
The Main Forms of Psychological Analysis in a Literary Text

Avezov Elbek Turayevich

PhD candidate of Uzbekistan State World Languages University

Abstract: This article gives information clarifying the meaning of «psychology», to characterize its basic forms in literary text. Psychologism in literature is a stylistic unity, a system of artistic means and techniques aimed at a complete, deep and detailed disclosure of the inner world of characters. Some issues of the main forms of psychological analysis in a literary text is also given in this article.

Keywords: Psychologism, fundamental, interconnection, inner world, image, assimilation, description.

Psychologism came from Greek word psyche - soul and logos - concept, teaching, which means the image in a literary work of the inner world of a person, his thoughts, intentions, experiences, emotions, conscious feelings and unconscious mental movements. In ancient literature, psychologism was indicated very sparingly, fragmentarily, manifesting itself only in the replicas of the hero. As a rule, ancient authors portrayed any one feeling, the most vivid, therefore, they speak of the characters in ancient tragedies, for example, as characters of one passion. So, Medea in Euripides, tormented by jealousy, longs to take revenge on Jason. Medieval literature formed an idea of the complex and contradictory nature of man, which was reflected in the Divine Comedy by Dante Alighieri, but the personality, has not yet been portrayed in a diverse and changeable way. Real discoveries in the field of psychologism were made in the Renaissance, when the inner life of a person was depicted as a complex interweaving of moods, reflections, states, and so on. This can be seen in the tragedies of W. Shakespeare.

Therefore, the birth of psychologism as a fundamental principle in the depiction of a person in literature is associated precisely with the Renaissance, which “liberated” the European consciousness, when the reflections and experiences of the characters began to be reproduced in dynamics and interconnection and in an individualized way. The authors of sentimentalism and romanticism attached particular importance to psychological descriptions, striving to reproduce the subtlety of the characters’ feelings (for example, J. W. Goethe in the novel “The Sufferings of Young Werther” or J. Byron in “Child Harold's Pilgrimage”).

When analyzing psychological details, it is imperative to keep in mind that in different works they can play a fundamentally different role. In one case, the psychological details are not numerous, they are of a service, auxiliary nature - then we are talking about the elements of the psychological image; their analysis can, as a rule, be neglected. In another case, the psychological image occupies a substantial volume in the text, acquires relative independence and becomes extremely important for clarifying the content of the manifestation. In this case, a special artistic quality, called psychologism, appears in the work.

Psychologism is the assimilation and depiction by means of literature of the inner world of the hero: his thoughts, experiences, desires, emotional states and the like moreover, the image differs in detail and depth. The methods of psychological analysis in the studied works form a complex, multi-level system of means of poetic depiction of the inner world of a person. The source of the means of psychological analysis in the works are: the person himself in the

literary text(his portrait, speech characteristics, dreams, internal monologues, psychological details of behavior); the world surrounding the hero (things, environment, nature); intratextual organization of narration (plot-compositional forms). Artistic techniques for depicting the inner world of characters include: "... the character's internal dialogue with himself, his letters and diaries, dreams, hallucinations, daydreams, visions, confessions, memories, self-observation" [3,55]. The methodology for the study of psychologism is sufficiently developed in literary criticism. A number of concepts are presented by domestic scientists. Most of the works devoted to this problem take into account the nature of the literary and historical era, the individual method and style of the writer. The following methodological setting also seems appropriate: "... the formula of psychologism of any artist can be given at least one of the following aspects: the sphere of mental life studied and portrayed by the writer; the principle of psychological analysis, its subordination to one or another ideological and aesthetic principles of the writer" [4,206].

M. II. Bedrikova introduces the term "levels of psychologism", the so-called "... conditional levels for the convenience of studying the psychological manner of the writer. Psychologism levels include:

1. Methods of text psychologization (psychological detail, psychological detail, mental gesture of the character, psychologized description).
2. Techniques for depicting characters (psychological portrait, psychological characteristics, psychological conflict, psychological plot, "dialectics of the soul").
3. Correlation of characters and circumstances ("spiritual" mastering of the chronotope by the hero, self-knowledge of the hero, psychological intention of the hero under the influence of circumstances) [1,202].

The researcher identifies the following means of psychologization:

1. Vocabulary, grammar as a reflection of the psychological characteristics of the characters. Thus, the logicity of speech, the richness of vocabulary, the expressiveness and flexibility of syntactic constructions testify to the tireless intellectual, spiritual work of the hero;
2. Auto-logical and metalogical types of word usage in the characters' character. For example, in modern prose, irony is intensified - the "feeling of the inadequate", which is realized in the self-irony of the character;
3. Methods of narration as artistic means of psychologization (objectified narration, first-person narration, diary narrative, "stream of consciousness", improperly direct speech);
4. Plot-compositional means (contrast, psychological parallelism, etc.) " [2, 335]

These are the main forms of artistic psychologism described in literary criticism. Arsenal of principles of psychological images of characters can be expanded through the methods of psychological analysis adopted in psychology; their separate species (and subspecies) will be considered directly in the process of analyzing works of art.

The list of used literature

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