

## PSYCHOLOGICAL ASPECT OF HERMENEUTICS

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**Abstract.** *The article aims to define new parameters of psychological hermeneutics in Uzbek literature. It illuminates the aspects of understanding a work of art that reveal the possibilities of artistic thinking*

**Keywords:** *classical, lyrical, comparative typological, radif, weight, matla', satirical, philosophical, romantic, autobiographical, parokanda, yakpora, praise, makta'.*

**Annotatsiya.** *Maqola o'zbek adabiyotida psixologik germenevtikaning yangi parametrlarini belgilashga qaratilgan. Unda badiiy asarni tushunishning badiiy tafakkur imkoniyatlari ochib beriladigan qirralari yoritilgan*

**Kalit so'zlar:** *mumtoz, lirika, qiyosiy tipologik, radif, vazn, matla', satirik, falsafiy, ishqiy, avtobiografik, parokanda, yakpora, maqta'.*

**Аннотация.** *Целью статьи является определение новых параметров психологической герменевтики в узбекской литературе. Освещаются аспекты понимания произведения искусства, раскрывающие возможности художественного мышления.*

**Ключевые слова:** *классический, лирический, сравнительно-типологический, радиф, вес, матла, сатирический, философский, романтический, автобиографический, пароканда, якпора, мактаь.*

**Introduction.** The article focuses on the creation of attributes of the most important edge of hermeneutics – new views in the study of the essence of artistry. It shows the hitherto unknown edge of artistic art, the aspects that are revealed in the process of understanding it.

The important insight and importance of hermeneutics is that it gives people optimism and unlimited hope while teaching, explaining, proving and creating methods for the transience of the world, being, and life, that it is full of new changes again and again. He advises everyone to learn to live in anticipation of great changes and renewals every day, every decade. For hermeneutics, all existence is text, and text is a source of infinite potential. It is like the essence of a being that embodies infinite energy, ideas, thoughts, and therefore infinite secrets. Each finished text is a world in itself. However, every being and thing in existence is an autonomous text. This is text phenomenology.

If we compare a text to an ore, a person can extract metal from it by melting it. A hundred thousand different materials can be made from one ton of metal. When these details become an aggregate, they create millions of things and events. This phenomenon

is infinite, but the ore remains the source of all infinities. Until one day all the details corrode and turn into the same ore and soil.

**Literature review.** Psychological hermeneutics as a theoretical direction is rooted in the works of Wilhelm Dilthey, who emphasized understanding (Verstehen) as a method of interpreting human spiritual experience. Later, philosophical hermeneutics developed through Hans-Georg Gadamer, who interpreted the text as an open field of meaning shaped by historical consciousness, and Paul Ricoeur, who explored the symbolic and metaphorical depth of literary discourse. In Uzbek literary studies, hermeneutic approaches are reflected in works devoted to classical poetics, particularly in the analysis of lyrical genres, *radif*, *matla'*, and *makta'*, where artistic imagery is interpreted through spiritual and psychological categories. However, the psychological dimension of hermeneutics in Uzbek literature remains insufficiently systematized, which determines the relevance of this study.

**Research methodology.** The research is based on a hermeneutic and comparative-typological approach, allowing the interpretation of literary texts through psychological categories such as imagination, shadow imagery, and artistic consciousness. Methods of textual analysis, contextual interpretation, and theoretical generalization were applied to reveal the inner mechanisms of artistic thinking. The study also synthesizes philosophical hermeneutics with elements of literary-psychological analysis to define new parameters of psychological hermeneutics in Uzbek literature.

**Results and discussion.** We have recognized the potential power of the text, according to which the text created through the medium of words is in constant motion. Because the text of the word, just like coal or ore emits fire and energy, constantly ignites colorful ideas from itself. This fire spreads to all mankind. However, in such a case, each person can base the genesis of a new, unique idea from it. The power of the syllogism in hermeneutics is primarily here. One idea inspires thousands, if not millions, of ideas, just like Newton's law of universal gravitation, or the discovery of energy from fire, electricity, or the bicycle. Things that have become commonplace in the present era have once led to a complete change in the world view of humanity. The idea ignited in thousands of hearts awakens in them a sense of boundless optimism, faith in the future, future happiness and ignites it.

It seems to you that great happiness awaits you in the form of a new person or in the content of a new event. You can see it clearly, you can feel its presence, you can feel it inside. The same situation gives you a sense of assurance of immense, lifelong happiness. At this moment, you will forget about the small intricacies of life, and you will look with a new eye at the huge flame of understanding spread by the soul and understanding. This glance will cover your heart with a great flame of beauty; everything seems to you to be beautiful, proportionate, parallel to your taste, meaningful, meaningful, most importantly

magical, and radiates light towards you. This light will be like opening a new, heavenly world of happiness before you.

You will be greeted there by happy people who are waiting for you with love, and you will be in the world you want, you will reach your desired goal. Here is the derivative of hermeneutic understanding. At the heart of all this is the fire in the form of the text that inspired you, moved you, and filled your heart with passion.

Artistic creativity, fiction and art in general allow a person to create, shape and improve his fantasy world, and consequently, his creative world. However, this is just the beginning. Because American pragmatism does not stop there, the question arises as to what is the state after the creativity of the imagination or what is the benefit to be derived from it. It should be noted here that a person creates a new existence from the existing existence through the means of art: in that existence, he (that is, the person himself) takes the role of creator and creates the world that he wants. This world creates space for him to consider himself the happiest person. This pragmatism is embedded in the essence of literature and art in general. People also go back to that time through historical artifacts.

The great bellitristic of the past is that everything has a happy ending. Therefore, the past activates and moves the transformation of space and time for a person to read or be able to read the last pages of the content of everyday life. Such a transformation proves with art that patience and contentment are great wisdom.

It is as if you are now imagining the future product of today's work. They take up space in your imagination like those historical artifacts. This imagination ignites and fills your mind. Osori is the pragmatism of the ancients. Nowadays, fiction is not limited to an entertaining orgasm or a voluntarism that encourages a beautiful life. Perhaps it creates a space for creating a new world in the imagination with pragmatic ideas, or for drawing lines of a new world, a happy world suitable for the people of the future world. This is exactly what hermeneutic pragmatism is all about.

Almost all scientific hypotheses state that there was light before the creation of existence. First the light appeared, the light formed the shadow, and the shadow became the essence of the material world.

Therefore, the question of what is at the basis of the events that can happen in the imagination is constantly and constantly transversal. Imagination is also called fantasy in some literature. However, imagination or fantasy includes both imagination and its product fantasy. However, in our opinion, imagination and fantasy are completely different phenomena.

Therefore, the term fantasy is studied from a different perspective in the theory of shadow.

The other side of the issue is what, how, what, how many or how much of the events created in the imagination, which is the basis of the shadow theory. Or the next is the problem of the imagery of shadows or shadows in imagination. At this point the term

image is tentative, because we do not yet know what is there, or how, what, how much, and how they are made. We only know that man has an infinite world of imagination and that the world of shadows or shadows reigns over him. Based on the theory that there is light in the shadow, we will talk about the essence of each light. If essence is the basis, its reflection in man creates significance. Importance brings us back to pragmatism. At the beginning of the imaginary shadow of the existence that surrounds us lies the pragmatism that a person evaluates every event in terms of importance.

The importance of art is that it creates existence through fantasy, represents the created events in the shadow, that is, imagines it in a state where it is not there, but where there is a reflection. We consider it a meaning in a word, in a dictionary. Any situation of presence, quantity, comparison, classification, the world of shadows in general, or the movement of shadows offers us the opportunity to think geometrically not only horizontally-vertically, but also through geometric imagination.

Here we need to separate the shadow from the image. Because an image can be a person, animal, plant, or material or materialized event that is vividly reflected in our imagination. A shadow is an event that has either appeared or may appear on the emotional horizon. Because our imagination about him cannot yet generate fantasy.

We feel all kinds of events, but we cannot imagine them. Because there is no basis for fantasy, there is no material. There is no essence, but what else can be called essence or essence?! A cell can be called an atom, neutron, positron, etc. in living organisms or in the inorganic world.

However, Marxism called this infinity the manifestations of matter and put an end to this issue. However, the materialistic state of existence does not deny that it is an example of art. In this matter, the vulgar understanding of the essence is the most common and regularly recurring phenomenon in this problem. It is precisely vulgarism that not only denies the paradigmatic art of syllogism and transformation of existence, but turns these possibilities of existence into an adventure, ultimately creating a politics as disgusting as fascism

A typical example of a vulgar understanding of the materialistic state of existence, that is, everything exists and everything unites only in what exists, a visual, physical volumetric attribute and a significant thing is called matter. The same situation serves as a generator for pragmatic vulgarism. In it, everything boils down to simple self-interest.

And in the artistic, pictorial fantasy, the shadows in the imagination, or rather, the images of the creative world, are taken from the inner world, the inner imagination of a person, and are turned into the property of society. And when it becomes an essence that becomes the property of society, it becomes a phenomenon that loses its importance, just like everyday new nanotechnologies. Everyone knows him, everyone sees him, everyone feels him. But as we create space and space for fantasy, what can we imagine that fantasy

into? In other words, the question of what creates an event in the fantasy of the imagination is put crosswise.

We answer this question as a shadow. So, since fantasy is art, the beginning and weapon of fantasy is the shadow. A shadow is not a material phenomenon, because it lives only in the imagination. It can also be called shadow. If you remember, the movie "Aloviddin's Magic Lamp" talks about the city of shadows or the shadow of cities. Already, all the events are created in the imagination like a fantasy in a small box, they appear in the state of shadows.

In the same way, in the imagination, the creator – whether he is a writer or a reader – forms all events in the imagination as a shadow, as a shadow, although these shadows exist only in the imagination.

On the other hand, shadow-shadow is the basis of fantasy-texture, in which a person can create a society, a world that he not only wants, but also dreams of, where he lives happily, and this land of shadows and shadows is his place of happiness, because he himself is the ruler there.

Here again the terms shadow and shade have different meanings. Because shadow exists only side by side with light, where there is no light there is no shadow, it is darkness. A shadow, like a film in a dream, is not a shadow that exists in our continuous imagination or in our inner world, because a shadow is a sign of the surrounding existence of something that is based on light. A shadow is an ideational phenomenon in which there is nothing, which can be imagined in a completely empty space.

It should not be forgotten that the transformation of the same words into terms leads to the generation of the expansion of the gravity of the meanings of some concepts. The significance of the aura phenomenon in this place is infinite. Any performance, performance of a work of art will not give enough effect without aura. Already the aura dominates in the paradigm of emotions of the society, at least of the audience, and in this case it creates a space for the manifestation of all the poetic potential of the work of art.

Shadow art is formed in a certain aura field in different systems: brightly colored shadows, graceful shadows, dim shadows, and other shapes or forms. These forms allow us to create images from shadows, that is, we control the whole being with emotions, and emotional images with shadows.

It is this phenomenon that opens the doors of sentimentality to humanity in art. A dream, a dream, a goal, the pain of jealousy, a feeling of loneliness, experiences of insecurity, an uncertain tomorrow, first of all, dissatisfaction with one's place in everyday life, dissatisfaction with everyday life; all these start pressing on a person's shoulders like a cymbal. As a result, a person goes into deep pessimism, gradually wants an assassination or a solution. These are just sparks of the psychology of sentimentality.

Shadow literature is aimed at protecting a person from the negative psychology and conditions of sentimentalism. It is through shadow art that a person can create his own

aura, and therefore, achieve catharsis. However, the biopsychological processes that we listed above often arise as a result of a vulgar understanding of existence, life, and society. A person constantly imagines himself in a hopeless situation. Hermeneutics and the art of shadows in it create a space for man to realize that there are new goals that he can reach. We call the possibility that appears in the imagination as fantasy, texture, imagination. Hermeneutics as an art aims to prove that any fantasy, texture and imagination can be realized tomorrow.

Isn't the arena of modern technology in which we live the fruit of fantasy? Any fantasy, texture or imaginary event created by God exists in existence at some point, it came to a person, it came to his mind, it was put in his heart. And we first see it in imagination or feel its meaning in our heart, and then we create it. This is the fruit of shadow art. It is just like the creation of the world from a black hole.

Both works of art and their ideas shine like divine light. In hermeneutics, we only understand them and put them into practice. An aura is needed for shadows to shimmer, to appear, to be created, a certain aura inspires and inspires a person, awakens a sense of great creativity. The first fruit of such a process can be a poem. Because in the poem, a person tries to express the shadows that he could feel spiritually, but could not see clearly.

Shadow art is a spiritual reflection of existence. In it, the whole existence, the geometrical environment is perceived as a shadow, with shadows it seems to exist to a person. And the material being in it becomes shadows: they exist and are visible to your eyes, but there is nothing physically. The materialistic world of existence constitutes shadows. Mountains, clouds, trees, people... everything turns into shadows.

The abstract reflection of materialistic existence that we know, feel and imagine becomes a world of shadows, and it moves in the imagination through shadows. The shadow is the spiritual world, the shadows in it are images. We see and feel this shadow world through imagination. The most important characteristic of the shadow world is that in it everything, the whole world, appears to exist in front of you at the same time, in one place. Time and space do not matter in it. You feel as if you are seeing any person or creature created by God, whether you know or not, at the same time. The important thing is that in this world we are the absolute rulers. Such absolute power gives the poet and the reader unlimited power.

Such power is the ability to change the entire existence in his image, the feeling of its reconstruction, and it is precisely in this feeling that the poet can perceive the ability to fundamentally reconstruct not only the land where he exists, but also the whole world, and not only the existence outside of man, but also the society. Because the ocean of his unbreakable dreams is society - the shadows and images in the environment that surrounds him.

His spiritual rebellion awakens, stirs, and stirs his spiritual shadow in this imaginal shadow kingdom. He is the possessor of unlimited power, he is brave, he is brave, he is

noble, he is generous, he is the figure of perfect beauty, he is the spreader of goodness, he is the bright representative of the world of perfection. And in general, all aspects of positive and mental psychology are embodied in it. This is the first power of the shadow art, which conveys the shadow world to the reader, transforms his existence.

If you remember, the hero of "The White Ship" lives in this kind of emotions. He thinks that fasting alone is enough for a person to be happy for a lifetime. Because the whole happiness of that poor person is inextricably linked with the fate of six or seven people in this small cordon. His happiness, destiny, past, future and even his tragedy were connected with the environment here, and in his eyes, he dreamed that turning into a fish and reaching the ship in the sea would change not only his fate, but the fate of all mankind.

The land of shadows offers to every person such an inexhaustible inner spiritual-conscious happiness in the flow of artistic feelings, in the flow of heavenly silver or tin light emotions. This situation is the simplest and simplest resonance that the lyrical heritage of Uzbek classical literature can create in every heart.

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In the conditions of spiritual freedom in the shadow world, the reader feels himself in a state of sincere happiness. Such inexhaustible and boundless happiness not only brings to a person mental peace, social perfection, but also allows him to transform his gifted behavior with beauty. A shadow is a tool of imagination, and imagination is a reflection of existence in human form. The beauty of the soul, the human being.

**Conclusion.** Examples of shadow art can be found in any mature examples of Uzbek classical literature. In the description of this world, the purpose of the poet-creator is not to increase the reader's vocabulary by using beautiful, bright, sonorous, quiet words, but to ignite his imagination through these colorful words and to open the way for him to

discover a wonderful world that is still unknown to him through imagination, and to draw the lines of a real and perfect life for a person. is to transfer from the heart of the author to the heart of the reader.

The author creates a unique colorful universe with the help of words in the description of his soul. The world of art created by him echoes in the soul of the second person - the reader. This phenomenon creates congeniality (lat. closeness in spirit, harmony in the way of thinking, similar in talent). Congeniality ensures the cooperative spiritual development of community members.

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