

# The Genesis and Development of Artistic Psychologism In Uzbek Storytelling

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**Abstract:** This article discusses the genesis and development of artistic psychologism in our storytelling, how psychologism is manifested in modern stories. Special attention is paid to the uniqueness of famous storytellers in creating an image of the hero's psyche. It also discusses the possibilities of psychological imagery inherent in the story genre.

**Keywords:** Story, image, psychological and spiritual imagery, realism, social life, era, modernism.

**Introduction:** Among the genres belonging to the epic type, the story, especially the psychological story, is considered the genre most used by the creators of today's literary process. Since the story reflects a small fragment of life, and since one or more life events are recorded in it episodically, it requires great skill and talent from the writer to consistently and in detail illuminate the spiritual world of the hero, to deeply and fully reveal the "dialectic of the soul". In large or medium-sized prose works such as novels and short stories, the writer has ample opportunity to look into the character, psyche, and soul of the hero and penetrate into the depths of his soul.

The first examples of stories in Uzbek literature that meet the requirements of the genre, approach a person as a person, and consider highlighting his psychology as a primary issue, were written by young writers. Literary critic Dilmurod Kuronov, in his book "Analysis of the Spiritual World", dedicated to the analysis of the novel "Night and Day", calls the first novel-dilogy in our literature a "social-political psychological novel". It seems that no matter how exaggerated the sociality in Cholpon's works is, they are not far from depicting the turmoil of the human spiritual world. This feature is also characteristic of the writer's stories. A number of Cholpon's stories, such as "On Moonlit Nights", "Lola in the Snow" and "The Baker's Girl", were the first signs of realistic storytelling emerging in our literature. Abdulla Qodiriy, in his stories such as "Uloqda" and "Jinlar bazmi", sought to

enter the spiritual world of the main character and created images in accordance with human nature and psyche, which became one of the many literary innovations of this era. After Qodiriy and Cholpon, such masters of storytelling as A. Qahhor, Oybek, G. Ghulom entered our literature, and their stories took their place in the history of our literary treasure as beautiful examples of realism. Although the stories written by these writers are characterized by the foregrounding of sociality, they should be recognized as original works due to their unique characters, new methods of expression, and the author's skill. Such stories include, first of all, Oybek's "Father the Lamplighter", "Sister Gulnor", Abdulla Qahhor's "Bemor", "Dahshat", and Gafur Ghulam's "Bobo Kayfiy". It should be especially noted that in this period, according to the method of socialist realism, creators were supposed to illuminate the life of the working people, divide the characters into positive and negative characters, and draw the positive hero only in white, and the negative heroes in completely black. This situation is also observed in stories such as "Thief", "Pomegranate", "Patient", "My Only Thief's Child", which are examples of high word art and skill, captivating the reader with the charm of artistic language. Their main difference from today's modern stories is that socialist realism deprived writers of the opportunity to delve deeper into the human psyche, to observe psychology more broadly, and to look at the essence of the human being from different angles. Naturally, this demand did not fully justify itself, and therefore its life was short. After all, as Otkir

Hoshimov put it, "A human being is not an electric wire, can this be divided into positive and negative?!" These stories have been studied as mature examples of the narrative genre in our literature. For example, in the book "Secrets of Mastery", co-authored by Umarali Normatov and Matyokub Qoshjonov, various aspects of A. Qahhor's stories are studied, in particular, from the point of view of psychological analysis, and in the writer's story "The Thief", the problem of the hero's psyche is analyzed in detail. It should be noted that the above book was one of the first studies on A. Qahhor's work. It is obvious to everyone that later A. Qahhor and his stories became the object of many studies and a whole direction of Qahhor studies appeared in our literary studies. This can also be seen in the study of the creative work of the above-mentioned writers Oybek, G. Gulom and other writers.

Since the 1980s, Uzbek storytelling has been characterized by intellectual images, complex characters, saturated with the author's philosophical observations and worldview. The process of psychological deepening and intellectualization, characteristic of the stories of this generation, which began with Odil Yakubov, Asqad Mukhtor, Said Ahmad, Shukur Kholmirezayev, and Otkir Hoshimov, was worthily continued and further developed in the stories of writers such as Erkin A'zam and Ahmad A'zam. In the stories written by these writers, various mental states of a person are skillfully depicted: love and hate, optimistic and pessimistic moods, awakened heroes who cannot fully understand themselves and begin to examine their inner experiences, seeking answers to the riddles of the soul, the clash of various feelings and experiences, the relationship between a person and society and between individuals, as well as the relationship of a person with his own "I". Also, in modern Uzbek stories, references to religious themes have increased, the scope of artistic interpretation of Islamic religious ideas and thoughts related to faith has increased. This, of course, was a reflection of the freedom of belief granted by independence in literature. For example, in some stories, in addition to the incorporation of religious views into the essence of the work, there are also cases where surahs of the Holy Quran are placed as epigraphs within the story or at the beginning of the story (S. Ahmad's story "Qarako'z Majnun").

When we observe the possibilities of spiritual imagery inherent in our storytelling today, we can see that, unlike previous decades, the skill of artistic research of a person and the social environment in which he lives through the diversity of emotions and the intense dynamics of experiences has grown. Now, the principle of describing, analyzing and interpreting a person and

life from a spiritual and philosophical perspective, characteristic of our modern storytelling, is fundamentally different from the principle of sociological interpretation that dominated literary and artistic creativity in the 60s and 70s of the last century. Starting from the 80s and 90s of the 20th century, the scope of using artistic psychologism, its methods and means in Uzbek storytelling began to expand. The number of examples of creativity in which more emphasis was placed on the depiction of the psyche than on the depiction of events increased, and the intellectual potential of the characters in the story increased. As a result, two principles of artistic psychologism began to dominate in modern Uzbek storytelling:

1. Traditional method

2. Non-traditional method

Doctor of Philology M. Kuchkarova writes about the fundamental changes taking place in modern Uzbek storytelling: "It can be observed that Uzbek storytelling is developing in two directions: traditional realistic and non-traditional modernistic. Modern Uzbek writers, combining the narrative genre with the creative experiences of master Uzbek storytellers, as well as classical world storytelling, are making extensive use of symbolic-figurative images and modernist forms and methods typical of Western literature in terms of style, and are creating new artistic and aesthetic innovations in storytelling. They include a deeper penetration into the psyche of the hero, new visual means of artistic psychologism, such as literary hallucination, illusion-like images, the creation of new symbolic and psychological images, and even an artistic and romantic texture created by the writer's fantasy. Interpretation of images is also found.

In our current storytelling, analyzing a person from a socio-psychological perspective is one of the important features of research. Revealing issues such as the role and dignity of a person in society through the mental image of the hero, the evolution and turmoil taking place in human psychology is one of the characteristic features of today's stories. In modern works, in the depiction of the psyche, tools such as inner speech, dreams, and scenes of the inner evolution of the soul take precedence, and behavioral forms are in the second place, which is also seen in the style of Ne'mat Arslon. The works "Kovul Guli" and "Oy Jodusi" can be called inner-speech-monologue stories. This is because in them, both the event and experience, as well as other elements that complete the plot, are built on the basis of the monologue of the hero or narrator. Indeed, "a speech-monologue that analyzes the difficult mental states of the heroes, their hidden and unspoken

suffering, and conveys them to the reader without making a sound" is very suitable for the character of these stories.

The differences between literary genres require that their possibilities for mental imagery also vary. Naturally, the narrative genre has its own characteristics in this regard and differs from large-scale works such as novels or short stories. Although the story is a small genre, it usually captures the most important event that made a turning point in the fate of the hero, and for this reason, the possibilities for mental imagery in this genre are very wide. "If we proceed from the ideas put forward in the stories of the period that we have taken as the object of study, the inherent contradiction of the era is the discrepancy between understanding and not understanding a person. In our stories, the attempt to understand people with different destinies, regardless of what kind of person they are, is intensified." In modern storytelling, spiritual and moral issues naturally form the core of the content of stories. The manifestations of conflict in them are manifested not only in the form of individual and society, interpersonal conflicts, but more in the form of a person overcoming himself, working with his "I", analyzing character flaws and fighting against them. This indicates that the attention and focus of our writers have completely shifted to the psyche of the individual, to the human heart. Expressing a reaction to social laws and processes through the analysis of human experiences, and their artistic and aesthetic evaluation are among the leading principles of our current storytelling. Intellectualization is expressed, first of all, in the hero's analytical, comparative, critical and reflective reflection on his past. The heroes of our stories began to become images that do not accept events as they are, do not blindly accept ready-made values, but only draw certain conclusions after thinking and reflecting on what they have learned. The formation of a spiritual image and its realization in certain artistic genres is manifested in modern Uzbek storytelling in a unique way. Because the spiritual image does not only serve the writer's artistic intention, but also embodies the will, dreams and worldview of today's society, humanity, and how it sees the future. By the 1980s, a period began in modern Uzbek storytelling when the spiritual image took on a special place. During this period, the scope of describing human experiences and transformations in consciousness, emotions, and internal conflict increased. In the stories of the new generation of writers Erkin A'zam, Ahmad A'zam, Khurshid Do'stmuhammad, Nazar Eshonkul and others, it is noticeable that not only the deepening of the spiritual image, the disclosure of the hero's psyche in

certain episodes and situations, but now full-fledged psychological images are being created. In the words of Nazar Eshonkul, the image of a "man talking to himself" has appeared in literature. Nazar Eshonkul applies this idea to the heroes of Ahmad A'zam. However, as a result of our observations, it became clear that during this period, not only in the works of A. A'zam, but also in the works of several other writers, in particular, in the works of the writer we are studying within the framework of the research - N. Arslon, the image of a person trying to understand his "I", awake, searching for himself, was embodied. The works of short story writers of this generation – E. A'zam, H. Do'stmuhammad and N. Eshonkul – are valuable in that they carefully depict the psychology of the hero in all its nuances, all its complexities and subtleties. "Most of the shortcomings in literature today are due to shortcomings in the depiction of the psyche. If a writer wants to reliably portray the reality he wants to describe and the hero moving in it, he must deeply feel the human psyche while maintaining a vital balance. This makes it possible to show the hero in different guises depending on different life situations, to reliably depict him in sad and happy situations." Indeed, writers who have their place in modern short stories, such as Ne'mat Arslon, Shuhrat Matkarim and Muhammad Sharif, are making good use of this opportunity to create unique psychological images. The changes in the social environment, political system and lifestyle that our contemporaries have made in their minds, the spiritual evolution and unstable mood of people, the hardships they endured on the way to losing and finding their identity, and finally the flickering of a spark of hope that barely lives in their hearts, have taken a worthy place in the treasury of Uzbek storytelling.

In short, the new possibilities of psychological imagery have led to an increase in the analysis of internal conflict. In addition to various psychological collisions, the contradictions between the individual and society, the individual and the situation, the past and the present have formed the core of the work. Uzbek storytelling has truly undergone a multi-faceted renewal, a rise to a higher level in describing human phenomena.

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