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Abstract: This paper highlights the development of psychological novels in the twentieth century in English and Uzbek literature. It also analyses the reasons for applying the psychological approach, the influencers like Sigmund Freud, Russian writers, and the social-political condition of that time which led people to feel dissatisfaction with social norms and principles. In England, as in all European literature, at the end of the 19th century, there was a clear tendency towards an intensive psychologization of literature. Spreading this tendency, due to subjective reasons, found a different expression in the work of individual writers. However, in all this variety of interpretations, two main paths are clearly identified - modernism and realism. In Uzbek literature, these changes occurred later, more precisely in the second half of the twentieth century thanks to the works of Uzbek notable writers. Their task included a carefully thought-out description of the human psyche, based mainly on personal experience and artistic intuition.

Keywords: psychology, psychoanalysis, novel, writer, literature, monolog, dream, character's inner world, method, human mind, feelings.

INTRODUCTION/BACKGROUND

In the last third of the 19th century, the classical psychological analysis of the middle of the century loses its original form. Realist writers, focusing on a deep depiction of the inner world of people, begin to improve the image of the hidden areas of the human psyche, to penetrate those layers of consciousness that were not covered in detail by their literary predecessors. The object of the image is sometimes tragic, sometimes prosaic in everyday life. The English novel of the last third of the 19th century showed that deep generalizations and unexpected aesthetic effects can be extracted from this new material.

At this time, not only short stories and novels with psychological approaches appeared but also individual writers with a penchant for psychological research. Among them, the most prominent was Henry James.

To the later Victorians, psychological analysis had come to reinforce the earlier manner of characterization, which had relied on the reader's cooperative understanding of his fellows. Henry James, in particular, had proceeded to make his main concern the inside rather than outside of his characters, and replace the primary interest of the story with the fascination of the carefully traced reasoning and feeling which motivated a few figures. [2,132]

The works by Henry James are of interest from the point of view of their influence on the development of the psychological prose of Europe and, above all, Great Britain. The reader's interest in the artistic achievements of H. James arose after the death of the writer in the 20s of the XX century. Psychological prose, which most of his contemporaries turned away from, was perceived after several decades as a guide for creating works with an emphasized interest in the inner world of characters.

Interest in ethical issues and the identification of features of the national character determined the direction of James' artistic search. His attention was

focused on the inner life of a person, on the dynamics of psychological states caused by the relationship of people with each other and the environment. This defined James's prose as psychological, "*Psychological motives, in my opinion, provide brilliant opportunities for painting with a word: to grasp their complexity is such a task can inspire titanic work,*" he declared in 1884, defending psychology in the novel. [5, 23]

Already the beginning of the 20th century brought significant changes to literature and public life in general. They were largely prepared by the development of the literary process in the second half of the 19th century. A new type of thinking was formed under the influence of certain achievements of science, in particular, psychology.

Thanks to this, the analysis of the spiritual life of a person began to acquire an independent value, the independent desire of writers to reflect all the increasingly complex social problems generated by the more intensive development of bourgeois society. The subjective principle becomes the object of artistic research, and the subject itself no longer appears as a holistic phenomenon, but as a complex, multifaceted character.

Such intense interest in psychology arose in the literature of the early 20th century, as already noted, not immediately, although its appearance is quite natural and was dictated by a number of facts that required a revision of the attitude to the psychology of people. The First World War turned the idea of the world and man upside down. New discoveries in physics (the theory of relativity), and psychology ("stream of consciousness" by W. James, the theory of the subconscious) did not simplify the idea of D. Daiches [3,1], but discovered its contradictory and complex character. All this led to changes in the worldview of people, which were reflected in the work of writers at the turn of the 19th and 20th centuries.

The shift in emphasis in the principles of literary creativity led to the creation of directly psychological prose, where psychology acts not as one of the methods of reflecting reality, but as a method of studying this reality.

This could not captivate individual representatives of the literary circles of Great Britain, who did not see a way out of the wartime crisis and economic downturns. Public reality began to be perceived as unworthy of artistic embodiment. It was of lesser value than spiritual, personal. It was at this time that Freud's teachings began to spread in England. Many English supporters of the literature of the "private world" devoted their works to the study of the psyche and the inner world of individuals - often abnormal or unbalanced, thus, a peculiar literary form of Freudism was formed. This period of British literature is characterized by the works of D. Richardson (representative of the "psychological school" of the novel), D. G. Lawrence, V. Woolf.

The modern art of psychological analysis, no matter how high a level of perfection it has reached, thanks to the enormous successes of science in the post-war years, in many of its positions, undoubtedly, relies on the achievements of the creative activity of James Joyce. The influence of this writer on the development of western prose of the 20th century is now already no one doubts. In the work of Joyce, all previously known techniques and methods for depicting the inner world of a person underwent a thorough revision. The writer has developed a new form, different from the traditional, linear narrative, based on the principle of a multifaceted depiction of human consciousness.

Owing to this, in the first half of the 20th century, many western writers began to focus on James Joyce as the subtlest researcher of the depths of the human psyche. W. Wolf in her program work "Modern Prose" recommended him as a model, emphasizing the ability of the author of "Ulysses" "to fix the flicker of that inner fire that sends its fleeting signals to our consciousness." [9]

The penetration of James Joyce into the human psyche outlined a new stage in the artistic disclosure of the entire complex of mental states of the individual - not only his consciousness, but also his entire unconscious, living in the depths of his subconscious. [9]

Interest in psychological research began in 1960s in Uzbek literature. The problem of psychology became the subject of special research in the 1970s. Abdullah Kadiri was the first Uzbek writer to realistically describe the human world and reveal the social and spiritual nature of the characters. According to soviet orientalist E.Bertels, Abdullah Kadiri founded the sixth school of Uzbek novels, which was created by five schools - French, Russian, English, German and Indian.

Indeed, the future of Uzbek novels began with Abdullah Kadiri's "Days Gone By" and from the same period the principles of realism began to take shape in the epic genre of national literature. In Kadiri's novel, a creative method based on a realistic depiction of the history of the individual and society was first tested in practice. The socio-historical condition of a person is determined by his connections with the outside world. The historical nature of the psyche is clarified by the fact that the direct connection of each protagonist with specific events and circumstances is a means of revealing the inner world of the individual.

We see here that, along with the mastery of social analysis and the creation of epic scenes, the social landscape is intertwined with spiritual classifications. Moreover, psychology manifests itself in a complex way, in the form of a young social psyche. In particular, the behavior of the entire population, not just individuals, is evidence of this. It was a new phenomenon in Uzbek prose that the spiritual interpretation was thus given on the basis of the character and behavior of the whole people.

Researchers of Abdullah Kadiry's work did not pay attention to this novelty of Uzbek prose in initial researches. In the novel, the behavior of the masses is understood. The image of the people is integrated into the general system of psychology, so that the psychology of the work corresponds to the socio-psychological principle of the realistic method.

MATERIALS AND METHODS

In the English literature of the period under consideration, the tendency towards deepening psychologization found a vivid expression in the work of a number of writers belonging to various literary currents. The writers of the older generation, such as J. Meredith, S. Butler, T. Hardy, G. James, and writers whose work gained real strength already in the 20th century, like J. Conrad, J. Galsworthy, A. Bennett, E.M. Forster, J. Joyce, V. Wolf, D. G. Lawrence, tried to penetrate deeper into the secrets of the human soul, to unravel the mysteries of human feelings, the motives of actions. The causes of psychologization in English literature were the same as in all European literature as a whole. Although, of course, the internal political development of Britain, its colonial foreign policy, the peculiarity of the assimilation of the philosophical ideas of the era and the action of national literary traditions left their specific imprint on English psychological prose. Events such as the Anglo-Boer War and the struggle of the Irish people for their independence gave rise to anti-imperialist tendencies in English literature. Anxiety for the future of mankind, a feeling of trouble in one's own country, the conflict of the individual with society were reflected in the psychological novels of the era.

In 1921 D.H. Lawrence wrote on Psychoanalysis and the Unconscious, and by 1922 its influence in the novel was on the wane, it was no longer a novelty, it had become an essential and natural part of the modern writer's equipment. [7]

The psychologization of literature received a completely different interpretation in the work of realist writers of this era. Following the traditions of the writers of the "brilliant galaxy" and having creatively mastered the experience of Russian literature, they skillfully combine social criticism with deep psychological analysis.

The First World War further strengthened the pessimistic tendencies in English literature, faith in the human mind was shaken, the logic of the events that took place seemed incomprehensible to the English bourgeois intelligentsia, and the crisis of bourgeois society was perceived by them as a crisis of human civilization. It is no coincidence that the first works of English modernists were published at this time, their manifestos appeared. The Great October Revolution in Russia was perceived in British literary circles as a confirmation of the decline of civilization, of the major writers of that time, only B. Shaw enthusiastically responded to the events in Russia. Such severe critics of bourgeois society as H. Wells and J. Galsworthy also turned out to be incapable of fully understanding the proletarian revolution.

George Orwell is one of the brightest representatives of the twentieth century English literature, and his works, especially his dystopian novel "1984", are distinguished by their uniqueness. As a matter of fact, when approached with psychoanalytic tools, his novels can be seen to have depth beneath depth. They are indeed "neurotic" in the best sense, for their inner subject is always the mystery of emotional conflict, of the individual divided against himself as well as at war with the social environment. This, indeed, is the real source of their power. *Burmese Days*, *1984*, *Keep the Aspidistra Flying* are moving chronicles of individuals, literary characters who come alive because they are intricately conceived because they have complex, difficult, and self-destructive personalities. The reader's

ultimate response to them is as psychological as it is to the works of Ford Madox Ford, Graham Greene, or D. H. Lawrence.

There have been some changes in the science of 20th-century Uzbek literature, particularly in the study of the theory and practice of socialist realism, and a heated debate has begun over the nature of the creative method. The concept of socialist realism as an open system, which was put forward in the 1960s and attracted the attention of many literary critics around the world, was a step forward in theory for that time. This concept is notable for its opposition to narrow, dogmatic notions of socialist realism. According to this, socialist realism enjoys all the advances in the life of literature, free creative thinking, the expression of the writer's creative originality, content and form, methodological research, world literature, and art declared open to the public. Most importantly, this theory was important that it was aimed at defending bold research in the literature of that time, as well as genuine, artistic masterpieces.

There have been a number of qualitative changes in the literature of this period. First of all, the literature of the 1940s, which was separated from life, devoted to the unmistakable, colorful, hymn-free life, began to turn to real life; there is a growing tendency to portray events as complex and contradictory. The range of themes and problems of literature has expanded considerably, critical understanding of the historical path of soviet society, assessment, the period of the revolution, the 1930s, the reality of the war against fascism and the post-war period, the tragedy of Uzbek people due to the cult of personality - opened the way for expression. Real-life problems have become bold in contemporary works; in literature, the interest in the human person, the empathy for his pains and anxieties, as a result of which the dramatic beginning in the works, the psychological analysis began to deepen. In short, realistic principles have been re-established in Uzbek literature, the world of expression has become more diverse, and there are

more opportunities for methodological and formal research. Such new features appeared in the works of A. Qahhor's "Sinchalak", Mirtemir's "Surat", M. Shaykhzoda's "Mirzo Ulugbek", P. Kadyrov's "Uch ildiz", "Qora ko'zlar", S. Ahmad's "Ufq", Shuhrat's "Oltin zanglamas", A. Mukhtor "Chinor", O. Yakubov "Muqaddas", Mirmukhsin's "Umid", as well as in the lyrics of Oybek, M. Shaykhzoda, Zulfiya, Mirtemir, Shuhrat, S. Zunnunova. [13, 59-60]

Nazar Eshankul, one of the representatives of Uzbek literature, entered the field of literature with the novella "People of War" written in the traditional style. In the essence of this novella by the writer, the spiritual experiences of human nature are analyzed very artistically, from the point of view of a great writer. Even in this first novella, it is clear that Nazar Eshankul has his own style of writing, the ability to create characters of complex nature. To understand a work, to understand the meanings hidden behind it, to enter into the spirit of the work, to feel the reality with all its complexity, requires an active sense from the reader.

The novel always focuses on the person and his spiritual world, the image of his qualities and shortcomings, the psychological experiences of the person. Any work that does not show the human world in its entirety and does not describe it in all its complexities is considered flawed. Interesting topics or violent events alone do not guarantee the completeness of a prose work. In this sense, the novella "People of War" depicts the real faces, weaknesses and strengths of people. Although the story is about the Second World War, the theme of the work is about its impact on the human psyche and its negative effects on society. Nazar Eshankul describes a seemingly simple but very complex situation - the psychology, feelings, inner and outer worlds of the wartime peasants through the eyes of the main protagonist.

In short, if we compare the works of English and Uzbek writers, such as Orwell and Eshankul, both writers were able to turn the realities of life into artistic

realities in their novels. Against the background of the totalitarian regime, they skillfully described the tragedy of the period, human dignity and worthlessness, and the psychology of characters. In both dystopian novels, "1984" and "Go'r o'g'li", the writers skillfully used artistic psychologism to reveal the psyche of the protagonists. This, in turn, enhanced the impact of the novel.

RESULTS AND DISCUSSION

On the whole the greatest change in the twenties was not in technique, but in the impact of new ideas upon moral standards in the flux of the post-war mind. [2, 140]

However, in certain historical periods, there is either an increased interest in the problem of psychology, or its overflowing decline.

The decline in inclination towards psychology in the literature is observed, as a rule, during periods of acute social battles (revolutions, wars, etc.). At the same time, "a different idea of the value of a person is put in the center of attention. The decisive role is played not by its internal qualities, the "dialectics of the soul", spiritual and psychological complexity, etc., but above all the social definiteness of behavior, the actual class affiliation to one or another fighting camp, direct practical activity.

When the intensity of the social struggle subsides, when a long stage of relatively calm social development is established, when the crisis is resolved and "a historically new type of relationship between the individual and society begins only gradually to be established or modified and the old one is improved, psychology as an aesthetic principle comes to the fore". [8]

However, the reasons for the intensified psychologization of literature in certain epochs are not exhausted by the influence of purely social factors. The role of such factors is also great, as the philosophical ideas prevailing at this stage, scientific discoveries in the fields of knowledge related to psychology. The

significance of such purely intra-literary reasons as the influence of the trends inherent in the work of the most talented writers of world literature of the previous era cannot be underestimated; bringing to perfection the methods of psychological analysis of the writer of previous generations, the influence of national literary traditions, the stylistic inclinations of certain writers, their belonging to one or another literary school.

It is precisely taking into account the whole complex of these reasons that one should consider the heightened attention of European literature to the problem of psychology at the turn of the two centuries, XIX and XX.

What social factors influenced the intensification of psychology in the literature of this era?

Of course, an important factor was the increased pressure on the human psyche of the ever-increasing flow of information, the pantry of human memory is filled much more intensively, the human nervous system works with a greater load. All these were reflected in the literature, but rather in content than in form.

However, many authors are trying to reduce the whole variety of reasons for the psychologization of literature and the formal restructuring of the novel to a simple formula: changes in social formalization—changes in the psychology of people—restructuring of novel form, in view of the impossibility of reflecting human psychology with the old means.

So, for example, S.G. Bocharov writes: “The truth of the 20th century is a tremendous increase in the load on a separate perceiving consciousness. We observe the deformation of this real problem in the artistic method of Joyce. *Odyssey*, *Eve*, a modern epic, and *Bloom*, a modern epic hero. [15, 41]

Uzbek literary scholar Ozod Sharafiddinov analyzed Abdullah Qahhor's psychological imagery, including the inter-genre differences in artistic psychology: “Abdullah Qahhor used different types of psychological analysis in his stories and

novels. Since the possibilities of these genres are much wider than the story, the writer perfectly portrays the character of the protagonists, their biographies, changes and vibrations in their spiritual life, and even describes the state of the characters in detail when confronted with the most acute and complex contradictions. But in his novel, as well as in his stories, the writer pays special attention to naturalness and vitality in depicting the character of the hero, in revealing his inner world”. [13]

The writers approach differently when it comes to psychological principles, the analysis of aspects of character in Abdullah Kadiri's novel "Days Gone By" is the leading psychological form. In Abdullah Qahhor's novel “Mirage”, the dialectic of the heart is the main form, while in Oybek's “Blessed Blood”, the analysis of the impact of social relations and domestic conflicts on characters comes to the fore.

Just as the forms of psychology are diverse, so are its poetic means, such as portraits, dialogues, monologues, dreams, psychological symbols, actions, landscapes, hallucinations. Each of them helps the writer in revealing the secrets of the character's inner world.

CONCLUSIONS

If we consider the history of the problem of artistic psychology in the context of English and Uzbek literature, we can see that more researches that should be carried out in Uzbek literature on this issue is relevant and necessary today. The problem of artistic psychology has been studied in more depth in the scientific research of English literary scholars, and their views on this theory have been explained in detail. Among the rapidly evolving, growing, and ever-changing examples of modern literature, the study of prose genres such as psychological novels, psychological short stories, and psychological narratives within the framework of every folk literature is one of the most pressing issues facing science today.

For all the diversity of creative attitudes, the difference in artistic talent, the works of English and other Western European authors are united by a fundamentally new approach to reflecting modern reality in all its manifestations compared to the widespread a century ago. Having embarked on the path of a conscious experiment based on the search for new methods of fixing the internal state of a person, writers began to devote more space in their works to the artistic study of the unconscious processes of the human psyche.

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