in this form of narration. The author's narration is not subject to artistic time, the author can dwell in detail on the details that are important to him, while saying only a few words about a rather long period of life that did not affect the development of the hero. Psychological third-person narration allows you to depict the inner world of many characters, which is a difficulty in first-person narration.

According to Esin, the most common compositional-narrative forms are the internal monologue and psychological author's narration, which are found in almost all psychologist writers. However, in addition to these, there are also specific narrative forms that are used less often. These are dreams and visions, double characters that enable the author to reveal new psychological states. Their main function is to introduce fantastic motifs into the work. But when psychologically depicted, these forms acquire a different function. Unconscious and semi-conscious forms of inner life are depicted as psychological states and correlate primarily not with the plot and external actions, but with the inner world of the hero, with his other psychological states. For example, a dream will be motivated not by previous events in the hero's life, but by his previous emotional state.

Another technique of psychology, which became widespread in the second half of the 19th century, is silence. It arises at a time when the reader begins to look in the work not for external plot entertainment, but for images of complex and interesting mental states. Then the writer at some point could omit the description of the psychological state of the hero, allowing the reader to independently make a psychological analysis and think out what the hero is experiencing at the moment. Such silence makes the image of the inner world very capacious, because the writer does not specify anything, does not limit the reader to certain limits, and gives complete freedom to the imagination. In such episodes, psychology does not disappear; it exists in the mind of

the reader. This technique is most widely used in the work of A.P. Chekhov, and later - among other writers of the 20th century.

Based on the foregoing, it can be noted that psychology is a special technique, a form that allows you to correctly and vividly depict mental movements. There are three main forms of psychological representation: direct, indirect and summative. Psychology has its own internal structure, that is, it consists of techniques and methods of representation, the most common of which are internal monologue and psychological author's narration. In addition to them, there is the use of dreams and visions, double heroes and the technique of default.

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