

INNER MONOLOGUE AS A MEANS OF REVEALING PSYCHOLOGISM IN THE WORKS OF FYODOR DOSTOEVSKY AND WILLIAM FAULKNER

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DOI: <https://doi.org/10.5281/zenodo.23366067>

Abstract: This article examines the role of inner monologue as a literary device for representing psychologism in the works of Fyodor Dostoevsky and William Faulkner. The study focuses on Dostoevsky's *Notes from Underground* (1864) and Faulkner's *The Sound and the Fury* (1929), exploring how the representation of internal speech reveals the complexity, contradictions, and instability of human consciousness. Although the authors belong to different literary periods and employ distinct narrative strategies, both investigate the relationship between subjective experience and external reality. Dostoevsky foregrounds self-analysis, psychological contradiction, and the narrator's struggle with his own thoughts, whereas Faulkner employs fragmented narration, associative thinking, and subjective temporality to represent different modes of consciousness. The article uses comparative literary analysis and stylistic analysis to identify similarities and differences in the psychological functions of inner monologue. It argues that inner monologue serves not merely as a means of presenting characters' thoughts but also as a structural device that shapes characterization, narrative perspective, and the reader's interpretation of psychological experience.

Keywords: psychologism, inner monologue, consciousness, psychological characterization, narrative perspective, subjective experience, Dostoevsky, Faulkner

ВНУТРЕННИЙ МОНОЛОГ КАК СРЕДСТВО РАСКРЫТИЯ ПСИХОЛОГИЗМА В ПРОИЗВЕДЕНИЯХ ФЁДОРА ДОСТОЕВСКОГО И УИЛЬЯМА ФОЛКНЕРА

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Аннотация: В данной статье рассматривается роль внутреннего монолога как литературного приёма репрезентации психологизма в произведениях Фёдора Достоевского и Уильяма Фолкнера. Исследование сосредоточено на произведениях Достоевского «Записки из подполья» (1864) и Фолкнера «Шум и ярость» (1929). Анализируется, каким образом изображение внутренней речи раскрывает сложность, противоречивость и нестабильность человеческого сознания. Несмотря на принадлежность авторов к разным литературным эпохам и использование ими различных повествовательных стратегий, оба писателя исследуют взаимосвязь между субъективным опытом и внешней реальностью. Достоевский акцентирует внимание на самоанализе, психологических противоречиях и внутренней борьбе повествователя с собственными мыслями, тогда как Фолкнер использует фрагментарное повествование, ассоциативное мышление и субъективное восприятие времени для изображения различных форм сознания. В статье применяются сравнительно-литературный и стилистический методы анализа, позволяющие выявить сходства и различия в психологических функциях внутреннего монолога. Обосновывается положение о том, что внутренний монолог

служит не только средством передачи мыслей персонажей, но и структурным приёмом, формирующим характерологию, повествовательную перспективу и читательскую интерпретацию психологического опыта.

Ключевые слова: психологизм, внутренний монолог, сознание, психологическая характеристика персонажа, повествовательная перспектива, субъективный опыт, Достоевский, Фолкнер

FYODOR DOSTOYEVSKIY VA UILYAM FOLKNER ASARLARIDA PSIXOLOGIZMNI OCHIB BERISH VOSITASI SIFATIDA ICHKI MONOLOG

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Annotatsiya: Mazkur maqolada Fyodor Dostoyevskiy va Uilyam Folkner asarlarida psixologizmni ifodalashning adabiy vositasi sifatida ichki monologning o'rni tadqiq etiladi. Tadqiqot Dostoyevskiyning «Yerosti kundaligi» (1864) va Folknerning «Shovqin va g'azab» (1929) asarlariga qaratilgan bo'lib, ularda ichki nutqning tasvirlanishi inson ongining murakkabligi, ziddiyatlari va beqarorligini qanday ochib berishi tahlil qilinadi. Mualliflar turli adabiy davrlarga mansub bo'lib, o'ziga xos bayon strategiyalaridan foydalansalar-da, ularning har ikkalasi ham subyektiv tajriba va tashqi voqealik o'rtasidagi munosabatni tadqiq etadi. Dostoyevskiy o'zini tahlil qilish, psixologik ziddiyatlar va hikoyachi qahramonning o'z fikrlari bilan ichki kurashiga alohida e'tibor qaratadi. Folkner esa ongning turli shakllarini tasvirlashda parchalangan bayon, assotsiativ tafakkur va vaqtning subyektiv idrok etilishidan foydalanadi. Maqolada ichki monologning psixologik funksiyalaridagi o'xshashlik va farqlarni aniqlash maqsadida qiyosiy adabiy tahlil hamda stilistik tahlil metodlari qo'llaniladi. Tadqiqot natijasida ichki monolog nafaqat qahramonlarning fikrlarini ifodalash vositasi, balki obrazlar xarakterini shakllantiruvchi, bayon nuqtayi nazarini belgilovchi va o'quvchining psixologik tajribani talqin qilishiga ta'sir ko'rsatuvchi strukturaviy usul ham ekanligi asoslanadi.

Kalit so'zlar: psixologizm, ichki monolog, ong, qahramonning psixologik tavsifi, bayon nuqtayi nazari, subyektiv tajriba, Dostoyevskiy, Folkner

INTRODUCTION

Psychologism is one of the essential characteristics of literary prose that seeks to represent the complexity of human consciousness, emotional experience, and internal conflict. Rather than describing characters exclusively through their physical appearance, actions, or social relationships, psychologically oriented fiction explores the processes through which individuals interpret reality, evaluate their behaviour, and respond to internal and external pressures. Inner monologue is particularly significant in this context because it provides access to thoughts and feelings that may remain unexpressed in ordinary communication.

Fyodor Dostoevsky and William Faulkner demonstrate distinctive approaches to the representation of psychological experience. In *Notes from Underground*, Dostoevsky constructs a narrative centred on a protagonist whose self-reflection frequently develops into contradiction, accusation, and self-justification. In *The Sound and the Fury*, Faulkner presents consciousness through fragmented narrative sequences, associative memories, and shifts in temporal perspective. In both works, the representation of the inner world challenges the assumption that human behaviour can be explained through a simple and logically consistent account of motivation.

The significance of inner monologue in Dostoevsky's fiction lies partly in its dialogical character. Although the Underground Man appears to speak primarily about himself, his discourse

is continually shaped by imagined objections, anticipated criticism, and the desire to influence an invisible audience. His monologue therefore becomes a form of internal confrontation. Recent scholarship on *Notes from Underground* has similarly highlighted the relationship between monologue, dialogue, freedom, and the protagonist's contradictory consciousness (Martinsen, 2024).

Faulkner's narrative approach differs in its emphasis on the fragmentation of experience. In *The Sound and the Fury*, the reader encounters different perspectives on the Compson family, and the organisation of the narrative requires the reconstruction of events from partial and subjective accounts. Scholarship on Faulkner's novel has emphasised the relationship between stream-of-consciousness narration, multiple perspectives, and the representation of individual psychological experience (Nonaka, 1959; Vickery, 1962).

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Psychologism in literature can be understood as the artistic representation of the internal processes through which characters experience emotions, develop thoughts, interpret events, and respond to conflict. Its manifestations include inner monologue, psychological description, self-analysis, free association, repetition, and changes in narrative perspective. These techniques do not simply communicate information about a character; they shape the reader's understanding of the character's subjective world.

Inner monologue refers to the presentation of a character's internal speech or thoughts. It can appear as an organised sequence of reflection, an imagined conversation, a confession, or a fragmented movement between memories and present sensations. Stream of consciousness, by contrast, is a broader narrative mode concerned with the flow and association of mental experiences. Although these concepts overlap, they should not be treated as completely interchangeable.

Dostoevsky's *Notes from Underground* provides a particularly relevant example of the relationship between inner monologue and psychological contradiction. The protagonist's self-revelation is not a transparent or stable account of his personality. Instead, his statements frequently undermine one another, revealing the distance between his professed beliefs, emotional reactions, and actual motivations. His discourse demonstrates that self-awareness does not necessarily lead to self-understanding.

Martinsen (2024) discusses the relationship between monologue, dialogue, and freedom in Dostoevsky's fiction, identifying the protagonist's internal and imagined confrontations as important aspects of the novel's psychological and philosophical structure. This perspective supports an interpretation of the Underground Man's speech as a complex interaction between self-examination and anticipated social judgement.

Faulkner's *The Sound and the Fury* offers a different model of psychological representation. Rather than relying primarily on a single protagonist's extended self-analysis, the novel distributes the representation of consciousness across different narrative sections. The first three sections are associated with the perspectives of Benjy, Quentin, and Jason Compson, while the final section adopts a different narrative arrangement. These shifts reveal how the same family reality can be experienced and represented in different ways.

RESEARCH METHODOLOGY

The study employs comparative literary analysis, close textual reading, and stylistic analysis. The primary materials are *Notes from Underground* by Dostoevsky and *The Sound and the Fury* by Faulkner.

The analysis follows four principal criteria.

First, **the representation of internal conflict** is examined through contradictions between characters' statements, emotions, memories, and behaviour.

Second, **the linguistic organisation of inner speech** is analysed through repetition, syntactic structure, rhetorical questions, abrupt transitions, and associative connections.

Third, **the relationship between consciousness and narrative perspective** is investigated by examining how the presentation of thoughts influences the reader's access to characters' experiences.

Fourth, **the representation of subjective reality** is explored through the relationship between memory, present experience, imagined situations, and the interpretation of external events.

The study is qualitative and interpretive. It does not claim to measure psychological processes empirically or to establish a universal model of human consciousness. Instead, it identifies textual patterns and interprets their artistic functions within the selected works.

4. Inner Monologue in Dostoevsky's *Notes from Underground*

In *Notes from Underground*, inner monologue forms the central mechanism through which the protagonist's psychological condition is revealed. The work is structured as an extended first-person discourse in which self-explanation repeatedly turns into self-contradiction. The narrator attempts to explain his attitudes and behaviour, yet his explanations often reveal the instability of the beliefs he wishes to defend.

One of the most significant characteristics of his inner speech is its argumentative nature. The protagonist does not merely describe his thoughts; he anticipates disagreement, responds to imagined criticism, and attempts to control how an audience might interpret him. His monologue consequently resembles a dialogue in which the opposing voice is frequently internalised.

Another important feature is the contradiction between rational explanation and emotional motivation. The Underground Man frequently analyses his behaviour, but his analytical ability does not necessarily enable him to overcome resentment, humiliation, or self-destructive impulses. Instead, reflection sometimes intensifies these feelings by encouraging him to revisit painful experiences and reinterpret them repeatedly.

The protagonist's self-analysis also demonstrates the limitations of introspection. He can identify aspects of his own behaviour, recognise uncomfortable motives, and anticipate the consequences of his actions. Nevertheless, this awareness does not consistently produce personal change. His consciousness becomes a space in which insight and resistance coexist.

Inner monologue therefore has a double function in *Notes from Underground*. It reveals the protagonist's psychological complexity, while the contradictions within his speech prevent his self-description from becoming an entirely reliable explanation of his personality.

5. Inner Monologue and the Representation of Consciousness in Faulkner's *The Sound and the Fury*

In *The Sound and the Fury*, Faulkner employs a more fragmented narrative structure to represent psychological experience. The novel presents the Compson family through different perspectives, allowing readers to encounter distinct ways of perceiving time, memory, relationships, and personal identity.

The psychological effect of this technique lies in the difference between chronological time and experienced time. Events are not organised exclusively according to their objective sequence; instead, their narrative arrangement reflects the associations through which they return to consciousness. The reader must infer the relationships between memories and present experiences rather than relying on a continuous explanatory account.

Quentin's section presents another form of psychological complexity. His consciousness is dominated by memories, family relationships, personal ideals, and an intense preoccupation with

the past. The narrative's temporal shifts and fragmented progression reflect the difficulty he experiences in separating present circumstances from emotionally charged memories.

These differences demonstrate that psychological representation in Faulkner's novel depends on more than the direct presentation of thoughts. It also emerges from the relationship between narrative perspective, temporal organisation, linguistic form, and the information available to the reader.

The novel's multiple perspectives consequently prevent the Compson family's experience from being reduced to a single authoritative account. Each section offers access to a particular consciousness, but none independently provides a complete explanation of the family's history.

Faulkner's use of inner monologue and stream-of-consciousness narration thus transforms psychological complexity into a principle of narrative construction. Consciousness is represented not as a stable source of knowledge but as a partial, temporally situated, and subjective experience.

6. Comparative Analysis: Similarities and Differences

A comparison of the selected works reveals several significant similarities. Both Dostoevsky and Faulkner challenge the assumption that the individual possesses complete knowledge of personal motives or of the reality surrounding them. Their characters experience tensions between memory and the present, self-perception and external judgement, and the desire for coherence and the persistence of contradiction.

DISCUSSION

The comparison demonstrates that inner monologue can function as both a means of psychological characterisation and a principle of narrative organisation. In Dostoevsky's work, the reader's access to the protagonist's consciousness is mediated through an extended discourse in which reflection repeatedly generates new contradictions. In Faulkner's novel, psychological experience is represented through shifts in perspective and temporal fragmentation that require the reader to reconstruct the relationships among different subjective accounts.

These differences are significant for comparative literary studies because they show how similar artistic concerns can be expressed through different formal strategies. Both authors represent consciousness as complex and resistant to straightforward explanation, but they organise this complexity through distinct narrative structures.

The analysis also indicates that inner monologue should not be equated with psychological transparency. A character's thoughts may reveal emotional conflict without providing a complete or reliable explanation of its causes. Indeed, the representation of internal speech can expose the limitations of self-knowledge and the instability of personal interpretation.

CONCLUSION

This study has examined inner monologue as a means of revealing psychologism in Fyodor Dostoevsky's *Notes from Underground* and William Faulkner's *The Sound and the Fury*. The comparison demonstrates that both authors use the representation of consciousness to explore internal conflict, subjective experience, memory, and the limitations of self-understanding.

Dostoevsky's psychological method is characterised by concentrated self-analysis, argumentative discourse, and contradictions that emerge within the protagonist's own speech. Faulkner, in contrast, employs fragmented narration, associative memory, and multiple perspectives to represent consciousness as a subjective and temporally complex experience.

Despite these differences, both authors make the reader an active participant in the interpretation of psychological experience. Their characters' thoughts do not provide complete explanations of their behaviour; instead, the reader must examine contradictions, narrative gaps, and the relationship between internal speech and external events.

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