

Psychological Image in Prose

Mahksuda R. Berdimuratova¹, Guzal A. Khimmatova², Hurriyat M. Khudoymurodova³

¹Senior Lecturer, Candidate of Philological Sciences, Associate Professor Termiz State University Termiz, Uzbekistan

²Senior Lecturer, Doctor of Philosophy in Philology (PhD), Termiz State University Termiz, Uzbekistan

³Senior Lecturer, doctor of philosophy in philology (PhD), associate professor Termiz State University Termiz, Uzbekistan

Abstract: In this article, psychologism is one of the most important components of fiction, opinions are expressed about the problem of psychologism in artistic creation in literary studies. In this regard, L.Ya.Ginzburg, A.B.Esenin, A.Jezuitov, R.Wellek and O.Warren, S.L.Rubinstein, among the world's literary scholars, the role of psychologism in literature, including in Uzbek literary studies in the years after independence, Uzbek literature, who started his work in the lyrical direction, and later created in the direction of prose and managed to find his readers, in some works of Q. Norqabil, there are thoughts about the role of psychologism, its spiritual and physical impact on the human mind and thinking. The article analyzes the writer's works "Osmon ostidagi sir", "Secret under the sky", "Kulib tur, azizim", "laughing, my dear", "Bosinqirash" "Subjugation", "Daryo ortidagi yig'i" "Crying beyond the river", "Ko'zlarimga ko'rgani keldim" "I came to see your eyes".

Key words: tragedy, category, essence, creator, diary, fiction, childlessness, prose, human, fate, psychologism, place, prose, literary critic, spiritual, problem, dream, motive.

Psychology is one of the most important components of fiction. In literary studies, the problem of psychologism in artistic creation has been widely studied.

According to A.B. Esin, "Psychology is a sufficiently complete, detailed and deep description of the feelings, thoughts and experiences of an imaginary (woven) person (literary character) with the help of specific means of literature"[1.18]. L.Ya. Ginzburg stated that "Artistic psychologism begins with unexpected, accidental, accidental contradictions in the behavior of the hero" [2.47]. V.V. Kompaneets gives the following definition: "The appearance of psychological analysis in the work, its form and typology often depends on the author's outlook, purpose, character of talent and personal qualities, and the situation in the work. At the same time, apparently, evaluating psychological analysis as an aesthetic principle based on consciousness, it is not necessary to relativize the fact that one or another of its features was deliberately chosen by the word artist" [3.300].

A. Jezuitov notes that the concept of psychologism in the literature has many meanings. As he examines this problem in detail, he comes to the following conclusions: "1) the innate sign of the art of words, its inherent characteristic, the proof of its artistry...; 2) the expression and reflection of the psychology of society (class, caste, social group, era, etc.) revealed through the product of artistic creation, the author, his characters and, more broadly, the writer's personality and

the image of the characters he created...; 3) conscious and determining aesthetic principle” [4.30].

The term “literary psychology” is mentioned in the book “Literary Theory” by R. Wellek and O. Warren. According to him, “it is possible to understand the study of the psychological typology and laws of the creation of this or that artistic work.” Therefore, “Artistic psychologism is an artistic form that embodies the ideological and psychological research of heroes, the formation of human character, the basis of the worldview of a person is mastered by literature. The educational, problematic and artistic value of psychology is first of all visible in this way” [5.95]. S. L. Rubinstein says the following about the depiction of the human psyche in a work of art: “While describing the psychology of a hero, it is not without reason that word artists strive to highlight his (the hero’s) experiences - the turning points of his life - his individual path to maturity. Union, human experiences - this is the subjective side of his real life, the subjective aspect of a person’s life path” [6.95].

In literature, a deep artistic study of the inner world of a person is called “artistic psychologism”. In other words, psychologism means a deep description of the mental and spiritual experiences of a person in literature and art.

In this place, Hotam Umurov’s scientific research titled “The spiritual world of the hero and the epic” states that “Artistic psychology is the result of the perception and analysis of the human psyche, the image of mental states reflected in the artistic work, the product of the writer’s artistic psychological interpretations.” The writer describes and reflects the spiritual world and mental states of his character. That is why V. Belinsky uses the phrase “the great artist of the human soul” in relation to the artist. Since man is the subject of literature, it is impossible to imagine him as a whole without his psyche. So, in any artistic work, no matter when and in what genre and method it was created, it is natural that the human psyche is reflected in it in one way or another [7.5].

In the “Dictionary of Literary Studies” compiled by D. Kuronov and others, artistic psychologism is defined as follows: “Artistic psychologism is one of the important means of creating a complete human image in an artistic work; disclosure of the psyche of the character, psychological justification of actions and words, a collection of methods and tools serving these purposes. A writer can describe the psyche of a character directly or indirectly. Narration of the character’s thoughts and feelings in the form of “inner monologue”, “stream of consciousness” or from the author’s language (the author’s speech, which is not his own) is a direct form of psychological portrayal. Revealing the psyche of the character in the work by showing his actions, words, facial expressions (mimicry), physiological changes in him is an indirect psychological image. These two types of mental image complement each other, so when describing the psyche of a certain character, the writer uses both of them. Also, when revealing the psyche of the character, the writer can use the image of nature or the image of something else, which is also a form of indirect psychologism [8.48].

Psychologism becomes an important concept, especially in works created on the theme of war. The spiritual experiences of a person are clearly visible in such works. By researching the problem of psychologism in the psyche of a hero who is a participant in the war, it allows to study and draw conclusions from the psychopoetic point of view of this problem in fiction.

Since Qochkor Norqabil himself was a participant in the war, he experienced all its tragedies and horrors, the reality in his works, especially the character's inner world, mental state, is manifested in his stature. War leaves a person with more mental complications than physical disability and injury. The hero of the poet's story "Secrets under the sky": Tulkin tank is a person who experienced the horrors of war. The war seriously affected his life. He experienced the worst tragedy for a person - childlessness. Time is the supreme judge. But time did not find a cure for his pain:

"The wave tank has become more withdrawn from people. It seemed as if everyone was showing their hand to him. He returned to his former humanity. Again, dark thoughts played and pain began to stir in his head. He could not sleep at night". Countless tanks kept coming at her until she could lose her sight, she was left on the battlefield, sometimes Khairiniso, who was running with her baby in her arms, was chased by men with long hair and beards, turbans, and armed men, who caught her in the middle and brutally shot her. Sometimes, the boy Toulkin, who appeared from all the fields, would run screaming towards the tank, in the fields of Choriakor, the mountains of Pogman and Gardez, the deserts of Kandahar, where he fought during the war, somewhere he would shoot his chest to protect the boy who was running. At such times, he would wake up screaming"[9.43].

We all dream. Sometimes we wake up from a nightmare. Sometimes we can't recover from a nightmare for a day or two. And then we quickly forget it in the midst of life's worries. This situation may not happen all the time. In general, this is a normal phenomenon in human life. But in the excerpt from the story above, the twists in Wave's psyche can be seen in the frequent repetition of the same situation in the tank.

A dream is an expression of a person's subconscious, spiritual experiences. Sigmund Freud writes about dreams: "Regardless of the various interpretations of dreams that I have had, a certain meaning lies beneath the complex and incomprehensible world of dreams. The lock of meaning can only be unlocked by clear interpretation. The method of interpretation is based on the fact that the content of a dream preserved in memory is either a key to a closed lock in close proximity with other content, or the entire content of a dream serves as a symbol for a hidden content" [10.45].

According to Erich Fromm: "Most dreams have in common that they do not recognize the logic and laws of the waking mind. In a dream, the laws of time lose their meaning. Because in a dream, we communicate with people who have died, we witness events that happened in the past, or we observe the simultaneous occurrence of two independent events with a great difference in time. Also, rules specific to spaces lose their value in a dream. We can cross the boundaries of vast space in the smallest of moments, or we can "exist" in several spaces at the same time. In a dream, two worlds can appear in one person, and at the same time one person can appear in two people, or one person can become a completely different person ... people, events, knowledge and experiences that are completely unimaginable in waking life can be discovered in a dream [11.45].

A dream is an expression of the human psyche. In most of Q. Norqabil's works, a dream phenomenon occurs. In describing the inner world of literary heroes, dreams have a great artistic and aesthetic task. In addition, dreams play an important role in expressing the psychology of a person's character. Changes in the

inner world of characters are illuminated through dreams, and characters are subjected to psychological analysis.

In the works of Q. Norqabil on the subject of war, he widely uses dreams to express the psychologism of the character of the hero. Through this, the inner evolution of the hero is revealed. It also shows how much the tragedy of the war affected the human psyche.

Let's take a single story of the writer "Laugh, my dear", which also uses the motif of a dream: "The poet was afraid to close his eyes. In the next moments, he felt nauseous. He was restless, he was in the vortex of various events, he saw familiar and unfamiliar people in his dreams. Frankly, these chaotic, scattered scenes could not be called a dream. It would be more correct to say that it was under pressure".

That was the case tonight. He saw his six-year-old daughter in a dream. She was wearing the clothes that Afghan girls wear. Yard. One corner of a low hut with a mud roof has been cut off. The barracks in Berirok are lying in ruins. The beam of the shed, a large beam fell down and crushed a fat, breeding cow. The cow is dying. Swollen. The girl is crying in the middle of the yard. He collapsed. He is moaning with his hands in the air. To whom is the daughter saying the curse pouring into the poet's ears like lead, the poet looked around, there is no one...

"I put you in God, sho'ravi! In God's name, suffer for a lifetime, sho'ravi!"

The girl swayed from right to left with her head, shoulders, and body as if she was sitting on the spot, and her hands were hanging in the air and trembling...

- "I put you in God." kill me too!

The poet's limbs were relaxed and he sat down. He understood. This land is Afghanistan. Hot tears began to flow from his eyes. The girl approached. The little girl got up and ran towards the hut. Then a machine gun was heard. The girl stopped and swayed. Bitten back. Gupillab fell down. The poet shouted.

He fell asleep. He woke up. Gozal also heard what he said. He understood that this pain was not violence, but that the poet was distracted [12.149].

Usually, persistent anxiety is a disease. This is a disturbance in the mental state of a person. The hero of the above work, the poet, is in the hospital. The poet, who took part in the Afghan war and received cantussis, suffers from its pain even after years. The terrible events of the war, the tragedies he saw with his own eyes, torment him. There is no doubt that the poet also took a weapon. He participated in the destruction and bloodshed. There is no mercy in war. The principle "If you don't shoot, they will shoot you" is followed.

The horrors he witnessed do not give the poet peace. The realities that exist in his subconscious, but are not directly manifested, become the medium of hallucinations or dreams. Strong mental stress or similar events awaken the subconscious world of a person. Dreams can be simple, understandable, understandable or complex, incomprehensible. Z. Freud studied the dream by dividing it into categories [13.311].

As we mentioned above, the transition of a dream into a nightmare depends on the changes in a person's mental state. War veterans are generally reluctant to talk about their experiences on the battlefield. Because reliving the horrors of the war again in their minds hurts them. Those moments awaken in their hearts and torment them even more.

Can a person who was formed in the conditions of war adapt to a peaceful life? Here, perhaps, it would be appropriate to recall the experience of the so-called

“lost generation” after the First World War and the term “Afghan syndrome”, which is widely used in modern medicine. This means that a person returning from war cannot find his place in the world. For example, Valery Gerasimov, the hero of Andrey Dayshev’s novel “The Two Hundredth”, who is returning from the war, feels completely alien in this world: people close to him do not understand him, he feels danger everywhere, he looks for an enemy in everyone who passes by.

In the story “Subjugation” by Q. Norqabil, this passage also expresses the inner experiences of a war participant: “Sometimes I miss the war... Believe me, people, I want to go to the mountains and shoot someone. You can’t imagine, it gives me peace to bring to my mind the images of being exhausted from the battle, coming back safe and sound, seeking death with fear and terror, unable to understand anything, meaningless, withered faces”[14.293].

In general, the writer does not simply write his works on the subject of war. As he penned each line, his experiences during the war reawakened. He is tormented by suffering, horrors and tragedies he witnessed. These circumstances do not give peace to the writer. All works of Q. Norqabil on the subject of war are autobiographical in nature. The reason is that “the work originates from the writer. He is born, grows up and matures in it like a child. He cares and protects his child. The fate of the writer is that the writer is ready to become a victim if necessary. Nobody is interested in his unnatural devotion, his inability to write, his tendency to spirituality, philosophy, observation, personality, behavior, style, views, pain, and suffering. The writer is united with his personality and the personality of others - the work is his subject”[15-31]. In this sense, the characters move from play to play. All of them are comrades of the writer.

All the writer’s pains, sufferings, and spiritual experiences are expressed in “Subjugation”.

“Iqbal, don’t talk, sit down and be quiet. Everything is coming to my eyes... I just want to talk to myself. Yes, I know, I’m tired... Remembering the human child... You know, those who took part in the war - when they meet each other, they feel pain inside, tears pour into their eyes from the sadness that beats their hearts. They know that they are humiliated, that they do not fit in this world because they suffer humiliation. War turns a person into a waste in any society.

“I’m in love, your hands are clean - pour Iqbal, pour tahir mai, let your heart take me out of the darkness”[16.294].

Adib does not hide his experiences. He openly expresses his confessions and inner world.

“Today we talked with the poet Eshqabil Shukur about people and literature. He read a poem. I said I can’t write anything. The poet put it in his mind. Sometimes this happens to a person”. He said, “You can’t read a single verse for months.” I didn’t know why I was in such a situation, but I said that I was depressed, I wanted to go somewhere, but I couldn’t understand where. You are under the influence of something, don’t be distracted, said the poet. I am often reminded of what I saw in the war, frankly, I was covering the battlefields, I asked if a person could ever want to go back to the days when they had so much trouble. He looked at me sympathetically, then looked away. It is said that after the tragedies have passed, it may one day become an honored memory. I said that enjoying pain is suffering, there is no greater suffering for a person, and I believe that WAR will win over humanity anyway. Eshkabil Shukur did not listen”[17.298].

It is known that the writer uses different methods in the narrative in the work of fiction. According to the researcher Sh. Botirova: "When it comes to the main methods of artistic psychology, first of all, it is necessary to specify the writer's method of narration. The description of the human inner world can be given both from the first-person language and from the third-person language. Each of these forms of storytelling has different capabilities. Narrating from the first person language creates a realistic illusion of the psychological portrait of the hero".

Because the person himself is talking about himself. In most cases, the first-person narrative is confessional, which in turn enhances the impact. This form of storytelling is often used when the main character in the work is one, and the author and the reader follow the changes in his mind and psyche. The rest of the characters are secondary, and their inner world is not described much"[18.88]

The above situation is characteristic of all the works of Qochkor Norqabil. The writer tells the story in the first person language. "Subjugation" is a whole story made up of small parts, which is like a confession of the writer. The story consists of sixteen parts. In it, not any reality, but the writer's inner experiences as a participant in the war, his mental state found its artistic expression. Each part is as impressive as the writings in a diary: "Fate, as soon as you put a gun in my hand at the age of 18, I was destined to remain in the grip of war." I've been shot as many times as I've shot. My hands are blood, my eyes are blood, my mouth is blood... my age, you are also blood. We are killers.

My heart hurts. The unfired bullets in my chest are still attacking. I have to shoot them anyway. To whom, where?"[19.298]

One of the most tragic events of the last century is the "Afghan War". This aimless war has cost the lives of countless young men. Something comforts the creator. He also writes down his pains, experiences, and sufferings. From this, the fire in the heart and the pain will be suppressed.

War is hard to write about. The writer himself admits this: "Depicting war is worse than death." My limbs are loose and something is gnawing at my stomach. I am struggling to show the truth and the tragedy in full. It is necessary to put your heart and soul into the eyes, hearts, and minds of others, so that they understand at least half of the pain you felt.

"A cold scene stopped in front of my eyes, a gentle silence. The shaking earth and sky are getting closer and closer to each other - now they are shaking. The smell of death wafts from the bosom of dead silence. Your eyeball hurts. Your eyes are afraid of this cold and heartbreaking being. The crumbs of your will begin to pour out. You can't tell anything from your pale face. You won't be able to find a place to put yourself, you will start to pour out of yourself" [20.295].

"A Farewell to Arms" by Ernest Hemingway, who saw all the horrors of war and created a work on this topic, is one of the best novels of the last century. In "Subjugation" the author has a spiritual conversation with Hemingway, in absentia: "Yesterday Hemingway came to my house. We talked until morning. I said, there is no difference between returning alive in war and dying in war. He said that they will lose their minds before realizing the horrors of war. (I believe it is inevitable that this will happen)".

I said that the life of a war survivor is suffering. How can you get rid of it?..

It is impossible. He said that war is the most difficult subject to write and tell the truth.

- "Farewell, Gun" is a masterpiece that reveals the tragedy of war and the suffering human heart.
- When I was writing it, I saw many troubles in my life: my father shot himself, my wife died, but I could not be distracted by such heavy suffering.
- You want to say that all the pains and sorrows will fade away in front of the tragedy of the heart that was shaken by the war.
- Yes, it is. A man cannot be defeated.
- No one wins the war. I think that war has always won over mankind...

Hemingway dropped A Farewell to Arms. I opened the book with "Hail, gun" [21.295].

It is known that the analysis of the character and its psychology is one of the main criteria that determines the level of the writer's skill.

"Revealing the character of the character is the primary important task of the psychological image. Non-verbal behavior such as facial expressions, facial expressions, gestures, body posture often testify to the feelings of the character" [22.91] writes researcher Sh. Botirova. Q. Norqabil, in expressing the character of the character, goes the way of depicting pain, sorrow, pain, dissatisfaction, rather than psychological details. It uses internal monologue, communication in absentia, dream detail.

"The main forms of psychological analysis are the "inner" image of characters - the artistic representation of the inner world of individuals in action with the support of their inner speech, memory images and imagination; "external" - can be divided into such things as the writer's psychological analysis of speech, specific features of expression through speech, facial expressions and other external manifestations of the psyche [23.14].

A penchant for lyricism can be felt in Qochkor Norqabil's prose. Of course, the writer's work in the lyrical genre also has an effect on this. In a prose work, the lyrical experience is one of the important factors in fully revealing the inner world and spiritual experiences of the hero. For example, this lyrical entry in "Subjugation" represents a logical continuation in psychological imagery:

WAR

(ballad)

Hushi uchar zaminning

Zirillab to'zg'ir havo.

Qular yarador tog'lar

Zambil axtarar dunyo.

Chinqiradi maysalar -

To'yib ketar jonidan.

Bir xo'plam qon... tomadi

Osmonning suvdonidan [24.294].

The consciousness of the flying earth

Crisp air.

Wounded mountains are falling

The world is looking for a stretcher.

Squealing grass -

He is fed up with his soul.

A bunch of blood... throat

From the reservoir of heaven

In this lyric introduction, the scene of war evokes the imagination as if painted by an artist: The field of war: the roar of cannons, nature hurt by its impact, several brave boys groaning wounded, not stretchered. Blood. Blood flows in it like a river. As if it is raining from the reservoir of the sky. Blood is a symbol of death. When Z. Freud talks about the emergence and end of the “thanatos” feeling, he explains that the reason for this is the suppression of the human ego and the biological body by society, as well as unconscious pain [25.67].

Usually, the participants in the war emphasize that the psychological suffering is more severe than anything else in the battle. In Q. Norqabil’s story ‘Crying Beyond the River’, the writer vividly and convincingly describes this situation as a warrior-writer who experienced it himself:

“The warriors, whose breakfast had turned into poison, lost consciousness. The worst thing was that we were suffering a mental blow. We were left in a difficult situation without any firing. It was very sad to suffer like a blind man. If we make a mistake, we will explode. Our body will be torn apart, our offspring will dry up. This was another shameful manifestation of a shameful war, human life was not worth a penny, humiliation was stamped on humiliation”.

There was no doubt that mine charges were scattered on the ground we occupied. A sapper, digging a house, found seven mines. In this case, you are afraid to go to the toilet. They found the highest way of spiritual struggle against us [26.13].

Historical events and changes have always had an impact on the socio-economic, spiritual, moral and spiritual world of a person. It is a fact that time passes rapidly and development does not stagnate in one place. At the same time, a person's thinking and consciousness grows continuously. Any political processes: big and small wars, revolutions, high inventions of science and technology, they affect the lives of people of that time. First of all, these are reflected in the human heart and soul. Fiction is a picture window that imprints this phenomenon of the time in history with all its fullness. There are many fields that study real-time realities and society. History, sociology, social studies, philosophy, etc. However, literature and art are not able to seal the inner world and spiritual experiences of a person in a certain period and society. Take, for example, war. Whether it's history or any other field, it shows numbers, events, losses. But it cannot express the inner experience, pain and suffering of a war participant, that is, a person. And a work of fiction or art records the psychology of human character, the influence of time and society on his life. Periods, years may pass. Through the work of art, we can feel the pains, dreams, pains, and spiritual experiences of the people of that time. Until the 70s of the last century, the theme of war was leading in literature. As each period has its own ideas, later our writers rarely referred to this topic. Despite this, in some samples of our modern prose, a certain branch of the plot is devoted to the description of the war and the wounds it left in the life of the hero.

Ulugbek Hamdam’s novel “Father” is among such works. In this work, which reflects the fate of the father of steel, the author takes a look at the life of the main character at the front, while covering a certain period of his life. He explores the life and death issues that have passed in his psyche due to the consequences of the war in psychological coherence.

Writer Nabi Jalaluddin is also a participant in the Afghan war. His stories about the Afghan war and the dark spots it left in his heart are among the warmest works. However, the theme of war is the leading theme Qochkor Norqabil's prose.

Qochkor Norqabil's works on the subject of war not only show us the events and horrors of the battle on Afghan soil, but also artistically express the spiritual experiences of the people who participated in it. Through these works, we fully feel and understand how the war brought disaster to the entire humanity, changed people's fate, turned their dreams into dreams, and injured them both physically and mentally.

In the work of Q. Norqabil, the inner world of the characters is dominated by psychological situations consisting of suffering and mutual conflicts.

According to researcher Sh. Botirova, "Psychological details embody the inner world of a person. Heart vibrations - a method of not fully expressing an idea, but limiting it to a gesture, or elements belonging to "dialogue not expressed through speech": kinesic states - elements of behavior, mimicry and pantomime, and paralinguistic elements such as laughter, crying, speech tempo represent a form of psychological detail (I .V. Strakhov) or the details of the character's dynamic portrait (mimicry, plasticity, meaningful movements, speech aimed at the listener, physiological changes)"[27.90].

Q. Norqabil skillfully describes the inner world of characters not only through experiences, mental evolutions, conflicts, but also through their external appearance: facial expressions, facial expressions, gestures, crying, and laughter.. The character's appearance, that is, his portrait, also gives the reader a first impression of him. For example, in the story "I came to see your eyes", the portrait of the hero is drawn like this: "In a moment, I glanced at them. Tim tied his black hair in a bun, his big brown eyes shone, and the bright charm of his thin moon-lit face is a beautiful figure that can enchant anyone, next to him is another perfect creation of nature - blue eyes, golden hair, arched eyebrows are as proud as his beautiful face. The owner of the air conditioner is sitting"[28.47].

From the above excerpt, we can learn from the portrait of the heroes of the work that one of them is a representative of a different nation from the image of "blue eyes" and "golden hair". The first impressions about the spiritual and moral world of the characters are created through their appearance, behavior, and clothes.

The story is told in the first person. The first acquaintance of the heroes of the play takes place on the train. The first meeting, external appearance is not enough to recognize a person. It is known from the story that the young man and his daughter are guests from a distant country, i.e. representatives of a foreign nation. It can be felt from the outside that there is a conflict, disagreement between the young man and his daughter. The girl looks like a jizzaki, swinging, mischievous, in a disaffected mood.

Conversation is an important factor to learn about the inner world of the characters of the story:

"...The woman shook her head. It was obvious that the girl was embarrassed by her condition...

... - The woman looked at her daughter with a smile, - the people of this place are bad, she stood on her feet wondering if it would be possible to travel by train for two days.

- Why does he say that the people of this land are bad. It is not like that, our people are kind, gentle, humble people. Hospitable people. Masha, you don't know Uzbeks well, do you? - I looked at the girl questioningly.

Masha's eyebrows furrowed. That's when I noticed that the girl's face was confused and worried. I chalked it up to the restlessness some people experience in a foreign place. The girl's answer was short:

- My mother told me a lot about Uzbeks..."[29.9]

The speech of the character in the above dialogue and the characterization of the narrator are also important factors in revealing the inner portrait of the hero. As you get acquainted with the work, you will understand the inner world, pain and experiences of the characters. The writer keeps the chain of events in a rhythm. The conversation on the train reveals the bitter fate of the characters. The cheerfulness of Irina's appearance gives the impression that she is full and happy in every way. But during the conversation, it becomes clear that there is a lot of pain, pain, and suffering inside. Irina meets Roma from Khorezm, who was seriously wounded in the Afghan war, in a hospital in Moscow. Treats and cares for him. Then the relationship ends with marriage. Then Maria is born. Roma, who has a son in the family, does not oppose his desire to return to his homeland, that is, to Khorezm. Maria is raised alone without a father. When asked about her father, Maria makes all kinds of excuses. When Maria grows up, Irina brings her to Khorezm in order to meet her father. On the train, meeting the narrator, that is, the poet, Irina tells about all her experiences.

We know that in the analysis of a work of art, paying attention to the harmony of all elements leads to important conclusions. For example, "The plot describes the chain of events, the changes in space and time, the life of the characters in alternating situations and circumstances with the help of artistic psychology, and the psychological world, feelings and experiences of the literary hero find their expression in the reality of the plot" [30.123].

Plot and composition, style is the main factor of the composition of an artistic work. The skill of the writer can be seen in the combination of this chain of elements together with the depiction of the psyche of the characters, that is, in the expression of artistic psychologism.

In the finale of the story "I came to see your eyes", the writer expresses the chance meeting of Irina, Maria and Roma through artistic psychology, that is, their posture, facial expressions, and appearance: "I looked at Irina. The feeling stopped in place and bit back. At that moment, both glue bags in the hands of Kontuj (Roma - G.H.), who were shaking, fell to the ground, and the bottles broke. This strange scene happened in an instant. I became numb. Masha leans against the wall and stares at me, at Kontuj. I couldn't understand what happened, Kontuj sat on his knees and clutched his head with his clumsy hands. Standing, Irina stared at Kontuj with a maddened, angry expression, and said in a sick, sarcastic voice":

- Roma, is that you?.. Roma, is that you?!

Then he cried... "[31.32].

Such a scene cannot be described without artistic psychology. Gazes, facial expressions, silence, and silence serve as important tools in conveying this situation to the reader.

In general, Q. Norqabil reveals the spiritual world and psychological world of his hero through psychological imagery. It skillfully describes the human heart, inner world, evolution and experiences.

References

1. Esin A.B. Psychologism of Russian classical literature: A book for the teacher. - M.: Education, 1988. - P. 18.
2. Ginzburg L.Ya. About psychological prose. - L.: Soviet writer, 1971. - p. 300
3. Kompaneets V.V. Artistic psychologism in Soviet literature. (1920s) - L.: Nauka, 1980. - P. 47.
4. Jezuitov A. N. Problems of psychologism in aesthetics / literature. // Problems of psychologism in Soviet literature. - L.: 1970. - p. 30
5. Rubinstein Welleck R. and Warren O. Theory of Literature. Moscow: Progress, 1978. - P. 95
6. S.L. Fundamentals of General Psychology. - St. Petersburg: Peter, 2000. - p. 13.
7. Umurov H. The spiritual world of the hero and the epic. Tashkent: Science, 1995. - p-4-5.
8. Kuronov D., Mamajonov Z., Sheralieva M. Dictionary of literary studies. Reprint. Tashkent: "Akademnashr", 2013. - p.48.
9. Norqabil Qochkor. Secret under the sky / Samodil: stories. Tashkent: New age generation, 2018. - 43 p.
10. Norqabil Q. Keep smiling, my dear / Who wakes up the sun?: stories, stories. Tashkent: "Sharq" NMAK, 2007. - p. 148-149.
11. Freud Z. Psychology of the unconscious. - M.: Enlightenment. - 1989. P.311.
12. Norqabil Q. Invasion / Who wakes up the sun?: stories, stories. Tashkent: "Sharq" NMAK, 2007. - 293 p.
13. Askad Mukhtar. When sleep escapes (Tundaliklar). Tashkent: Ma'naviyat, 1997. - p. 31.
14. Botirova Sh. Artistic psychologism in modern Uzbek novels (in the example of Ulugbek Hamdam's novels "Equilibrium", "Rebellion and Obedience", "Sabo and Samandar"). Dissertation written for the degree of Doctor of Philosophy (PhD) in Philology. Against -2019. - p.88.
15. Norqabil Q. Invasion / Who wakes up the sun?: stories, stories. Tashkent: "Sharq" NMAK, 2007. - 298 p.
16. Norqabil Q. Invasion / Who wakes up the sun?: stories, stories. Tashkent: "Sharq" NMAK, 2007. - 295 p.
17. Botirova Sh. Artistic psychologism in modern Uzbek novels (in the example of Ulugbek Hamdam's novels "Equilibrium", "Rebellion and Obedience", "Sabo and Samandar"). Dissertation written for the degree of Doctor of Philosophy (PhD) in Philology. Against -2019. - p.91.
18. Strakhov I.V. Psychological analysis in literary creativity: a manual. for stud. /At 5 pm/ - Saratov: Ed. Saratov University, 1973. - Part 1. - p. 14.
19. 19. Norqabil Q. Invasion / Who wakes up the sun?: stories, stories. - T.: "Sharq" NMAK, 2007. - 294 p.
20. Dzhorakulov U. Psychoanalysis and artistic creativity - Tashkent: "Fan", 2006. - B. 37-67.
21. Botirova Sh. Artistic psychologism in modern Uzbek novels (in the example of Ulugbek Hamdam's novels "Equilibrium", "Rebellion and Obedience", "Sabo and Samandar"). Dissertation written for the degree of Doctor of Philosophy (PhD) in Philology. Against - 2019. - p.90.
22. Strakhov I.V. Psychological analysis in literary creativity: a manual. for stud. /At 5 pm/ - Saratov: Ed. Saratov University, 1973. - Part 1. - P. 14.

23. Norqabil Q. Invasion / Who wakes up the sun?: stories, stories. Tashkent: "Sharq" NMAK, 2007. - 294 p.
24. See: Dzhorakulov U. Psychoanalysis and artistic creativity - Tashkent: "Fan", 2006. - p. 37-67.
25. Norqabil Q. Who wakes up the sun: stories, stories. Tashkent: "Sharq" NMAK, 2007. - p.13.
26. Norqabil Qochkor. Samodil: stories. Tashkent: New age generation, 2018. - p.47.
27. Botyrova Sh. Artistic psychologism in modern Uzbek novels (in the example of Ulugbek Hamdam's novels "Equilibrium", "Rebellion and Obedience", "Sabo and Samandar"). Dissertation written for the degree of Doctor of Philosophy (PhD) in Philology. Against - 2019. - p.123.
28. Norqabil Qochkor. Samodil: stories. Tashkent: New age generation, 2018. - p.47.
29. Norqabil Qochkor. Samodil: stories. Tashkent: New age generation, 2018. - p.8-9.
30. Botyrova Sh. Artistic psychologism in modern Uzbek novels (in the example of Ulugbek Hamdam's novels "Equilibrium", "Rebellion and Obedience", "Sabo and Samandar"). Dissertation written for the degree of Doctor of Philosophy (PhD) in Philology. Against - 2019. - p.123.
31. Norqabil Qochkor. Samodil: stories. Tashkent: New age generation, 2018. - p.32.