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Feruza Rashitovna Murtazaeva
BukhSU
scientific applicant, Uzbekistan

PSYCHOLOGISM AS A STYLISH DOMINANT IN THE MODERN FEMALE PROSE OF V. TOKAREVA

Abstract: One of the important issues of V. Tokareva's work - the psychological characteristics of the heroes is revealed in this article. Particular attention will be paid to psychological details, various types of speech, specific organization of the text, psychological antithesis, psychological comments of the author, self-esteem of the character.

Key words: psychologism; speech; aphorism; psychological detail; subtitle; rhythm, character.

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Introduction

Interest in a person's spiritual life, in other words, psychologism (in the broad sense) has always existed in literature. This is a natural case. Psychological (mental) is one of the levels of personality, without which it is impossible to go through the study of personality. In literature, the inner world of man has always been attractive. But in modern literature, the psychology of artistic heroes has reached a high level. According to Bakhtin M, who identified two main ways of considering a literary hero, we define the character-building individual in V. Tokareva's work as a manifestation of the general through a particular, universal through individuality (classic). In her texts, a high degree of psychological generalization is observed.

Main part.

V. Tokareva is a talented psychologist. She observes such properties and patterns of human relationships that you don't think about in the everyday stream of life. The writer extracts material from the surrounding reality. According to the results of the analysis of the texts, the plot of her works is characterized by montage, in which only those moments that most fully characterize and also reveal the psychological state of the character are transmitted. Sometimes nothing is said about appearance at all, only internal experiences,

conditions. The whole story "Star in the Fog" is built on the transmission of feelings and psychological state of the heroine after breaking up with her husband, after his betrayal. The heroine is faced with emotions previously unknown to her. It is emotions, subconsciousness, half-conscious state, and not the work of thought, not calculation, that helps this woman to survive grief. The monotony depresses Natasha in the story "The fog has already fallen", the hero from "Get lost in it" feels dissatisfaction with yourself, Victoria from the story "Pig Victory" goes crazy with love, crushes the chronic chronic "tired" director from "Earth Mystery", tears resentment and anger of the hero from "Instead of Me", etc. Mental movements, moods in the works of V. Tokareva always come to the fore, and all reasoning and the "work of the mind" are their consequence. Heroes come to certain conclusions (more often they are presented in the form of aphorisms), only after feeling, feeling the situation or even "digesting" it on an intuitive level. The mental state of the characters is transmitted allegorically, through objects, through natural phenomena, everyday situations: "People walked around, but Larisa did not notice. She existed in the capsule of someone else's misfortune, like a stone in a grape, and could not move" [14, p. 191]. In such works as "Star in the Fog", "Casino", "There Will Be Another Summer", "Flying Swing" (the narration comes from the first person), / the heroine is

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revealed in introspection. Thoughts, feelings, actions, events are analyzed in detail. "I have the expression of a bird that I want to drink, but they don't give it, and it looks like she will soon leave this world. The mouth is half open. The eyes are half closed. It was as if they had scooped out everything inside for a soup trap, and there they poured thick schizophrenia into the cores. Headache. I want to not live. This is different than dying. Just knock yourself out of time. However, it is impossible to cut down. We must go to work" [8, p. 280]. The findings are often metaphorized and formulated as aphorisms. M. I. Kudryavtseva notes that "in the process of developing a literary text, the metaphor is used by Tokareva, as a rule, when describing the next facets of the character's character revealed by the narrator in this situation" [3, p. 235].

A fundamental role in women's prose by V. Tokareva is played by an artistic detail, including in psychological characteristics. An integral world is formed from individual details in the reader's mind. It is precisely the details and touches that lead to the general perception of the image. Through the details-symbols, the reflection of the ordinary human consciousness is interspersed with the comprehension of complex moral and philosophical categories and concepts. In the story "Striped air mattress" the heroine compares herself in childhood and now, when she is already 70. A difficult life, many failures, but there were also good luck and good times. The memory of an air-colored mattress from childhood gives brightness to a bitter narrative. No one had such a mattress at that time, it was a gift from his father. The mattress is a symbol of joys that happened in life, beauty, youth. Involuntarily, the reader compares the heroine with this mattress. Once she was also bright, young, and now she is "faded" and old. Old age in this case (as in the work of V. Tokareva as a whole) appears as a state of mind, rather than a physiological category, but a psychological one. Tokareva's works peculiarly affect the reader in an emotional sense. Her works are characterized by lack of understanding. Usually the reader breaks up with the heroes at the moment when he wants to continue, to see what the meeting, the realization of his self, the separation, etc. led to. on the other hand, the author, as it were, shows that everything is clear in the work, and the reader can simulate the situation to the end, arrange it himself and thus become a co-author. Before the reader appears "confusion" of thoughts, desires, actions, conditions. The works are filled with a plurality of motives that are not always clear to the characters themselves. We should talk about textual psychology, when the reader himself, relying on author's hints, should expand the analysis.

In the story "Everything is fine, everything is good", the main character retells the story of Russian general Popov about "true" love, and then he tries to bring some of what was said into his life.

The question arises: could I like Popov? A beautiful story becomes an impetus for introspection of not only the character, but also the reader, each will have its own associations.

The speech of the characters is a natural communication, but transformed by the author and is a form of generalization, both character and author-reader. There is almost no pure "stream of consciousness" in the texts, each thought is "combed", masterfully processed by the author for a better reader's perception. Being an element of the secondary author's world, the dialogues and monologues of the characters help to convey the author's thought and reveal the psychology of the characters, encourage the reader to comprehend the text of the work.

The language game is an important feature of female prose by V. Tokareva. The game with meanings in the texts is not only intellectual, but also entertaining. The deep meaning of the works is able to lead the reader to oppressive reasoning and emotional experiences, the presence of metaphorical, aphoristic, ironic components partially removes the painful impression and intrigues the reader. In *The Secret of the Earth*, the heroine is depressed, and the whole work is painful attempts to resolve love failure, a lump of pain and misunderstanding. But a few phrases are included in the stream of oppressive thoughts that make the reader smile: "Alena was convinced that people did not come entirely from monkeys, but each from their own beast. Alena - from a cat. Nikolaev is a horse, but not a large one, but a pony. Perhaps the donkey" [18, p. 150].

Different types of speech characteristics also contribute to the deepening of psychological analysis.

The narrative includes a monologue, dialogue, quoted direct speech, and improperly direct speech. The internal monologue is one of the main forms of self-characterization:

"I am none. You will never notice me in the crowd, but notice - you will not look back. You may not notice me even when I am alone" [17, p. 114].

In a number of works, internal monologues do not appear as part of the text inserted in the narrative, but as a whole work in which the narrative and monologue merge. The reader not only sees the heroes, he hears them:

"- You have your whole life ahead. And I also want happiness.

I do not understand how it is possible at thirty-five years old, having a child, to want some kind of happiness for yourself. But to say so is not tactful. And I say:

"And where did you see one hundred percent happy?"

("The happiest day").

The amazing penetration into the inner world of heroes of different generations, social groups, emotional types, due to the respectful, reverent

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attitude to the heroes, small and large, which is inherent in V. Tokareva. The soul of a particular "little man" for "female prose" is no less complex and mysterious than the global cataclysms of the era.

As for the dialogues of the heroes, they usually occur at the level of everyday life, in the absence of the need to work with the thought and, therefore, the presumptive absence of the thought itself, the veiled psychic aspect is characteristic of the whole story, as a result of saving language means. To illustrate this position, we turn to each of the analyzed stories and the story "Purple Suit":

"- Did you have a man?"

- Yes. Werner.

- And what?

- He had two children.

- And the wife? - Marina was surprised.

"His wife left him and left the children with him."

("Purple Costume").

"- Where do you live?"

- Nowhere.

- How is it "nowhere"?

- Very simple. I swim - and that's it. "

("Oh, how the fog fell ...").

"I will divorce him," says mom.

- Reason?

"He is not helping me ..."

("The happiest day").

"- Have you been hiding on purpose?"

- No. I am late.

"Why are you late?" - asked Laura.

- I forgot that "Kazakhstan". I just realized that Central Asia "

("One cube of hope").

In conclusion.

I would like to note that none of the male writers can convey the emotional experiences of women like the woman herself. Therefore, V. Tokarev's experiences of the Woman herself are conveyed so sensitively, reliably and vividly. There is more sensuality and psychologism, less directness and confusion, intrigue, everything here is in sympathy and antipathy. Any attempt to "go out" to logic is broken up into an eternal desire for emotional harmony.

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