

Character Evolution In Psychological Analysis

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Abstract: This article places special emphasis on the mastery of character creation in the works of Joyce and Isajon Sulton. As a result, it is demonstrated that the truth of life is transformed into artistic truth. The article also discusses each writer individually and identifies the mode through which the human psyche is explored.

Keywords: Psychological method, form, culture of expression, system, image, character, gradual development.

Introduction: In world literature, the creative conception associated with psychological analysis is determined by the legacy of ancient Greek culture and the gradual evolution of folk epics. By the twentieth century, as the method of psychological analysis developed in distinctive ways, we witness the emergence of a syntagm of inner reality in the human soul that had not previously been fully comprehended. In Joyce's tradition, we perceive a harmonious representation of myth and psychological interpretation, shaped by collisions that are transformed from the truth of life into an artistic plot. This is especially evident in James Joyce's *A Portrait of the Artist as a Young Man*, where particular attention to psychological interpretation becomes even more clearly embodied in the character of Stephen Dedalus. The method of psychological analysis not only enables the comprehension of the simple and complex aspects of the human image, but also properly defines its mission in reflecting large-scale contradictions that unfold between society and environment. In Joyce's works, it becomes increasingly clear that a person, while acting simultaneously as a thinker, a consumer, and one who draws conclusions, also serves as a means of harmonizing the boundaries of history and the past.

At the beginning of the twentieth century, Joyce's generation appears, on the one hand, to have achieved success, yet on the other hand, to have presented itself as independent individuals and writers with their own words and ideas. This conception testifies to the breadth of their thinking and suggests that they also recognized the willingness to be sacrificed in the

pursuit of truth. Thus, Stephen Dedalus is a wide-ranging and complex character; he sets out in search of his own self—evoking the image of a wanderer. Although the instinct to adapt to the times is not fully evident in Stephen's character, we can observe the writer's kindness, modesty, and his refusal to forget his father's advice. Even though his grief and sorrow are overwhelming, Joyce, in his autobiographical narrative, follows the path of re-employing the harmony of myth and symbols. In Joyce's character, who explains how fragile feelings of love and hatred can be, it is not difficult to sense that a profound love for people still lives within him. In this way, the conception evolves into a synergetic progression of psychological analysis.

"After speaking about this and that and making his point clear, the old man smiled:

— Not at all, — he objected. — Nothing in this world leaves no trace. If you go over by that cliff, you will see a place like a terrace. I think the person you are talking about was sitting there. If you look carefully, you might even find a strand of hair that has fallen.

— How do you know these things? — the Professor asked, surprised that the illiterate fisherman seemed to know about the incident.

— Look, there isn't a single shadow around, — said the old man. — If you were waiting for someone, could there be a more convenient place? And that rock has been standing the same way for a thousand years.

The Professor thanked him and headed in that direction, but the old man asked:

— Wait... What day is it today?

— Friday, — the Professor replied.

— Hmm... Friday, the thirteenth day of the month, — he said, calculating something to himself. — Listen carefully. They say that the black sparrows that fly in on the thirteenth day of the month actually bring the burden of a cruel curse.

Don't forget that.

— Sparrows? — the Professor smiled. — I think in nature their work is completely different. They are harmless birds that live by pecking various harmful insects.

— No fish will come out here, — the old man suddenly said with displeasure.

— Better to go somewhere else.

— Repent, — he then told the Professor. — Many things fall into place through repentance—if only it is accepted.

— Farewell, — said the Professor.

The old fisherman gathered his net, said goodbye, and went on his way.”

In this passage, the conversation between Professor Ziyu and the fisherman is presented. The Friday setting—“repent, reconsider your thoughts”—typifies the nature of the lyrical experience. Professor Ziyu should have drawn a conclusion from the admonition “Repent!” Unfortunately, he did not. On the basis of this conception, a hint emerges toward Professor Ziyu's later mistakes.

Prof. H. Umurov writes: “Psychologism is one of the main indicators of a work's artistic quality and one of the chief means of ensuring the uniqueness of a writer's style. For ‘Man is the subject of literature's depiction. Where there is no depiction of man, there is no artistic literature; at the same time, ‘depicting man' primarily means depicting his inner world—his experiences” (I. Sul-ton). It is evident that psychological analysis is a legitimate artistic phenomenon (N. G. Chernyshevsky) and a qualitative marker that determines the degree of a writer's creative maturity and the scope of his or her influence. This marker possesses the power to reveal the writer as a connoisseur of the human heart—an immense and mysterious, multifaceted and boundless world—and as an explorer who discloses its secrets. Therefore, an artist who depicts human psychology (that is, the inner world and experiences) must be able to imagine themselves in any person's mental state and to portray their inner life and outward appearance. With a clear and vivid interpretation, Prof. H. Umurov enumerates the levels of the psychological process and explains how a writer should proceed in this regard. Indeed, it is important not to forget that psychologism—especially

in the historical novel—is one of the main elements of artistic conflict, the development of events, and the movement of the plot. In world literature, we can observe that masters of the word such as F. Dostoevsky, L. Tolstoy, F. Kafka, A. Chekhov, and A. Camus carried out profound work in creating character under psychological conditions and in reinterpreting reality that unfolds within space and time—whether from the standpoint of historicity, the sources of social life, or the intensity of painful relationships connected with war. In all such cases, artistic psychologism has not lost its significance.

The Greek philosopher Aristotle writes about this as follows: “As for character, four aims are intended in its portrayal. The first and most important is that the hero must be noble. As we said earlier, a person has character when, in speech and action, they adhere to some purpose. If a person aims at good ends, their character will also be good. This can be present in anyone: a woman, and even a slave, may be good—though the former may be worse (than a man), and a slave worse still. Second, characters must be distinctive: a character may be brave, but bravery combined with physical strength does not befit a woman. Third, characters must be true to life: this is entirely different from what was said above, and it does not mean that they must be portrayed as good or fitting. Fourth, characters must be consistent: even if the person depicted is inconsistent, that inconsistency should be characteristic of all the person's actions.”

Indeed, in order to depict life with the same depth and richness that it possesses in reality, the writer must devote all their strength and creative power to rendering the work's value in a vivid and convincing form. Aristotle was one of the leading representatives of his era. His views on literary theory—especially his logical reflections on ancient Greek drama and tragedy—have not lost their relevance even today. In this context, two considerations help reinforce our point. When the philosopher speaks about consistency, it becomes clear that if a writer tries to conceal their own standpoint behind various “-isms” as a cover for a lack of talent, it is doubtful that such works will survive into the future. Writers do not always pay sufficient attention to this aspect. It should also be noted that, in order to shape character, a writer must study life in depth—even its smallest details—so that, as a result, they can elevate reality to the highest artistic level in the form they intend. In a literary work, character must reach the level of pathos; that is, pathos brings the writer's intention and the consistency of reality under its control.

In Isajon Sul-ton's creative searches, his poetic mode is mobilized to reveal the appropriateness of

psychological tension through the unity of character and the harmony of pathos:

“Our surroundings are filled with symbols and signs. Every blade of grass, because of the thought you have in mind, calls out loudly to the ear of reason. To be able to hear the stones and all creatures crying out in faith requires knowledge and reflection.

People know well that a long life consists of hardship and toil. They cannot find a way to escape the burdens of old age that draw ever closer, even as they try to remain in this world for a long time. And even when they do find a way, they fail to comprehend that the world itself will one day disappear.

Father, do you remember the legend you told about a man condemned to eternal wandering? Now I see such wanderers in every country, in every corner of the world, alongside honest and faithful people... I am seeking ways not to fall into such wandering. When the day comes and my soul sets out toward the heavens, I wish to be among those who have attained perfection.”

In the novel, a profound truth of life becomes strikingly visible within the framework of the letter-like dialogue between father and son. The father—Professor Ziyu—conducts research aimed at discovering the DNA of the “eternal human,” and this alarms his son. The son is a thinking person of the new age, of progressive ideas. On the basis of synthesis, comparison, and division, he argues that his father’s actions are misguided, and that wandering is an eternal fate inscribed by Allah the Exalted on the forehead of His weak servant. Through such wandering, a person may come to faith if they wish; if they do not, they become entangled in their own errors and leave this world without a trace. What stirs the son’s heart is, in fact, the truthful coherence of the ideas raised against the father. Spiritual depression becomes intertwined in Professor Ziyu’s heart with the notion of the devil entering a person and manipulating them for a lifetime—Professor Ziyu belongs to this type of people. By nature, a human being continually makes mistakes and later feels the need to correct them; yet life may end before these mistakes can be corrected. In the son’s address, the unity of such diverse episodes resonates in an especially distinctive way. Human beings are always in need of affection and love. The son explains that every living creature in the universe has its own destiny, and that both its measure and its life are governed solely by Allah the Exalted. The father, with regret and remorse, rethinks these reflections and begins to weigh the good deeds he has done throughout his life. For instance, what could he achieve by creating an “eternal” human? Laboratory reflections indicate that the longer a person lives, the more mindless they would be created—so the DNA results

suggest. Here we sense an expression of the idea that Allah has already created His servant in perfection, and that whatever is written in one’s fate, He knows and sees it all.

As Prof. D. To’rayev notes in particular: “In the novel as a whole, a strong philosophical spirit is clearly felt. In *Boqiy darbadar* (“The Eternal Wanderer”), there is both a national spirit and a fragmentation characteristic of modern literature; there is order in the linkage of events, as well as lyricism; and there are also elements of realism and romanticism. The disjointedness of thoughts may be the negative influence of following James Joyce... Accordingly, the reality unfolding in time and space in the novel is not arranged in proportionate order. The writer searches for the errors of modern man in distant mythological legends. With sorrow, he speaks about the burden of wandering carried by humanity, its task, and its misdirections at the destinations it reaches... In this sense, it is appropriate to call the stylistic features of the novel a descriptive aesthetics that has evolved into synthesis. In particular, the writer is able to look deeply into all corners of life.” The synthesis of reflections echoed in Joyce’s traditions becomes even clearer in the synthesis of space and mythological images:

“...After some time, could it really be true, the prophecies that one day there will be no notion of homeland, nation, or language left in the world?—the Professor thought. Perhaps this process has already begun? The Arab states and Europe have united. If, after some further time—after economic and informational assaults—countries’ borders disappear, and the reins of governance pass directly into the hands of capital, that is, if the earth is ruled by transcontinental corporations—what then? If true globalization reaches its peak, people begin to gather wherever the economy flourishes... and when the time comes, values are completely eroded—what then?..

These were only the preface, just one small part, of the disastrous path of progress that troubled the Professor...”

Here, the writer gathers key evidence of Professor Ziyu’s doubts within a truthful interpretation and imaginative vision. The polyphonic nature of discourse and the harmony of mythological insertions also become apparent. A deep study of the world of living beings, growing and developing in every drop of life, opens an ever-wider road toward the scientist’s perilous research. As a result, contradictions between father and son gradually emerge. While depicting the psyche of the person of a new era, the writer also attempts to weave into the fabric of the novel certain characters that are difficult to comprehend and

explain. Such classifications stand out in the author's logical emphasis on typifying human character, hopes and aspirations, and goal-directed striving. Professor Ziyov is a complex protagonist. Within him, the image of a wanderer—caught between the old world and the new—breathes in a coherent unity. In order to save all humanity from catastrophe, the writer typifies various inserted events, legends, tales, and myths. The collisions between the Blessed Man and the Shoemaker, psychological intensifications, and the instinctive inability to reconcile in the father-son relationship enrich the novel's neomythologism. At the same time, the poetic expression of life's secrets—reaching into its deepest corners—organizes the weight of relationships and reflection. In the novel, diverse objects of depiction unite toward one purpose. Lyrical experiences, historical events, and poetic couplets convey to Professor Ziyov's heart the importance of living with love for people. Yet at the crossroads of the external self and the inner world, he continues to breathe in constant doubt and liminality.

In the Irish writer James Joyce's *A Portrait of the Artist as a Young Man*, the portrait, appearance, behavior, and re-interpretation of Stephen Dedalus as a mythological figure are rendered through skillful use of varied modes of depiction. The loss of one's path under the influence of environment, and the piling up of mistakes and emotional experiences one after another, recall a fusion of realism with neomythological scenes. The changing course of the world, the cracking of the notion of compassion, and the "lost generation" background emerge even more sharply. On this basis, the writer transforms the truth of life into a modification of myth and interpretation. For the love, knowledge, and guidance Stephen received from his father in youth later become a major factor enabling him to grow into a strong PERSON. The motif of the devil mixing into human blood—visible in the works of Isajon Sulton and Nazar Eshonqul—is reinterpreted against the background of the traditions that Joyce initiated at the beginning of the twentieth century. To say that this conception has echoed across all layers of modern Uzbek literature would not be an exaggeration.

The critic N. Rahimjonov writes: "A human being is not born from the mother as a thief or a fraud, an academician or a minister, an entrepreneur or an astronaut, a beggar-prostitute or a farmer. Who they will become in the future, what wonders they will create, or whether they will turn into a trickster-plotter—this remains dark for all living beings except Allah the Exalted. In short, a person is the fruit of the social environment in which they grow and the conditions of life. The qualities given to them from the beginning manifest, in the course of activity, as virtues

or vices. The wonder of artistic thought is that only when it can portray the inner essence and outward form of the person and society as two parts of one core does it remain the main hero of its era. As in all times, both the good person and the bad person have the right to be the hero of today's art. Thus, the main hero is the uncompromising thought—one that rises against ignorance, violence, and tyranny, that gives its life in struggles for the freedom of person-nation-homeland, that has lived through every society's ordeals, that has been hanged by cunning self-interest, and yet does not die with death." As Rahimjonov rightly emphasizes, it is appropriate to cite the following passage as evidence.

"Those capable of thinking with the limited mind of man are unable to comprehend that for a single grave sin, God subjects one to the eternal, inevitable torment of hellfire. For they become slaves to bodily desires and to the imperfection of human reason, and thus fail to grasp the boundless depravity of sin. They think superficially; they are incapable of understanding how repulsive and vile even a seemingly minor error can be. If the Creator of incomparable power, by His might, could stop all wickedness and misfortune, crime, death, and murder on earth on the condition that only one wrongful act—one lie, one covetous glance, one moment of indifference—remain unpunished, then where would God's Godhead remain? He does not do so; He punishes those who do not submit to His laws, for any erroneous deed and blasphemous thought is contrary to His laws.

A single sin—the momentary arrogant rebellion of reason—destroyed Iblis and one third of the host of angels. A single sin—one moment of foolishness and weakness—drove Adam and Eve from paradise and brought death and suffering into the world. In order to wash away these sins in the end, God's only Son descended upon the earth, lived, suffered, and after three hours of great torment on the crucified cross, died."

In this passage, James Joyce typifies, through the figures of Adam and Eve, how the true causes and consequences of the unprecedented calamities and tragedies that rained down upon humanity came to their conclusion. Even if Stephen Dedalus does not fully harmonize with the priest's reflections, the writer carefully expresses the unity of "tongue and heart." Although a writer may desire that people learn lessons from their mistakes, prevent wars, and live in peace and tranquility, what good is it if other officials and oligarchs—especially those residing in Ireland and Dublin—do not want it? With such an aim, he leaves his homeland and chooses exile. These trials temper the writer. Likewise, in the figures of Isajon Sulton's world-wandering protagonists, we inevitably encounter new

mythological images of the era. It is clearly felt that the writer also conveys how the world has become like a toy in the hands of such people—those who ignite conflicts where none existed, gain easy profit, and in the end must burn to ashes in the fires of hell. Both authors, among Uzbek writers, interpret the transformations of Iblis and human nature while focusing on typifying—in form and content—the traditions initiated by Joyce’s generation on the basis of Turkic mythologies.

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