

ARTISTIC PSYCHOLOGISM IN JAMILA ERGASHEVA'S STORY "DEATH"

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Abstract: *In this article, one of the topical issues of the field of literary studies today is artistic psychology and its role in literary studies. The feelings of the creator, the works of Jamila Ergasheva, including the use of artistic psychology in the writer's story "Death." The description 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) speaks about the important aspects of the psychological image.*

Key words: *psychologism, artistic psychology, image of psyche, psychological interpretation and analysis, spiritual experience, stream of consciousness, artistic image.*

Artistic psychologism plays a crucial role in enhancing the aesthetic impact of a literary work. Through psychologism, the author depicts the inner world of the protagonist in depth and detail. The theoretical study of psychologism as a concept began in 1970 with A. Yezuitov's article "The Problem of Psychologism in Aesthetics and Literature." This article marked the first time in Russian literary studies that a theoretical and methodological reflection on the concept of psychologism was conducted, and the terms "psychologism" and "psychological analysis" were differentiated. Jesuits distinguish three meanings of the concept of psychologism: firstly, psychologism is "a general feature of the art of words, its organic characteristic, evidence of artistry," "an object of art"; secondly, psychologism is "the result of artistic creation," the expression and reflection of the author himself, his characters, and psychology; and thirdly, psychologism as a conscious aesthetic principle, "purposeful development of methods and forms of embodying and revealing" human psychology. At the same time, the Jesuits defined these methods and forms of embodying and revealing human psychology with the term "psychological analysis."

Additionally, in a 1974 article, V.V. Kompaneyes differentiated between psychologism and psychological analysis, noting that these concepts are not fully synonymous, but only partially overlap and do not correspond to each other in both scope and meaning. In the late 70s and early 80s, Ukrainian researchers N.F. Kodak and V.V. Faschenko continued to develop distinctions between psychologism and related concepts. Specifically, N.F. Kodak

proposed differentiating terms such as "psychological," "artistic psychologism," and "psychological analysis." The term "psychologism" began to be used in Uzbek literary studies in the 20th century. From the second half of the 20th century onwards, Uzbek literary scholars have been conducting research focused on the topics of artistic psychologism and psychological analysis. In particular, N. Shodiev's doctoral dissertation "The Mastery of Psychological Analysis in the Works of Abdulla Qahhor," Kh. Umurov's doctoral dissertation "The Problem of Psychological Analysis in Uzbek Novels," A. Kholmurodov's candidate dissertation "Psychologism in the Novels of Odil Yoqubov," P. Kenjaeva's candidate dissertation and monograph "Principles of Depicting the Hero's Psyche in Modern Uzbek Stories," M. Bobokhonov's candidate dissertation "Artistic Psychologism in Modern Uzbek Short Stories," M. Sheralieva's dissertation "Irony in Modern Uzbek Prose" (its socio-psychological factors and place in the poetic system), Yu. Eshmatova's dissertation "Artistic Interpretation of Women's Psyche in Uzbek Short Stories of the Independence Period," and Sh. Botirova's dissertation "Artistic Psychologism in Modern Uzbek Novels," written for the degree of Doctor of Philosophy (PhD) in Philological Sciences, have investigated various aspects of artistic psychologism and psychological analysis. M. Kilicheva's "The Problem of Literary Influence in the Interpretation of Psychological States in English and Uzbek Literature" (using the motif of loneliness as an example) and N. Kobilova's "Artistic Psychologism in the Works of Jack London and Abdulla Qahhor" (dissertations written for obtaining the degree of Doctor of Philosophy (PhD) in Philological Sciences) conducted comparative research on the topics of artistic psychologism and psychology.

In the works of Jamila Ergasheva, one of the famous women writers, we can see artistic psychologism in many instances. An example of this is her story titled "Death." Jamila Ergasheva was born in 1956 in the Jarqo'rg'on district of Surkhandarya region. In 1979, she graduated from the Faculty of Journalism of Tashkent State University. She has published books such as "Izhor," "Intiqom," "Tanazzul," "Ayol jodusi," and "Zulfizar." The writer's work "Death" is narrated from the perspective of an unnamed protagonist who attends the funeral of his colleague and is distressed to see how the deceased's body has been devalued by his relatives. During his lifetime, the colleague always took care of his appearance, dressing neatly and tidily, but throughout his life, he had lived and worked solely for the state, his family, wife, and children. The story depicts how the corrupt, despicable system of that era did not leave even the deceased in peace. The ending of the story is portrayed very poignantly. The hair of the colleague, who always used to comb and groom it meticulously, is cut off after his death in a very unsightly manner by an incompetent person. As the adults approach, the deceased is dressed in a suit, pants, shirt, and skullcap that haven't been worn for years, with visible fold marks. Most regrettably, the shirt is too small for the body, its buttons forcibly fastened. The story's climactic point is its ending: "However, none of his relatives noticed the pitch-black fly perched on the corner of his slightly parted lips. Although I knew it didn't matter whether the first button

of a dead man's shirt was fastened or not, I choked up looking at the collar pressing against his neck: The collar was too small. If only he were alive." The story concludes with such poignant sentences. Let's focus on the words used in the story: death is inevitable, corpse, as if hanging onto his legs, gasping for breath, and the deceased. At the beginning of the story, the main character says "death is inevitable." Upon hearing of his colleague's death, he begins to worry about himself: "I still have so many unfinished tasks!" In reality, every person lives knowing that death exists and that everyone will one day pass away from this world, yet they never tire of life, constantly pursuing their planned endeavors. These statements prove the aforementioned sentences.

Regarding the next word "losh," it means "lifeless body, corpse, carcass." However, in the story, it is applied to a living body. "The poor fellow was ill, taking care of himself, taking medicine, and barely dragging his body along." That is, this word is used figuratively, meaning he was barely able to walk. This also alludes to death. The following phrase, "as if clinging to Azrael's feet," indicates that the colleague is aging, even struggling to climb stairs, hinting at the approaching day of Azrael's arrival, the day of death.

The colleague's wife had "resented and resented" him because of property.

The term "mayyit" is applied to the body of a deceased person. The most striking aspect is that after people's souls depart, they are no longer referred to by the names they were called since birth, but rather coldly as corpse, cadaver, or carcass. It's as if a person is forgotten as soon as they die. In the story, as soon as the deceased passes away, people begin to handle the body without crying out, even changing clothes for high-ranking officials, and mercilessly cutting their hair and nails.

In conclusion, through the inner stream of consciousness of the character in the story, a person's life, what it was like, and the devaluation of their body after death are depicted in their thoughts. In the work, it is evident that artistic psychologism serves as an important tool for portraying a person's inner world, spiritual experiences, emotions, thoughts, and mood. This allows for delving into the deeper layers of the protagonist's psyche in a literary work, helping to reveal the internal conflicts and psychological states of the characters. Furthermore: "Through the analysis of the depicted psychological states, it is possible to understand the artistic and aesthetic value of the work, as well as grasp the unique individual creative persona of the author." [1]

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