

THE ROLE OF PSYCHOLOGISM IN THE DEVELOPMENT OF A LITERARY GENRE

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Abstract: *The given article deals with the role of psychologism in the development of literary genre. The internal and external components of psychologism are discussed. The case for the presence of psychological manifestations in literary works is analyzed. Psychologism is considered as a form of emphasizing humanism, high ideological and moral standards as well as a certain principle of organizing the elements of art in a specific unity.*

Key words: *psychologism, image of the inner world, moral qualities, psychological imagery, cognitive and educational functions of literature, internal and external components.*

The concept of "psychologism" can be used in different senses. It is easier to look at the concept in a broad and narrow sense. Psychologism in the broadest sense is a general trait that is generally acceptable to art and describes areas and systems of human life.

With the help of psychology, one can see the social aspects of people's lives and art. This feature creates not only social types, but also psychological types. In creating a character, each writer thinks about it in advance, determines what qualities the character has, what social significance he has, what social class he belongs to. The result is an individual with only a certain set of characteristics. This is where character develops.

A character is a set of characteristics that are intertwined in the process of creating a real or imaginary person. Consequently, character is a psychological phenomenon unique to each person.

In the narrow sense, the term "psychologism" is interpreted differently. Psychologism is not specific to the whole art and literature, but only to a certain part. Researchers who have studied psychology in the scientific literature of the last 25-30 years have come to the same conclusion. The development of psychologism only began in the late 50s and early 60s. It was a real success in literary criticism. Many researchers have studied psychology in all its meanings, from the broad to the narrow. Looking at the meaning of this term, we can say that psychology is a very broad concept. It encompasses all aspects of the human soul, revealing its inner world, thoughts, feelings, and experiences. Using the example of Pushkin's heroes, one can assess how psychologism can manifest itself. Shakespeare's motifs are used to create the image of Pugachev, the protagonist of the novel "Captain's Daughter" can be observed in character traits. He is a versatile person with a lot of positive

qualities. We see not only the hero's cruelty, but also the gentleness, justice, kindness, and even simplicity in some cases. This is not a purely negative sign. Pushkin does not refer directly to the inner world of the protagonist, he forces us to analyze and understand through the system of actions what kind of person Pugachev really was, what moral qualities are hidden in the depths of his heart. This trick is enough for the reader to understand everything. In this way, a complete, living being is created [6. 56].

Consequently, psychologism is able to describe a work independently from different angles using an image of the inner world by drawing attention to human actions. On the one hand, the author can use a creative approach and describe the individual as a multifaceted whole; on the other hand, it shows his reality in every way. Using a system of characters, the author shows the stylistic uniqueness of the work.

Likhachev D.S. worked on the study of psychology. He emphasizes that it is not necessary to give each character a set of psychological characteristics. It is important to create a psychological environment in the play that engages all the protagonists in a psychological environment that is subject to one system. For such an environment, sometimes non-psychological laws are predetermined by themselves. The researcher considers the manifestation of psychologism as a purely psychological phenomenon [3. 76].

Consequently, in literature, psychologism is not a system of character formation, but the author's activity to create a set of unique features, that is, a system of transmission of the protagonist's inner world, image, feelings, thoughts, experiences and various desires. Psychology has the task of revealing the human soul. It would be wrong to say that not all works have psychology. Each work has a different proportion of psychologism. In any literary work, you can find even the most concise information about the inner world of the protagonist. So, we can say that each work contains a psychological image. To determine this, you only need to analyze the case for the presence of psychological manifestations.

We cannot claim that psychology has always existed, because it is not. To look at a large work in terms of size, one can talk about its existence and its unique meaning. Here you can see the psychological methods of depiction, highlight them, and use them to identify the described character. Given the characteristics of the topic, it is expedient to draw conclusions about the content of the work.

In parallel with psychologism, some forms of image also begin to develop. They allow us to see the inside of a person on a slightly different scale. These forms have their own laws. As for psychology, these forms can interact with it and with each other. There are three main forms of psychological imagery. These shapes help to reveal the inner world of the protagonist in different ways. This allows you to display all types of imaging techniques.

Strakhov I.V. studied the forms of psychological images. The researcher identified two forms of imaging. He argued that it was expedient to separate the forms of psychological analysis on the basis of internal features. It is possible to talk about the classification of image forms only by knowing the inner world.

They can share the protagonist's inner monologues, memories, and imagery based on verbal expressions. In this way, the internal components are reflected. On the basis of external components, it is also possible to establish a certain division that takes into account the specific features of speech, speech behavior, facial expressions and other forms of psyche [5. 43].

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When talking about psychological images, first of all, it is necessary to note the correct form of the image and then indirectly. Note that with the help of an indirect image, the inner world of the character is revealed through external appearances and situations.

Another method is traditionally different, which is called determination. In this method, the author tries to convey the thoughts and feelings of the protagonist to the reader by naming the feelings that are going on in the heart of the protagonist.

So we come to the conclusion that the situation can be seen from different angles when we use a certain form.

The direct form is central and leading in the system of psychologism, because it is this form that can most successfully describe and convey the inner world of the protagonist. This form can be used to present a person in a vivid and visual way. A word is a special tool for creating an image.

Sometimes it is the word that is able to describe such events in life, and only in this way can it be conveyed in a bright and colorful way and embodied in reality. First of all, these events involve the inner world.

Language is the second feature of the psychological image. When creating a series of images, the writer uses the word, because without it the process of creation is impossible. Language allows for the visual representation of processes, events, and actions. With a competent approach to the use of language, the reader has the opportunity to immerse himself in a certain period of time, to feel the time when the plot took place [4. 86].

So we can say that there are many valuable features in the literature to describe the inner world of a character.

Summarizing the above, we can conclude that psychologism is a unique form of both art in general and literature in particular. The structural elements of the work occupy one of the main places in the system. Auxiliary tools of psychologism are forms of depiction of the inner world of a person. These forms have different classifications. The idea is to describe a person's inner world by analyzing his or her behavior, that is, thoughts and experiences, as well as inner feelings and desires. The generalization of such features gives an idea of the style of a work of art, and the forms of narration become clear.

At the same time, the "direct" and "indirect" and "summative" forms of psychologism have the ability to describe the protagonist's inner world more deeply and accurately. When the features of these forms are generalized, the importance of the psychological image becomes the leader. The work will be independent. The process of unlocking the inner world is sequential, allowing each protagonist to open up independently. Consequently, the signs of psychologism allow us to reveal the semantic nature of the whole work [3. 135].

Psychology refers first to psychology as a science, and then to literature and art in general. Scientists study its origins, laws, and properties, and consider psychology as a form or method. Literature does not pay attention to mental states, it is important to see the life of the human soul, its various manifestations, to understand man as a social being, not as a biological being. Thus, we can propose the following definition of psychologism in literature: Psychologism is a sufficiently complete, detailed and in-depth description of the feelings, thoughts and experiences of an artistic person or a literary hero using the specific means of fiction.

Consequently, a person's inner world is described through the expression of emotions. Reflections are not a goal in themselves, but an element of creating an artistic image of a person, his ideological

and moral essence. Psychologism is a specific artistic form, which is followed by artistic meaning, ideological and emotional content. Chernyshevsky N.G. was one of the first to talk about psychology. He considered it a special form of literature. He understood this feature of the work as a feature of its artistic form.

Chernyshevsky consistently distinguishes the ability of the protagonists to describe the inner world with a certain degree of skill from the ability to penetrate the essence of human character and relationships [1.342]. If we imagine that psychologism is not a subject of perception in literature, but a means of perception, a special literary form, it is understandable why we do not encounter psychologism in all works. The existence of such a form in each specific case depends directly on the characteristics of the content and requires the psychological disclosure of the character, the construction of the image of the person. Of course, the existence or absence of psychologism depends, first of all, on the idea of the work, its content. But this position seems very general and needs serious specification. Psychologism also works as a method of emotional and figurative influence on the reader. Through a detailed and in-depth description of the psychological processes of the artistic person, the reader is introduced to the enduring human content of literature: his place in the world, his attitude to the world, his passionate search. The process of personal self-determination, the development of a responsible life position is important for the formation of each person. Anyone who is acquainted with the arduous ideological and moral research of the heroes of the literature of the past will have the opportunity to join their spiritual experience.

The cognitive and educational functions of literature focus on a single process of shaping the reader's personality. This is where the writer-psychologist begins his constant and relentless interest in his work [2. 43].

The Russian classical literature of the nineteenth century, especially the second half of it, has a special place here, because during this period that psychologism rises to the highest peaks and the inner world, knowledge and development of man reaches unprecedented heights. Russian literature has gained special recognition among the world's leading literatures, as the content of his works is filled with a peculiar psychologism.

However, it should also be noted that the representatives of Russian classical literature forget that high moral ideas lead to the decline and destruction of the individual, often leading to loneliness, indifference, loss of contact with the world, the tragic destruction of procrastination and so on. Here, psychologism has become an integral form of imagery, as a detailed and in-depth reflection of the feelings and experiences of the protagonists allows for an artistically confident and emotionally effective embodiment of moral decay, personality fragmentation. In Chekhov's words, he forgot "about the highest goals of existence, about its human dignity".

Summarizing the above, we can conclude that psychologism is also a form of emphasizing humanism, high ideological and moral standards. [2.47] Thus, we have seen that psychology is such a property of the literary and artistic form that naturally arises in the play to embody a certain content – ideological and moral problems, the process of philosophical and moral research. Psychologism is a meaningful form, that is, an aesthetic upbringing that carries a fixed content (problematic and ideological burden). At the same time, psychologism is a special aesthetic feature that permeates all elements of the form and regulates its entire structure, rather than an element (e.g., plot, detail, character) of a work, not a part of artistic form. We can say that psychologism is a certain principle of organizing the elements of art in a specific unity.

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