



SOME PECULARITIES OF ARTISTIC PSYCHOLOGISM IN EUROPEAN LITERATURE

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Abstract: *Psychologism is a philosophical point of view according to which the problems of epistemology (i.e., the validity of human knowledge) can be satisfactorily solved through the psychological study of the development of mental processes. It is a tendency in philosophy and the humanities to explain spiritual phenomena and ideal entities through the work of individual or collective consciousness, the inner world of a literary character.*

Key words: *psychologism, philosophy, broad and narrow sense, person's inner world, human characters.*

The concept of "psychologism in fiction" was studied in detail by A.B. Yesin. Let's consider the main provisions of his concept of psychologism in the literature. In literary criticism, "psychologism" is used in a broad and narrow sense. In a broad sense, psychologism refers to the universal property of art to reproduce human life, human characters, social and psychological types. In a narrow sense, psychologism is understood as a property that is characteristic not of the entire literature, but only of a certain part of it. Psychological writers depict a person's inner world especially vividly and vividly, in detail, reaching a special depth in its artistic development. We will talk about psychologism in a narrow sense. Let's make a reservation right away that the lack of psychologism in the work in this narrow sense is not a disadvantage or a virtue, but an objective property. It's just that in literature there are psychological and non-psychological ways of artistically mastering reality, and they are equivalent from an aesthetic point of view. Psychologism is a fairly complete, detailed and in-depth depiction of the feelings, thoughts and experiences of a literary character using specific means of fiction. This is the principle of organizing the elements of an art form, in which visual means are mainly aimed at revealing the mental life of a person in its diverse manifestations. Like any cultural phenomenon, psychologism does not remain unchanged in all ages, its forms are historically mobile. Moreover, psychologism has not existed in literature since the first days of its life – it arose at a certain historical moment. The inner world of a person in literature did not immediately become a full-fledged and independent object of image. In the early stages, culture and literature did not yet need psychologism, since initially the object of literary depiction was what was most striking and seemed most important.; visible, external processes and events that are clear in themselves and do not require reflection and interpretation. In addition, the value of the event was immeasurably higher than the value of experiencing it. V. Kozhinov notes: "The tale conveys only certain combinations of facts, reports on the most basic events and actions of the character, without delving into his special internal and external gestures...."



All this is ultimately explained by the underdevelopment, simplicity of the individual's mental world, as well as the lack of genuine interest in this object" (V. Kozhinov. Plot, plot, composition // Theory of literature: in 3 volumes– Moscow, 1964). This is not to say that literature at this stage was not at all concerned with feelings and experiences. They were depicted insofar as they manifested themselves in external actions, speech, changes in facial expressions and gestures. For this, traditional, repetitive formulas were used to indicate the emotional state of the hero. They indicate an unambiguous connection between the experience and its external expression. To denote sadness in Russian fairy tales and epics, the formula "He became unhappy, hung his head" is widely used. The very essence of human experience was one-dimensional - it was one state of grief, one state of joy, etc. In terms of appearance and content, the emotions of one character are no different from those of another (Priam experiences exactly the same grief as Agamemnon, Dobrynya triumphs in the same way as Volga).

So, in the artistic culture of the early eras, psychologism not only did not exist, but could not exist, and this is natural. A specific ideological and artistic interest in the human personality, individuality, and its unique life position has not yet emerged in the public consciousness.

Psychologism in literature arises when a unique human personality is recognized as valuable in culture. This is impossible in conditions where a person's value is completely determined by his social, social, and professional position, and a personal point of view on the world is not taken into account and is assumed to even be nonexistent. Because the ideological and moral life of society is completely governed by a system of unconditional and infallible norms (religion, church). In other words, there is no psychologism in cultures based on the principles of authoritarianism.

In European literature, psychologism originated in the era of late antiquity (Heliiodorus' novels "Ethiopica", Long's "Daphnis and Chloe"). Telling about the feelings and thoughts of the characters is already a necessary part of the narrative, sometimes the characters try to analyze their inner world. The true depth of the psychological image is not yet there: simple mental states, weak individualization, a narrow range of feelings (mainly emotional experiences). The main method of psychologism is inner speech, built according to the laws of external speech, without taking into account the specifics of psychological processes. Ancient psychologism did not receive its development: in the IV–VI centuries, ancient culture perished. The artistic culture of Europe had to develop anew, starting from a lower stage than antiquity. The culture of the European Middle Ages was a typical authoritarian culture, its ideological and moral basis was the rigid norms of a monotheistic religion. Therefore, we practically do not find psychologism in the literature of this period. The situation fundamentally changes in the Renaissance, when the inner world of man is actively being explored (Boccaccio, Shakespeare). The value of personality in the cultural system has become especially high since the middle of the XVIII century, the question of its individual self-determination has been sharply raised (Rousseau, Richardson, Stern, Goethe). The reproduction of the feelings and thoughts of the characters becomes detailed and branched, the inner life of the characters turns out to be saturated with moral and philosophical searches. The technical side of psychologism is also enriched: an author's



psychological narrative, psychological detail, compositional forms of dreams and visions, a psychological landscape, and an inner monologue with attempts to build it according to the laws of inner speech appear. With the use of these forms, complex psychological states become available to literature, it becomes possible to analyze the realm of the subconscious, artistically embody complex mental contradictions, i.e. to take the first step towards the artistic mastery of the "dialectic of the soul."

However, sentimental and romantic psychologism, for all its elaboration and even sophistication, had its limit, associated with an abstract, insufficiently historical understanding of personality. Sentimentalists and romantics thought of man outside of his diverse and complex connections with the surrounding reality. Psychologism reaches its true peak in the literature of realism. Let's look at the techniques in the literature. The main psychological techniques are:

The main psychological techniques are:

the system of narrative and compositional forms (author's psychological narrative, first-person narrative, letters, psychological analysis);

an internal monologue;

the psychological detail;

psychological profile;

The psychological landscape;

Dreams and visions;

doppelganger characters;

default setting.

A system of narrative and compositional forms. These forms include author's psychological narrative, psychological analysis, first-person narrative, and letters.

The author's psychological narrative is a third-person narrative conducted by a "neutral", "outsider" narrator. This is a form of narration that allows the author, without any restrictions, to introduce the reader into the inner world of the character and show it in the most detail and in depth. For the author, there are no secrets in the hero's soul – he knows everything about him, can trace in detail the internal processes, comment on the introspection of the hero, tell about those mental movements that the hero himself cannot notice or which he does not want to admit to himself.

"He was gasping for breath; his whole body was visibly trembling. But it was not the tremor of youthful timidity, not the sweet horror of the first confession that seized him: it was a passion that was beating in him, strong and heavy, a passion similar to malice and perhaps akin to it..." (Turgenev's "Fathers and Children").

At the same time, the narrator can psychologically interpret the external behavior of the hero, his facial expressions and plasticity. Third-person narration provides unprecedented opportunities for the inclusion of various forms of psychological representation in a work: internal monologues, public confessions, excerpts from diaries, letters, dreams, visions, etc. This form of narration makes it possible to depict many characters psychologically, which is almost impossible with any other method of narration. A first-person narrative or a novel in letters, constructed as an imitation of an intimate



document, provide much fewer opportunities to diversify the psychological image, make it deeper and more inclusive.

The third-person narrative form did not immediately begin to be used in literature to reproduce a person's inner world. Initially, there was a kind of prohibition against intrusion into the intimate world of someone else's personality, even into the inner world of a character invented by the author himself. Perhaps literature did not immediately master and consolidate this artistic convention – the author's ability to read the souls of his characters as easily as his own. There was still no task for the author to portray someone else's consciousness in the full sense.

Up to the end of the XVIII century. For the most part, non-authorial subject forms of narration were used for psychological depiction: letters and notes of a traveler (Laclaux's *Dangerous Liaisons*, Richardson's *Pamela*, Rousseau's *New Heloise*, Karamzin's *Letters of a Russian Traveler*, Radishchev's *Journey from St. Petersburg to Moscow*) and a first-person narrative (Sentimental Journey Sterne, Rousseau's "Confessions"). These are the so-called non-authorial subject forms of narration. These forms made it possible to communicate the inner state of the characters most naturally, to combine plausibility with sufficient completeness and depth of disclosure of the inner world (the person himself speaks about his thoughts and experiences – a situation that is quite possible in real life).

From the point of view of psychology, first-person narration retains two limitations: the inability to show the inner world of many characters equally fully and deeply, and the monotony of the psychological image. Even an internal monologue does not fit into a first-person narrative, because a real internal monologue is when the author "eavesdrops" on the hero's thoughts in all their naturalness, unintentionality and rawness, and a first-person narrative presupposes a certain self-control, self-reporting.

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