



THE STAGES OF FORMATION OF PSYCHOLOGICAL ANALYSIS AND ARTISTIC PSYCHOLOGISM IN THE NOVELLA GENRE

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Abstract

Considering that the novella genre has always been associated with psychological problems, the essence of the issue becomes even clearer. The one-sided study of the problem does not fully correspond to the dimensions of our research, as the complexity of human psychology and its artistic representation in the novella require a multifaceted analytical approach.

Keywords: novella, genre, psychology, theory, prose, literary studies, poetics.

QISSA JANRIDA RUHIY TAHLIL VA BADIY PSIXOLOGIZMNING SHAKLLANISH BOSQICHLARI

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Annotatsiya:

Qissa janrida doimo ruhiyat bilan bog'liq muammolar bo'lishini e'tiborga olsak, masala mohiyati chandon oydinlashadi. Muammoning faqat bir tomonlama o'rganilishi biz olib borayotgan tadqiqotning o'lchovlariga unchalik to'g'ri kelmasligi aniq.

Kalit so'zlar: Qissa, janr, ruhiyat, nazariya, nasr, adabiyotshunoslik, poetika.



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Introduction

If we take into account that the novella genre has always been closely associated with psychological issues, the essence of the matter becomes even clearer. It is obvious that studying the problem from only one perspective does not correspond well to the scope of our research. This is because the class-based and conflict-free theory that began in the 1920s, as well as the attitudes of Soviet policy, limited the possibility of delving deeply into the issue.

Only after the 1960s did the winds of relative freedom (even then, not fully realized) make it possible to approach the problem from a more direct standpoint. Even so, writers who lived and created within the territories of the former Soviet Union, bound by the “iron laws” of that system, could only manage to reveal the destructive consequences of war and its emotional aftermath.

Examples include Chingiz Aitmatov’s *Jamila*, Odil Yoqubov’s *Muqaddas*, Pirmuqol Qodirov’s *Erk and Qadrim*, O’tkir Umarbekov’s *Sevgim, sevgilim*, Shukur Xolmirzayev’s *To’lqinlar*, and O’tkir Hoshimov’s *Bahor qaytmaydi*. In dozens of such novellas, we find depictions of the inner transformations of people of that era, self-awareness, and interpretations of family and interpersonal relationships.

Starting from the 1970s, writers such as Murod Muhammad Do‘st, Erkin A‘zam, Asad A‘zam, and Asqar Dilmurod developed completely new systems of imagery in their creative styles. Finally, after the 1990s, the tradition of depicting the individual’s self, their inner world, and personal problems through various forms and methods became more vibrant and diverse in artistic literature.

Most of these works show a deep immersion into the psychological portrayal of the “new person.” Thus, it is quite reasonable to assess this issue through the lens of changing worldviews across different eras, as well as the ideological and political forces that shaped them.

In 20th-century literary studies, numerous scholars such as Professor U. Normatov, Yo. Solijonov, A. Rasulov, N. Khudaybergenov, and Q. Yo‘ldoshev examined the poetics of the novella genre, focusing on the truth of life and the concept of humanity as key problems. It is true that their works analyzed different aspects of the issue within the poetic transformations of their respective periods.



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Most of these studies, interpreted from the perspective of their own time, received appropriate scholarly recognition.

Throughout this period, writers focused on three main principles when analyzing literary works:

1. To what extent did the writer manage to express the problems of society?
2. How accurately did the work reflect the truth of life?
3. To what degree could the writer portray the traditions of everyday life (especially in relation to collectivization policies) as an integral part of nature itself?

Writers whose works successfully addressed these three aspects were recognized for their artistic explorations, and their creations were presented to readers as significant literary works. However, such an approach was by no means flawless, because one-sided interpretations and analyses ultimately diminish the artistic value of prose — a fact that modern socio-cultural life clearly demonstrates.

The origins of the novella genre in Uzbek literature can be traced to the epic imagery of folklore. The exalted image of heroism (as in *Alpomish*), the triumph of bravery and nobility — these are among its essential features.

Based on this, the earliest novellas can be found in the sacred word of God — the Holy Qur'an — in the stories of prophets, as well as in the moral tales about Adam and Eve. One of the outstanding works of the 13th century, Nosiruddin Rabghuzi's *Qissasi Rabghuzi*, provided wide opportunities for the further development of the genre.

Later, unique forms of the novella (*povest*) began to appear in European, American, Russian, and Eastern literature.

According to Professor U. Rasulova, “The divine essence of the angel (celestial light), the soul, and the human body (the drop of life) are comprehensively reflected in both the heavenly realm and the earthly world. In the harmony between the Qur'anic laws and the stories (*qissas*), one can trace the divine trials sent to humankind. These stories are presented in a systematic sequence within specific surahs, and in some verses they are compiled to reveal the virtues and miracles of particular prophets. Only in Surah Yusuf is the fate of a prophet comprehensively covered in a continuous narrative. In Surah Al-Baqarah, the happiness of Adam and Eve in paradise, the deceit of Satan, and the first conflict



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between faith and disbelief are depicted for the first time. Within the surah, the essence of three creations — the holy angel, the weak human being, and the cunning devil — is revealed with profound logic.”

It is known that the Qur’an mentions 124,000 prophets, of whom 313 were rasuls (messengers) and the rest were nabis (prophets without scripture). The stories of 25 prophets are integrated and expressed within the surahs and verses of the Qur’an — this is well known to all of us.

Thus, when speaking about the origins of the genre, it is clear that its early roots are reflected in the sacred scripture and in the reforms later carried out by the companions of the prophets. The stories about these companions were also written in a similar way by religious scholars, philosophers, thinkers, poets, and historians of later eras.

In subsequent centuries, the genre evolved gradually and gained its own authentic form. As Professor M. Qo‘chqorova noted, “One of the key theoretical features of the novella genre is the narration of a single protagonist’s complete adventure. The novella stands between the novel and the short story. Therefore, sometimes elements of the novel appear within it, and at other times, it takes on the traits of a story or novella. According to later theorists and our own observations, in works dominated by the novella form, certain features of other genres (novel, short story, essay, memoir) may also appear. Yet, the dominance of the novella’s characteristics ensures that it remains a novella.”

Hence, the expressive forms of the novella within the epic mode are, by their nature, bound to evolve according to the demands of the era. In other words, the reality that revolves around a single protagonist is the result of the writer’s creative conception.

Turning to artistic psychologism, we find that the nature of the novella requires a broad and deep psychological scope. According to A. B. Yesin, “Psychologism is the extensive and profound depiction, through the unique means of literature, of emotional and imaginative experiences — those interwoven with personality, feelings, thought, and lyricism.”

L. G. Ginzburg, however, interprets it differently: “Psychologism is not the rational or simplified existence of the hero’s inner world, nor its harmonious expression; rather, it begins at the very moment of contradiction — in the



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accidental, sudden flash of conflict that emerges from the hero's unplanned feelings, behavior, and acts of understanding."

Both scholars approach the problem of psychologism from distinct perspectives. Accidental events, Ginzburg implies, can lead a character into deep depression, while joy and delight may dissolve sorrow and despair. Indeed, the human psyche is always formed around two opposing concepts. A person's momentary joy and happiness can strengthen their willpower, while their struggle through sadness or grief may reveal the path toward endurance and spiritual insight.

A writer transforms both of these aspects — joy and suffering — into a living artistic truth within the same creative mind. This, we believe, is something no critic of any era can deny.

It is therefore necessary to clearly define the boundaries of the novella. Complementary categories within it must be precisely expressed. "In works belonging to the genre of the novella (povest), it is not necessary to depict in detail every event in the protagonist's life, regardless of the period covered. The writer selects only the most essential events — those that best serve to reveal the hero's character and to express the central idea of the work."

Indeed, unlike the novel, the novella's poetic laws do not allow for the exploration of excessively broad or universal problems. The writer moves within a specific reality; the pains and conflicts of an era are clarified within certain social frameworks.

Although time in the novella is relatively limited, the inner evolution of the hero is interpreted primarily through the concept of human existence. The writer subordinates time, space, and the historical aspect to the unity of artistic purpose. As a result, the panorama of the era revives before the reader's eyes in an authentic, vivid form.

Dosent M. Boboxonov evaluated this issue from another perspective, drawing closer to its essence. He wrote: "In modern literary criticism, the tradition of placing the human being (hazrati inson) at the center of analysis — anthropocentrism — inherited from structuralism, has given way to a tendency toward 'herocentrism,' which intensifies attention to the process of self-awareness. Today, studying the human being as a literary character is carried out



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at various levels — the artistic interpretation of moral and philosophical issues, genre, composition, and theme.”

Thus, psychological interpretation does not arise solely from the inner world of a character; it also grows out of the writer’s own mental and emotional turmoil. It creates a balance among all the characters within the novella’s plot.

If an excessively heavy ideological problem dominates the method of depiction centered around the main hero, the narrative reality itself risks disintegration. This is especially evident in novellas about love, where the author’s chosen direction of affection becomes increasingly perceptible in the dynamic growth of the plot. Such emotion gradually develops within the hero and inevitably enters the reader’s heart. Therefore, if the writer fails to harmonize the panorama of the era, the hero’s psychology, and the flow of events into a single dimension, the creative goal cannot achieve conceptual wholeness. From clarity emerges ambiguity, and through complex descriptive strokes, all this unfolds vividly before our eyes.

The Greek philosopher Aristotle explained this idea through the example of tragedy — an interpretation that has not lost its significance to this day. He wrote: “A story does not necessarily form a complete whole simply because it revolves around a single hero. Innumerable events can occur that concern one person, yet some of them may have no unity or connection at all. A single person’s actions are equally numerous and varied, and from them, no single coherent event can be created. Therefore, the poets who composed works such as the ‘Heracleidae’ or the ‘Theseid’ were mistaken; they believed that since Heracles was one person, the story about him must also be one. Homer, however, distinguished himself from other poets not only in other respects but also in this: by his artistic mastery or natural genius, he approached this matter correctly. In creating the *Odyssey*, he did not include everything that happened to the hero — for instance, how *Odysseus* was wounded on *Parnassus* or pretended to be insane when gathering troops for war — because there was no necessity or probability linking one event to the next. Instead, he composed both the *Odyssey* and the *Iliad* within a unified, complete structure.”

Thus, Aristotle emphasized the importance of understanding the art of storytelling (whether in epic or novella form) through the psychological and social moods of the hero caught amid contradictions.



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From this follows the logical conclusion that the psychological atmosphere of a literary work is formed within the unity of the writer, the hero, and the surrounding environment — all striving, like a prisoner yearning for freedom, toward a single purpose.

Measured from this perspective, the writer becomes a narrator who stands beside both the era and the hero. The author compares and interweaves their own conceptual thinking with that of their characters. The writer constructs the opening sentence — sometimes through a description of nature, sometimes through direct portrayal of the hero's life, setting, or behavior — and this gradually turns into a decisive creative force.

In this sense, the writer reveals the authentic perceptual emotions of human beings; from one goal to another, meaning intensifies, transforming into diverse and colorful expressions. Aristotle's idea that "where there is desire and will, the realization of dreams accelerates" remains conceptually relevant even today.

As literary history teaches us, innovation in artistic method never arises spontaneously. Every new movement or tradition in literature manifests as a reflection of its era's aesthetic, social, ideological, and intellectual needs. Regardless of whether it belongs to ancient or modern times, each new literary trend, form, or expressive style emerges from the deeper needs of social thought and collective consciousness developing within society.

It is therefore evident that historical and social processes do not appear out of nowhere. They always mirror the face of the era — and the era, in turn, is revealed in the authentic panorama of human social life and activity.

Overall, the gradual evolution and refinement of psychological depiction in the poetics of the novella became truly complete only after the 1990s. Particularly during the years of independence, the traces left by the "transition period" in people's destinies prepared the ground for a profound transformation — a kind of revolution unprecedented in previous eras.

In the novella, the most powerful psychological tension revolves around three central questions. The answers to these questions arise through the internal consistency of reality, revealing the nature of polyphonic narrative.



Specifically, in the contamination of the author's text (the phenomenon of different voices intertwining within narration), it is necessary to clarify the possibilities of both the "author's voice" and the "alien voice":

- a) how the author's text changes under the influence of words not belonging to the author — that is, the impact of the alien voice on the author's speech;
- b) and conversely, how the author's own words transform under their own reworking — that is, the influence of the author's voice upon the alien speech.

In this context, L. Bo'rixon simultaneously expresses both sympathy and antipathy toward two opposing sides: first, the sincere yet misguided psychological habits of the masses who believed in the illusory and "radiant" paths initiated by society; second, the revelation of the true nature of the long-standing geopolitical manipulations and ideological subjugations that taught people to live under control.

It has been two decades since L. Bo'rixon wrote his novella *Sirli muallim* (The Mysterious Teacher). In it, the author portrays the tragic impact of war and its aftermath on village life and its inhabitants, as seen through the heroic death of Orak Umurzoqov — the protagonist later reappearing in his novel *Jaziramadagi odamlar* (People in the Heat).

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