Psychologism In Modern Prose

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Abstract. This research paper provides a study of the problem of psychologism in the context of world prose with an emphasis on finding psychological qualities in the text space of modern literature that allow deepening the methodology of the artistic knowledge of the individual.

Keywords: aesthetic system, forms, prose, psychologism, psychological analysis, human concept, techniques.

Introduction.

At present, modern prose is developing rapidly and brightly. It shows a variety of aesthetic concepts, genres and artistic approaches. Changes in ideological and moral views occur in stages.

The realist neoclassical current, which traditionally addresses the social and ethical issues of life, continued the tradition of prose. Features are: psychologism and philosophy, the active life position of the hero who is looking for solutions to problems, the author's dialogue with the reader.

An important moment for the development of prose is the complete abolition of censorship. Prose has a pronounced compensatory character. It is necessary to catch up, catch up, return and integrate into the global context.

Methods of research.

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 characteristic of any literary work. In a 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 technique, a form that allows you to accurately and vividly depict mental movements. According to A.B. Esin, "psychologism is a certain artistic form behind which stands and in which artistic meaning, ideological and emotional content is expressed".

Chernyshevsky, who was one of the first to define psychologism as a special artistic phenomenon, also considered it a property of the artistic form of a work: in an article on the early prose of L. Tolstoy, he calls psychologism an artistic device.

The presence or absence of psychologism in a literary work in the narrow sense will not be an advantage or disadvantage of the work, it is only its feature, due to the idea of the work, its content and themes, as well as the author's understanding of the characters. Psychologism, when it is present in a work, is an organizing stylistic

principle and determines the artistic originality of the work.

According to Esin, there are three main forms of psychological representation. Two of them were formulated by I.V. Strakhov: "The main forms of psychological analysis can be divided into the image of characters" from the inside ", that is, through the artistic knowledge of the inner world of the characters, expressed through inner speech, images of memory and imagination; into psychological analysis" from the outside ", expressed in a psychological interpretation by the writer expressive features of speech, speech behavior, mimic and other means of external manifestation of the psyche. These forms of psychologism are called, respectively, direct and indirect.

Yesin singles out another form of psychological depiction - the direct naming by the author of the feelings and experiences that occur in the soul of the hero. He calls this method summative-denoting.

Psychologism has its own internal structure, that is, it consists of techniques and methods of representation. As a rule, in works of an emphatically psychological nature, the writer focuses on internal rather than external details. We will often come across a description of all the nuances of the hero's experiences than a detailed analysis of his appearance. But in addition to the quantitative ratio in such works, the principle of their relationship also changes. If in the usual narrative external details exist independently, then here they will be subordinate to the general content, will be directly related to the spiritual experiences of the characters. In addition to their direct function of reproducing life, they also acquire another important function - to accompany and frame psychological processes. With this approach, objects and events are material for reflection, a reason for reasoning, and may mean nothing without being correlated with the inner world of the hero.

External details 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 neighborhood with psychological details, he takes on some 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, so these means are not universal.

When creating psychologism, the narrative-compositional form is of great importance: the narration can be conducted in 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, and imitation of letters was often used. A different form would be contrary to the principle of plausibility, since it was believed that the author is not able to penetrate the mind of his hero and no one can reveal his feelings to the reader better than the character himself. The narration in the first person is focused on the reflection of the hero, psychological self-assessment and psychological self-analysis, which, in principle, is the main goal of the work. However, such a narrative has two limitations: the inability to equally fully and deeply show the inner world of many heroes and the monotony of the psychological image, which gives the work some monotony.

Another, more neutral form is third-person narration, or author's narration.

This is precisely the art form that allows the author to introduce the reader into the inner world of the character, to show it in the most detailed and deep way. At the same time, the author can interpret the behavior of the characters, give him an assessment and commentary. Internal monologues, passages from diaries, letters, dreams, visions, etc. are freely included in this form of narration. The author's narration is not subject to the divine time, the author can dwell in detail on the details that are 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. Psychological third-person narration allows you to depict the inner world of many characters, which is a difficulty in first-person narration. According to Esin, the most common compositional and narrative forms are the internal monologue and psychological author's narration, which are found in almost all psychologist 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 motifs into the work. But when psychologically depicted, these forms acquire a different function. Unconscious and semi-conscious forms of inner life are depicted as psychological states and correlate primarily not with the plot and external actions, but with the inner world of the hero, with his other psychological states. For example, a dream will be motivated not by previous events in the hero's life, but by his previous emotional state. Literary dreams, according to I.V. Strakhova, is an

analysis by the writer of "the psychological states and characters of the characters".

Another technique of psychologism, which became widespread in the second half of the 19th century, is silence. It arises at a time when the reader begins to look 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 make a psychological analysis and think out what the hero is experiencing at the moment. Such silence makes the image of the inner world very capacious, because the writer does not specify anything, does not limit the reader to certain limits, gives complete freedom to the imagination. In such episodes, psychologism does not disappear; it exists in the mind of the reader. This technique is most widely used in the work of A.P. Chekhov, and later - by other writers of the 20th century.

Neo-critical realism, which has emerged in recent years, analyzes the impact on the personality of a new social environment.

Neo-realism or neo-sentimentalism in world prose is considered as a literary trend that includes neo-romantic and non-modernist stylistic trends. It is based on the traditions of sentimentalism. On the pages of the works we see an awareness of the value of simple human feelings. In dramaturgy, neo-sentimentalism includes the plays of Y.Grishkovets, in the poetry of T.Kibirov, most of the works of women's prose.

One of the signs of our time is the blurring of the boundaries between popular and intellectual literature. The most striking phenomenon in this area is Boris Akunin's detective series.

Baroque or neo-baroque literature appears. Previously, this was taboo in literature, but now the reader can see the cruel truth about society, designed to expose lies, falsehood, embellishment of reality, hypocrisy and demagoguery, common both in life and in the literature of socialist realism. Among the representatives of this trend, the so-called "other prose", one can name Vladimir Sorokin. The author in his works studies the manifestation of the base in human life, dissects those aspects of life that until recently were unacceptable in literature.

The works of "other prose" become sharply polemical in relation to Soviet reality and ways of depicting it. The world in this prose is portrayed as absurd and illogical; there is no ideal in it, no one is going to return good for good, and life is a petty swarming in everyday affairs without a special purpose.

An important marker of this period is absolute freedom: the writer creates in an uncensored space. Postmodernist writers conduct a dialogue with chaos in their works, presenting it as a real model of life, where the utopia is the harmony of the world. The key concept of postmodernism "the world as a text" can be explained as follows: the world is unknowable, but is given to us as a description of this world, therefore, the world consists of a sum of texts and is itself a heterogeneous and endless text. If there is no meaning, there is nonsense.

On the pages of the works of the authors of the CIS, conditions are created where the language is almost lost, megacities are turned into miserable villages, where people live according to the rules of the game of "cat and mouse". The works are imbued with sarcasm, the characters of the characters line up in a kind of gallery of expats.

Conclusion

Thus, psychologism is a special technique, a form that allows you to correctly and vividly depict mental movements. There are three main forms of psychological representation: direct, indirect and summative. Psychologism has its own internal structure, that is, it consists of techniques and methods of representation, the most common of which are internal monologue and psychological author's narration. In addition to them, there is the use of dreams and visions, double heroes and the technique of default.

In conclusion, it should be noted that the prose of modern writers is located in a single experimental space.

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