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THE HERITAGE OF HENRI JAMES' PSYCHOLOGICAL REALISM IN HIS CREATION

ANNOTATION

The article explores the origins and mechanisms of the formation of a literary cult and the fate of legacy in the twentieth century. The article analyzes Henry James' conscious modeling of his own life in line with the laws of literary creativity, the creation of an auto-myth, and the author considers his lifetime reputation as a literary example for other young writers. He was one of the founders of psychological realism, and the article aims to identify the distinctive features of his work, as well as to present elements of the genre of "family chronicle" of the XIX century using the example of his novels.

The article examines his approach to writing novels. The scientific novelty of the analysis lies in illustrating James' significant contribution to the development of the theory of the novel, primarily its psychological diversity, which he skillfully captures in his novels, presenting the inner world of the individual in a detailed psychological analysis of his heroes' existence, highlighting the role of central consciousness, which includes not only the life of the heroes but also the psychology of relationships, habits of a social nature, the underside of the soul. Thereby diverting attention from the plot of the work, the author brings readers to the state of the hero's soul.

The article raises the question of the differentiation of approaches and ways of developing psychological realism related to America and Europe in the second half of the XIX and XX centuries. Laying a transatlantic orientation in his works, he directly imbued the events with the culture and traditions of the New and Old Worlds, revealing the confrontation of

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GENRI JEYMSNING PSIXOLOGIK REALIZMGA OID IJODIY MEROSI XUSUSIDA

ANNOTATSIYA

Maqolada adabiy kultning kelib chiqishi va shakllanish mexanizmlari XX asr yozuvchisi Genri Jeyms ijodi va uning adabiy merosi taqdiri misolida o'rganilgan. Genri Jeymsning o'z hayotini adabiy ijod qonuniyatlari asosida ongli ravishda modellashirishi, uning avtomif yaratishi, boshqa yosh yozuvchilar uchun ijod ustasi sifatidagi qiyofasi tahlil qilingan.

Maqolaning maqsadi – zamonaviy yozuvchi, psixologik realizm asoschisi sanalgan Genri Jeymsning Amerika adabiyotidagi o'rni, ijodiga xos xususiyatlarni aniqlash va uning asarlarini XIX asr "oilaviy yilnoma" janri misolida taqdim etishdir.

Maqolada yozuvchiuning romanga, uni yozishga bo'lgan yondashuvi batafsil o'rganilgan. Tadqiqot ishining ilmiy yangiligi Jeymsning roman nazariyasini rivojlantirishga qo'shgan hissasini ko'rsatib berishdir. Shu bilan birga, Jeymsning roman nazariyasi rivojiga qo'shgan salmoqli hissasini tahlil qilish, ushbu muallifning o'z romanlarida psixologik holatlarni xilma-xil yo'llar orqali mohirona tasvirlab berish qobiliyatini o'rganishdan ham iboratdir. Yozuvchi o'z qahramonlarini psixologik jihatdan batafsil tahlil qilar ekan, personajning ichki dunyosini taqdim etadi, markazga ongning roli, vazifasini qo'yadi. Bu na-faqat qahramonlar hayotini, balki munosabatlar psixologiyasini, ijtimoiy xarakterga ega bo'lgan odatlarni, ruhning quyi qismiga e'tiborni tortadi va bu orqali muallif kitobxonni asar syujetidan chalg'itib, qahramon ruhiy holatiga – ruhiyat olamiga bog'lanishi uchun sharoit yaratadi. XIX asr va XX asrning 2-yarmida Amerika va Yevropa adabiyotida psixologik realizm kuchaydi va

two cultures, the refraction of the destinies of representatives of different societies.

Key words: novels, psychological portrait, transatlantic literature, generation, a family chronicle, origin, epical work, characteristic trait.

maqolada psixologik realizmga aloqador metodlarga xos yondashuvlar va rivojlanish yo'llarini farqlash masalasi ham ko'tarilgan. Genri Jeyms transatlantik adabiyotning asoschisi va psixologik romanning ustasi hisoblanadi. Amerikalik adib psixologik realizm rivojiga katta hissa qo'shdi. O'z asarlarida transatlantik yo'nalishni yo'lga qo'ygan muallif voqealarni Yangi va Eski dunyo madaniyati va an'analari bilan bevosita singdirib, ikki madaniyat qarama-qarshiligini, turli jamiyatlarning vakillarining fojiaiy taqdirini, turli madaniyatlar o'rtasidagi favqulodirliklarni ochib bergan.

Kalit so'zlar: romanlar, psixologik portret, transatlantik adabiyot, avlod, oilaga oid masalalar, epik asar, xarakterli xususiyat.

INTRODUCTION

Henry James is the founder of a transatlantic literature and the master of a psychological novel. Recklessly devoted to art, a man of difficult fate, Henry James made a significant contribution to the development of psychological realism. He was an American who lived most of his life in England, with the British considering him an American writer and the Americans considering him an English writer. James belonged to the entire English-speaking world, being a "bi-literature" phenomenon, to which T.S. Eliot and V.Nabokov can also be attributed [James G., 1979; 684]. James' legacy is more than four dozen novels and novellas, more than a hundred short stories, and volumes of criticism. Henry James was nominated for the Nobel Prize in Literature three times in his career in 1911, 1912, and 1916, but never got it. During his lifetime, James was not particularly popular. Immersed in the world of literary interests, he was considered a writer for writers. His legacy is so great that when you come across his work, you find a lot in common with the family chronicle and the depth of his works, the elegance of form, the variety of style techniques attracted different criticism.

The novelty of James, his significance was truly appreciated in the XIX century. He was largely ahead of his time, becoming one of the predecessors of the "new prose", authors of such a scale as Faulkner, and Hemingway [Kaplan F., 1992; 14-15, 182].

Henry James (1843-1916) was a native of New York, the son of a religious philosopher, lecturer, and writer Henry James Sr. (1814-1882), who maintained friendly relations with R.W. Emerson, X.Greeley, and other prominent figures in the US culture. The writer's older brother William James became the largest philosopher, one of the fathers of pragmatism, and a psychologist.

The future writer spent his early years abroad, studying in Geneva, London, and Paris. His father wanted his him to become a "citizen of the world", not to be alien to the spiritual values of different peoples, to speak foreign languages. James also attended a law school at Harvard University [Wilson S., 2016]. When the Civil War broke out, the brothers of the writer fought on the side of the northerners, and William

was injured. James could not serve in the army due to a serious injury.

In the 1860s, he began a professional engagement in literature. In 1864, he published his first book, "Tragic Mistake". In his early works, James was not quite original; the influence of Dickens, and Irving affected their home but he quickly went on an independent road. During that period, he lived in Cambridge, Massachusetts, but in 1866 he began to spend most of his time abroad in England, France, and Italy; since 1876, his permanent residence became London, although from time to time he visited America.

MAIN PART

James was a type of an intellectual who hardly came into contact with gross reality. He was financially provided for and gravitated by the vulgar, as he believed his compatriots and their deafness to art, ultimately led him to voluntary expatriation, separation from his homeland, the national soil. However, shortly before his death, he confessed to one poetess, just like him, who left the United States: "Do not repeat my mistake. I cut myself off from America I belong to" [Edel L., 1975; 376-377].

James was never married. A lonely man, he gave all of himself to literary work. His career continued for half a century, all his time he worked self-negligently, and unfortunately, he did not enjoy recognition from a wide audience during his lifetime. In addition to working in almost all artistic genres, James left a lot of critical articles, essays, travel essays, reviews, as well as memoirs, and notebooks.

The fruit of intensive communication with colleagues was an extensive multi-volume epistolary heritage. James was not tired of working on the style and form of his works, one of the first among American writers he began to analyze the creative process itself, its patterns. He touched on this problem not only in critical works, but also in his fiction works, the heroes of which, of course, were writers, painters, and people of art.

James witnessed the most important historical events in the life of Europe and America, but they almost found no feedback on his books. Civil pathos, "engagement" of the writer contraindicated with the art of words. Exploring the psychology of people, their inner life, and their experiences, he sought to capture eternal moral values within moral and ethical conflicts.

Henry James described a rather narrow, upper layer of American and European society. Typical heroes are writers, aristocracy, wealthy intelligentsia, and people of art, far from material worries. His hero is a person who thinks about his place in life, about the meaning and purpose of his existence.

His works are dominated by the following motifs and themes: the clash of European and American traditions reflected in the fate of the Americans and the Old World, the artist's conflict with his entourage, internal conflicts related to creative work, "pilgrim", seeking refuge. The fruit of the writer's first trip to Europe was a collection of short stories, and the so-called "Flame Pilgrim" (1869).

Two periods are outlined in the creative work of Henry James: "European", covering almost three decades from the beginning of the 1870s to the end of the

1890s, and a period of a late manner from the end of the 1890s to the death of the writer in 1916.

Henry James made a special contribution to the development of the psychological narration. Among the best examples of this genre are *Daisy Miller* (1879), *Aspern Letters* (1888), *Liar* (1889), *Apprentice* (1892), *Brooke Smith* (1892), and *Carpet Pattern* (1896), *Screw Turn* (1898), etc.

Usually, James evades the traditional manner of the first person and introduces the figure of the narrator. It was important for him not only to “mirror” the reality in its objective data, but also to pass it through the prism of perception of a certain person, narrator, eyewitness, observer, to show his point of view, his vision of reality [Nikolenko M.P., 2011; 186-199].

In several novels – “*Eugene Pickering*”, “*Siege of London*”, “*Madame de Mov*”, “*Pandora*”, etc. the writer turned to a topic that aroused his increased interest: revealing the character of an American, his/her “riddles”. This topic is especially vividly revealed in the story “*Daisy Miller*”. In American criticism, it was suggested that *Daisy Miller* could be inspired by reading Turgenev’s story *Asya*. This is not about a direct influence, but about the interaction of two artistic systems, since the topic “Compatriots Abroad” attracted the attention of both the Russian and American writers.

The tie in both stories is the meeting of the narrator with compatriots. The Miller family travels in Europe, Narrator Winterbourne meets them: this is the mother, her 9-year-old son Randolph and her daughter Daisy (literally, this name means “margarita”). Daisy’s brother not without pride speaks about his sister: she is “a real American”. Winterbourne is attracted to Daisy’s simplicity, naturalness, and, of course, beauty. Sometimes she seems to him “typical crazy”. Obeying only the inner feeling, alien to cold calculation, Daisy does not accept the choppy rules of a “good tone”; to the horror of her mother, for example, she goes with Winterbourne for a walk to Chillon Castle.

A few months later, Winterbourne meets her in Rome, where she is the subject of a “decent” society because she risked appearing in public with the handsome Italian Giovanelli, a native of a simple family. Friends and acquaintances are convinced that the young lady “went too far” in her intrigue with a fan. A walk along the night Coliseum, accompanied by Giovanelli, turns out to be fatal for the heroine. She falls ill with Roman fever and dies. Winterbourne returns to Geneva. The novelty of the story is reflected in the multifaceted, complex character of the main character. Daisy Miller did not correspond to the myth of the “perfect America”, which was rooted in the “tradition of decency”.

The story “*Daisy Miller*” was ambiguously accepted by the compatriots of the writer. The editor of one of the American magazines rejected the story because he saw in it “denigration of the image of a young American woman”. Nevertheless, the story contributed to a decisive increase in the popularity of Henry James. Today, American critics put the image of Daisy Miller on the line with such discoveries of American literature as Esther Prynne, Billy Budd, Huck Finn, and Jay Gatsby.

“Aspern Letters” – this equally famous story is included in the circle of works that cover the invariably caring a topic of Henry James’ creative man, his role in the life of society, his psychological appearance, and the fate of his works. The author sought to answer the question: to what extent it is lawful to invade the writer’s inner world, in his relations with other people, in his right to privacy? The impetus for writing the story was the real story that happened to a certain captain Silsby, a fan of the great poet P.B. Shelley (1792-1822). Upon learning that Claire Claremont, Shelley’s lover, then an elderly woman, kept the correspondence with Shelley and Byron, Captain Silsby shone a room in her house so that after Claremont’s death he could take possession of the letters. After Claremont’s death, her niece, a young and single woman became her heiress. She agreed to give Shelley’s letters to the captain only on the condition that Silsby marries her.

The narrative is built as a first-person story. The narrator is an unnamed hunter for literary rarities, publisher, biographer, literary critic. He bows to the great romantic poet Jeffrey Aspern, in which the features of both Byron and Shelley are guessed [Blackmoore R.P., 1979; 127-157]. The narrator admits that he has the “publisher’s temperament” and also “has an attraction to the old let him have a somewhat special kind”.

The plot of the story is based on the hero’s arrival in Venice, where he hopes to take possession of the idol’s letters and his portrait. They are kept by Juliana Borders, who lives alone with her niece Tina Borders, an old virgin. The hero carefully hides his plans and does not give out his intentions. Once the “divine Juliana” was loved by the “divine Aspern”. Now, she’s an old woman. Under the guise of an American traveler, the narrator settles in Juliana’s house, who rents him a room for more than an impressive amount.

Juliana guesses what the intentions of the guest are, and wants, having requested a lot of money for the letters, to eventually provide Tina.

A peculiar game is being deployed where all are looking for their benefit. The narrator is ready, according to him, “for any meanness”. He tries to attract a trusting Tina to his side. One day, he enters Juliana’s office and roars in her things. Juliana catches him behind this shameful occupation and quits: “The vile scribe”. At this moment, the hero first sees under the ugly green visor that Julian wears how surprisingly these eyes sparkle. In them is the brilliance of her former beauty.

Behind the story’s plot changes, the author’s thoughts are about the nature of art, the beauty, of life, and moral conflicts of conscience and duty. Everything is transient in life; only great art is forever. Once, Juliana was a captivating girl, the poet’s muse. But Juliana took away, and not only externally: after all, she is ready to conduct ugly bargaining over the sale of Aspern’s portrait. In the story, the motive of contrast plays an important role. Juliana, who once inspired Aspern, is trying to deny the fact that she has letters from the poet. For the narrator, Juliana’s desire to benefit from acquaintance with Aspern is like a “fake note”.

Art turns out to be coupled with low-lying, self-serving motives. The greed of the collector, which kills truly scientific interest, conflicts with the norms of morality.

The victim is the third participant in the drama. Tina Borders, an unhappy lonely woman, is imbued with a feeling for the narrator, not wanting to notice that he is using her for his benefit. But in it lives a sense of duty towards her aunt.

Dying, Juliana, who has the oppressive will, inspires her niece that she is allowed to give letters to the narrator only in exchange for his consent to become her relative, that is, to marry her. Frightened by an unexpected prospect, the hero is removed. During the next visit, it turns out that Tina, who met the hero with deliberate coldness, destroyed priceless letters. Her act is psychologically motivated: hidden hopes have not been fulfilled, and letters are now not needed.

In the story, Henry James appears as a master of fine psychological drawing: the characters are given in all the complexity of their psychological appearance, and each situation involves different interpretations. In the late 1890s, with the release of James' novel "*Poynton Prey*" (1897), a transition to a new creative stage has been planned, which lasted about two decades. Critics call it the time of James' late manner.

At this time, his novels "*Wings of the Dove*" (1902), "*Ambassadors*" (1903), "*Golden Bowl*" (1904), several short stories, a large number of critical articles, including prefaces, performed the second-lifetime edition of his works (1907-1909).

The last years of James were overshadowed by the death of many close people, primarily William's brother. After England entered the war, he accepted British citizenship (1915) but bequeathed that his ashes after cremation be buried in America [Edel L., 1975; 264-267].

The works of James of the late period are characterized by a complicated form, style experiments, symbolism and allegories, and intense interest in the finest movements of the human soul. The subject of James' attention is not so much the life surrounding the heroes, the material environment, but its refraction, reflection in individual consciousness, and perception. True, sometimes the search for new forms and means of expression became an end in itself for the late James with rather narrow, chamber content [Zverev A.M., 1999; 50, 77, 278].

This, of course, made his books somewhat "elitist" "literary". Nevertheless, in the opinion of contemporaries, he was the master, the "master" owning all mysteries of narrative art. James believed that penetration into the psychology of the human soul is the main writing goal.

But if in the work of the great masters of the XIX century this problem was solved through an openly carried out psychological analysis, if the creator of novels and short stories acted as the "all-leading author", who in direct text explained everything to the reader about his heroes, then Henry James took a step forward in his artistic methodology. He moved on to the show from the story commentary, which is called the dramatic method.

James strove through the external, through actions, manner, statements, and facial expressions to say about the inner state of the hero. His searches in the field of psychological novels influenced the development of this genre in the 20th century, and the literary technique of many writers.

Henry James was also known as a talented theorist and critic. Almost all-

American writers such as Irving and Cooper, Longfellow and Emerson, and Whitman reflected on the nature of his literary work. In the history of literary and aesthetic thought, Edgar Poe's essays and treatises on the nature of the short stories, the essence of poetry, are significant. Nevertheless, Henry James resolutely stands out among compatriot writers both in terms of the volume and in terms of significance of the literary and critical heritage he had left.

His critical way went in parallel with artistic creativity: James judged the literary process from the inside. His articles, reviews, and prefaces are so numerous that they could compose an independent collection of works. James hoped to become American St. Bev. He was distinguished not only by the subtlety and professionalism of the assessments but also by the widest erudition.

During James' time, romanticism was usually presented in the pale works of his epigones. Life required the approval of the principles of realistic art; this task was taken over by James. His articles on literary topics were compiled in the book *French Poets and Novelists* (1879), as well as the program collections *The Art of Prose* (1885), *The Future of the Novel* (1899), *The New Novel* (1914), etc. [Blackmoore R.P., 1979; 127, 157].

The most important aspect in the theorist's methodology was "self-reflection", an analysis of his own literary experience. He wrote prefaces to individual volumes of his collected works, explaining and commenting on his plans, and expressed judgments on general issues of literature. Especially significant in this regard are the prefaces to novels such as "*The American*", "*Female Portrait*", "*Princess Kazamassim*", and "*Ambassadors*", to several stories included in the lifetime collected works (1907-1911). Thanks to James, the prestige of literary criticism has grown in the United States. It marked a new phase in its development.

James made a significant contribution to the development of the theory of the novel, primarily its psychological variety, a novel that enables us to capture the "life of the heart" (Stendhal), the inner world of personality. It is difficult to overestimate the importance of his works devoted to the romance genre, because in fact, throughout almost the entire XIX century the dominant in the USA remained a "small genre" (Irving, Edgar Poe, Twain, Bret Garth).

In the program article "The Art of Prose" (1884), James justified the meaning of the novel form: he believed the novel to be an expression of a personal, "direct impression of life" and determined the value of the completeness of this impression. The novel is designed to convey the "air of reality", and create the "illusion of life", "matter, living and moving", like any other organism; "during its development, the relationship of all its parts will be discovered", James believed.

For James, not theoretical definitions are significant – "romantic novel", "everyday novel", "character novel", "position novel", but organic achievement unity of form and content, and, therefore, loyalty to life. Novels can be either good or bad. The only issue that deserves discussion is the level of skill. James paid special attention to the so-called point of view. For him, the skill with which the thing was created was extremely significant; he wrote about the "religion of fulfillment".

Not all this means that Henry James ignored the substantive side of the novel. On this score, he spoke with obvious certainty, protecting himself from reproaches for underestimating the “idea of the content of a novel or picture”. “They are of great importance”, he emphasized, “from my point of view, and if I could create prayer, it would call on the artist to enrich the ideas of his work as much as possible”. James is praised for falsehoods, sentimental stereotypes, a must-have happy end, pleasing to reading tastes. The main thing is the freedom of the artist and the significance of his experience.

James constantly pondered the art of storytelling. Here he was largely ahead of his time, looking into the future. In particular, he developed the principle of “multi-subject consciousness”, associated with the embodiment of the points of view of several storytellers who can perceive the same picture differently. In the preface to the novel “*Female Portrait*”, he wrote: “In the house of literature there is not one, but a lot of windows the number of them, however, cannot be established, each is cut or will still be cut through on an extensive facade due to the needs of individual perception”.

Very important for James was the experience of French literature by Flaubert, Maupassant, and Zola. One of the first in the United States, he justified the significance of Balzac’s legacy (article “*Balzac’s Lesson*”). To take on the artistic achievements of the Old World, James was one of the most “Europeanized” American writers.

James was, along with his friend W.D. Howells, among the first American writers to promote Russian literature in the United States, and above all Turgenev, to whom he devoted four articles. The first – “*Ivan Turgenev*” was built as a review of the novels “*Hanging Waters*” and “*Steppe King Lear*”, which James, who did not know the Russian language, met in the German translation. The article, in particular, noted: “Turgenev is one of the few discerning artists. Let us make a reservation at once: it is great not with abundance of writing, but with skill. His element is close observation” [Lerner D., 1941; 28, 54].

Turgenev read the review and answered James with a letter of thanks. Correspondence ensued between them, and then in 1875-1876 they met in Paris, and they developed friendly relations. His next work was a review of the novel “*New*”. Then, he published two more thorough works on Turgenev. In his characterization of the Russian writer, James emphasized the originality of his manner, which is based on the “dramatic method”.

While living in Europe for a long time, James painfully felt his separation from his native soil. Turgenev also spent a long time abroad, but at the same time maintaining strong ties with Russia. “His genius was for us the voice of those masses unknown to us”, James wrote, “which now have to be talked about more and more often”, James did not pass by Turgenev’s artistic experience, it is believed, for example, that in his novel “*Female Portrait*” the influence of Turgenev “*Novi*” is noticeable.

A discerning remark by English writer George Moore became common in literary circles: “James went to Europe and began to read Turgenev, and Howells stayed at home and began to read Henry James” [Edel L., 1962; 528].

In the 40s of the XX century appeared a revival of interest in the works of

James. He became extremely popular, not only with readers but also with critics who found in his legacy the most grateful material for philological research. The literature about his work “Jamesian” is truly endless and is replenished with new works.

According to critic R.Blackmoore, “the wealth of feelings captured in his books, their honed form has become an integral part of the reading and writing experience”. Among those who recognized the importance of James were the British – J.Conrad, V.Wolfe, G.Green, J.Joyce, Americans – G.Stein, W.Faulkner, and E.Hemingway; the latter believed that James should be constantly re-read.

In Russia, translations of James’ works appeared in the 1870s. Then, after a rather long break from the beginning of the 1970s, an intensive study of James and the publication of his works resumed.

In 1875, James left America and since lived almost permanently in Europe. At home, he was uncomfortable, the very spirit of the country, the cult of enrichment, speculative fervor, the domination of low ideals all seemed to James incompatible with the world of high literature, refined intellectual interests.

The European period of his work opens with the novel *Roderick Hudson* (1875), the center of which is such a significant figure of art for James.

The gifted American sculptor went to Rome. There he works fruitfully, getting close to a group of young people passionate about art. Roderick Hudson is a vulnerable, overly emotional artist; creative activity alternates with his periods of apathy. In Italy, Hudson meets Christina Light: his fascination with this beautiful woman is so deep that he practically leaves his art classes. Christina’s mother finds a rich groom for her daughter. Hudson leaves for Switzerland and hereafter a while again meets his beloved one. She’s with her husband. In Hudson, the former feeling awakens. He follows Christina but dies in the mountains under unclear circumstances. Perhaps it was suicide, although an accident was not ruled out.

This novel was followed by others in which James develops favorite topics and situations: “*The American*” (1877), “*Washington Square*” (1881), “*Female Portrait*” (1881), and “*Princess Kazamassima*” (1886). The heroine of the last novel is Christina Light, familiar to the reader of *Roderick Hudson*.

CONCLUSION

For most of his contemporaries, Henry James was a “writer for writers”, a literary master, rather a theorist of artistic excellence than an artist himself. The Americans listed him among the English authors; the British attributed him to the Americans.

Interest in Henry James, in the theory of the novel he created, in his artistic achievements and discoveries arose after the death of the writer, in the 20s of the XX century. The fate of the literary heritage of Henry James is largely determined by his life and creative fate, which developed under the influence of historical and cultural events of the second half of the XIX century.

A theorist of the novel genre, James was also an outstanding practitioner. The process of writing went in parallel with the understanding of this process. The novels embodied the problems and themes that worried James, typology of heroes, worldview,

and the writer's life philosophy. The immediate sources of his exceptional skill are two moments of his work, inextricably connected. One of them is his ability to show his characters more multilaterally, although not necessarily than other writers, etc.

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