

**SCIENCE**  
**PROBLEMS.UZ**

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Actual problems of social and humanitarian sciences  
Актуальные проблемы социальных и гуманитарных наук

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**2024**

# **SCIENCEPROBLEMS.UZ**

## **ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ**

*№ 4 (4) - 2024*

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-  
ГУМАНИТАРНЫХ НАУК**

**ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES**

**ТОШКЕНТ-2024**

## **БОШ МУҲАРРИР:**

Исанова Феруза Тулқиновна

## **ТАҲРИР ҲАЙЪАТИ:**

### *07.00.00-ТАРИХ ФАНЛАРИ:*

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холиқулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

### *08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:*

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Ҳожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

### *09.00.00-ФАЛСАФА ФАНЛАРИ:*

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулув Жамолiddиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудир;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

### *10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:*

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

#### **12.00.00-ЮРИДИК ФАНЛАР:**

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

#### **13.00.00-ПЕДАГОГИКА ФАНЛАРИ:**

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Қаюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохидат Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

#### **19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:**

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

#### 22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

#### 23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атақулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

### ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

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#### Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

## МУНДАРИЖА

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## PSYCHOLOGICAL NOVELS OF US AND THE DEVELOPMENT OF PSYCHOLOGISMS

**Abstract.** Psychological novels can be found in a number of scientific publications about their origin and the psychological process in it. In world and European literature, psychological novels and the definition of psychologisms are studied in relation to the works of James Joyce and Henry James, while in Russian literature, the works of Dostoyevsky and Tolstoy reveal the deep points of the hero's psyche and the inner motives of human behavior. Novel writing or analysis of the inner world of the heroes of works of art, when it comes to Uzbek literature, started in the late 40s of the last century, but gradually became firmly established in the world of literature in the 60s. Although the psychological approach to fiction was formed in Europe, its development is closely associated with modern America today.

**Key words:** psychological novels, psychologism, realism, interior monologue, flashback, stream of consciousness

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## ПСИХОЛОГИЧЕСКИЕ РОМАНЫ США И РАЗВИТИЕ ПСИХОЛОГИЗМОВ

**Аннотация.** Психологические романы можно найти в ряде научных публикаций об их происхождении и психологическом процессе в них. В мировой и европейской литературе психологические романы и определение психологизмов изучаются применительно к произведениям Джеймса Джойса и Генри Джеймса, тогда как в русской литературе произведения Достоевского и Толстого раскрывают глубокие точки психики героя и внутренние мотивы человеческого поведения. Написание романов или анализ внутреннего мира героев художественных произведений, если речь идет об узбекской литературе, началось в конце 40-х годов прошлого века, но постепенно прочно вошло в мир литературы 60-х годов. Хотя психологический подход к художественной литературе сформировался в Европе, его развитие тесно связано с современной Америкой сегодня.

**Ключевые слова:** психологические романы, психологизм, реализм, внутренний монолог, флэшбэк, поток сознания.

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## AQSH PSIXOLOGIK ROMANLARI VA PSIXOLOGIZMLAR TARAQQIYOTI

**Annotatsiya.** Psixologik romanlar ularning kelib chiqishi va undagi ruhiy jaroyat to'g'risida qator ilmiy nashrlarni topish mumkin. Jahon va Yevropa adabiyotida psixogik romanlar, undagi psixologizmlar ta'rifi Jeym Jyos va Genry Jeymning asarlari borasida o'rganilgan bo'lsa, rus adabiyotida esa Dostoyevskiy va Tolstoy asarlarini o'zining qahramon psixikasining chuqur nuqtalari va inson harakatining ichki motivlarini ochib berishi bilan qator ilmiy ishlar uchun mavzu qilib olingan. O'zbek adabiyotiga keladigan bo'lsak, romannavischilik yoki badiiy asar qahramonlari ichki dunyosining tahlil etilishi, o'tgan asrning 40-yillarida kurtak ota boshlagan bo'lsa

asta -sekinlik bilan 60-yilga kelganda adabiyot dunyosida mustahkam o'rnashdi. Garchi badiiy adabiyotga bo'lgan psixologik yondashuv Yevropada shakllangan bo'lsada, uning keng taraqqiy etishi bugungi kun zamonaviy Amerika nomi bilan chambarchas bo'g'liqdir.

**Kalit so'zlar:** psixologik romanlar, psixologizm, realizm, ichki monolog, fleshbek, ong oqimi

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**Introduction.** Psychological realism was formed at the end of the 19th and the beginning of the 20th century, and its development is mainly connected with the works of the American writer Henry James. In his works, he tries to reveal human feelings, such as personal bonds, romantic desires, and the desire for power and authority, down to the smallest details. Dickens, whose works were fairly judged in the realistic method of that time, is one of the authors who openly criticized antisociality. Unlike Flaubert's novels, which are full of people, places and things, James' technical realist works emphasize the vast inner world and experiences of the heroes of the work[1; 3B].

A psychological novel, also called "psychological realism" or "inside man," is fiction in which the actions, motivations, and feelings of the characters are acted upon rather than revealed. The events may be staged, but because they happen in the minds of the characters, they have a sequence of fictional memories.

The term was first used in the mid-nineteenth century to refer to a group of novelists such as Eliot and Meredith. With the development of science in the twentieth century, this term began to be used in a more precise sense. Henry James and Arthur Miller are considered to be among the most important contributors to scientific realism in American literature. Henry James explores the minds of characters facing a variety of complex social problems.

**Materials and methodology.** Psychological novels are literary works in which the inner world, feelings and thoughts of the characters in these works are of equal or greater importance than the development of the events of the work. In such works, the changes taking place in the inner world of the characters become the motivating force for the events taking place in the outer world. In other words, the inner experiences of the hero guide his actions based on their interdependence in the external world. And the deep emphasis on the inner world of this image serves as the main element of the plot of the entire work. Perhaps the earliest dramatic work written in this genre is Shakespeare's Hamlet. Although works such as "Pamela" by Samuel Richardson and "Tristram Shandy" by Laurence Sterne, which are among the works that are narrated from the language of the protagonist and the psychological approach of the protagonist, were created in the second half of the 18th century, psychological works reached the peak of their development by the 20th century. Although the development of psychological works is related to the development of psychology as a science, which took place in the same period, and Sigmund Freud's discoveries in this field, it would be wrong to say that it happened as a result of it. Fyodor Dostoyevsky and Leo Tolstoy through deep analysis of psychological complexities and abstractions that motivate characters in the development of events, Henry James through the perfect description of external events in the inner world of characters, James Joyce and William Faulkner through the technique of the stream of consciousness, and Virginia Woolf through the continuous continuity of other fore given events. Each reached this point independently.

In psychological novels, the plot is connected with the boundaries of the character and is subordinated to it. Events and events in the work may not be chronologically sequenced, but may be expressed in the sequence of character's thoughts, dreams, memories, and fantasies. For example, in James Joyce's "Ulysses", despite the fact that all the described events take place in Dublin within 24 hours, the events take the reader through the characters' memories of today and yesterday.

Bernard J. Paris, in his work *"Imaginary Human Beings: A Psychological Approach to Character and Conflict in Literature"* makes the following points: literature, because of its concrete and dramatic nature, not only allows us to observe the lives of people outside ourselves, but also allows us to enter their inner world, to become like these people and feel what it would be like to be in their situation. In this regard, literature gives us an experience that can never be obtained from historical situations and theories that have not been transformed into works of art [3; p8].

Paris here defines reading or, in other words, literature as a unique tool that expands one's worldview, observes the lives of others as closely as possible, and at the same time does not belong to these "others". Realistic textile works are not just written out of thin air, but each of them in some way relies on life experiences. In this way, the fact that this event is actually happening in the mind of a real person (in most cases, the author) cannot be the basis for not considering it realistic, on the contrary, it is a situation of another person's imagination and thoughts [3; p9].

**Results.** In psychological novels, the image style is realized through the use of artistic psychologisms. D. Kur'anov comments on this term in his dictionary of literary studies about artistic psychologisms. According to him, one of the artistic means of fully revealing the human image and substantiating the psyche of the hero in fiction is the use of psychologisms. According to him, psychologisms aimed at revealing the human psyche and inner feelings are divided into two groups: direct and indirect artistic psychologisms. Direct artistic psychologisms include the internal monologue that expresses the thoughts and feelings of the hero, the method of the stream of consciousness and the author's language, while indirect artistic psychologisms reveal the psyche of the character through his actions, facial expressions, facial expressions, gestures, and his speech [8; p. 48].

Both of these means of expression complement each other, and in one work, the author can use both methods to perfectly describe the character's inner world. In addition, things outside the character, such as nature or the environment, can be used to reveal the character's psyche. For example, Abdulla Qadiri describes the situation of Otabek, who heard the news of Kumush's marriage, through the scene of "Khoja Maoz Cemetery", and describes Kumush's migration through the song "Navo"[8; 9-b].

**Discussion.** The most common direct methods in psychological works include stream of consciousness, internal monologue and flashback [2;11-b]

Kur'anov explains that inner speech is "an immaterialized, self-directed speech of a person." In literary studies, the interior monolog is considered as a tool that goes through the inner world of a person and shows his psyche. Internal metaphors have been used as a means of describing the psyche of a hero since the time of ancient drama. In dramaturgy, internal monologues represent "double conditionality". That is, in dramaturgy, the hero's inner monologue materializes on the basis of the conditionality of the hero's loneliness and self-

directed speech. But at this point, it is appropriate to accept this internal monologue as an imitation of a life process in the mind that did not happen in real reality. In another situation, during the performance of the scene, the character's speaking "to the side" (in order to express his mental process and thoughts to the audience) is considered an internal monologue.

R. Humphrey in his work "*Stream of Consciousness in a Modern Novel*" divides interior monologue into direct and indirect types.

Direct internal monologue takes place without any intervention of the author of the work, i.e. without guiding phrases such as "he said", "he thought" and derogatory comments. In an indirect internal monologue, the author explains the events and guides the reader. [4;p29]

Although in the direction of sentimentalism in literature, the inner molog developed a lot and improved its capabilities, but by the time of realism, it acquired a completely new meaning. That is, in the literature of realism, the inner monologue as a representative of the inner world of a person is included in the series of complex mental processes that take place in the mind of the hero. Because the internal monologue, arranged in a grammatical and logical sequence before realism, does not actually happen in the human mind, but is characterized by fragmentation, confusion, interruptions and logical instabilities. Tolstoy and Dostoyevsky tried to describe such complex mental processes in the human mind to the smallest possible detail, and such attempts were the impetus for the formation of a new style of inner monologue, stream of consciousness technique at the end of the 19th and the beginning of the 20th century. [8; p. 49]

Stream of consciousness is actually a psychological term first introduced by William James. He compares the reality of the human mind to the waves of a river. He believes that a person's thoughts, imagination and feelings are related to each other and become confused. In literary terms, this term is known as an approach aimed at revealing the aspects of the spiritual world of the hero of a work of art. This method has an incomparable role in revealing the human psyche as fully as possible. In particular, since both social and spiritual aspects are important for the full depiction of a person in realistic literature, the stream of consciousness technique was developed during the era of realism. The English writer Dorothy Richardson used this technique extensively in her twelve-volume *Pilgrimage*. In addition, J. Joyce, W. Faulkner and W. Wolf referred to the stream of consciousness method in their works. [4; p34]

Although stream-of-consciousness technique was invaluable in studying man and his psyche and portraying him as a literary character, it had its own drawback. Writers such as W. Wolf, J. Joyce and M. Proust relied on stream-of-consciousness techniques to describe a person and his psyche, and were able to look into the remote areas of the human inner world. As a result, the narrative structure typical of the prose genre of fiction was disrupted and confusion arose. The chain of events was clearly chaotic. With the same feature, the stream-of-consciousness style in literature is more like naturalism than psychological realism. In naturalism, reality is depicted as it is and not brought to life, while stream-of-consciousness literature tries to show the inner world of a person as it really is.

A flashback is a break in narrative continuity to describe an event or event that happened earlier. This allows the writer to introduce background memories that are not known to the reader but are considered important by the writer in order to understand the meaning of the story.

According to Merriam Webster's dictionary, a flashback is an interruption of the chronological sequence by the intersection of current events by an earlier event. [5]

Using flashback allows writers to explain the characters' motivations to the readers and provide background for the current conflict. Illusions and memories are methods of flashback. There are three most common forms of flashback [2;p2574]:

1. Using a specific event to recall past events;
2. Using an old image to refer to a great hero from the good old days;
3. Finally, the manner in which the character of the letter, in which certain events or events from the past are narrated, is discovered. In this case, the motivations of the heroes of the work, information about their origins are conveyed to the readers through letters.

5 types of flashback are described:

1. External retrospection: It shows the events that happened before the plot of the work;
2. Internal retrospection: In this, the reader remembers past events within the time frame of the main event of the work, along with the events that are happening in the story;
3. Mixed retrospection: simultaneous use of both types listed above;
4. Flashback of complex events: this includes two subgroups. First, events are added to the story, then they change the chronological order of the main plot of the work;
5. Flashback of similar events: A certain event is shown at the beginning of the work.

Flashback is an important tool in creating a character. Because the characters of the work are also characters with their own past and personality. The writer uses flashback not only to make the plot of the work understandable to the reader, but also to make the hero's view of a certain situation more understandable.

**Conclusion.** The theory of personality organization and the dynamics of personality development used in psychoanalysis, a clinical approach to the treatment of psychopathology, is known as psychoanalytic theory. Since the work of Sigmund Freud in the late 19th century, psychoanalytic theory has undergone many improvements. Long after Freud's death in 1939, psychoanalytic theory gained full prominence in the last third of the 20th century as part of the critical discourse on psychiatric treatment after the 1960s. Freud stopped studying the brain and its functioning and focused his attention on the study of the psyche, as well as the use of transference and free association in treatment. [6; 37-40-b]

The twentieth century is characterized by the growth of realism as a literary direction. However, during this period, due to Sigmund Freud's discoveries in psychology, the focus shifted from the actions of the character to the inner world of individuals. His ideas had a great influence on literature and the depiction of human life. Thus, psychological realism, a new branch of realism, appeared. [7; p. 78-85]

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