

Artistic Psychologism and Narrative Skill in a Novel-Trilogy

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ABSTRACT

This article analyzes the specific features of artistic psychologism and narrative skill in Followers of the Sun, the first book of Surkhon Bo'riyev's novel-trilogy The Triumph of Solitude. The study focuses on the writer's stylistic mastery in revealing a character's psyche, artistically depicting inner experiences, creating psychological conflict, and facilitating character development. It also explores the harmonious integration of literary devices such as internal monologue, psychological dialogue, retrospective narrative, psychological portraiture, memory, lyrical digression, and authorial narration within the work. The relationship between the inner world of the characters and external reality, the connection of individual experiences with socio-psychological factors, and the function of psychological analysis in shaping the plot and composition during the narrative process are scientifically substantiated. The research concludes that Surkhon Bo'riyev's use of psychologism is not limited to the individual portrayal of character; rather, it serves to illuminate the complexities of the human psyche, the social environment, and the problems of the era within a cohesive artistic concept.

Keywords: Artistic psychologism, psychological analysis, psychological conflict, narrative skill, novel-trilogy, character, image, character's psyche, internal monologue, psychological dialogue, psychological portrait, retrospective narrative, memory, lyrical digression, authorial narration, plot, composition, artistic depiction, inner experience, *The Triumph of Solitude, Followers of the Sun*

INTRODUCTION

The character of an era, the scale of its problems, and the intensification of human relationships are harmoniously manifested in the nature of any genre. This is because the disposition, life, and destiny of a person are formed within the context of their times. This person continues to move, whether toward a good path, a bad one, or a complex and arduous one. And in this flow, life subjects every frail mortal to serious trials. What did the initial experiences in A. Qodiriy's novel *Bygone Days*, which appeared at the dawn of the 20th century, not compel its characters to do? In hundreds of studies, large and small, the fate of Otabek and Kumush continues to captivate readers to this day. Such "wandering plots" are common in world literature. However, their expression depends on the writer's "I." In his serious engagement with the problem of artistic psychologism in A. Qodiriy's *Bygone Days*, the scholar H. Umurov refers to the role of psychological analysis in the transformation of life's truth into artistic truth as a distinct term and examines it rigorously.

In Said Ahmad's *Horizon* trilogy and Omon Muxtor's *The Four Directions of the Qibla* trilogy, the principles of psychologism present the reader with a new model of the world. To understand, explain, comprehend, feel, and accept it, the reader is required to read diligently to find answers to the questions that arise within the process. Thus, the issue of psychologism does not become obsolete; it is inevitable that every writer will interpret it through their own powerful memory. In *Followers of the Sun*, the first part of the novel-trilogy *The Triumph of Solitude* – a product of Surkhon Bo'riyev's talent – we will attempt to clarify the matter of psychological analysis and shed light on the question of how the characters came into being or matured.

It is appropriate to find an answer to the question: what is psychologism in a work of art? In this regard, we consider the following theoretical reflections of N. G. Chernyshevsky to be pertinent:

1. writer is more interested in the facets of a character's personality;
2. in the influence of social relations and everyday conflicts on characters;
3. in the connection between feelings and actions;
4. in the analysis of passions;
5. fifth is interested in the "dialectic of the soul."

It should be noted that it is entirely impossible to limit the work of a particular writer or a specific novel of theirs to a single, distinct form of psychologism. Literary experience shows that every writer makes extensive use of various forms of psychologism in their work (or in a particular novel). However, it is natural for one of these forms to be dominant" [11: 242-243].

RESEARCH METHODOLOGY

A complex methodological approach was employed to identify the poetic features of artistic psychologism and narrative skill in Surkhon Buriyev's novel-trilogy, *The Triumph of Solitude*. The methodological foundation of the research rests on the principles of studying a literary work as a holistic aesthetic phenomenon, determining the relationship between a character's psyche and their external actions, revealing the plot-compositional functions of the tools of psychological depiction, and conducting a comparative analysis of various forms of narration.

The theoretical and methodological basis of the study comprises literary categories such as artistic psychologism, psychological analysis, character and conflict, narrative strategy, authorial and character speech, internal monologue, spiritual dialogue, psychological portrait, retrospective depiction, memory, and lyrical digression. Here, psychologism is interpreted not merely as a direct portrayal of a character's inner world, but as a multi-layered artistic phenomenon that indirectly reveals their mental state through actions, speech, facial expressions, physical descriptions, depictions of nature, memories, and the author's narration.

The research primarily utilized a historical-literary and theoretical-methodological approach. This approach provided the theoretical grounding for the role of artistic psychologism in the development of Uzbek prose, particularly concerning the formation and refinement of traditions for depicting a character's psyche within the novel genre.

LITERATURE REVIEW

In the first book of the trilogy *Followers of the Sun*, the talented writer Surxon Bo'riyev reveals the uniqueness of his psychological interpretation through Jabbor's thoughts, inner turmoil, and against the backdrop of the anxieties within his family and his mother's heart regarding his need to settle down, work, and start a family. The issue begins with a conversation with his friends about his not having a son. Although he knows that life is ruthless even in its most complex and perilous moments, he begins to go against fate. However, he comes to this realization too late. Even the anguish of his mother, Sabohat xola, and the encouragement she offers her son cannot calm Jabbor. At this point, a type of psychological conflict – a struggle with oneself – begins:

Perhaps because it was April, the rain that started around midnight had drizzled on until dawn, much like Amin's feast. Toward morning, Jabbor's sleep was disturbed by a wave of nausea and unease. No one was left in the restaurant except the four of them. Although the restaurant staff, wanting the party to end sooner, had checked on their room several times, the friends were still rambling on, now engrossed in a debate about the problems of the universe... As Jabbor became more awake, his nausea grew worse, and without a word to his companions, he suddenly rushed outside. A moment later, when the crisp spring air invading his lungs collided with the reek of booze and leftovers from the restaurant, such a powerful explosion erupted in his body that it felt as if his skull would crack from the shock. He vomited with all his might. He coughed for a long time, heaving under the rain. He spat long and hard. He thoroughly rubbed the saliva, along with the raindrops, into his face. Only then did he feel a little relieved. Once his slight

intoxication had subsided, he did not have the heart to go back inside and, staggering, began to walk home. [2: 15-16].

This scene represents Jabbor's first attempt to analyze his own life, a self-confrontation reminiscent of profound writings like Tolstoy's "What am I looking for?" From this day forward, he begins to take steps toward change and balance. He thinks of his mother, whose hair has turned white with age, devotes time to his daughters Pokiza and Zebo's fate, and wants to be with them more. At work, he is in deep contemplation about building a respectable career. Despite this, he still cannot discern the true nature of the friends around him. He could never distinguish who was a foe, who was a well-wisher, and who was malicious. In the novel-trilogy, Jabbor stands at the center of the events. All relationships connect back to Jabbor. At the same time, he is torn while supporting his other relatives who have also begun to change their own destinies. Jabbor would reflect on the uncouth behavior of Nosir the milkman, the suffering of Shodiya in the village, and the days she endured gossip and reproach, living with the hope that he would one day help these sisters of his. As a history teacher, he was tormented by the questions of "why" and "when" his heart aching as he thought of all the work he could still do in the field of historiography.

In the *Followers of the Sun* section, the writer S. Bo'riyev enriches the forms and manifestations of artistic psychologism with instructive stories and legendary myths, similar to those in *A Confession* by the Russian writer Leo Tolstoy. Jabbor is assigned a specific matrix within the writer's concept. It is not surprising if these very ideas of L. Tolstoy inspired S. Bo'riyev:

A traveler in the desert came face to face with a beast, burning with rage and fury. To escape it, the traveler jumped into a waterless well. But he saw that at the bottom of the well, a terrible dragon was waiting with its mouth open to devour him. The poor traveler was at a loss—if he climbed back out of the well, he would perish in the clutches of the bloodthirsty beast; if he fell to the bottom, he would become food for the dragon. A bush had grown out of a crack in the well wall, and the traveler, catching onto its branch, was left hanging in mid-air. His arms grew weaker and weaker, and

he felt that his end was near, that he would soon face one of the two dangers awaiting him, yet he held on, clutching the bush tightly. As he was hanging, the traveler turned and saw two mice, one black and one white, swarming around the base of the bush he clung to, gnawing at it. Soon, the branch would snap, and the traveler would fall into the dragon's mouth. The traveler sees this; he knows he will inevitably perish. But while he is still hanging, he looks around and sees a few drops of honey on the leaves of the branch. Then, he somehow manages to lick it with his tongue. [6: 100-101]

The traveler's instinct for survival is much like Jabbor's life. The white and black mice represent night and day. And the water of life, the blessing of life, shimmers right there. The dragon is life, existence itself. It is capable of swallowing us all. The traveler is a wanderer! As our Prophet (PBUH) says, "I am but a traveler who has come to this world." In other words, Jabbor must find happiness. The writer slowly introduces the reader to the fact that many torments and tribulations, the trials of this dragon-like world, still await him before he can attain salvation. This is a testament to the writer's unique skill. S. Bo'riyev places people of various professions around the protagonist, and as a result, Jabbor comes to understand that a journey to change his fate is inevitable.

In the following interpretation, S. Bo'riyev succeeds in revealing the essence of the growth and changes in Zebo's psyche:

...As if my poor mother's suffering wasn't enough, my father finally divorced her right in front of my eyes. Yes, yes, I remember it all as if it were happening now. At that moment, upon hearing that word, my dear mother was going out of her mind. She clawed at her face, tore out her hair, and even tried to hang herself. I was just a little girl then. I couldn't even imagine what was happening between the husband and wife, how dreadful, how terrible, how utterly disgusting the words my father had said to my mother were. Then they called a mullah and had their marriage vows renewed again and again. But was there any use in that? No, on the contrary, the negative consequences fell upon me. My father didn't love any of us, of course. But, dear God, did you place the burden of

atonement on me because my mother doted on me more? Why am I so unhappy? My only hope was to get married and escape it all, but if this life of mine turns out to be just a continuation of the old one, tell me, what should I do? My poor mother, had she packed her own bitter fate into this chest and given it to me with my dowry?.." she now bit her thumb hard and pleaded with God about the next misfortune: "Oh God, may all my laments reach you, and please, save me from my husband's beating for the money I spent yesterday... [3: 24].

The character of Zebo, a woman of fortitude and patience, also holds a special place in the novel-trilogy. It is she who endures Jabbor's misfortunes and, at times, the suffering he inflicts. The poetic interpretation of the novel, the writer's ideal—the growth and changes within the text, the deepening of the core idea, and the internal tensions of the characters – all serve to stabilize the psychological construction. The psychological tension and the weight of unrestrained reflections define the conceptual significance of the trilogy. At the same time, every detail takes on a specific structural essence. The reader, feeling pity for the fate of Jabbor and Zebo, is bound to understand that one cannot get lost in the lines of destiny. After all, being motherless, yearning for a father's affection, buying a home, raising children, and the harsh and fast-paced city life place a heavy burden on women like Zebo. Through monologues and psychological reflections, it becomes clear that Zebo regards her husband Jabbor with such affection and love that, in the depths of her heart, her respect for him grows ever stronger. Solitude is a part of Jabbor's destiny.

DISCUSSION

If we take a deep look into the creative laboratories of the leading figures in world literature, it becomes clear that when we speak of the virtues of the literary heritage that has survived to this day, passing from one work to the next through the centuries and providing answers to the questions of our spiritual world, its primary quality is the result of fully revealing the human psyche

and character, and of working seriously with imagery. Figurative thought is nourished by spiritual thought. Spiritual thought is formed within a person's "I." Thus, it becomes apparent that the unity of portrait, landscape, and psychological interpretation that emerges in the structure of non-realistic narratives are inseparable links of literary psychologism. In this regard, a number of stories by Chingiz Aitmatov, and the artistic explorations of Odil Yoqubov and Shukur Xolmirzayev, demonstrate how complex and solid the foundation of their poetic perception is. It is no secret that these writers, to varying degrees, had a great influence on the evolutionary development of Uzbek literary prose. The authentic construction that occurs within the nature of artistic conditions and criteria emerges as a vivid example of the creator's spiritual perception. Naturally, the harmony of the art of the word, textual transformation, and aesthetic scope makes a special contribution to ensuring rich imagery. In this sense, the main criterion in the nature of modern Uzbek novellas is imagery and the perception of the world from within one's own shell.

Of course, any creative ascent is influenced by exploration, the intellect bestowed by the Creator, and the socio-political environment aimed at nurturing that talent! In the preceding chapters and sections, while discussing the poetic features of the short story genre, we analyzed the issues of plot and composition, artistic psychologism, character, and conflict through the example of trilogies. In this chapter, we aim to analyze the role of artistic descriptive devices, one of the main categories that serve to organize the general panorama of a work of art around a single center. According to the laws of poetics, the writer's idea and purpose emerge from the harmony between the elements of plot and composition. Therefore, it is "a general term for the linguistic tools that serve to vividly depict objects and events and to brightly express feelings and experiences in a work of art. In literary studies, this concept is referred to by various names: figures, syntactic figures, stylistic figures, poetic means of language, expressive-descriptive means" [5: 49-50].

As critic H. Umurov notes: "Psychological determinism shows that a person's actions are also caused by their spiritual

world and psychology, and it posits the ability to deeply penetrate a person's inner world as another very important factor and requirement of artistic creation" [10; 11]. It appears, then, that a psychological situation creates the conditions for knowing a person more profoundly than ever before. This is reprocessed by the writer. It is natural that the hero's own fate, thoughts, experiences, and worldview give rise to psychological tension. This is because artistic psychologism in a novel-trilogy—unlike in other prose works—is a mirror that reflects its vitality, viability, historicity, and the intimate thoughts and feelings of the author or hero. "The problem of psychological analysis is a very complex one... As long as a person lives, they experience, sense, and feel things in some personal way. The analysis of these experiences by the writer is not only legitimate, but it is also the key for the writer to understand the essence of man" (L. Leonov). Thus, the expression of artistic psychologism in the poetics of a trilogy provides certain advantages in identifying the conflicts between the writer and the environment.

Every literary phenomenon has its own laws of development, gradual evolution, stages, and principles of formation. The internal law of the genre, the psychological detail, and the poetic law all serve to fully substantiate one thing. And that is the discovery of the hero's psyche:

Jabbar, worn out from swimming all night in a whirlpool of dreadful thoughts, went to work on Saturday utterly exhausted. Under this influence, before midday, he was compelled to make an inevitable decision, seeking a closer, easier path for his troubles. 'Don't be weary of life, don't flee from it! Even if you know you will be defeated, make it your goal to fight it until your strength is gone and your energy is completely spent. Only then will life present you with glad tidings. Besides, if the director was going to ask about the money, wouldn't he have asked by now? I have been in and out of his office a hundred times in this period. I don't seem to notice anything suspicious. Now, whatever will be, will be. Better yet, I will throw a party today with the money I embezzled from the Yormat fund. In truth, this was the due of many, and it will be spent on them again. There's no harm in it. Even if the director finds out, I'll say, "I returned the money taken from the

team to them through this very means," and he'll be silenced. If he really presses, I'll get away with saying, "If you wish, I'll gradually put it back." Oh, I don't know. Perhaps the director is completely unaware of these leftovers from the bribetaker Yormat. Even if he were aware, I'll put it all back in its place the day I get my salary, before he has a chance to ask. No one will know. That's it. All's right with the world! Even if not for having a son, God has granted me the opportunity to gather people and set a table, and I must appreciate it. I will act boldly, be Jabbar, be myself. After all, the path of the generous is always open. [3: 90-91]

Furthermore, in Jabbar's life, the act of mutuality began to blossom vibrantly, like a spring welcomed in a special way. Jabbar needed to use this opportunity wisely. It is important not to make mistakes but, on the contrary, to hold justice as a banner for the benefit of others. Facing life's trials, Jabbar also made great efforts to make Zebo happy. While some researchers look for artistic psychologism within the work, in its poetic facets, others, for example, A. I. Izeutov, look for it outside the work. In his opinion, it is contingent on "the inner world of a person being free and independent of the life conditions surrounding him" [4: 18]. Such a variety of situations does not always occur in socio-cultural and educational life. A new psychologism, developing historically and gradually, emerges on the basis of an aesthetic scope only in socio-aesthetic conditions where the relationship between the individual and society has formed a specific system, or as a result of open and sharp contradictions between them.

RESULTS

"The emergence of psychological analysis requires a sufficiently high level of cultural development in the life of society and, most importantly, the recognition of the unique human personality as a value during this development" [1: 23]. As we noted above, artistic psychologism plays an even more important role in the depiction of historical and social factors in each work. Artistic psychologism becomes prominent in colors and tones, in

understanding the meaning of human life, which passes in the embrace of darkness like night and day. Based on this, it can be said that artistic psychologism, in the truest sense, emerged from the periods when literature began to depict the human being as a complete character. It was from those times that the basis of a literary hero's actions began to be constituted not only by external circumstances but also by their internal need—their psychological state. In Western literary studies, this direction is called psychopoetics (artistic psychology). In modern world literary studies, several theoretical views, methods, and techniques have been developed that analyze and interpret fiction from a psychopoetic point of view. Among them, the views of A. A. Potebnya, D. N. Ovsyaniko-Kulikovsky, S. Freud, J. Lacan, and C. Jung are widespread. According to A. Potebnya, images are important in works of art, and any image possesses its own individual psychological characteristics [8: 614].

As Jabbar thought about these things, his inner turmoil grew, and in his mind, it was as if someone were whispering to him:

Go, turn a blind eye to everything right now and apologize to your superior... Go, without wasting a moment, find Nabodat immediately and resolve the assignment... Go, trying to protect some random people, even if they're watching you, to hell with it, don't become a laughingstock and lose your position... Go, tomorrow will be too late, didn't your mother tell you not to argue with your boss, do you want to upset her?... [3]

As this inner urging grew ever stronger, this situation placed Jabbar between two fires and began to evoke a feeling of regret in his heart. After all, any kind of remorse begins with listening to the whispers of the heart. Once you listen, you must make a decision. Otherwise, your heart will begin to feel let down by you, which, in turn, is yet another newborn regret. At that moment, Jabbar's inner feelings also compelled him to meet only with Nabodatkhon for now and to resolve the assignment on his own terms. He even had the thought, "Let the director see me do this and sense that my heart has softened a little, even if not openly..." [3: 163].

Sigmund Freud put forward the idea that an individual's actions serve as the basis for the psychological analysis of their activity. In Jacques Lacan's "psychoanalytic structure," the view that the entire work is a holistic psychological structure was dominant. In addition, scholars such as Alfred Adler, Carl Jung, René Wellek, and Austin Warren paid special attention to the role of psychological mechanisms in the creation of a work of art and its poetic images. According to these scholars, psychologism is the "creative process of the psychological analysis of the writer's personality as a type and unique individuality; the study of the patterns and typology of the creation of a particular work of art, and finally, the study of literature's influence on the reader" [9: 95]. Thus, artistic psychologism is a unique manifestation of theoretical issues developing in three main directions, and attention to these issues has become much more active in fiction, especially in prose, in recent years. There are several social, artistic-philosophical, and, of course, psychological factors for this. Firstly, a number of changes in our social life, the formation of an independent Uzbek society, have strengthened the view of the human factor not as a single cog in a huge machine, as before, but as an individual subject, a personality. Secondly, the aspiration to form a new aesthetic ideal in our artistic and aesthetic views, to see the world in a new way, and thirdly, issues of attitude towards the human factor in the process of globalization, have become the basis for a number of changes in Uzbek prose, as in world literature.

In Surkhan Bo'riyev's novel *Followers of the Sun*, we see that the protagonist, influenced by Leo Tolstoy's *A Confession*, reflects several qualities that lead to an absorption into the essence of being. The writer was influenced to the maximum extent by Leo Tolstoy, Franz Kafka, and Albert Camus. As a result of this influence, he finds the opportunity to assess his own life path, with its rises and falls, stumbles and successes along the journey of life. The lack of a steady rhythm in life plunges the protagonist into problems that tear at his soul. The protagonist, in a prayer to Allah, says that he has journeyed for thirty years to understand what this "earthquake" in his heart is.

The Russian critic M. Polyakov writes:

Although the study of the problem is currently intensive in character, the process of practically defining the clear distinctions between the main concepts and their essence is proving to be quite difficult. As a result, there is no single, truthful answer to the question 'What is poetics?' At first glance, it is advisable to study the problem specifically in three theoretical dimensions: from a material perspective, from a compositional perspective, and in terms of its functional significance, [7: 5]

Consequently, as noted in the source, within the discipline of genre, the poetic system fully encompasses the integrity of logically interconnected creative elements. As a result, the integration of creative generation and transformation creates a foundation for the advancement of natural essence.

CONCLUSION

In conclusion, it should be noted that in Surkhan Bo'riyev's trilogy *The Triumph of Solitude*, the object of psychological portrayal is life, and its subject is measured by the goal of depicting the true state of realistic characters, grounded in a deep perception of life's truth. The writer does not reveal why his friend, who is reading the diary, entered the homeowner's vacant residence. This, too, is a form of symbolic-metaphorical perception. In reality, the act of reading a friend's diary and understanding the purpose for which it was written is conveyed through the narrator's voice. At that moment, the protagonist stepped into his own soul. He read the scripture inscribed in his heart by Allah and sought a way to gauge the fate that would determine his future, based on his external and internal self. The symbols are an allusion to the protagonist himself. A beautiful life spent between happiness and misfortune laid a great foundation, ensuring that he would grow to be spiritually strong, resolute, and faithful, and most importantly, conscientious.

A study of the genesis and theoretical-poetic nature of the trilogy genre has shown that this genre is not merely a mechanical combination of three independent works, but a

complex genre-structural phenomenon formed on the basis of a common artistic idea, a continuous plot line, a system of shared characters, a single authorial concept, and a holistic aesthetic content. Although its roots can be traced to the principles of cyclicity in ancient Greek literature and folklore, in later stages of development it was enriched by the aesthetic experience of various national literatures, revealing new poetic possibilities in the form of the novel-trilogy. In Uzbek literature, it was determined that the formation of the trilogy genre is inextricably linked to the historical development of national epic thought, folklore traditions, socio-aesthetic needs, and the creative assimilation of world literary experience. In particular, Said Ahmad's *Horizon* trilogy, as an important artistic phenomenon embodying a historical period, national character, and the popular psyche on a unified epic scale, marked a stage in the genre's evolution in Uzbek prose.

It was determined that the developmental mechanism of the novel-trilogy proceeds on the basis of the dialectical unity of form and content. By the period of independence, the weakening of previous ideological molds in Uzbek prose and the strengthening of direct creative ties with world literature resulted in the emergence of new forms of genre, composition, imagery, time-space, artistic perception, and authorial position in the poetics of the novel. In this process, the trilogy emerged not only as a large-scale epic form but also as a poetic system that allows for the comprehensive expression of the socio-psychological contradictions of a specific period, a person's inner transformations, and existential problems. Therefore, the renewal of the modern Uzbek novel-trilogy is not limited to external genre changes but is also defined by the internal transformation of artistic thought, the reinterpretation of national and universal values, and the strengthening of the writer's individual concept.

The study substantiated that the dramatism of style in the novel-trilogy arises from a synthesis of the author's worldview, the spirit of the era, psychological depiction, and artistic means of expression. Here, style manifests not as an external form of narrating events, but as the writer's method of perceiving reality and transforming it into an artistic concept. In S. Buriev's trilogy,

Triumph of Solitude, principles of traditional depiction, polyphonic thought, the mode of memory, essayistic material, mythopoetic interpretation, and the myth-reality relationship harmonize to form a unique poetic model of individual style. This aspect is one of the key features distinguishing the trilogy from previous Uzbek novel-trilogies, in which the historical-social epic scope of *Horizon* is reinterpreted through the psycho-social experience of a person of the new era. Specifically, in S. Buriev's work, the contradictions of the "transitional period" are individualized through the fate of an intellectual, and the social problem of the era is transformed into a single poetic phenomenon integrated with a person's inner experiences.

One of the leading poetic features of the modern Uzbek novel-trilogy is the organic integration of artistic psychologism with the plot, characterization, and narrative strategy. Based on the research materials, it was observed that in S. Buriev's trilogy, the unveiling of the human psyche is characterized by a shift from depicting external events toward internal experiences, memory, the subconscious, symbolic-metaphorical expression, and internal monologue. Here, the hero's individual fate is directly intertwined with the socio-spiritual problems of the period, elevating personal suffering to the level of generalizing artistic-philosophical content. In particular, the psychological poetics of the trilogy are defined by the artistic interpretation of layers of perception and the personal and collective subconscious, and the use of symbols as semantic tools alluding to the hero's inner "self" in *Triumph of Solitude*. On this basis, it can be said that a significant trend in the development of the modern Uzbek novel-trilogy is not so much to expand the epic reality, but rather to deepen its resonance within the human psyche, strengthen the artistic connection between external phenomena and internal experience, and transform the complex spiritual world of the individual into a holistic aesthetic concept.

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