

THE DIALECTICS OF SOUL AND SOCIETY. A COMPARATIVE STUDY OF LITERARY PSYCHOLOGISM IN TOM WOLFE AND ODIL YAKUBOV**Tojiddinova Dilnoza Ulug`bek qizi**

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Abstract. This thesis investigates the methods of literary psychologism—the artistic representation of a character's inner life—within the works of American novelist Tom Wolfe and Uzbek writer Odil Yakubov. While originating from vastly different socio-cultural landscapes, both authors share a preoccupation with the "individual in the crowd" and the friction between personal conscience and social expectation.

Through a comparative lens, this study explores Wolfe's "Externalist Psychologism," which utilizes the "status detail" and "social autopsy" to reveal the psyche, and Yakubov's "Internalist Psychologism," which focuses on the "dialectics of the soul" and the weight of historical and moral responsibility. By analyzing key texts such as Wolfe's *The Bonfire of the Vanities* and Yakubov's *The Treasure of Ulugbek*, this research identifies how these authors transform the traditional psychological novel into a tool for social and ethical critique. The findings suggest that while their techniques differ—one prioritizing the "nervous system" of the social climber and the other the "conscience" of the intellectual—both authors utilize psychologism to diagnose the spiritual crises of their respective eras.

Keywords: literary psychologism, psychological realism, inner world, social context, comparative literature, Tom Wolfe, Odil Yakubov.

Introduction. Literary psychologism is the artistic representation of the inner life—the thoughts, emotions, and subconscious impulses of a character. While the tradition of the psychological novel is often rooted in the 19th-century masters like Dostoevsky or James, the late 20th century saw a divergence in how "the soul" was portrayed. This thesis examines the contrasting psychological methodologies of American writer Tom Wolfe and Uzbek novelist Odil Yakubov.

The central argument is that while Wolfe utilizes "Behaviorist Psychologism" (revealing the mind through social status and external friction), Yakubov employs "Ethical-Intellectual Psychologism" (revealing the mind through moral introspection and historical conscience).

Together, they represent two halves of the modern human experience: the individual as a social animal and the individual as a moral agent.

Tom Wolfe's approach to the human psyche is rooted in his background as a journalist and sociologist. He rejected the "stream of consciousness" method, arguing that a person's internal state is best understood through their interaction with the social hierarchy.

In works like *The Bonfire of the Vanities*, Wolfe uses what he calls "status details" to perform a social autopsy. He posits that a character's choice of a necktie, the neighborhood they live in, or the brand of their car is not merely a material choice, but a psychological map. For Wolfe, the psyche is a "status-seeking machine." When Sherman McCoy's social status is threatened, his psychology is portrayed through physiological symptoms—racing pulses, sweaty palms, and the "shame" of losing his place in the "herd."

Wolfe's narrative style is characterized by "emotional saturation." He uses a third-person limited perspective to mimic the "nervous energy" of the character.

By utilizing onomatopoeia and hyperbole, Wolfe creates a "visceral psychologism." The reader does not just hear the character's thoughts; they feel the character's blood pressure rise.

The psychological depth in Wolfe is found in the gap between the character's grandiose self-image and the fragile reality of their social standing.

In contrast, Odil Yakubov's psychologism is deeply rooted in the Eastern tradition of "Iztirob" (spiritual suffering) and the Soviet-era "Intellectual Novel." His focus is not on how a character appears to others, but on how they appear to their own conscience.

In *The Treasure of Ulugbek* (Ulug'bek xazinasi), Yakubov explores the psychology of the "scientist in power." His psychologism is centripetal—moving from the outside world into the deepest recesses of the mind. He uses long, rhythmic internal monologues and philosophical reflections to show a character's struggle between their "human ego" and their "divine duty." For Yakubov, the psyche is a battlefield of ethics.

Yakubov frequently uses memory, dreams, and hallucinations to deepen his psychologism.

His characters are often haunted by the "ghosts" of their ancestors or the weight of historical justice. In *Justice* (Adolat), the psychological tension arises from the conflict between the individual's moral purity and the corruption of the surrounding system. Unlike Wolfe's characters, who fear social embarrassment, Yakubov's characters fear spiritual decay.

Both authors place their characters in high-pressure systems. In Wolfe's world, the system is the Market/City; in Yakubov's, it is History/The State.

Wolfe's Psychologism: Is horizontal. It tracks how characters move against one another in a social grid.

Yakubov's Psychologism: Is vertical. It tracks how a character stands before God, Truth, and Ancestry.

Wolfe uses the "external to reach the internal." He describes a character's trembling hands to show fear. Yakubov uses the "internal to explain the external." He describes a character's fear to explain why they failed to act in the physical world.

| Tom Wolfe | Odil Yokubov |
|---------------------------|--------------------------|
| Social reputation | Moral integrity |
| Anxiety/Panic | Guilt/Anguish |
| Physical "Status" Symbols | Philosophical Monologues |

Conclusion. The comparison of Tom Wolfe and Odil Yakubov reveals that literary psychologism is not a monolith. Wolfe's "Behaviorist" approach captures the frantic, materialist psychology of the 20th-century West, where the self is defined by external success. Yakubov's "Intellectual" approach captures the enduring Eastern focus on the "conscience," where the self is defined by moral endurance.

Ultimately, both authors demonstrate that the novel remains the most effective medium for exploring the "inner man." Whether through the lens of a \$3,000 suit (Wolfe) or the weight of a scientific discovery (Yakubov), they both masterfully depict the eternal struggle of the individual to find meaning within a complex society.

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