

So, Ashig Aghalar became a real master of Shirvan ashig environment, which grew great artists in the 50s. He is imprinted on the memories with his more than 300 poems, 4 eposes and heart-robbing voice.

#### REFERENCES:

1. Gasimli M. Ozan-ashig kechidi. "Gobustan", Baku, 1990, No. 3, p. 30–40.
2. Ashig Aghalar Mikayilov. "Soz menimkidir", Baku, Chashioghlu, 2014, 92 p.
3. Elkhan Aghalaroghlu. "Bizim nesil" (Our generation), Baku, "Yazichi" (Writer), 2014, 160 p.
4. S. Ganiyev "Shirvan folklor muhiti" (Shirvan Folklore Environment), Baku, 1999; M. Gasimli "Ashig seneti" (Ashig art) Baku, "Ozan" (Poet-singer) 1996, 260 p.
5. Azerbaijan ashiglari ve el shairleri (Azerbaijani ashigs and folk poets). Baku, "Elm" (Science), 1983, 375 p.

UDC 82; 821.161.1

DOI <https://doi.org/10.32782/tps2663-4880/2021.15.46>

## PSYCHOLOGISM AND ANTON PAVLOVICH CHEKHOV IN RUSSIAN LITERATURE

### ПСИХОЛОГІЗМ ТА АНТОН ПАВЛОВИЧ ЧЕХОВ У РОСІЙСЬКІЙ ЛІТЕРАТУРІ

Ismaylova Tamam Ali gizi,  
[orcid.org/0000-0001-9326-9057](https://orcid.org/0000-0001-9326-9057)  
 Lecturer at the Department of World Literature  
 Baku State University

In the new era, romanticism was a literary trend that focused on the human personality, the greatness of human desires and ideals, while realism was a literary trend and realist writers who turned the human psyche, real relations with society, psychology and character directly into art. The formation and development of psychology as a separate creative principle, as an artistic method that reflects the human psyche, also took place in the course of realism. In the advanced world literature, psychologism developed simultaneously and in the interaction of literatures. Psychologism in Russian literature is more evident in the works of the writers whose names we have mentioned in the article. They value and feel people. The most sublime qualities that Leo Tolstoy sought in people became their salvation. Society oppresses man, but hope and humanism bring man back to life. Tolstoy brings the destroyed society back to life by planting the seeds of love. In Dostoevsky's psychology, too, man is glorified as the highest being. He is a human being, even if he is humiliated, insulted, or even a criminal. He is a being with a big world inside. No matter how society treats him, there is always a spark of humanism in his heart. Psychologism also has a special character in Chekhov's work. Within satire, tragedy or satirical laughter unites psychology. The image of the "little man" is the main character in Chekhov's work. At the level of events, Chekhov revives realities with the help of psychology. The great sufferings of ordinary people could be seen in a situation. As its name suggests, psychology is an inner voice in the literature, as well as a collection of feelings and emotions, dreams, delusions, facial expressions and gestures, and memories. Man sees the main qualities of the other side in the events. It can happen in an instant. For this reason, writer-psychologists have always taken a creative look at the events that people think about in everyday life. Psychologism was in its heyday in nineteenth-century Russian literature. It can be said that Russian literature contributed to Western literature in this regard. Russian writers and psychologists reminded them of the humanism that the West had long forgotten. In this regard, Russian literature occupies an important place in world literature. The work of Russian writer-psychologists is one of the most widely read books in world literature.

**Key words:** psychology, literature, human, feelings, character, life.

У нову еру романтизм був літературним напрямом, який зосереджувався на людській особистості, величч людських бажань та ідеалів, тоді як реалізм був літературним напрямом і письменниками-реалістами, які перетворили людську психіку, реальні стосунки з суспільством, психологію та характер безпосередньо на мистецтво. Формування та розвиток психології як окремого творчого принципу як художнього методу, що відображає психіку людини, також відбувалося в процесі реалізму. У передовій світовій літературі психологізм розвивався одночасно і у взаємодії літератур. Психологізм у російській літературі яскравіше проявляється у працях письменників, імена яких ми згадали в статті. Вони цінують і відчують людей. Найвищі якості, яких Лев Толстой шукав у людях, стали їхнім порятунком. Суспільство пригнічує людину, але надія і гуманізм повертають її до життя. Толстой повертає до життя зруйноване суспільство, висаджуючи насіння любові. У психології Достоєвського людина також прославляється як найвища істота. Вона є людиною, навіть якщо її принижують, ображають, або навіть злочинцем. Це істота з великим світом всередині. Як би суспільство не ставилося до неї, в його серці завжди є іскра гуманізму. Психологізм також має особливий характер у творчості Чехова. У межах сатири трагедія чи сатиричний сміх об'єднує психологію. «Маленька людина» – головний герой у творі Чехова. На рівні подій Чехов відроджує реалії за допомогою психології. Великі страждання простих людей можна було побачити в ситуації. Як впливає з назви, психологія – це внутрішній голос у літературі, а також сукупність почуттів та емоцій, мрій, марень, міміки та жестів та спогадів.

Людина вбачає в подіях основні якості іншої сторони. Це може статися в одну мить. З цієї причини письменники-психологи завжди творчо дивились на події, про які люди думають у повсякденному житті. У російській літературі XIX століття психологізм досяг свого розквіту. Можна сказати, що російська література сприяла західній літературі в цьому плані. Російські письменники та психологи нагадали їм про гуманізм, про який Захід давно забув. У зв'язку з цим російська література займає важливе місце у світовій літературі. Праця російських письменників-психологів є однією з найбільш читаних книг у світовій літературі.

**Ключові слова:** психологія, література, людина, почуття, характер, життя.

**Introduction.** Psychology is the embodiment of real feelings in the literature. Psychology is the swelling and emergence of thoughts in the human brain within events. This is a sense of truth. The authors depict the living pages of the environment through images. The influence of the social environment is reflected in the feelings and emotions of the images. Through literature, the writer seeks the realities that take place in the social environment in human suffering, joy, and silence. The writer touches on very delicate points while working on the human psyche and methods. This is a hidden or direct psychologism. These can be dreams, delusions, memories, dreams, as well as gestures and facial expressions. Sometimes we can feel a person's thoughts just by pausing in a sentence. In fact, psychologism is both a humanist and a humane view of events. Sometimes a person formed by a society is condemned by that society. Psychology, on the other hand, removes reality through subtle moments. The inner world and spirit of the image is revealed by the writer through psychologism. Sometimes psychologism gives rise to an event. The attitude of the image not only to the issue at hand, but also to a number of other issues is strengthened in the line of psychology. Sometimes the image is silent, but the writer defines his/her character by conveying to the reader the thoughts that pass through his/her brain. He/she is able to convey his attitude to the world as well as to people with a single glance. Because he/she is a writer-psychologist. Man is silent. He/she is persecuted, condemned or not considered in society. The writer shows the reader his/she inner tragedy in one episode. For example, in Chekhov's story "Gussa", Jonah lost his son at an early age. In the snowy, difficult weather, Jonah, a coachman, struggled to keep his eyelashes open and earn his living by riding in a carriage in difficult conditions. But that was not his problem. Jonah's pain was excruciating. He wanted to ease his pain by telling the people in the carriage. But no one listened to him, interrupted him. In the end, the coachman shares his son's grief and sorrow with his horse, not with a man. This scene is a portrait of a tragedy. This portrait is not only a tragedy of the most basic physical loneliness. The reader does not need additional comments. The indifference of a single father to people who understand the language deepens his

tragedy. And the reader is still under the influence of this psychologism when the story ends.

**Analysis of recent research and publications.** There are many sources on Psychology. Some of them are referred to in this article. Anton Pavlovich Chekhov's Selected Works [1]; Fyodor Mikhailovich Dostoevsky's Selected Works [2], Lev Nikolayevich Tolstoy, "Resurrection"; Leo Tolstoy's Stories and Tales [3], Leonid Gromov's Chekhov and his great predecessors [4], A textbook on the history of Russian literature are some of them by L.I. Matyushenko, A.G. Matyushenko [4] and others are among them.

**Discussion.** This is the pain that people experience in life, the loneliness that we cannot see. Writing psychologists create the tragedy of human inner silence by showing the subtleties on a large scale.

The creative heritage of N.V. Gogol, M.Y. Lermontov, I.S. Turgenev, F.M. Dostoevsky, L.N. Tolstoy, M.Y. Saltykov-Shedrin and other writers, starting from A.S. Pushkin, played a direct role in the development of the great realist artist in the Russian environment. "Without Pushkin, Lermontov, Gogol, Saltykov-Shedrin, Turgenev and Tolstoy, Chekhov would not have existed, citing Belinsk's words about Pushkin. Thus, as a direct successor of the masters of Russian literature as heirs and students, Chekhov further enriched this heritage with his innovative activity, enriching Russian and world literature" [5].

The formation and development of psychology as a separate creative principle, as an artistic method that reflects the human psyche, also took place in the course of realism. In the advanced world literature, psychologism developed simultaneously and in the interaction of literatures. This is the reason why Stendhal, Balzac, Dickens, Mopassan, Zolya's psychology in Western realist literature interacted with M. Lermontov, I. Turgenev, F. Dostoevsky, L. Tolstoy, A.P. Chekhov and other writers in Russian literature.

The analysis of Pushkin's images of "bored man" and "excess man" in Chekhov's stories, which have passed through all nineteenth-century literature, from Yevgeny Onegin, determines the main line of development of psychology in Russian literature. The problem of loneliness has a "subtextual" meaning in Chekhov's works: it contains a conflict between the writer's lofty ideal of life and the real humiliation around him ... Not only the problem, has also adopted a style of unification" [5].

The development of psychology in Russian literature is also associated with the name of Turgenev. Ivan Sergeyevich Turgenev (1818–1883) exposed the boring, sluggish life of a nobleman in his works “Snack with a representative of the nobility”, “Freedom”, “Someone else’s bread”, “Single”, “A month in the village”, psychological dramas and comedies. In “Memories of a Hunter” and “Rudin”, Turgenev worked on the national character of the Russian peasant in full, with new paints and in detail. In the psychological novel “Fathers and Sons”, which occupies an important place in his work, the master-artist reveals the inner world of the hero, the mysterious spirit of human character with an inner speech.

Turgenev wanted the writer to be a psychologist who touched the human heart, as well as to take a deeper approach to events and to establish a serious social position. In the novel “Fathers and Sons”, the clash of characters, each of which has a certain position, is not only visible in the external dialogues, but also the hidden psychology draws the reader into the depths of human truths. Turgenev always said, “A writer must be a secret psychologist”. We do not find internal monologues in his works, as in the works of Lermantov, Tolstoy and Dostoevsky. Turgenev subtly portrayed the inner anguish of the image with external details. In this regard, Turgenev said: “Do you think a person should say what is happening inside by shouting?” [6].

The great writer of Russian literature, Leo Tolstoy, created completely new forms of writing for the whole world. Critical realism, which developed in Russian literature from the time of Pushkin, found its full and perfect expression in Tolstoy’s work. At the same time, at the end of the 19th century, on the eve of the Russian Revolution, writers realized the necessity of searching for new poetic forms. Leo Tolstoy himself felt this need in the last stages of his career. In Russian literature, these searches appear in full force in Chekhov’s realism.

The images in Leo Tolstoy’s works were the nation itself, the character of Russian society. All aspects of the Russian environment can be seen in Tolstoy’s work. In his work, the reader understands the world, the role of man in temporary life and, most importantly, the love of God. In many cases, the difficulties of life, society, and sometimes the images created by itself, in the midst of suffering, are frustrated by the pain of their own destiny. However, with the help of the writer’s philosophy, the reader understands that when a person becomes human, life opens a window to beauty. The more malicious and biased the image, the harder life becomes. In Leo Tolstoy’s work, the image learns life, recognizes and loves life. As a result, in his works, the peace and tran-

quility of the human being prevails over the wealth of the world. Images struggle with their inner worlds. Images find a life lesson in Tolstoy’s philosophy.

The psychologism of remorse in the novel “Resurrection” is concentrated in the image of Katyusha Maslova. At the beginning of the work, Nekludov and society destroy the woman’s inner world. She suffers in agony, and the reader sees a portrait of a woman’s lonely, helpless position, and feels her inner world with the help of psychology. However, this girl, who was thrown into a battle with the knight for life, survived and came out happy. What happens to Katyusha turns this weak girl into a strong woman. Even here, the image of Nekludov, who was brought up in society, sees the meaning of life in the end in benefiting people. It is in the works of Leo Tolstoy that one of the main conditions is not to lose the sense of humanity at the end of agony and suffering. No matter how hard life is, one should not imitate oneself. Man must create and live without forgetting and loving God. He/she must understand and accept divine justice. The love of God, the love of man and humanity are the return of the heroes who emerged from the difficulties and came back to life. The clarity of the chaos that takes place in all of humanity is in love. Revenge, anger, and greed are the cause of man’s destruction before he destroys society. The fate of the characters in Resurrection is an example of this.

Leo Tolstoy describes the sparks of humanity within the image of Nekhludov: “I loved her, that night, and before her, with a beautiful, pure true love, I had when I was still a child and wrote my work for the first time!” And he remembered himself as he was then. He felt the fresh spirit of a full youthful life, and a sorrowful sorrow fell on his heart. There was a big difference between her condition then and now: it was at least like the difference between Katyusha in the church at the time, the prostitute they were judging this morning, and the merchant who was drunk. At that time, Nekhludov was a cheerful, free man with endless possibilities, but now he felt as if he had found no way out of the trap of a stupid, empty, meaningless life, and even often did not want to get out. He recalled that he had once been proud of his honesty, that he had always considered it his law to speak the truth, and that he was indeed truthful, but that he was now lying with his whole being in the whirlpool of lies, the most horrible lies. And there was no way out of this vortex of lies, in any case, he saw no way out. He, too, was immersed in it, accustomed to it, and obsessed with it [3, p. 113].

Psychologism has its own direction in the work of Leo Tolstoy. The main driving force in this direction is hope, love and humanity. This love can even

be seen in his children's literature. In these stories, which help young children to get acquainted with life, care, friendship and love stand out. They love life. Psychologism can also be felt in these stories written for children. For example, the story "Lion and Dog" tells about the friendship of a lion with a dog. However, the sudden death of a dog adds a different spirit to the story. When the lion realizes that he is dead, he turns into a savage in a small cage. He does not even allow anyone to carry his body. The owner sees the solution to this problem in putting another dog in the cage. But the lion breaks a new dog. "He hugs his dead friend's dog with his paws and lies like that for five days. The lion dies on the sixth day" [4, p. 13]. Psychologism is the basis of Leo Tolstoy's creative poetics. The writer has created not only giant characters with a rich inner world, but also the world of the hearts of his heroes, not in a dull way, but in action, change and development. In his works, Tolstoy not only describes the human psyche, but also follows the psychological processes in the background of events, draws attention to the drama that takes place in the inner world of people. His teacher is life. Two forces inside a person make him choose one of the two. If different features of the character are revealed in a work of art, then we can talk about psychologism. But this is not just about human characteristics. The details that help to reveal these features in the style of Tolstoy also serve psychologism in the work.

Another peak of psychology in Russian and world literature is the work of F. Dostoevsky. The human psyche, the inner world, the shocks that take place inside a person are the subject of Dostoevsky's artistic description in general. The great Russian literary critic M. Bakhtin in his extensive study "Problems of Dostoevsky's Poetics" proved that Dostoevsky enriched world literature with a new type of novel based on dialogical principles. Thus, in Dostoevsky's work, psychologism is not only a method of psychological description that gives a layer of content, but also a creative principle that includes polyphony directly in form and structure. Psychologism is the essence of Dostoevsky's prose, his novels are based on dialogue with the inner world of man.

Dostoevsky's "Idiot" can be called a lyrical as well as a psychological work. The collection of events and different characters in the work keeps the reader in thought from beginning to end. In "Idiot", the intricate image of a female protagonist in the midst of emotions, in the turmoil of different thoughts, fills the psychological aspects of the work. Nastasia Filippovna is a heroine brought up in the society. The fact that she has a completely different opinion with her daughter creates differ-

ent images of women in the work. The protagonist of the work, Myshkin, is a reflection of society. His spirituality is a hymn of nobility and generosity. But society calls him an "idiot". Corruption, immorality, fraud, and greed seemed to be the human qualities of the time. Myshkin, on the other hand, remained a pure, pure, patient man, far from these qualities.

The bold and original structure of the subject of the novel allowed the author to express a number of his main views on the fate of a dignified and lonely man surrounded by "vile people of all classes". "O life, O environment, how ruthless you are! You warm all the vile in your bosom, and you make beautiful people miserable, you make them miserable. "This strong protest can be found in almost every page of the novel. According to Dostoevsky, there is a great force capable of transforming the world of hypocrisy and crime into a realm of truth and high harmony: beauty. Dostoevsky's famous saying "Beauty will save the world finds its true expression in this work" [2, p. 14–15].

A.P. Chekhov, on the other hand, was able to work his psychology with very fine details. He was a true master of the human heart. We can see what is happening in the Russian environment in the lives of the characters in his works. His works reveal the tragedies behind life that do not attract attention. These tragedies are shown in an instant. It is no coincidence that Chekhov says: "I do not need the past, give me a moment ... a moment!" [1, 6] Chekhov, in addition to continuing the traditions of writers before him, brought his own special style to literature. This style was at the time when the realities of life came together in one sentence, or at the union of tragedy and satire. A spiritual tragedy in satire ... For example, the story "For the sake of an apple" is an example of this. One of the most interesting moments is the transition from the environment where the two fiancés are preparing for the wedding to the stage of separation. As a result of the ridiculous incident, the fiancés paths diverge. It was the embodiment of half-joke, half-real sad feelings.

In Chekhov's story "Death of an Officer" traces of Gogol's famous "Overcoat" are obvious. In Russian literature, the fate of a petty official begins with Akakiy Akakiyevich Bashmachkin, passes through Dostoevsky's Makar Devushkin ("Unhappy People"), and ends in Chervyakov. With the help of the image of Makar Devushkin, the writer shows that every high-ranking person has a characteristic of "small" people. Man's helplessness and desperation are the result of social rudeness and slavery.

Before commenting on the peculiarities of Chekhov's psychology, looking at the sources of its formation, we see here the fundamental role of the rich experience of nineteenth-cen-

ture Russian realist prose, as well as the progressive influence of Western literature of his time. Chekhov's realism, enriched by the great Russian writers A.S. Pushkin, M.Y. Lermontov, N.V. Gogol, I.S. Turgenev, M.Y. Saltikov-Shedrin, L.N. Tolstoy and F. Dostoevsky, enriched against the background of advanced world literature, is a new and original form of psychology in Russian classical literature. submitted pages.

Chekhov is able to create a general picture of society, a collective portrait and psychology, as in his concise, laconic stories, in the most perfect novels and short stories of Russian realism. In his early work, the writer prefers to reveal human-social relations in concrete stories and plots, but in adult stories based on the life history and stories of the heroes, rather than on stories, depicts the deeper subtleties of human-social relations. Chekhov's irony is directed against society as a whole. He connects images with the reader by creating artistic portraits of human psychology.

The writer can only laugh at the hardships of life, injustice, antiquity and ignorance. Chekhov's play "The Seagull" is an example of this. The writer calls

the genre of the work comedy. In fact, the events in the work take place in a tragic way. Chekhov looks at the psychology of society through the life of images. These members of the society, on the other hand, look ridiculous in their antiquity and are tragically destroyed in a tragic way.

**Conclusions.** Unlike his predecessors, Chekhov did not follow the path of capturing man in the light of great ideas, but sought the idea in ordinary people, in their lives, in their inner world. Careful observation of life, emphasizing the impact of simple, everyday events on the existence of human psychology – these are the common features of Chekhov's works. According to the results, the attribution of Chekhov's stories to Impressionism or the Impressionist palette does not harm his psychology, but rather enriches the creative method, reveals new shades of psychology. There is a dynamic in Chekhov's psychology, emotions are in constant motion with events. Whether a person expresses sorrow or joy, there is a constant spirit instilled in his work. In Chekhov's prose, the reader encounters nothing artificial, alien to human nature. One can find traces, signs and reasons of any action or event in Chekhov's work every day.

#### REFERENCES:

1. Anton Pavloviç Çexov, Seçilmiş əsərləri, Bakı, "Avrasiya press", 2006, 320 səh.
2. Fyodor Mixayloviç Dostoyevski, Seçilmiş əsərləri III cild, II cild, "İdiot", Şərq –Qərb, Bakı-2009, 744 səh.
3. Lev Nikolayeviç Tolstoy, "Dirilmə", Şərq-Qərb, Bakı-2007, 480 səh.
4. Толстой Лев. Рассказы и сказки. Москва : «Махаон», 2016. 112 с.
5. Громов Л. Чехов и Его Великие Предшественники. URL: <http://apchekhov.ru/books/item/f00/s00/z0000009/st003.shtml>.
6. Матюшенко Л.И., Матюшенко А.Г. Учебное пособие по истории русской литературы XIX века. Москва : МАКС Пресс, 2009. URL: [https://a4format.ru/pdf\\_files\\_bio2/4dcfa25e.pdf](https://a4format.ru/pdf_files_bio2/4dcfa25e.pdf).