

## THE DESCRIPTION OF HEROES' USING ARTISTIC PSYCHOLOGISM IN ENGLISH AND UZBEK LITERATURE (ON THE EXAMPLE OF A. KAHHAR'S "SAROB" AND VIRGINIA WOOLF'S "TO THE LIGHTHOUSE")

Yusupova Zilola Sunnatillo qizi

Master of Asia International University

Email: [yusupovaz835@gmail.com](mailto:yusupovaz835@gmail.com)

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**Abstract.** *This article examines artistic psychologism in Kahhor's Sarob and Woolf's To the Lighthouse, highlighting their portrayal of human consciousness. Woolf's stream-of-consciousness explores memory and perception, while Kahhor's realism depicts moral decline in Soviet Uzbekistan. The study reveals how both authors deepen character development and explore personal and societal conflicts.*

**Key words:** *artistic psychologism, character development, internal monologue, stream of consciousness, psychological realism, illusion, reality, Virginia Woolf, Abdulla Kahhor, modernist literature, Uzbek literature.*

### ОПИСАНИЕ ГЕРОЕВ С ИСПОЛЬЗОВАНИЕМ ХУДОЖЕСТВЕННОГО ПСИХОЛОГИЗМА В АНГЛИЙСКОЙ И УЗБЕКСКОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ «САРОБ» А. КАХХАРА И «НА МАЯК» ВИРДЖИНИИ ВУЛФ)

**Аннотация.** *В статье рассматривается художественный психологизм в романах Каххара Сароб и Вулф На маяк, раскрывающий человеческое сознание. Поток сознания Вулф передает восприятие и память, тогда как реализм Каххара отражает моральный кризис в советском Узбекистане. Исследование показывает, как оба автора углубляют характер персонажей и раскрывают личные и социальные конфликты.*

**Ключевые слова:** *художественный психологизм, развитие персонажа, внутренний монолог, поток сознания, психологический реализм, иллюзия, реальность, Вирджиния Вулф, Абдулла Каххар, модернистская литература, узбекская литература.*

## INTRODUCTION

The exploration of human psychology in literature has long been a defining feature of some of the most profound and thought-provoking works across different literary traditions, as authors have continuously sought to unravel the intricate workings of the human mind, revealing the depth of internal conflicts, existential anxieties, and emotional struggles that shape an individual's perceptions and decisions. One of the most effective means by which authors achieve this depth is through the use of artistic psychologism, a technique that allows for an in-depth portrayal of a character's inner world by exposing their private thoughts, subconscious

fears, suppressed desires, and moral dilemmas through various narrative strategies, including internal monologues, stream-of-consciousness narration, and symbolic imagery. While English modernist literature, particularly the works of Virginia Woolf, is widely recognized for its pioneering use of these techniques to present consciousness as a fluid and fragmented experience, Uzbek literature, with its strong tradition of psychological realism, also offers remarkable examples of artistic psychologism, particularly in the works of Abdulla Qahhor, whose novel *Sarob* presents a strikingly deep psychological study of a man's disillusionment and moral decay. This article seeks to provide a comparative analysis of these two literary masterpieces by examining the ways in which Woolf and Qahhor employ artistic psychologism to construct compelling, psychologically rich protagonists whose internal conflicts serve as a reflection of broader philosophical, social, and historical concerns.

### MAIN PART

Virginia Woolf's *To the Lighthouse* stands as one of the most profound examples of modernist literature, not merely because of its rejection of conventional narrative structures, but more importantly, due to its innovative use of stream-of-consciousness narration and its ability to capture the elusive and often contradictory nature of human thought and perception, which in turn allows the novel's characters to emerge as deeply layered and psychologically complex individuals whose emotions, desires, and insecurities are constantly shifting.

One of the most defining aspects of Woolf's artistic psychologism in *To the Lighthouse* is her masterful employment of the stream-of-consciousness technique, which enables the reader to directly enter the consciousness of her characters, experiencing their thoughts not as linear and rational progressions but rather as fluid, fragmented, and frequently interrupted reflections that mirror the way the human mind processes emotions, memories, and perceptions in a non-sequential manner.<sup>1</sup> This is particularly evident in the portrayal of Mrs. Ramsay, whose internal monologues oscillate between moments of nostalgia, concern for her children's future, reflections on marriage and gender roles, and a deeply ingrained yet often unarticulated awareness of the fleeting nature of time.

One of Woolf's most remarkable achievements in *To the Lighthouse* is her ability to manipulate the perception of time in a way that aligns with the psychological experiences of her characters, demonstrating how human consciousness perceives time not as a rigid, linear sequence but rather as an elastic and subjective phenomenon that expands and contracts in response to memory, longing, and emotional states.<sup>2</sup> The middle section of the novel, "Time Passes," is particularly significant in this regard, as it presents the passage of years in a

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<sup>1</sup> Levenson, M. (2015). *Modernism*. Yale University Press.

<sup>2</sup> James, W. (2020). *The Principles of Psychology*. Henry Holt and Company

condensed, impressionistic manner, emphasizing the transience of human existence and the inevitability of loss, which profoundly shapes the psychological states of those who remain.

Unlike Woolf, who focuses on the fluid and ephemeral nature of thought, Qahhor's *Sarob* employs a form of psychological realism that is deeply embedded in the socio-political realities of early Soviet Uzbekistan, portraying not only the internal struggles of an individual but also the ways in which ideological pressures and historical transformations contribute to his moral and existential crisis.

The protagonist of *Sarob*, Rahimjon Saidiy, is initially depicted as an intelligent, ambitious, and ideologically driven individual who, despite his potential for greatness, gradually succumbs to the destructive forces of internal doubt, external pressures, and self-deception, ultimately leading to his tragic downfall.<sup>3</sup> Unlike Woolf's characters, whose struggles are largely internal and philosophical, Saidiy's psychological collapse is closely linked to the political transformations of his time, as his failure to reconcile his ideals with the harsh realities of Soviet rule results in a profound sense of disillusionment that manifests in self-destructive behavior, particularly through his increasing dependence on alcohol.

One of the most psychologically complex aspects of Saidiy's character is the gradual yet inevitable erosion of his ability to feel deeply, care for others, and remain committed to his initial aspirations, which ultimately results in a form of moral and existential stagnation.<sup>4</sup> His indifference toward his sister's suffering, his neglect of Munisxon, and his inability to resist the corrupting influence of those around him all serve as indicators of his deteriorating psychological state, illustrating how self-deception, weakness, and disillusionment can lead an individual to betray their own values and ultimately lose their sense of identity.

Despite the differences in narrative style, historical context, and philosophical focus, both Woolf and Kahhor utilize artistic psychologism to construct characters whose internal struggles serve as a mirror for broader themes related to illusion, reality, and the fragility of human existence.<sup>5</sup> While Woolf's focus remains on the fluidity of memory, perception, and time, Qahhor's novel presents a much more socially and politically grounded exploration of psychological collapse, yet both ultimately reveal the ways in which human consciousness is shaped by forces beyond individual control.

## CONCLUSION

Through their innovative use of artistic psychologism, Virginia Woolf and Abdulla Kahhor offer readers deeply introspective and psychologically rich narratives that not only

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<sup>3</sup> Said, E. W. (1978). *Orientalism*. Pantheon Books.

<sup>4</sup> Qahhor, A. (1934). *Sarob*. Toshkent: O'zbekiston nashriyoti.

<sup>5</sup> Woolf, V. (1927). *To the Lighthouse*. Hogarth Press.



explore the inner workings of their protagonists' minds but also serve as profound reflections on the human condition, memory, disillusionment, and the passage of time. While Woolf's novel emphasizes the fragmented and fleeting nature of thought and perception, Kahhor's work presents a more structured yet equally tragic exploration of a man's psychological downfall within a turbulent historical landscape, ultimately demonstrating that artistic psychologism, regardless of its form, remains one of the most powerful tools for capturing the depth and complexity of human experience.

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