

PSYCHOLOGISM IN NOVELS OF L. N. TOLSTOY
"RESURRECTION" AND "WAR AND PEACE"

Khusenova Dilfuza Uktamovna

*Lecturer of the Department of Russian Language Methodology,
Fergana State University*

Abstract: This article deals with the peculiarities of L.N.Tolstoy's psychologism, the writer's individual approach to the description of the inner world of heroes, their mental characteristics and psychological portraits. After all, as it is known, the whole Russian classics consists of the development of psychologism of heroes in their attitude to the world and other people.

Key words and expressions: psychologism, feelings, experiences, literary hero, work analysis, psychological methods, inner world

Psychologism is a literary term that is traditionally attributed to several authors, first of all to L. N. Tolstoy and M. F. Dostoevsky, then to I. Turgenev and A. P. Chekhov. Psychologism is the author's attempt to describe the inner world of the hero by artistic means.

Tolstoy's psychologism is the psychologism of becoming, developing fundamentally unfinished man. Revealing the inner world of heroes through actions and deeds, the writer achieved the highest skill in depicting characters. Tolstoy's main characters are people with deep roots in their own kind, in their own land or in history.

Psychological analysis became one of the main ways of artistic research of man in Tolstoy's work, thus having a significant impact on world literature as a whole. Already in one of his first works - the trilogy "Childhood. Adolescence. Youth" self-observation of Nikolenka serves as a method for the writer to reveal the psychological characterization, as well as mental experiences of the hero.

The writer's psychological methods have a positive effect on the reader, who constantly hopes that everything bad will sooner or later end and the characters will live their bright, interesting lives. There is a fairly widespread opinion according to which Tolstoy is two: an artist before the coup and a religious thinker and prophet after it. In the last years of his creative activity, Tolstoy became close to Dostoevsky - his "Resurrection" is filled with the same provincial tragedy, not flashy, not so large-scale, but no less interesting and real.

At the same time, Leo Tolstoy's psychologism in the novel "Resurrection" is not similar to A. P. Chekhov's psychologism. Complexity, vagueness, confusion of feelings and emotions, uncertain experiences peculiar to Tolstoy's heroes, Katusha Maslova is absent at all, and not because her inner world is poor and inexpressive. On the contrary, she is, in the author's opinion, a remarkable woman who has seen and experienced a lot in her life. However, the author has chosen a different way of revealing her experiences - "soul life, which is expressed in scenes". Here Tolstoy's psychologism is in some essential ways similar to Chekhov's manner. But despite the similarities with other writers in the psychological description of characters, even in "Resurrection" Tolstoy remains himself and his characters and the whole essence of the novel are completely directed, literally bump into the unjust construction of society.

Tolstoy's psychological method is based on the idea of movement, aptly named "dialectics of the soul" by Chernyshevsky. The inner world of man is depicted in process, as a constant, continuously changing mental flow. Tolstoy seeks to portray not so much the nature of feelings and experiences as the process of the emergence of a thought or feeling and its change. Tolstoy writes in his diary: "It would be good to write a work of fiction, which would clearly express the fluidity of man, the fact that he is the same, then a villain, then an angel, then a wise man, then an idiot, then a strongman, then the most powerless creature".

For example, Princess Marya's ugliness hides her mental richness and beauty, and, on the contrary, the perfect beauty of H el ene and Anatole hides her heartlessness and insignificance. But for Tolstoy it is more important to depict the inner world, thoughts and feelings of the hero, so he pays special attention to the inner monologue.

The importance of the "inner" is also manifested in the fact that Tolstoy shows and evaluates external phenomena and events through the eyes of the hero himself, acting through his consciousness, as if depriving the man of an intermediary narrator in understanding reality. The new way of depicting the relationship between reality and man is also reflected in the huge number of both domestic details and details of the external environment, of course, all these details have a huge impact on the psyche of the reader.

Natasha's joyful excitement on her birthday; her state during the first ball, her new feelings associated with new impressions - pomp, splendor, noise; the hunting scene described with all the external details, and at the same time the state of feelings of all those involved - the trapper Danila, the old count, the uncle, Nikolai, and Natasha.

In the novel "War and Peace" the mental processes and experiences of the characters, their feelings and aspirations are indicated both indirectly - through gestures, facial expressions, actions, and directly - through the characters' self-characterizations, in their internal - reflections of Pierre, Andrei, Natalia, Marya, etc. and external monologues. For example, Kutuzov, on the eve of the Battle of Borodino, reading the letters of madamme de Stael, is simply engaged in "the usual fulfillment and subordination of life", for "he alone was given to know, to understand the significance of the event that was taking place", for he "knew not with his mind or science, but with all his Russian being that the French were defeated and the enemies were fleeing". This insignificant action characterizes Kutuzov's outlook, close and understandable to the people. H el ene's "unchanging" smile, "marble shoulders and chest" emphasize her dead, empty essence. "Beautiful radiant" eyes of Princess Marya show us the depth of her mental world, where "a titanic work of self-improvement was being done". Insecurity, the struggle between the desire for happiness and the realization of the necessity of suffering is shown by the writer in the scene when the heroine, preparing for a meeting with Anatole, "sat motionless in front of the mirror, looking at her face, and in the mirror saw that in her eyes there were tears and her mouth trembled, preparing to sob".

The War of 1812 put everything in its place. Tolstoy's favorite heroes merged with the people into a single whole, empty and selfish people only put on themselves "masks of patriotism". Thus, for example, Prince Vasily under patriotism understood "the ability to loudly, singsongy, between a desperate howl and a gentle murmur to pour over the words of the manifesto, quite independently of its meaning", in the salon of H el ene - to make speeches censuring Kutuzov, and Anna Pavlovna - justifying him! The

life of light is spiritually dead, and we see this when Anna Pavlovna "winds up the conversation in the salon like a spindle" and "makes sure that the thread does not break".

The inner monologues of the characters in "War and Peace" are extended, have a complex syntactic construction. They show the "fluidity" of characters, the very mental process, because Tolstoy's psychology is the psychology of becoming, developing fundamentally unfinished man. One feeling passes into another under the influence of memories and associations. Such are the internal monologues of Prince Andrei and Pierre, their conversation in Otradnoe: "If I see, clearly see this ladder, which leads from plant to man ... why can not I assume that this ladder is not interrupted with me, and leads further and further, to the higher beings ..." "Dialectics of the soul", the quality of generous and sensitive to the living life of people, acquires in the novel epic properties. The subtle mastery of psychology, the greatness of the conceived idea of the novel, the scope of the narrative put "War and Peace" in a row with the greatest masterpieces of world literature.

In the works of Lev Tolstoy very deeply developed psychological portraits. And the main value of these portraits is that, combining several typical features of representatives of Russian society of the XIX century and Tolstoy was able to create bright, memorable, but at the same time atypical images.

List of references used

1. Есин А. Б. Психологизм русской классической литературы. М., 1988.
2. Кропоткин П. Русская литература. Идеал и действительность: Курс лекций. М., 2003.
3. Khusenova, Dilfuza Uktamovna. "The Moral Meaning and Aesthetic Meaning of the Folk Stories of LN Tolstoy's." *European Scholar Journal* 2.4 (2021): 422-423.
4. KHUSENOVA, D. "Eastern motives in the literary works by LN Tolstoy." *Scientific journal of the Fergana State University* 1.6 (2019): 121-123.
5. Uktamovna, Khusenova Dilfuza. "THE ROLE OF THE EAST IN THE LIFE AND CREATIVE ACTIVITY OF LEO TOLSTOY." (2022).
6. KHUSENOVA, D. "Consonance of oriental views in the "Confession" by Leo Tolstoy." *Scientific journal of the Fergana State University* 1.2 (2018): 105-105.
7. Uktamovna, Khusenova Dilfuza. "On The Issue of Neologisms in Modern Linguistics." *EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION* 3.1 (2023): 17-19.