
Peculiarities of the English and Russian psychological novel

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Annotation *The psychological novel occupies a significant place in nineteenth-century realist literature due to its profound exploration of human consciousness, emotions, and moral experience. Although the phenomenon of literary psychologism has been extensively studied in both Russian and Western literary scholarship, comparative analyses of the English and Russian psychological novel remain relatively limited. This article examines the distinctive features of these two literary traditions by comparing their approaches to representing the inner world of the individual. The research is based on comparative, comparative-historical, hermeneutic, and textual analysis methods. The findings demonstrate that the English psychological novel is characterized primarily by indirect psychologism, revealing character through dialogue, behavior, symbolic detail, and interaction with the social environment. In contrast, the Russian psychological novel emphasizes direct psychological analysis, internal monologue, moral reflection, and philosophical inquiry. The study concludes that both traditions made a substantial contribution to the development of the psychological novel, enriching realist literature through different yet complementary artistic models of psychological representation.*

Keywords *Psychological novel, literary psychologism, comparative literature, English realism, Russian realism, character representation, nineteenth-century literature*

Ingliz va rus psixologik romanining o'ziga xos xususiyatlari

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Annotatsiya *Psixologik roman XIX asr realizm adabiyotida inson ongi, hissiy kechinmalari va shaxsning axloqiy ziddiyatlarini chuqur yoritishi bilan muhim o'rin egallaydi. Mahalliy va xorijiy adabiyotshunoslikda adabiy psixologizm masalasi keng o'rganilganiga qaramay, ingliz va rus psixologik romanlarini qiyosiy tadqiq etishga bag'ishlangan ilmiy izlanishlar hanuz yetarli darajada rivojlanmagan. Mazkur maqolada ushbu adabiy an'analarning o'ziga xos xususiyatlari shaxsning ichki dunyosini tasvirlash usullari, xarakter yaratish tamoyillari hamda psixologik*

tahlilning badiiy vositalarini qiyoslash orqali yoritiladi. Tadqiqot qiyosiy-tipologik, qiyosiy-tarixiy, germeneytik hamda matn tahlili metodlariga asoslanadi. Olingan natijalar ingliz psixologik romani asosan bilvosita psixologizmga tayanib, qahramon xarakterini dialog, xatti-harakat, badiiy detal va ijtimoiy muhit bilan o'zaro munosabat orqali ochib berishini ko'rsatadi. Rus psixologik romani esa bevosita psixologik tahlil, ichki monolog, axloqiy mushohada va shaxsning falsafiy talqini bilan ajralib turadi. Xulosa qilib aytganda, har ikki adabiy an'ana psixologik roman taraqqiyotiga katta hissa qo'shib, realizm adabiyotining badiiy imkoniyatlarini sezilarli darajada kengaytirgan hamda jahon roman an'analari va adabiyotshunosligi rivojiga salmoqli ta'sir ko'rsatgan.

Kalit so'zlar *Psixologik roman, adabiy psixologizm, qiyosiy adabiyotshunoslik, ingliz realizmi, rus realizmi, qahramon obrazi, XIX asr adabiyoti*

Особенности английского и русского психологического романа

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Аннотация *Психологический роман занимает важное место в реалистической литературе XIX века благодаря глубокому раскрытию человеческого сознания, эмоционального опыта и нравственных конфликтов личности. Несмотря на значительное количество исследований, посвящённых литературному психологизму в отечественном и зарубежном литературоведении, сравнительные исследования английского и русского психологического романа по-прежнему остаются недостаточно разработанными. В статье рассматриваются особенности данных литературных традиций посредством сопоставления способов изображения внутреннего мира человека, принципов построения характера и художественных средств психологического анализа. Исследование основано на сравнительно-типологическом, сравнительно-историческом, герменевтическом методах, а также методе текстового анализа. Полученные результаты показывают, что английский психологический роман преимущественно использует косвенный психологизм, раскрывая характер через диалог, поведение, художественную деталь и взаимодействие с социальной средой. Русский психологический роман, напротив, отличается прямым психологическим анализом, внутренним монологом, нравственной рефлексией и философским осмыслением личности. Сделан вывод, что обе литературные традиции внесли*

значительный вклад в развитие психологического романа, существенно расширив художественные возможности реалистической литературы и оказав влияние на дальнейшее развитие мировой романной традиции и литературоведения в целом.

**Ключевые
слова**

Психологический роман, литературный психологизм, сравнительное литературоведение, английский реализм, русский реализм, изображение характера, литература XIX века

Introduction

The psychological novel is recognized as one of the most significant achievements of nineteenth-century realist literature because it offers a profound exploration of human consciousness, emotional experience, and moral conflict. Unlike novels that primarily emphasize external events or social realities, the psychological novel seeks to reveal the inner mechanisms of human behavior, examining thoughts, emotions, motivations, and ethical dilemmas that shape individual identity. The growing interest in the complexity of the human mind during the nineteenth century contributed to the emergence of new artistic techniques that enabled writers to portray psychological processes with greater depth and realism. Consequently, literary psychologism became one of the defining features of realist fiction and has remained an important subject of literary scholarship.

The theoretical foundations for the study of literary psychologism were established through the works of both Russian and Western literary critics. In Russian literary studies, one of the most influential contributions belongs to Mikhail Bakhtin, whose concept of polyphony fundamentally transformed the understanding of psychological representation in fiction. According to Bakhtin (1984), Dostoevsky's novels depict consciousness as a dialogue among independent voices, allowing characters to possess their own ideological and psychological autonomy rather than

functioning merely as expressions of the author's viewpoint. This interpretation significantly expanded the understanding of psychological characterization and narrative structure in the novel. An equally important contribution was made by Lidiya Ginzburg, who examined the historical evolution of psychological prose and demonstrated that literary psychologism developed gradually alongside changing concepts of personality and individual consciousness. Ginzburg (1971) emphasized that psychological analysis in literature is not limited to the depiction of emotions but also includes the artistic representation of intellectual, moral, and social experience. Her research remains one of the fundamental studies devoted to the theory of psychological prose. The artistic mechanisms of psychologism in Russian classical literature were further explored by A.B. Esin, whose studies focused on the methods through which writers reveal the inner world of literary characters. Esin (2011) identified various forms of psychological representation, including internal monologue, portrait description, dialogue, symbolism, and narrative commentary, demonstrating that psychologism functions as a complex system of artistic techniques rather than as a single literary device.

Western literary criticism approached the psychological novel from a different methodological perspective. Dorrit Cohn (1978) investigated the narrative techniques used to represent consciousness in fiction and

classified the principal forms through which authors convey thought, memory, and internal reflection. Her work has become one of the most influential studies in narrative theory concerning the literary representation of consciousness. Wayne C. Booth (1983), meanwhile, examined the ethical dimensions of narration and characterization, arguing that narrative perspective plays a decisive role in shaping readers' interpretation of fictional personalities. The historical development of the realist novel was comprehensively examined by Ian Watt (1957), who connected the emergence of the modern novel with increasing attention to individual experience and psychological authenticity. His research demonstrated that realism encouraged writers to replace generalized literary types with psychologically complex and socially individualized characters. Later studies by George Levine (1987) and Peter Brooks (1992) further expanded this perspective by analyzing the relationship between realist narration, characterization, and the representation of human consciousness. Their works illustrate that psychological analysis gradually became one of the principal artistic characteristics of nineteenth-century fiction. Although the phenomenon of the psychological novel has been extensively investigated in both Russian and Western literary criticism, most studies focus either on individual authors or on separate national literary traditions. Comparative analyses that systematically examine the similarities and differences between English and Russian psychological novels remain relatively limited. In particular, insufficient attention has been devoted to comparing the artistic principles through which English and Russian writers represent consciousness, moral conflict, and psychological development within the broader context of nineteenth-century realism.

The present study seeks to address this gap by examining the peculiarities of the English and Russian psychological novel from a comparative perspective. The aim of the

research is to identify the distinctive artistic features of both literary traditions and to determine their common principles in representing the inner world of the individual. To achieve this aim, the study pursues the following objectives: to examine the theoretical foundations of literary psychologism; to analyze the development of the psychological novel in English and Russian literature; to compare the narrative and artistic techniques employed by writers of both traditions; and to identify the principal similarities and differences that distinguish the English and Russian models of the psychological novel.

The research is based on comparative, comparative-historical, hermeneutic, and textual analysis methods. These approaches make it possible to examine literary works within their historical and cultural contexts while identifying the common and distinctive principles underlying psychological representation in English and Russian realist fiction.

Main body

Literary psychologism is regarded as one of the fundamental principles of realist fiction because it enables authors to represent the complexity of human consciousness and the inner mechanisms of personality. Although the concept has been interpreted differently by literary scholars, most definitions emphasize that psychologism refers to the artistic representation of a character's mental and emotional life rather than merely describing external actions. From the perspective of literary theory, psychological characterization constitutes one of the essential elements of artistic representation and contributes to the creation of aesthetically convincing fictional worlds (Wellek & Warren, 1956). It encompasses the depiction of thoughts, emotions, motivations, memories, moral dilemmas, and internal conflicts that shape an individual's behavior and personal development. Consequently, psychologism functions not only as a thematic characteristic but also as a system of artistic techniques

through which writers construct psychologically convincing characters.

Russian literary criticism has made a significant contribution to the theoretical understanding of literary psychologism. According to Esin (2011), psychologism should be understood as the author's ability to reveal the inner world of literary characters through a variety of artistic devices, including internal monologue, dialogue, portrait description, symbolic imagery, and psychological detail. Esin argues that psychological representation cannot be reduced to a single narrative technique; instead, it emerges through the interaction of multiple textual elements that collectively portray the complexity of human consciousness. A similar perspective is expressed in the works of Ginzburg (1971), who considers psychologism to be a historically evolving artistic phenomenon closely connected with changing concepts of personality. She argues that psychological prose gradually shifted the focus of literature from external events to the analysis of human consciousness, allowing writers to depict not only emotions but also intellectual development, ethical choices, and spiritual transformation. From this perspective, the psychological novel became one of the highest achievements of realist literature because it sought to represent the individual as a multidimensional personality rather than as a static literary type. Bakhtin's theory of polyphony further expanded the understanding of literary psychologism by demonstrating that psychological depth may be achieved not only through internal monologue but also through the interaction of multiple independent voices within a literary text (Bakhtin, 1984). In Dostoevsky's novels, characters are not merely objects of authorial description; instead, they possess their own ideological positions, moral perspectives, and psychological autonomy. Such an approach transforms psychological analysis into a dynamic dialogue between different forms of consciousness, making the reader an active

participant in interpreting the characters' inner conflicts.

Western literary scholarship has focused primarily on narrative strategies used to represent consciousness. Cohn (1978) distinguishes several techniques through which fiction conveys the mental life of characters, including psycho-narration, quoted monologue, and narrated monologue. These forms allow writers to present thoughts either directly or indirectly, creating different degrees of psychological intimacy between the reader and the fictional character. Booth (1983), meanwhile, emphasizes that psychological characterization depends not only on the character's thoughts but also on the narrator's perspective, the organization of narrative discourse, and the ethical relationship established between the text and its readers. Within the tradition of nineteenth-century realism, psychologism became inseparable from the development of the psychological novel. Realist writers sought to create characters whose behavior appeared psychologically credible and socially conditioned. Rather than presenting heroes as fixed embodiments of moral qualities, they portrayed personality as a dynamic process shaped by individual experience, social environment, and ethical choice. This tendency can be observed in both English and Russian literature, although each tradition developed its own artistic methods for representing psychological reality. Despite the common realist foundation, the English and Russian psychological novels evolved in different directions. English writers generally preferred indirect methods of psychological representation, allowing readers to infer emotional states through dialogue, behavior, descriptive detail, and interaction with the surrounding environment. Russian authors, by contrast, increasingly relied on direct psychological analysis, internal monologue, philosophical reflection, and moral self-examination. These different artistic approaches ultimately shaped two distinctive

national models of the psychological novel, which form the basis of the present comparative analysis.

The English psychological novel emerged as a distinctive branch of realist fiction during the nineteenth century, reflecting the growing interest of writers in the complexity of human nature and the relationship between the individual and society. As noted by Mikhalskaya (2007), the Victorian novel gradually shifted its attention from external action toward the representation of individual character and moral experience, creating favorable conditions for the development of psychological realism in English literature. Although earlier English fiction contained elements of psychological characterization, it was the realist novel that transformed the representation of the inner world into one of its principal artistic objectives. Rather than portraying idealized heroes or extraordinary adventures, realist authors sought to depict ordinary individuals confronted with moral dilemmas, emotional conflicts, and social pressures. This shift marked an important stage in the evolution of the English novel and laid the foundation for the development of literary psychologism.

The rise of the English psychological novel was closely connected with the principles of realism. Victorian writers aimed to create credible characters whose thoughts, emotions, and actions reflected the realities of everyday life. Human behavior was presented as the result of personal experience, social environment, education, and moral values rather than as the consequence of predetermined literary conventions. Consequently, psychological analysis became an essential component of characterization, allowing authors to explore the interaction between the individual and the surrounding world. One of the defining characteristics of the English psychological novel is its reliance on indirect psychologism. Instead of providing lengthy internal monologues or explicit philosophical reflections, English novelists

generally reveal the psychological state of their characters through external manifestations of behavior. Dialogue, gesture, facial expression, silence, descriptive details, and interaction with other characters serve as important means of conveying emotions and motivations. Readers are encouraged to interpret the characters' inner experiences independently, making psychological analysis an active process of literary interpretation rather than a direct authorial explanation. Narrative perspective also plays a crucial role in the English psychological tradition. The development of free indirect discourse enabled writers to combine the narrator's voice with the consciousness of fictional characters while maintaining an objective style of narration. This technique creates a close connection between the reader and the protagonist without abandoning the realist principle of narrative distance. As a result, psychological complexity is conveyed subtly, allowing internal emotions to emerge naturally through the flow of narration.

Another important feature of the English psychological novel is the symbolic function of descriptive details and the surrounding environment. Landscapes, domestic interiors, weather conditions, and everyday objects frequently acquire psychological significance, reflecting the emotional condition of literary characters. Nature, in particular, often functions as an artistic parallel to human experience, strengthening the emotional atmosphere of the narrative without replacing realistic description. Such symbolism enriches psychological characterization while preserving the objective manner typical of English realism. The development of these artistic principles can be observed in the works of several major English novelists. Jane Austen introduced refined methods of psychological characterization through dialogue, irony, and free indirect discourse, demonstrating that the complexity of personality could be revealed through ordinary social interaction. George Eliot expanded the psychological dimension of

the realist novel by examining the relationship between individual morality and social responsibility, presenting psychological development as a continuous process of ethical choice. Later, Thomas Hardy deepened the psychological tradition by combining realistic social observation with symbolic landscapes and emotionally expressive narrative detail, illustrating the influence of both society and environment on human destiny. Although each writer employed different artistic techniques, all contributed to the gradual formation of the English psychological novel as a literary form devoted to the exploration of human consciousness. Thus, the English psychological novel developed a distinctive artistic model based on indirect psychological representation, objective narration, and careful observation of everyday life. Rather than explaining emotions explicitly, English writers sought to reveal the inner world of their characters through actions, speech, interpersonal relationships, and symbolic details. This approach established a tradition in which psychological depth emerges naturally from the interaction between the individual and the surrounding social and cultural environment, becoming one of the defining characteristics of English realist fiction.

The Russian psychological novel reached its highest artistic development during the nineteenth century, becoming one of the most distinctive achievements of Russian realist literature. While sharing the general principles of European realism, Russian writers developed an original approach to psychological representation that placed the inner life of the individual at the center of artistic inquiry. Rather than concentrating primarily on observable behavior or social interaction, Russian novelists sought to investigate the complexity of human consciousness, moral responsibility, and spiritual development. As a result, the psychological novel became not only a literary genre but also a means of philosophical reflection on the nature of humanity. The emergence of the Russian

psychological novel was closely connected with the intellectual and cultural atmosphere of nineteenth-century Russia. Literature assumed an important social and moral function, encouraging writers to explore fundamental questions concerning freedom, justice, faith, guilt, and personal responsibility. Consequently, psychological analysis extended beyond the description of emotions and became inseparable from ethical and philosophical inquiry. Characters were portrayed as individuals engaged in continuous internal struggle, whose decisions reflected both personal experience and broader moral values. A defining characteristic of the Russian psychological novel is its emphasis on direct psychologism. Unlike the English tradition, where emotions are frequently inferred through external behavior, Russian writers often provide direct access to the thoughts and feelings of their characters. Internal monologue, psychological introspection, confession, dreams, memories, and philosophical dialogue serve as important narrative devices through which the reader observes the development of consciousness. These techniques allow authors to portray not only emotional states but also the intellectual and moral processes that determine human behavior.

Another important feature of the Russian psychological tradition is the close relationship between personality and ethical choice. Characters are rarely presented as static figures with clearly defined qualities; instead, they evolve through internal conflicts that challenge their beliefs, values, and understanding of themselves. Psychological development is therefore closely connected with questions of morality and spirituality, making the individual's search for truth one of the central themes of the Russian psychological novel. The artistic principles of Russian psychologism are reflected in the works of several major nineteenth-century novelists. Ivan Turgenev portrayed the subtle emotional experiences of his characters through restrained narration and

careful observation of interpersonal relationships, emphasizing the influence of social and generational change on personality. Leo Tolstoy expanded the psychological possibilities of realist fiction by depicting the gradual moral development of individuals and the constant interaction between thought, feeling, and action. Fyodor Dostoevsky introduced an exceptionally profound form of psychological analysis, employing internal monologue, philosophical dialogue, and polyphonic narration to explore the contradictions of human consciousness. Although each writer developed a unique artistic style, together they established the Russian psychological novel as one of the most influential traditions in world literature. The Russian psychological novel is also distinguished by its dynamic representation of consciousness. Rather than depicting psychological states as fixed or complete, Russian authors portray personality as a continuous process of transformation shaped by moral choices, social circumstances, and existential conflicts. This emphasis on psychological development enables readers to observe the evolution of the character's inner world throughout the narrative, creating a deep sense of emotional and intellectual involvement. Thus, the Russian psychological novel developed a distinctive artistic model characterized by direct psychological analysis, philosophical reflection, and profound exploration of moral consciousness. By combining realistic representation with psychological depth, Russian writers transformed the novel into a medium for investigating the complexity of human nature. This tradition significantly expanded the artistic possibilities of realist fiction and exerted a lasting influence on the development of the psychological novel in world literature.

Although the English and Russian psychological novels developed within the common framework of nineteenth-century realism, they demonstrate significant differences in their artistic principles and

methods of representing human consciousness. Both traditions share a common interest in the complexity of personality, the motives of human behavior, and the moral dimension of individual experience. Nevertheless, each literary tradition developed its own distinctive model of psychologism, reflecting the historical, cultural, and aesthetic characteristics of its national literature. One of the principal differences concerns the manner in which psychological depth is achieved. English novelists generally favor indirect psychologism, revealing the inner world of characters through external manifestations such as dialogue, gesture, descriptive detail, and interaction with the surrounding environment. Rather than explicitly explaining thoughts and emotions, English authors encourage readers to interpret psychological states through observation of behavior and social relationships. This narrative strategy preserves the objective tone of realist fiction while allowing characters to develop naturally through their actions and interactions. In contrast, the Russian psychological novel is characterized by direct psychologism, providing readers with immediate access to the character's consciousness. Internal monologue, philosophical reflection, confession, and psychological introspection occupy a central position in Russian realist prose. Instead of merely observing behavior, readers participate directly in the intellectual and emotional processes that accompany moral decision-making. Consequently, Russian psychological analysis frequently extends beyond emotional experience to address broader philosophical questions concerning freedom, responsibility, guilt, faith, and the meaning of human existence.

Another significant distinction lies in the relationship between the individual and society. In English psychological fiction, social environment often functions as the principal factor influencing character development. Family relationships, class distinctions, education, professional aspirations, and social

expectations shape the psychological experiences of literary characters. The conflict between individual desires and social norms usually unfolds through everyday situations that gradually reveal the protagonist's emotional and moral growth. Russian psychological novels, while also acknowledging the influence of society, place greater emphasis on the individual's internal struggle. Social circumstances frequently serve as a catalyst for deeper moral and philosophical conflicts rather than as the primary object of artistic representation. Characters are portrayed as confronting ethical dilemmas that require profound self-examination, making psychological development inseparable from the search for spiritual truth and personal responsibility. The narrative techniques employed by English and Russian novelists also differ considerably. English writers tend to maintain a relatively stable narrative perspective, allowing psychological meaning to emerge through carefully selected details, symbolic descriptions, and realistic dialogue. The narrator often remains restrained, avoiding extensive commentary on the characters' thoughts. Russian authors, however, frequently integrate internal monologue, shifting narrative perspectives, philosophical dialogue, and psychological commentary into the narrative structure. These techniques create a stronger sense of immediacy and enable readers to follow the dynamic development of consciousness from within. As Brooks (1992) observes, narrative structure itself contributes to the construction of psychological meaning by shaping readers' perception of character development and motivation. From this perspective, differences in narrative organization between the English and Russian psychological novel are not merely stylistic but also influence the ways in which consciousness and personality are represented.

Despite these differences, the two traditions share several important characteristics that justify considering them as

related forms of the psychological novel. Both reject simplified representations of human nature and portray personality as a complex combination of emotional, moral, intellectual, and social dimensions. Both traditions also demonstrate that psychological development is a gradual process rather than a fixed condition, emphasizing the influence of experience, interpersonal relationships, and ethical choice on the formation of character. Furthermore, both English and Russian novelists employ realism as the artistic foundation for creating psychologically convincing literary worlds in which external reality and internal consciousness remain closely interconnected.

Aspect	English Psychological Novel	Russian Psychological Novel
Dominant type of psychologism	Indirect	Direct
Main focus of psychological analysis	External behaviour and social interaction	Inner consciousness and moral reflection
Primary narrative techniques	Dialogue, description, symbolic detail, free indirect discourse	Internal monologue, confession, philosophical dialogue, polyphony
Role of society	Determines psychological development	Stimulates moral and spiritual conflict
Function of landscape	Reflects emotional atmosphere and psychological condition	Usually secondary to internal reflection
Character development	Gradual adaptation to social reality	Continuous moral and spiritual transformation
Artistic emphasis	Objective realism	Philosophical and psychological depth

Table 1. *The principal similarities and differences between the English and Russian psychological novel may be summarized as follows*

The comparison demonstrates that neither tradition can be regarded as superior to the other. Instead, they represent two complementary artistic models of psychological representation that broadened the expressive possibilities of realist fiction. The English tradition refined the art of indirect psychological characterization, encouraging readers to infer emotional meaning from external reality, whereas the Russian tradition developed increasingly sophisticated methods of direct psychological analysis, allowing readers to observe the inner evolution of consciousness itself. Together, these traditions significantly enriched the history of the psychological novel and established literary psychologism as one of the central achievements of nineteenth-century European literature.

The comparative analysis conducted in this study demonstrates that the English and Russian psychological novels developed two distinct yet complementary models of literary psychologism. Although both traditions emerged within the framework of nineteenth-century realism and shared a common interest

in portraying the complexity of human personality, they adopted different artistic strategies for representing consciousness and psychological experience. These findings support the view that literary psychologism should be understood not as a fixed set of narrative techniques but as a dynamic artistic principle shaped by national literary traditions, historical context, and aesthetic priorities. The results of this study are consistent with the theoretical observations of Esin (2011), who argued that psychologism functions as a complex system of artistic devices rather than a single method of characterization. The present analysis confirms that English and Russian novelists employed different combinations of these devices to achieve psychological depth. English writers relied primarily on dialogue, symbolic detail, descriptive narration, and social interaction, whereas Russian authors more frequently employed internal monologue, philosophical reflection, and psychological introspection. Despite these differences, both traditions sought to create psychologically convincing characters whose actions reflected complex

emotional and moral processes. The findings also correspond with Ginzburg's (1971) interpretation of psychological prose as a historically evolving literary phenomenon. The gradual development of psychological characterization in both English and Russian realism demonstrates that literary psychologism evolved alongside changing conceptions of personality and individual consciousness. However, this evolution did not follow a uniform pattern. The English tradition generally maintained an objective narrative perspective that encouraged readers to infer psychological meaning from observable behavior, while the Russian tradition increasingly emphasized direct exploration of consciousness and ethical self-analysis. Bakhtin's theory of polyphony (1984) provides an especially valuable framework for understanding the originality of the Russian psychological novel. The present study confirms that Russian writers frequently portray consciousness as a dynamic interaction of multiple moral and ideological perspectives rather than as a unified psychological state. At the same time, the comparative analysis suggests that psychological depth is not limited to direct introspection. The English psychological novel demonstrates that indirect methods of characterization may achieve an equally profound representation of personality by allowing readers to reconstruct emotional experience through narrative context, dialogue, and symbolic imagery.

The comparison also highlights the important role of cultural and literary traditions in shaping national models of the psychological novel. English realism developed under conditions that encouraged detailed observation of everyday social life and interpersonal relationships, leading to an artistic preference for indirect psychological representation. Russian realism, by contrast, evolved within an intellectual environment in which literature was closely connected with philosophical, ethical, and spiritual inquiry. This context contributed to the emergence of

narrative forms that explored the inner life of the individual with exceptional psychological intensity. Therefore, the present research demonstrates that the English and Russian psychological novels should not be viewed as competing literary models but rather as complementary traditions that expanded the artistic possibilities of realist fiction in different ways. Their coexistence illustrates the diversity of narrative approaches through which literature may represent the complexity of human consciousness while remaining faithful to the realist principle of psychological credibility.

Conclusion

The present study has examined the development and distinctive characteristics of the English and Russian psychological novel within the broader context of nineteenth-century realist literature. The analysis has demonstrated that both traditions share a common commitment to exploring the inner world of the individual and to portraying the psychological motivations underlying human behavior. At the same time, they differ considerably in their narrative strategies, artistic techniques, and approaches to psychological representation. The English psychological novel is primarily characterized by indirect psychologism, objective narration, and the gradual revelation of personality through dialogue, descriptive detail, and interaction with the surrounding social environment. In contrast, the Russian psychological novel places greater emphasis on direct psychological analysis, internal monologue, philosophical reflection, and the moral evolution of the individual. These distinctive features illustrate the diversity of artistic methods through which realist writers sought to represent the complexity of human consciousness. The comparative analysis confirms that literary psychologism cannot be reduced to a single narrative technique or national tradition. Instead, it should be understood as a multifaceted artistic principle that developed differently within English and

Russian literature while pursuing a common objective – the truthful representation of human personality in all its emotional, intellectual, and moral complexity. Both traditions made a substantial contribution to the evolution of the psychological novel and significantly enriched the development of world literature. The findings of this study contribute to comparative literary scholarship

by highlighting both the shared foundations and the distinctive national characteristics of the English and Russian psychological novel. Further research may extend this comparative perspective by examining twentieth-century psychological fiction or by exploring the influence of English and Russian models on the development of psychological prose in other national literatures.

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