



Psychology in English Fantastic Literature

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Abstract: This article talks about the main characters in Uzbek and English fantasy literature and their psychology, which their ideology should convey to the reader. In addition, the article discusses similarities, differences, shortcomings and problems in Uzbek and English fiction literature.

Key words: fantasy literature, psychology, fiction writers, main characters, traditional literature.

Introduction.

The problem of defining the genre of fiction has always interested scientists. Despite the existence of the science of genreology, the definition of the genre of a literary work often causes difficulty. Fantastic works are no exception, and the lack of a generally accepted classification of fantasy genres and subgenres only complicate the situation.

Literary review and methodology.

For example, N.V. Markina gives the following classification of science fiction genres, calling it generally accepted: science fiction, social science fiction (utopia and anti(dis)utopia) and fantasy [1]. At the same time, R. Heinlein in his article "On the Writing of Speculative Fiction" (1948) divides science fiction into science fiction, fantasy and horror. Other researchers distinguish such genres as mysticism, alternative history, historical fiction, etc. [2].

The main problem lies in the subjectivity of thematic classifications, as well as the variety of fantastic themes. For example, G. Altov created a register of modern science fiction ideas and situations, which he divided into 10 classes, 73 subclasses, 326 groups, and

2034 (!) subgroups.

The way out of this situation can be a discursive analysis, which consists in the study of the features of the components of fantastic discourse. It should be noted that fantastic discourse is a multifaceted concept, speaking of which, one should first of all take into account the specifics of fantastic literature. Fiction is a kind of artistic prose [4, p. 17], within which the following genres can be distinguished: science fiction, fantasy and mysticism.

In turn, fantastic discourse is understood as a set of discursive practices, which are microcontexts within which fantastic concepts are realized according to certain rules. There are two components of fantastic discourse: dispositive and meaningful.

Let's take a closer look at each of the components. The content component includes fantastic concepts, the condition for the implementation of which depends on the genre of fantastic discourse (science fiction, fantasy or mystical).

Discussion and results.

The element of scientific foresight has existed and will continue to exist in fiction. But this is by no means an expression of the obligatory, defining feature of science fiction. The same applies to the popularizing function, which, in our time, is losing power. These tendencies were also reflected in the state of modern Uzbek science fiction literature. Social-psychological, moral-ethical and philosophical problems come to the fore. And at the same time, we notice that fabulous and fantastic motifs associated with magical things cannot always make up the plot core of a modern work of Uzbek science fiction, much less determine its main course and express the main idea. In this case, fantasy is transformed into a kind of literary device that provides entertainment and emphasizes the heroic activity of the main character, his endurance, courage, intelligence and resourcefulness, shown on the way to the triumph of justice, to love and happiness deserved at a high price. Examples are "Tears of Sitora" by M. Yuldasheva, "In the Unknown World" by M. Makhmudov, "Eccentrics Around Us" by A. Abidjan, "Height 735" by E. Matsipulo and others. In general, we have before us a harmonious combination of fantastic and real motives addressed to a single goal - the glorification of man, his mind and creative, creative forces.

In the second half of the XIX century. in the world fiction there is a transfer of the center of gravity of the reproduction of reality from circumstances and the social sphere to the personality of a person "reconstructed" in a literary work [Proskurnin, 2008, p.25]. Writers are united by a heightened interest in the inner life of the character, the world of his feelings, the perception of the environment, many declare their adherence to private worldism, that is, the sphere of the personal, private, intimate.

Artistic study of the inner world of a person in literature from the end of the 19th - beginning of the 20th century. called artistic psychology. As is known, psychologism functions in fiction in three forms: "as a generic feature of literature, as a certain expression of the author's psyche, as an aesthetic principle consciously chosen by the writer, which determines the artistic whole of the work." In this article, we will focus on the third aspect, when artistic psychologism acts as the immediate goals and objectives of the writer and is considered as a special development of methods and forms of the artistic embodiment of the inner world of a person.

Tracing the evolution and dynamics of artistic psychologism throughout the history of the development of the short story genre is not a matter of one article, we will be interested only in the period of the end of the 19th century, a time of especially intensive development of the British short story genre. It was then that a new psychologism was born in the short story, which is based on the idea of a person's mental life as a multi-level super-complex system.

The main direction of the literary psychologism of English short stories of the above period is associated with the search for means and ways of presenting the inner world of a character. In this regard, the genre was greatly influenced by the novelistic work of the American writer Edgar Allan Poe, who acted as an artistic innovator in the field of the psychological novel.

In his works of a small genre, Poe often analyzes those phenomena of consciousness that later became known as neuroses, the loss of one's own "I". The beginnings of schizophrenia, a split personality, manic obsession, fixation on certain thoughts, mental disorders - all this became the subject of description of many of the writer's short stories ("The Demon of Contradiction", "The Tell-Tale Heart", "The Black Cat", etc.). One of such striking examples is the psychological novel "William Wilson", written in the first person in the form of a dying confession of a man who realizes that his whole life was a chain of disgusting deeds and terrible crimes. The hero, who does not want to reveal his true name, tells how he killed his other self. Wilson's double, on the one hand, is the voice of conscience, and on the other hand, shows the hero his own terrible face. The worse Wilson's behavior and the more audible the warnings of his second "I", the more he hates the double and the further he tries to escape from him.

The theme of a split personality, developed in this short story in 1839, was picked up by English novelists in the 80s and 90s. R. L. Stevenson's novella, *The Strange Case of Dr. Jekyll and Mr. Hyde*, recounts the aftermath of Dr. Henry Jekyll's fantastic split personality experiment. Burdened

by the daily routine, the venerable Dr. Jekyll, by means of the miraculous chemical drug invented by him, isolates the dark forces of his own soul. Dr. Jekyll's doppelganger, the ugly dwarf Mr. Hyde, is born, giving his owner the opportunity to experience an exciting feeling of complete inner composure, lightness and freedom. In this work, Stevenson, according to the well-known researcher of the English short story A.A. in-depth interpretation of the human image" [Burtsev, 1990]. Jekyll's suicide letter, according to the scientist, contains a number of psychoanalytic revelations, in particular, about the activation of subconscious impulses during sleep, which soon received a detailed description in the works of Sigmund Freud. In Jekyll and Hyde, Stevenson developed the theme of split personality in the techniques of science fiction and detective stories, influencing the development of these types in English literature. In a certain connection with Stevenson's short story, we can put, in our opinion, H. G. Wells' short story "The Story of the Late Mr. Elwesham", in which the writer undertakes a fantastic union in one person of two incompatible consciousnesses - student George Eden and the famous scientist Egbert Elwesham. The theme of consciousness transplantation, so typical of Poe, also appears in a number of other short stories by G. Wells, for example, in the short stories Under the Knife or The Stolen Body. Rudyard Kipling also depicts various human states, including those that lie beyond the limits of consciousness. The hero of the novel "Ghost Rickshaw" is tormented by nightmares and hallucinations, and the character of the work "The Transformation of Aurilien McGoggin" is unable to manage his brain and memory, in the novel "Agasver" Kipling shows the image of a man who is haunted by the persistent fear of death.

Conclusion.

Of course, not all aspects of the fantastic literature of the English and Uzbek literature generated by the peculiarity of psychologism at the end of the 19th century, are reflected in this article. Here, those who showed themselves most significantly in the process of modifying the short story along the path of increasing artistic convention were noted. Among them: a dramatic monologue of a hero suffering from a mental disorder, a game on the verge of the reality of the fantastic and the possibility of the incredible, the elimination of the image of the author-narrator and replacing it with one of the heroes, the method of "point of view" that affects the composition formed by the combination of several chronotopes.

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