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THE CONCEPT OF PSYCHOLOGISM IN THE LITERATURE, TECHNIQUES AND METHODS OF PSYCHOLOGICAL IMAGE

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Psychology reveals an internal structure, that is, consists of technical devices and image methods. As a rule, in works devoted to a versatile psychological nature, the author focuses on internal or external external detail.
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КОНЦЕПЦИЯ ПСИХОЛОГИЗМА В ЛИТЕРАТУРЕ, ТЕХНОЛОГИЯХ И МЕТОДАХ ПСИХОЛОГИЧЕСКОГО ОБРАЗА

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Психология обнаруживает внутреннюю структуру, то есть состоит из технических приемов и методов изображения. Как правило, в работах, посвященных разностороннему психологическому характеру, автор фокусируется на внутреннем или внешнем внешнем детальности.
Ключевые слова: диахроника, индивидуальность, литературная критика, синхронность, литература.

Psychologism is an important property of literature, which allows a deeper understanding of the human soul, to understand the meaning of actions. There are two interpretations of the term "psychologism." In a broad sense, the term refers to the general

property of literature and art to recreate human life and characters. With this approach, psychologism is inherent in any literary work. In the narrow sense, psychologism is understood as a special property that is characteristic only for individual works. From this point of view, psychologism is a special device, a form that allows faithfully and vividly portray mental movements. According to A.B. Yesina, "Psychologism is a definite art form that stands behind and expresses the artistic meaning, ideological and emotional content."

The presence or absence of psychologism in a literary work in a narrow sense will not be the advantage or disadvantage of the work, it is only its peculiarity, due to the idea of the work, its content and theme, as well as the author's understanding of the characters. Psychology, when it is present in a work, is an organizing style principle and determines the artistic originality of a work.

According to Yesin, there are three main forms of psychological image. Two of them were formulated in his research by I.V. Strakhov: "The main forms of psychological analysis may be divided into an image of characters" from the inside "- that is, through the artistic knowledge of the inner world of actors, expressed through internal speech, images of memory and imagination; a psychological analysis" from the outside ", expressed in psychological the writer's interpretation of the expressive features of speech, speech behavior, facial and other means of the external manifestation of the psyche. " These forms of psychologism are called direct and indirect, respectively. Yesin singles out another form of psychological image - the author's direct naming of feelings and experiences occurring in the hero's soul. He calls this method sum-denoting.

Psychology has its own internal structure, that is, consists of techniques and methods of image. As a rule, in works of an emphasized psychological nature, the writer focuses on internal rather than external details. We will often find a description of all the nuances of the hero's experiences than a detailed analysis of his appearance. But in addition to the quantitative correlation in such works, the principle of their relationship also changes. If in the usual

story the external details exist independently, then here they will be subordinate to the general content, will be directly related to the emotional experiences of the heroes. In addition to their direct function of reproducing life, they acquire another important function - to accompany and frame psychological processes. In this approach, objects and events are material for reflection, a reason for reasoning, and can mean nothing without correlation with the inner world of the hero.

External details (landscape, facial expressions and gestures, portrait) are not a direct way of expressing psychologism, but with the appropriate environment they acquire additional functions. So, not every portrait characterizes the hero from a psychological point of view, but in the vicinity of psychological details, he assumes part of their functions. However, not every internal state can be conveyed through gestures and facial expressions or through an analogy with the state of nature, therefore these means are not universal.

Of great importance in creating psychologism is the narrative-compositional form: the narration can be from the first or third person. Until the end of the 18th century, the first-person narrative was considered the most appropriate form for this kind of work, moreover, imitation of letters was often used. A different form would be contrary to the principle of believability, since it was believed that the author was not able to penetrate the consciousness of his hero and no one could reveal his feelings to the reader better than the character himself. The first-person narration is focused on the reflection of the hero, psychological self-esteem and psychological introspection, which, in principle, is the main goal of the work. However, this narrative has two limitations: the inability to fully and deeply show the inner world of many heroes and the uniformity of the psychological image, which gives the work some monotony.[1]

Another, more neutral form is third-party narration, or authorial narration. This is precisely the art form that enables the author to introduce the reader into the inner world of the character, to

show it in the most detail and deeply. At the same time, the author can interpret the behavior of the characters, give him an assessment and comment. Internal monologues, excerpts from diaries, letters, dreams, visions, etc., are freely included in this form of narration. The author's narrative is not subject to artistic time, the author can dwell in detail on the details important to him, while saying only a few words about a rather long period of life that did not affect the development of the hero. The psychological narrative from a third person allows you to depict the inner world of many heroes, which is a difficulty in narrating in the first person.[2]

According to Yesin, the most common compositional and narrative forms are an internal monologue and psychological authoring narrative, which are found in almost all psychology writers. However, in addition to these, there are also specific narrative forms that are used less frequently. These are dreams and visions, double characters that enable the author to reveal new psychological states. Their main function is to introduce fantastic motives to the work. But with a psychological image, these forms acquire a different function. Unconscious and semi-unconscious forms of inner life are depicted as psychological states and are correlated primarily not with the plot and external actions, but with the hero's inner world, with his other psychological states. For example, a dream will not be motivated by previous events in the life of the hero, but by his previous emotional state. Literary dreams, according to I.V. Strakhova is a writer's analysis of the "psychological states and characters of the characters."

Another technique of psychologism, which became widespread in the second half of the XIX century, is silence. It arises at a time when the reader begins to search in the work not for external plot entertainment, but for images of complex and interesting mental states. Then the writer at some point could omit the description of the psychological state of the hero, allowing the reader to independently conduct a psychological analysis and figure out what the hero is going through at the moment. Such a silence makes the image of the inner world very capacious, because the

writer does not specify anything, does not limit the reader to certain frames, gives complete freedom to the imagination.   In such episodes, psychologism does not disappear; it exists in the mind of the reader. Thus, psychologism is a special technique, a form that allows faithfully and vividly portray mental movements. There are three main forms of psychological image: direct, indirect and summarizing. Psychologism has its own internal structure, that is, consists of techniques and methods of depiction, the most common of which are the internal monologue and psychological author's narrative. In addition to them, there are the use of dreams and visions, twin heroes and the reception of silence.

Literature

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