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THE DEPICTION OF INTERNAL MONOLOGUE AS A FORM OF ARTISTIC PSYCHOLOGISM IN THE NOVELS OF THE BRONTE SISTERS

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Introduction

In the process of fully shaping a character in fiction, it is essential not only to depict the character's external appearance but also to provide an analytical portrayal of their inner spiritual world. Behind a person's outward actions lie their internal experiences, emotions, and thoughts. Therefore, writers have consistently sought to reveal the inner world of their characters in literary works. In this regard, artistic psychologism plays a significant role[1]. Artistic psychologism serves as a means of illuminating the complex aspects of human nature through the depiction of a character's psychological experiences, inner conflicts, and stream of thoughts.

One of the principal devices used to express artistic psychologism is the *interior monologue*. An interior monologue is a character's inward-directed speech that is not articulated aloud but reveals their psychological experiences. It enables the reader to directly perceive the character's thoughts, emotions, and inner suffering.

Interior monologue has been known since ancient drama and began to be widely employed from the Renaissance onward. Through this technique, writers gained the opportunity to express directly the psychology of their characters, including their internal struggles and emotional experiences. Consequently, interior monologue became one of the principal artistic devices for revealing a character's inner world and emerged as a leading mode of expressing artistic psychologism in the works of the Bronte sisters.

In English literature in particular, Charlotte Bronte, Emily Bronte, and Anne Bronte elevated the technique of interior monologue to a high artistic level. In their novels, they illuminate moral choice, love, freedom, and inner struggle through the inner voice of their characters.

Especially in Jane Eyre, Villette, and Wuthering Heights, interior monologue provides a profound portrayal of the characters' psychological experiences and spiritual development.

Literature Review and Methodology

The issues of interior monologue and artistic psychologism have a long history in world literary studies. One of the first scholars to attempt a systematic study of this topic was Édouard Dujardin, who, in his work Le Monologue intérieur, laid a scholarly foundation for understanding the formation of interior monologue and its role in literature[2]. His research made it possible to interpret interior monologue as a natural flow of human thought.

Furthermore, in the twentieth century this line of inquiry was further developed in Stream of Consciousness in the Modern Novel by Robert Humphrey. He clearly distinguished between interior monologue and stream of consciousness, defining interior monologue as a controlled and syntactically structured type of discourse[3]. Similarly, in Transparent Minds, Dorrit Cohn compared interior monologue with various literary forms representing consciousness and evaluated it as one of the most effective means of psychological analysis[4].

Within the Russian school of literary criticism, Mikhail Bakhtin (1984) analyzed the polyphonic nature of inner speech and the principle of multivoicedness in the works of Fyodor Dostoevsky[5]. This approach made it possible to interpret interior

[1] Rashidova F.R. *Viktoriya davri adabiyotida badiiy psixologizm umumiy muammo sifatida. II Xorijiy lingvistika va lingvodidaktika.* – 2024. – 3-maxsus son. – B. 169–178.

[2] Dujardin E. *Le Monologue intérieur: Son apparition, ses origines, sa place dans l'œuvre de James Joyce.*- Paris: Librairie de l'Art Indépendant, 1931.

[3] Humphrey R. *Stream of Consciousness in the Modern Novel.*- Berkeley: University of California Press, 1954.

[4] Cohn D. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction.*- Princeton: Princeton University Press, 1978.

[5] Bakhtin M. *Problems of Dostoevsky's Poetics.*- Minneapolis: University of Minnesota Press, 1984.

monologue not merely as an individual reflection, but as an internal dialogue between social and ethical positions.

Turning to Uzbek literary scholarship, Dilmurod Quronov, in his work Adabiyotshunoslik atamalar lug'ati (2013), defines interior monologue as "the non-materialized, inward-directed speech of a character that occurs within; a direct form of artistic psychologism"[1]. This definition identifies interior monologue as a central element of artistic psychologism.

Methodologically, the present article employs comparative-analytical and psychological interpretation methods. The study examines examples of interior monologue in the works of the Bronte sisters - Charlotte Bronte, Emily Bronte, and Anne Bronte-and analyzes the emotional and moral states of their characters as expressed through this device. Particular attention is given to the role of inner speech in revealing character psychology in Jane Eyre, Villette, and Wuthering Heights.

In the course of the research, the artistic and functional role of interior monologue, its psychological expressive potential, and its transitional forms between realism and modernism are identified. On this basis, the place of the Brontes' works in the development of the English psychological novel is determined.

Main Results and Discussion

It would not be an exaggeration to state that the works of the Bronte sisters marked a new stage in the artistic analysis of human psychology in English literature. In their novels, interior monologue emerges as a powerful device for revealing the deepest layers of the human soul. The characters express their emotions, decisions, doubts, and sufferings precisely through inner speech.

As evidence, in Charlotte Bronte's novel Jane Eyre, the author employs interior monologue to portray the protagonist's psychological growth and her aspiration to become an independent individual. At every dramatic turning point of the novel, Jane's inner speech plays a crucial role. She searches for herself amid trials, love, and moral choices:

"I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad-as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour… If at my individual convenience I might break them, what would be their worth?"[2]

Through this interior monologue, the heroine's moral steadfastness, inner conflict, and spiritual strength are vividly revealed, demonstrating how artistic psychologism functions as a central structural element in the novel.

In this interior monologue, not only Jane's emotional state but also her moral decision is illuminated. She undergoes an intense inner struggle; however, the decisive voice is that of her conscience. In this way, interior monologue expresses the formation of the heroine as an independent and self-determining individual.

Another novel by Charlotte Bronte rich in interior monologue is Villette. In this work, the reader observes how Lucy Snowe strives to keep her emotions under control through inner speech. She frequently analyzes herself and conceals her feelings, yet through her interior monologue the reader perceives her psychological pain:

"Reason is firm; she holds the reins, and will not let them slip; to give my feelings freedom would be weakness."[3]

For Lucy, interior monologue functions as a means of self-protection. Through this device, Bronte draws attention to the complexity of female psychology: a person not only experiences emotions but also strives to regulate and discipline them. This aspect introduced a new approach to the psychological analysis of the Victorian female character, deepening the artistic exploration of women's inner lives in nineteenth-century fiction.

Alongside Charlotte Bronte, her sister Emily Bronte transforms interior monologue in her novel Wuthering Heights into a means of expressing instinctive and unconscious experiences. The famous words of the protagonist Catherine Earnshaw clearly illustrate this:

"I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being."[4]

In this interior monologue, there is no logic or rational calculation-rather, it is a pure flow of emotion. Through Catherine's identification of herself with Heathcliff, the author reveals the unconscious layer of human nature. In this way, Emily Bronte employs interior monologue as an early form of what later came to be known as the stream-of-consciousness technique.

[1] Quronov D. (tahr.). *Adabiyotshunoslik atamalar lug'ati*.- Toshkent: Akademnashr, 2013. - 126-bet.
[2] Bronte C. Jane Eyre. - London: Smith, Elder & Co., 1847. - 554 p.
[3] Bronte C. Villette. - London: Smith, Elder & Co., 1853. - 496 p.
[4] Rashidova F.R. *Viktoriya davri adabiyotida badiiy psixologizm umumiy muammo sifatida. II Xorijiy lingvistika va lingvodidaktika.* – 2024. – 3-maxsus son. – B. 169–178.

The psychological analysis of the sisters' works demonstrates that distinct forms of interior monologue can be observed in their творчество. For Charlotte Bronte, interior monologue serves as a means of moral self-awareness, whereas for Emily Bronte it becomes an expression of emotional eruption and unconscious impulse.

Thus, they create two forms of artistic psychologism: logical-ethical reflection and instinctive-emotional experience. The Brontes' works laid the groundwork for the modern development of interior monologue in the fiction of Virginia Woolf, James Joyce, and William Faulkner.

Conclusion

The creative legacy of the Bronte sisters represents a remarkable achievement of artistic psychologism in English literature. In their works, interior monologue emerges as the principal device for revealing the inner world of the human soul. Charlotte Bronte, in her novels, employs interior monologue to express moral choice and the voice of conscience. In Jane Eyre and Villette, the protagonists draw closer to the reader through their internal struggles, self-analysis, and emotional transformations.

By contrast, Emily Bronte uses interior monologue as an expression of emotional intensity and unconscious impulse. In Wuthering Heights, passion, anger, and love are conveyed as a unified psychological stream.

Thus, in the works of the Bronte sisters, interior monologue functions as a transitional phenomenon situated between realism and modernism. By uncovering the moral, emotional, and unconscious layers of human psychology through this technique, they made a significant contribution to the formation and development of the English psychological novel.

As a result, interior monologue continues to retain its importance in contemporary literature as one of the most effective forms of artistic psychologism.

The article analyzes how Charlotte and Emily employ internal monologue as a means of artistic psychologism in their novels, revealing the moral, emotional, and psychological experiences of their characters.

Keywords: internal monologue, literary psychologism, the Brontë sisters, Victorian literature, realism, stream of consciousness.

Maqolada Bronte opa-singil Sh.Bronte va E.Bronte romanlarida ichki monologning badiiy psixologizm vositasi sifatida yoritilgani tahlil qilinadi. Shuningdek, asarlarda qahramonlarning ichki nutqi orqali qahramonlarning axloqiy, hissiy va ruhiy kechinmalari yoritib berilgani muhokama qilinadi.

Kalir so'zlar: ichki monolog, badiiy psixologizm, Bronte opa-singillar, Viktoriya davri adabiyoti, realizm, ong oqimi

В статье анализируется использование внутреннего монолога как средства художественного психологизма в романах Шарлотты, Эмили где раскрываются нравственные, эмоциональные и психологические переживания героев.

Ключевые слова: внутренний монолог, художественный психологизм, сёстры Бронте, викторианская литература, реализм, поток сознания