

PSYCHOLOGICAL REALISM IN ENGLISH AND UZBEK LITERARY TRADITIONS

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Abstract

This article examines the artistic interpretation of psychological realism within the landscapes of the human psyche, tracing the evolution of realism and its psychologically oriented dimension in world and Uzbek literature. Realism, which emerged in the nineteenth century as a reaction against Romanticism, sought to depict life with verisimilitude, objectivity, and socio-historical precision. Psychological realism developed as one of its most intricate branches, foregrounding the inner mechanisms of consciousness, emotional experience, and cognitive processes.

Drawing on examples from the works of Fyodor Dostoevsky, Henry James, Virginia Woolf, Marcel Proust, James Joyce, and William Faulkner, the study explores narrative strategies such as interior monologue and stream of consciousness as aesthetic instruments for representing subjective experience. It further analyzes the development of psychological realism in Uzbek literature through the prose of Abdulla Qodiriy, Cho'lpon, and Asqad Muxtor, demonstrating how psychological inquiry became central to the artistic exploration of identity, moral conflict, and social transformation.

Keywords: realism, psychological realism, stream of consciousness, interior monologue, self-awareness, inner conflict

Introduction

Realism is a literary movement committed to representing life with fidelity to observable reality. It privileges plausible events, socially grounded characters, and restrained narrative tone. Emerging in the second half of the nineteenth century, realism positioned itself against Romantic idealization, replacing emotional exaltation with analytical precision and socio-ethical scrutiny. Within this broader aesthetic framework, psychological realism developed as a sophisticated mode of inquiry into the inner dimensions of human existence. Rather than prioritizing external action, it focuses on consciousness, affective states, moral hesitation, and the dialectics of self-awareness. By the late nineteenth and early twentieth centuries, psychological realism had shifted literary emphasis from plot-driven narration to the exploration of subjective experience.

A central technique of psychological realism is the stream of consciousness, an aesthetic strategy designed to reproduce the continuous, associative flow of thought. This method does not adhere to linear plot construction; instead, it mirrors the spontaneous operations of memory, perception, and introspection. Through interior monologue and syntactic experimentation, writers reveal the fluid and often fragmented structure of the human mind.

In the novels of Henry James, particularly *The Portrait of a Lady*, psychological realism manifests through refined interior analysis. Isabel Archer emerges as a figure defined not by action alone but by reflection, hesitation, and moral deliberation. James's prose is syntactically intricate, mirroring the layered architecture of consciousness itself. Fyodor Dostoevsky deepened psychological realism by dramatizing moral and existential conflict. In *Crime and Punishment*, Raskolnikov's internal struggles with guilt, rationalization, and spiritual torment are rendered with intense psychological penetration. Dostoevsky links individual anguish with broader ethical and metaphysical questions, demonstrating that inner conflict is inseparable from social reality. Leo Tolstoy, in *Anna Karenina*, integrates psychological analysis with historical and social realism. Emotional ambivalence, moral tension, and the consequences of choice unfold through detailed introspection. Tolstoy expands realism by embedding psychological depth within epic narrative scope.

Marcel Proust advances psychological realism through memory as a structural principle. In *In Search of Lost Time*, involuntary memory becomes a narrative catalyst, revealing how subjective time reshapes perception and identity. The external world dissolves into the phenomenology of recollection. Modernist experimentation further transformed psychological realism. Virginia Woolf, in *Mrs Dalloway*, portrays a single day through multiple streams of consciousness, demonstrating the simultaneity of temporal layers—memory, present perception, and anticipation. Her assertion that fiction must capture “the life of the mind” encapsulates the philosophical orientation of psychological realism. Similarly, James Joyce, in *Ulysses*, radicalizes the stream-of-consciousness technique, dissolving conventional syntactic boundaries to approximate cognitive immediacy. Narrative authority shifts from external narrator to interior voice. William Faulkner, especially in *The Sound and the Fury*, employs fragmented temporality and shifting perspectives to demonstrate the relativity of truth. Psychological realism here becomes an exploration of memory, trauma, and subjective disintegration.

In Uzbek literature, psychological realism began to take shape in the early twentieth century. Writers increasingly moved beyond descriptive narration to analyze inner life and moral complexity. Abdulla Qodiriy, in *O'tkan kunlar*, portrays the emotional and ethical struggles of Otabek and Kumush within the framework of social transformation. Psychological motivation, rather than mere event progression, drives

the narrative. Cho‘lpon, particularly in *Kecha va kunduz*, examines existential anxiety, national identity, and personal doubt. His prose and poetry foreground loneliness, introspection, and spiritual turbulence, marking a decisive turn toward psychological depth. Asqad Muxtor, in novels such as *Opa-singillar* and *Chinor*, explores moral choice, self-realization, and adaptation to social change. His lyrical-philosophical tone integrates psychological analysis with reflective narration.

Conclusion

Psychological realism constitutes one of the most analytically demanding directions in literary studies. It reorients narrative emphasis from external event to internal transformation, from action to consciousness. By articulating the landscapes of the human psyche—memory, hesitation, guilt, aspiration, and self-recognition psychological realism reshaped modern narrative aesthetics.

From Dostoevsky to Woolf, from Joyce to Faulkner, and from Qodiriy to Cho‘lpon and Muxtor, literature demonstrates that the deepest dramas unfold not on the visible stage of action but within the concealed architecture of the mind. The literary interpretation of psychological realism thus remains central to understanding how literature maps the evolving terrains of human interiority.

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