

**PSYCHOLOGIZM IN PROSAIC WORKS
OF MYKOLA VINGRANOVSKY**

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Entry

An author analyses the problem of psychologism and psychological analysis of works of M. Vingranovsky. Exposes to the analysis of works of predecessors of Z. Golubeva, L. Ginzburg, V. Kompaniec, M. Kodak, A. Jesin, M. Pivovarov, M. Khrapchenko, S. Shatalov. Indetermination of psychologism and psychological analysis are searcher follows by determinations of A. Ijezuitov, that offered psychologism to examine as a generic feature of literature, result of artistic work and expression of authorial and social psychology, as conscious aesthetic principle.

Method

In research an author appealed to such methods, as: content-analysis that helped us to distinguish basic tendencies in the image of psychologism of heroes in works of M. Vingranovsky; hermeneutics a method, that gave an opportunity to trace the features of perception, understanding and interpretation of psychologism of works of M. Vingranovsky; a system method helped an author to find intercommunication between causes and effects in the acts of the heroes represented in works of M. Vingranovsky.

Results and discussions

During the discussion of results an author pays attention to a few interesting moments in the analysis of psychologism in works of writer. Firstly, M. Vingranovsky analyzed war as crisis form of existence from positions of ontological approach that gave a right to use different forms and facilities of psychologism to the writer. Secondly, M. Vingranovsky presented the emotional states of children-personages, that became the witnesses of tragic events of soldiery years, maximally for certain, consequences of stay in psychologically injuring situations –

depersonalization, predefined by the psychical rejections of origin of galucinaci visions, inadequate behavior, and syndrome of hyper activating.

Conclusions

In the prosaic works of M. Vingranovsky psychologically exactly showed evidently the features of masculine and woman psychologies, creative process, origin of battle trance, psyche of children of different age category, and also spared the special attention to the recreation of the emotional states of representatives of flora and fauna.

Entry

An increase interest of scientists in the problems of psychologism and psychological analysis stipulates the necessity of comprehension of history and theory of question, sound analysis of works "under the corner of traditions and innovation in the plan of psychologism and psychological analysis" (Gnojeva, 1983, p. 4).

Unlike collection "Soviet literature and world literary process. Image of man", article of Z. Golubeva ("New verges of genre: the Modern Ukrainian soviet novel"), V. Timofeeva ("Ways of artistic research of personality"), the problems of psychologism are partly analyzed in that, in collective article of "Problem of psychologism in soviet literature", monographs of L. Ginzburg ("About psychological prose"), V. Kompaniec ("Artistic psychologism is in soviet literature (1920th)", M. Kodak "Psychologism of social prose", A. Jesin "Psychologism in narrative work (before imputing of problem) "is traced a new tendency in the study of artistic psychologism is a transition from illumination of separate aspects of psychologism in work of that or other writer (M.Pivovarov "Mastery of psychological analysis", M. Khrapchenko "Leo Tolstoj as an artist", S. Shatalov "Artistic world of I. Turgenev") to the ground of the or ethical questions and opening of specific of psychologism both in a literary process on the whole and in literature of the certain stage.

The special attention scientists spare to finding out of definitions "psychologism" and "psychological analysis". A. Iezuitov determined psychologism as generic feature of literature, result of artistic work and expression of authorial and social psychology, as conscious aesthetic principle. A. Jesin marked the necessity of differentiation of psychological image as a generic feature of literature and psychologism, as aesthetic principle of creation of character of personage, and also unambiguous use of term "psychologism".

V. Kompaniec, interpreting in the labor "Artistic psychologism in soviet literature (1920th) "psychologism as generic feature of art of word, and psychological analysis as conscious aesthetic principle of reflection of man, deems it wise to differentiate a concept "psychologism" and "psychological analysis". M. Kodak determines psychologism as dominant aesthetic principle of image of man, and in a psychological analysis sees the method of the figuratively-logical understanding of social psychological essence of man inartistic work. J. Andreev considered that psychologism and psychological analysis were facilities of realistic reflection. S. Bocharov formulates a psychological analysis as specific of artistic reflection of man, opening of character. In opinion of S. Shatalov, psychologism is a method of opening of character in the processes of internal life of heroes. N. Gnoeva defined psychologism "as original aesthetic principle of image of man, expression of individual and public psychology, and psychological analysis as specific of opening of human character, inner world of man.

Research methods

In the research we called to such methods, as: content-analysis that helped us to distinguish basic tendencies in the image of psychologism of heroes of works of M. Vingranovsky. We used also hermeneutics a method that gave an opportunity to trace the features of perception, understanding and interpretation of psychologism of works of M. Vingranovsky. A system method helped us to find intercommunication between causes and effects in the acts of the heroes represented in works of M. Vingranovsky.

Results and discussions

The special attention scientists spare to research of typology of psychologism. M. Kodak in labor "Psychologism of social prose" defined dialectical and synthetic, analytical and introspective, philosophical-epic, social philosophical, social varieties of psychologism. V. Fashenko, investigating modern prose, outlined the narrative and expressive types of psychologism. Analyzing many scientific works, N. Gnoeva in the article "Artistic psychologism as enumerated the object of a study of literature research" facilities of psychological analysis : psychophysical, psychological, psychophysical parallelisms, self-examination, direct authorial reflections, gestures, acts, monologue, situation of cataclysms, mental condition, dialogue, introspection, portrait, reflections, lyric retreats, interior, biographic prehistory, choice, role of

self-contradictions in the spiritual evolution of hero, influence of operating on changes in the soul of man.

Taking for basis claim of J. Kovaliv that psychologism is "transferrableness of the inner world of personage, his ideas, experiencing predefined by external and internal factors (Study of literature reference dictionary-book, 2007, p. 292)", and taking into account opinion of A. Jesin artistic facilities, that counted the range of problems, "most active decision side of artistic maintenance (Jesin, 1982, c. 23)", by the determinative of features of presentation of the internal state of personage, id est to the choice of forms (direct, indirect, total designating) and facilities of psychologism, will find out the features of psychologism of stories, stories, film scripts of M. Vingranovsky.

Comprehending in the works war as crisis form of existence and using the different forms of psychologism for this purpose, M. Vingranovsky concentrated the special attention on the internal states of personages that were in psychologically injuring situations.

In works "Horse is on an evening-glow", "Dog", "Pervinka", "Bin-Bin-Bin", by the source of characters and situations of that perceived and soldiery realities are artistically intelligent a writer, M. Vingranovsky was succeeded with maximal psychological authenticity to present the emotional states of children-personages, that became the witnesses of tragic events of military bad years.

Due to said in a monologue of narrative boy from the story of "Bin-Bin-Bin", the expressivity of that is arrived at by the use small dialogic disseminations, simple, parcelation, elliptic sentences with exclamatory, interrogative, tensely-irregular intonations and suffixes of diminutive and tender semantics ("телятко", "Биньочка", "руденьке"), M. Vingranovsky showed evidently the emotional state of personage, determined by realities of the of occupation mode.

Speech goes about suggesting of such emotions, as inherent to the children fear to remain without parents, presented by means of frequent reiteration of one sentence ("And here yet a mother is not (Vingranovsky, 1985, p. 221) somewhere"), pity (an episode of one-sided communication is with a calf), horror (episode of realization of tragic death of Byni and swallow's fires a divorcee from living birdies), that can be identified in work only on condition of presence of corresponding intonation and syntactic registration and taking into account of concrete situation. A sign is that M. Vingranovsky, not reporting age of boy and not giving it

portrait description, due to broadcasting of personage, that the thinking associativeness, perception of the world of animist, inconsistent flow of ideas (is inherent found "Two water-melons, and here yet a mother is not somewhere. Went after a heat, and it is not. Found two water-melons, and here one "gypsies' and Romanians, and Neryk quietly lives on the cemetery (Vingranovsky, 1985, p. 222)"), prevailing is in his broadcasting of simple phrases, insufficient abstracting, gradually and with knowledge of features of age-old psychology forms the recipient of offenses of child of preschool age in presentation, the extreme terms of life of that promote her to the premature maturing.

Self-definition of boy as heads of family takes place during caring about the family (mother, Galynka, Dmytryk) not only in the real life (collected in the field of magar and millet; together with a grandfather Ratusnjak brought a bloodstained mother home) but also in the psychologically explained dreams of hungry boy to feed native and fellow-villagers by a "bread-soba" ("Really, as will grow, then will grow bread! Then will eat to one's fill already. And a mother will eat to one's fill. And Dmytryk, and Galynka will eat tone's fill, and Neryk will eat to one's fill, to the baba Ratusnjak ladies and will hide").

A sign is that exactly realities of reality, definitely related to the meal (water-melons, road, on that leaned him a straw that smelled коржами), cause appearance of remembrances from child's golden age – peace-times, when a father was the chairman of collective farm. More complete opening of the internal state of personage in work is assisted by used M.Vingranovsky dream, the vivid system of that is determined by realities of military reality, remembrances about native people and mythological and poetic thinking of boy, for that a dream was the analogue of death ("We sleep. We already are" not), by the means of intercourse with the other-worldly world. Yes, in sacral space, flowering garden, archetype related to "Небом-Першо-садом" (by paradise), the soul of boy during a dream met with a father and brothers. Flowering garden that symbolizes a dead person, "white, black Ivan (Vingranovsky, 1985, p. 226)" (such equation in work is not casual, as before a white color was the color of sorrow), a fade away of Ivan, father and other brothers that held a weapon in hands, is prognostication of their death on war.

However, not having realization in the plot of work, this dream remains prophetic potentially.

In the story of "Pervinka" the greater range of dynamics of the emotional states (from a positive (alarm, fear) to negative (gladness, happiness)) of Mykolki is predefined khronotop

roads, that in work of explication in the system of two opposition signs: to the house (to denoted "house-fortress") and world (dangerous place), and also by demobilization of father, after that for a main personage appeared confidence in the future ("Father with a mother and a house will be concealed"), psychical equilibrium and desire to stop time, that in work has implicit expression ("And Dog let does not grow").

Suggesting approximate age ("On this autumn to school") of main personage and partly underlining him by means of morpheme structure of anthroponomy of Mykolka, M.Vingranovsky again accents attention on a substantial difference between physical and psychological age of main personage. Realized of function of the grown man, Mykolka not only realizes responsibility before family, but also honestly carries out the duties.

During a dangerous trip by reasons of him a dynamic emotions, that in work appear due to a gesture specification("touched itself for breasts"), physiology reaction of organism ("Mykolka frightened"; "for Mykolka's poured a back a frost"), expression of eyes (a "dry nervous look he looked" closely, "intently began to look" closely, "tiptoe suited"), the features of movement (there was a not threat to own safety, but realization of importance of the mission and agitation for the fate of native.

Spared the special attention of M. Vingranovsky to the image of the psychological state of boy in an episode with a postman by Vasylyna that in the war-time brought information about death.

Internal tension of boy, underline mainly contamination of motions and expression of eyes ("anxiously looked around on doors and windows, where a mother" lay, it is "scared looked", it is "scared looked" around), voice ("cried up sharply", "whispered"), and also expected playing of the expected situation ("Mykolka already had been prepared, that an aunt Vasylyna will suit here, will stand silently, will take out from the bag of похоронок and heavily will say: it "Is not already for you, to the sonny, father" (Vingranovsky, 2003, p. 146)), dramatized at first by expecting silence of women and children, and then their lamentation.

An important role in presentation of the emotional states of boy and his ideas is carried out in work by the unown-directlanguage, mainly presented by rhetorical questions, fragmentary syntax, repetitions. Psychologically the exactly modeled reaction of hungry boy on the smell of sausage that he never in the life ate.

Mykolka "froze" at first, that was an ordinary physiology reaction on a surprise that after some time was transformed in the personal interest, then for him "saliva began" to flow under cheeks, there was the instantaneous abstracting from everything, that does not touch the article of attention ("became neither perfumes, nor cows nor market from the smell of that sausage"), and, as a result, a desire appeared and in the day-time, and at night to eat sausage, executed by an internal monologue.

Contrasting after an emotional reaction ("Such happy Mykolka yet was never – thin sound of brook of milk filled with his soul a celestial melody") is an episode of listening of "voice of milk of Pervinka" (Vingranovsky, 2003, c. 145).

Without regard to the premature maturing, Mykolka however remains a child with perception of the world of animist, by a capacity for dreaming ("And above a garden white young clouds flowered in blue sky. Mykolka of leaned on rakes and went eyes to them, to their white and clean faces. Be gone a mother stands with a brother and sister on hands. And it here he Mykolka, conducts Pervinka steppe from a market in a village home. A grandfather Ratushnjak "hobbles" here), ekluofoby (by fear of darkness – "And here began to get dark simply on eyes, and began to seem, as though in the abandoned German tanks and machines someone is").

In the story of "Pervinka" of loud speaker ("Yet till evening all aunts from their corner were taciturn, sorrow, hunched. But it costs to them it was to hear, to see and bring a wheat, as where forces and feet undertook for them: began to bustle, began to speak, girls began to laugh, it seemed even, that and grief cheered up on the faces of widows"; a "grandfather Ratushnjak yet heavier began to be on a leg" – "as young, began to run to the village") of mental conditions of second-rate and episodic personages appears the contrast of emotions (a sadness is gladness), by opposition (taciturnity it is a communicativeness; a sickliness is physical force), ofоксимороном ("grief cheered" up) during transference of wheat that all war kept in the Dug up grave.

As well as people, animals-personages, in particular Nerik (cried through tragic death of calf) from the story of "Bin-bin-bin", dog ("loudly cried to the dad in the injured person") and Pervinka ("On her black face from darkly-blue, as a plum, eye the darkly-blue rolled too, as a plum, tear (Vingranovsky, 2003, p. 152)") from an of the same name story, in higher analyzed works capable to empathy and exposure of feelings.

With the story of "Pervinka" the genetically constrained story "Dog". It, essentially, there is something that stipulated appearance of the lyric key of work the transformed fragment of the

mentioned work, in that only it takes place new accentuation attention of M. Vingranovsky from character of Pervinka on a dog and change of narrative form from heterodiegetic on autodiegetic. The monologue form of story gave an opportunity to the writer other gates presented the emotional states of narrator-sensitive, cheerful boy.

As well as other personages of the works analyzed higher, he in the conditions of the war presented in a story due to such details, however the shot through clock, left things, smell of Germans, mute fields, lost integrity of the world perception. To it sincere friendship testifies with a dog that narrator-personage of anthropomorphized on psychophysiology (dreams), intellectual and emotional ("cried in the injured face to the father") levels.

Friendly attitude of boy toward a dog is underlined by permanent application of contamination of emotionally-evaluation epithet "expensive", possessive pronoun "my" and lexemes "dog", and also by a desire always to be with him ("So I do not want to grow, if he did not get older. Would not give them (paws. – A. Kh.) for no tanks, automats, would not give them even after herring") (Vingranovsky, 1968, p. 16).

Detailed autumn landscape, "Horse located at the beginning of story on an evening-glow" and created by means of visual(a "lonely white dot is expensive", "black to ploughed earth lay on a back and a road" was quiet, on her bruised along a "pock-marked patch forty, as though to someone on mention the road" "abandoned the suspended road") and voice details ("spindle call"), underlining a emotive vocabulary("sorrow", "sadly") and denotation of color ("black", "dove-coloured"), consonant to the sad mood of narrator, that arrived on the grave of the parents.

Exactly autumn landscape of native village, in particular such his element, as the river character of that at once appears in the graphically separated retrospective view performs the duty of catalyst of remembrances in work. To her the important events of childhood of narrators are related, in particular unsuccessful experience of rolling on the skates sent by a father from front, and attempt to save a fox-cub from death. In detail representing these episodes, M. Vingranovsky accents attention on the emotional state (alarm – "hands, "drying up lips", gladness, began" to tremble – "I answered merrily", fear – bent down "willy-nilly, bowed and felt, as a tongue" shrank in to the mouth) of boy transition, predefined by dynamic landscape (unsealed the river) that is created by gradation of verbs of motion ("завдигтіло", "закришилось") and onomatopoeia verbs ("хряснуло", "began" to creak, "хльоснуло",

"clicked"). For underlining of internal tension Микитки М. Vingranovsky does psychological his perception of time.

For a boy that, listening attentively in motion of the river, abandons hope on rolling on a crisis, time stopped ("went really, really all, because from that annual wild похльосту, both was with heaved up an above a puddle paw and stopped beating a bad cat, and sparrows, both flew and hung in mid air extended wet porches, talkative brooks and those stopped and left off to talk") sometimes, and sometimes flows very slowly ("Viktor Flea unendurable long decided teeth on twine of гудза" "seems, that guys carry me too slowly").

Seeing a fox-cub on a block hours of ice, Микитка at once forgot about the skates and, without regard to a danger, threw oneself to rescue him. Getting in an extreme situation, by a prophetess that was to gradual dinamication landscape, direct-coupled with the change of rate to the rhythm narrative, a boy behaves as an adult man. After the analysis of situation, the dramatic effect of that is done distinctly by gradation of verbs of motion and corresponding colored-voice ornamenting ("a dark-brown block" hours of ice, "brown medley", "roars", "cracks" (Vingranovsky, 2003, p. 103), he tries independently to find a way out of difficult situation.

Turns the special attention of M. Vingranovsky on opening of the psychological states of children, which arose up as are salt of collision with military reality. The certificate of impossibility of complete adaptation of child's psyche to terrible realities of war-time an episode became with a tower from a tank. The different psychical reactions of children on her appearance are shown evidently due to actions ("Sister and brother, and with them and Umbilicus threw oneself to escape"), intonation registration of direct speech (to "German, German go, – a sister yelled, choked a roar – Mama!"), to motions ("bent down willy-nilly, bowed, felt, as a tongue" shrank in to the mouth). By a consequence seen and outlived (hunger) the surrealism vividness of dream of Микитки (The "thin and naked sit Flea and Umbilicus and nibble at yellow horse teeth from branches cherry clay. Above us with corvine beaks, tanks" fly wings and caw) became, that testifies to the maximal sensitiveness of his soul to terrible realities of military reality.

Non-random in a dream is an origin of character of raven-tank, as a raven, on folk presentations, was considered the symbol of death, hoodoos the transmitters of that in the real life were tanks.

Powerful psychologically the also imbued episodes of night trip of Микитки and mothers in Golovanivsk and meeting with a run-wild horse. For them and in the episodes analyzed higher not only the image of fear prevails but also such mental conditions of the frightened personages are shown, as agitation ("all threw oneself притѣма to escape a reed under a mountain") and stupor ("hands my, as well as my boots, the wooden" was done, "shmaser" sealed in my hands"). M.Vingranovsky in a story "Horse on an evening-glow" due to auto diegetical narrative more evidently, using adialogising monologue (who did I come "On? Hare? Not hare. He would hear me from far away. A hare sleeps tenderly. Wolf? And not wolf. A wolf would bite off a leg. Bird? A bird would start to fly. Then who?"), showed such features of child's psyche, as ekluofoby and propensity to dreaming ("Evidently, "budjaks" и militated at night, and now that he called the "budjakly" troop off in steppe – just we went with a mother up") (Vingranovsky, 2003,p. 108).

Contrasting after the emotional coloring are the last episodes of story, in that by means of external displays of gladness ("People – a sea, and all as though most native relatives: hug, kiss, cry, and all some as though looking younger, and shine" as though) the reaction of personages is recreated on victory in Great Patriotic war.

A sign is that in a story "Horse on the evening-glow" of M. Vingranovsky psychologically for certain showed the features of interpersonality communication of boys with their aspiration of leadership, first jealousies (love triangle-Mykytka-Gala-Pup), by rashness (tattoo), aspiration to risk (an episode is with the German drop bombs). Underlining the ease of their communication, M. Vingranovsky uses nicknames (phenomenon of anthroponomical synonym) interpretation of that allows to trace the features of the associative thinking of children. By Flea Viktor Osadchij was adopted for ability to become on hands and go for them, and by Umbilicus Mykhajlo Varetskij – for his anatomic feature, in particular large umbilicus. Only the nickname of main personage (Dog-foxМикитка) in work remained without explanation. However dueto the existing in Ukrainian literature variant analogue (of I. Franco is "Dog-fox Mykyta"), to the mediated description ("Sly that! Hurry", – said Umbilicus (Vingranovsky, 2003, p. 126) to me") of presented logician of this name.

Artistically comprehending in an enchanting "story-spectacle"(genre authorial definition) "President" a war theme, in particular national liberation fight of the African people, M.

Vingranovsky accents attention not on the battle stages, but the internal state of personages and consequences of psychologically trauming situations.

Using in work of aposiopesis, expressive dialogues, corresponding phrases, in particular one difficult, two difficult simple sentences with the least of second-rate parts of sentence, and also antithesis, that appears the dynamics of rate and rhythm (tense – quiet), corresponding voice (bursts of machine-gun fire, screaming, weeping, cries, are music, songs), vivid (to put, smeared by blood of parents, blazing sky, tanks, negroes with spears, fire, a woman with a child and ax is falling in love, holiday-makers on beaches, star sky) registration, M. Vingranovsky not only recreated an emotionally militaristic tightness in the air, but also maximally underlined the dramatic effect of events.

Trying to avoid the detailed image of the bloody stages, M. Vingranovsky not only psychologically exactly represents the battle trance of negroes-insurgents, stay in that allows to them to be fearlessly given up with spears and knives on tanks and soldier with machine guns but also demonstrates the features of included an artistic detail ("they on some instant close eyes, as though for prayer") in a battle trance due to a "anchor".

In the same state is and main personage of work Mogula Buzzed, what fearlessly "fell in darkness on a head to the battle that rages under by air (Vingranovsky, 1985, p. 168)", and bravely accepts suffering (episodes with public humiliation – helicopter, crucifix on a rock; seven wounds) during a fight for independence of the people.

Taking into account features psychologies of women, that mainly inherent external displays of emotions, M. Vingranovsky tries maximally to present dynamics of the emotional states of Maria the fate of страдницъка of that is done distinctly by means of antropname that appeals to of the same name Biblical character. Emotional shock in that Maria was after seen by her bloodshed and arrest favorite resulted in appearance of depersonalization, id est psychical alienation, for that there is inherent violation of highly emotional sphere of consciousness, in particular fading of emotions.

Being in steppe next to generals and colonels, "Maria looked, to look. Then she closed eyes, to close them, and stood so". Depersonalization of Maria was assisted by voice tied to it was Buzzed the helicopter of Moguly.

Most репрезентантом of mental conditions of Maria in the episode of mockery from Moguly are her motions ("Maria rushed" about, the "hands of her fly to him", "Maria rushes

about under" these circles, "she falls, fights in sobbing", "jumps, flies up to the father, caught for the buttons", Maria takes off "some tiger jump and caught after Mogulu").

It and other mentally injured situations (a "crucifix" of Mogula is on rocks, pseudo death of darling, protracted stay in the epicenter of military operations) resulted in appearance of psychical rejections, in particular origins of hallucination visions, vivid system of that ("If here not these airplanes. Fly and fly. Sit down with me to have a supper and untwine the motors of braid. Two airplanes I already gave in marriage. It remained yet three") determined by the events of the past, and inadequate behavior ("She caressed and kissed the knees and hands, collected in hands a sunlight and outpoured on a head"). To partial renewal her psychical equilibrium, meeting promoted from Mogula. In this episode of M. Vingranovsky psychologically exactly showed the emotional reactions of falling in love, that long time was not seen and considered each other the dead. Seeing Могулу, Maria almost fully disengaged oneself from surrounding reality ("Stadium roars mutely. hears: all takes place, as under water") and concentrated the attention only on a darling ("Her eyes hurry on an opposite central tribune", "Eyes of her on that, on a central tribune", "Quiet, silent Maria looks at him"). If the jitter of Maria is shown evidently by shaking of hands, then in Mogula, hard-tempered in fights man restrained ("eyes are quiet, hard") – by means of gradation of verbs of motion : for example, "gets up", "begins quickly to make way", "runs back", "jumps over", "runs about".

A force separation with a darling, that for Maria is new psychical trauma, results in the origin of physical decline of forces, for example, "In an airport Petro and uncle Danylo support Maria (Vingranovsky, 1985, p. 190)" and reiterations of hallucination visions, to the vivid system of that inherent variantness.

By the way, J. Gucalo, designing character of Pebble (a story is "In the fields") that went crazy after information about death of man, and accenting attention on her behavior (constantly laughed or sang, did not know the man Semen), also underlines the dramatic effect of events of work, presentable sometimes that there is war, and demonstrates the negative consequences of psychical trauma situations.

Attention on artistic research of woman existence of M. Vingranovsky accents and in work the "World without war". Maria, as well as main heroine, from higher analyzed work also suffers from temporal impossibility to renew the integrity by means of connection with other "я".

Suffering through a force loneliness that in work found symbolic embodiment in character a poplar, and impossibility to realize woman functions (A "body sings my at nights. I want children"), resulted in ^{split} personality of excitation of Maria, by consequences what emotional antagonism ("Who you and why – already so much years I with you do not sleep and know neither gladness nor silence, and you are cruel, and I hate you!. Take from me though anything"! – Maria kissed Dmytro in a grass") and vision (became "She flattened eyes and saw before itself it self).

Only this already Maria was happy and quiet. In a white dress, in a blue triangular scarf, almost touching to earth, she walked up to the poplar and said to the soba tied: "Forgive. I go along with him. I am happy!") (Vingranovsky, 1985, p. 144).

About a sharp primary necessity to be together with other "I" (by favorite Maria) testifies dialogue visions of Dmytro Synjokryla, that are verbalization of masculine (desire to be realized in-process) and woman (realization is in domestic life) psychology. The their oppositeness repeatedly underline M. Vingranovsky in expressive dialogues between Maria and Dmytro is the important psychological collision of film script, through that falling in love as though move a circle (meeting is a separation), feeling arctic emotions (gladness is a sadness).

Her overcoming entailed a powerful emotional "explosion" that attained space scales due to mutual sincere confession of falling in love before wedding.

Dialogue by the monologue of second-rate personage Hail, that appeared under magic influence of gold, M. Vingranovsky shows evidently human nature from her divalent, sent both to creation (модус of existence) and on destruction (модус of possession). Him the psychological state that entailed deformation of consciousness ("a chamomile turned to him a chairman and overgrew to the sizes of dish") is tense, arrives at an apogee in the episode of elimination of flowers that explains antroponame of Gradov.

For warning of contemporaries from the bloody finale of "cold" war between Soviet Union and USA of M. Vingranovsky in the work psychologically exactly designs the post traumatic syndrome of the veterans disfigured in the Great Home war-time. In aggressive behavior ("All was chopped up and broken. Legless Mykhajlo Kruk sat on the floor. Logvin stood at a window with an ax and cried") of becoming blind Logvin and legless Mykhajlo Kruk, that suffer from realization of own physical inferiority, the syndrome of hyper activating is seen.

Psychologically for certain character of radiation-exposed Slovjano, the noble mission of that logically explains used the writer of antroponame, is modeled M. Vingranovsky, which appeals to historical and philosophical conception of messiahism of Slavs, in particular the Ukrainian people.

Gradually underlining portrait details ("dry long hands", "pale Slovjano", "thin and high", "there being a taciturn secret of life and death in grey eyes") (Vingranovsky, 1985, p. 154) the bodily condition of Slovjano, M. Vingranovsky due to his emotional internal monologue exposes the features of psychology mortally sick man, that, sharply feeling to about fluidity time, realizes a necessity to value every minute of life. Slovjano, as well as Adam, atomic scientist-scientist from work of V. Blisneca "Sound of spider web", wants to realize the cherished dreams, enjoy the world beauty sees that in ordinary – apples in a well.

Unlike stories "Dog", "Bin-bin-bin" and stories of "Pervinka", "Horse on an evening-glow", the displays of emotional sphere of war children are artistically investigated in that, in works of "Summer night", "Trunk", "Low strung" M. Vingranovsky exposes one of features of child's psyche convincingly – organic contamination of the real impression sand device. Writer, as well as I. Franco ("Small Myron", "Under oborog"), Gr. Tutunnyk grower ("Crank"), J. Gucalo ("To Tanaska for milk"), V. Blisnec ("Sound of spider web"), A. de Sent-Exsuperi ("Little prince") and others like that, provides with the personages indefatigable fantasy, that, bordering from somewhatness eccentric, partly predefined animistic perception of the surrounding world.

In the story of "Summer night", maintenance of that is limited to the night adventure of boy, in the spotlight of writer not so much development of external eventful plane, how many image itself opened of the inner world of child in intercommunication with nature. Due to emotional autodiegetical narrative character of boy in the soul of that to the event cause the various spectrum of experiencing is gradually designed in work. Emotional perception of personage a writer underlines due to the use of such intonation-voice and lexical and composition figure of poetic speech, as epanastrofa, that, doing rhythmic narrative, assists appearance in work of powerful lyric stream ("And above us all is sky. Sky our, domestic, as marigolds"; Rye "sleeps in a court in sheaves. Marigolds sleep. Sparrows sleep in a roof"; "I love sky. I love him in dark our...") (Vingranovsky, 1985, p. 215).

Ability of boy to notice unusual in workaday distinguishes him from adults that perceive the surrounding world prosaically. A grandfather, unlike a grandchild, does not hear conversation of marigolds, stork, wind, and to have, staggered crankily of the sixth child, does not understand reasons of her fear. This state of exzistentional, predefined by appearance of warriors, in work appears due to a dialog monologue the expressivity of that is arrived at by tensely-irregular intonation.

In work an episode of disappearance of warriors (transformation is on half small group of rye) is ambiguous, as he can be interpreted and as a result of child's psyche (contamination of the real impressions and device), and as an attempt of writer of to do a chimera story by an interpenetration real and fantastic.

As well as in the story of "Summer night", in work "Trunk" due to autodiegetical narrative with numerous (mainly abruptly) dialogues character of boy-crank appears gradually, what to do anthropomorphous the surrounding world. Wishing to intersperse with life unusual, he often calls to the baba Tymohteiha, that owns magic witch force of over banking on a cow and goat (representatives of totem and cult group), on a wheel (symbol of a sun, eternity), on a grey stone (center of the universe) is friends with by devils. As well as in works of "Bin-bin-bin", "Summer night", M. Vingranovsky, not giving portrait descriptions of boy, tries to activate imagination of recipient by means of the associative thinking of child ("under snow warmed to the soba cheeks water", the "river was done by wide on eyes, she had ill as though a stomach") and detail (walks to school – "and to school not to go"), that suggests certain ideas about age.

Somewhatness eccentric inherent and to the personage from a story "Low strung", what empathivly listens attentively in the melodious and emotional sounding of the world ("began to sing crickets", by a "dark language above a forest bell earth", " rustled crawfishes", ran back deaf by a ravine), notices any displays of life (beetles "jumped out to detect itself in water, frogs and next-door neighbors – again frogs (Vingranovsky, 1985, p. 244)").

In a film script the "White flowers" appearance of white flowers, finally harmonizes microcosm of fellow ("In the soul it was transparently and thinly, as well as in mid air"), helped him not only to do a choice between gun-death and by beauty ("I glanced on a gun, but did not take her, went on those white flowers") but also notice surprising transformation that happened in the wild under act of "white smell" ("water silvered, led blue shoulders, and sunbeams already fragrant sounded in dove-colored evening to the white house's above silver Synuha").

Now he, attentively listening attentively in nature, percipient there in all variety, about what sinesthetic offenses testify such, as a "white smell", "sunbeams, that sounded fragrant" (Vingranovsky, 1967, p. 37).

Unlike higher analysed works ("Bin-bin-bin", "Pervinka", "Horse on an evening-glow", "Dog"), in what M. Vingranovsky something outlines the displays of zoopsychologism dotted, in a story "Siromanec" (a magazine variant "Sashko and Grey") a writer accents attention on the internal state of wolf, character of that is partly outlined already in the display of work. Due to a small retrospective view and vivid system of dream of M. Vingranovsky not only presents the past of old wolf, in that he was the fugleman of covey, but also specifies on reasons of loneliness, that in work is done distinctly by means of landscape details of the autumn forest (abscised leaves, wet forest). Invariability of the state of existing of wolf, character of that in work anthropomorphism on psychical and physiological and verbal levels, a writer underlines repetition ("dreamed to him nightly only dream") of dream in that Siromanec saw "shoot wolf-cubs, she-wolves with white teeth in earth and itself".

Even in extreme situations to the wolf it is succeeded to keep calmness that contrasts ("Siromanec calmly followed after him"; "After him slowly went wolf" – "Chepiznyj lighted match on a match, backed up the forest from Siromanec, ammunition belt waved one's hand, jumped in a bog, in water, in "мочари", "crawling away back, Chepiznyj" crept out from a smithy, "Chepiznyj earthed a chairman in snow and became weak") with the behavior of Chepiznyj determined by fear, that remains in loneliness with Siromanec.

Due to the image of gestures and motions ("brushed off", "got a bite finger") and intonation registration of broadcasting ("how hardly not yelled", said "lips to him Sashko"), laconic monologues mainly executed by means of interrogative suggestions ("That such? Where is a wolf? Why does not he run out? – gave up Сашка in a heat") a writer fixes the dynamics of the emotional states of boy. By the triple use of artistic reception to the dream of M. Vingranovsky not only intent on the sub consciousness of Sashko but also due to the almost analogical vividness of dreams (house, that is associated with a heat, security; water element, after that there is then visage semantics of anxiety, chaos; an iceberg (ice) there is Siromanec on that symbolizes trouble, many difficulties) showed invariability of the state of existencial of boy, in that he found oneself after disappearance of wolf. For the recreation of positive dynamics of mood of Sashko M. Vingranovsky used the reception of psychological parallelism.

In work he will be realized due to the detailed description of spring landscape ("a road to school in this day laughed in the sunshine to heart's content. Merrily and a heat was to the starlings. Puddles bloomed blue flowers") (Vingranovsky, 2003, p. 83) consonant to gladness of personage that from a newspaper note knew Siromanec about a fate.

Due to an eventful plane and autodiegetychny narrative, intently by tender words (doggy, Hazel-hen), in the story of "Voloхан", in that an episode is represented from life (journey with a father on the river and meeting from Voloхан) of boy-narrator, also presented emotional connection between a main personage and animal.

In a story good "Night" due to the detailed jiggling heterodiegetychny narrator of motions of dog-fox ("threw oneself", "stuck up to him a paw", "ran into a goose (Vingranovsky, 1985, p. 202)"), to intonation of his broadcasting that is representative of mental conditions, character of dog-fox, that, cognizing the world, emotionally reacts on all displays of life, appears in work. Dialog by the monologue of animal, attempt to speak with confined to verbalization cows, by air, accentuation on such landscape detail, as a pine-tree (one of the most popular "lonely trees" in the European and Ukrainian poetry) that sublimates an emotionally-psychological mood is certain, a writer underlines the state of existential of loneliness of dog-fox, predefined by death of mother and deficit of communication, constantly.

Unlike a story good "Night", work "Gosling" in that the dangerous trip of gosling is represented with a father, imbued by an alarm for the fate of birds. Permanent balancing of personages on verge of life and death in a liminal zone, determines the emotions of father-goose the river, the unconcern of that is done distinctly by a writer due to emotionally-evaluation epithets ("hostile streamside water", "bad, harmful", "black water"), festering of grey and dark colors, negatively marking personification-represented of the psychological state ("nervous, vexed").

Him the internal state aught consonant to description of autumn landscape, in work appears mainly by means of corresponding lexic-syntactical and intonation registration of broadcasting of goose. Psychologically exactly M. Vingranovsky represents behavior of little gosling, intrepidity (Will not "escape, because to me not terrible. Once I see nobody, I am seen by nobody") (Vingranovsky, 2003, p. 266) of that is predefined by ignorance of all dangers that can to him threaten, and aspiration to cognize the world.

СОЦІОЛОШКИ АСПЕКТИ СТАРЕЊА

Anna KHOLOD

In the story of "Peresadka" a writer accents attention on the psychological aspect of process of temporal adaptation of peasants in large city. An excessive diffidence, uncertainty and anxiety, is predefined by the complex of inferiority determine behavior of Stepan Mykola, ideas and external displays of emotions, that is outlined in work due to internal monologues, not own to the line language, to gradual arrangement of appearance by portrait-psychological details (smile – "flattering", expression of eyes – "guiltily glittered the black eyes", ears – "undertook a heat", voice – "deaf, autumn", "becoming old, destroyed", motions - "some how went of fended, as if an orphan", "stepped back stealthily", "began to grope a cigarette in a pocket, find, but hand in pocket for some reason not climb") (Vingranovsky, 2003, p. 224).

Unlike Stepan Mykola, Zina, his wife, feels in Moscow more confidently. She quite not feels shy the rural clothing elements of that (yellow shawl, felt boots, jersey) are in work of her portrait description, and behaves naturally. The special attention a writer spares to the dynamics of the psychological state of woman during viewing of film about Great Patriotic war (screen version of story of O. Dovzenko "Story of flaming years"), in that Ivan Orluk hers on acted part, the emotional reaction of Zina (began to run to the screen with a scream: not "you to have!!! his I to have his!") on one of episodes of film (to have Ivan Orluk, calling to God, asked to protect a son) did not leave indifferent not a single spectator ("In such moments a hall experienced and was afraid, because if this woman again will not survive and will begin to run, stretching hands, to screen to rescue these on from hell of war, then, maybe, will not survive, will fall down under a screen, will die").

Being under act of seen on the screen and in a hall, soviet people and foreign guests, in particular and former invaders (Zina knew in the disfigured German of officer, that in war-times lived in their house, is "Kola then yet on foot under at able walked, and you those round candies gave him and pelted me a washable, that you lice did not eat"), felt the large emotional tension predefined by remembrances about the events of in age fifteen years remoteness and personal losses.

Giving in a display description of autumn nature and accenting attention on her state of exzistential ("sadcarts cooled down slowly, lonely could be seen under forest bells"), M. Vingranovsky in a story "Tiny" creation of corresponding psychological atmosphere prepares a recipient to perception of notorious events, in particular cruel violence above birds. For greater dramatization of Kodymskyj battle writer accents attention on the disfigured duck (a duck yelled

"Above us. Not otherwise as from by the knocked out shot by eyes, she was given up in blind sky and did not know, where to fly") and to the dynamics ("Quieting down as in autumn, timid Kodyma" – "Kodyma compressed in a lump and got dark. The riddled reed trembled") of the psychological states of the nature predefined by elimination of birds. Psychologically exactly M. Vingranovsky modeled the emotional reactions of animals, which appeared in the epicenter of bloody events.

In Tiny, fear of what presented through motions ("took" away, "compressed" in a lump, "sat down"), as a result of emotional shock during that she did not know the owner, all sense-organs maximally ("ears caught everything: or sudden hare's cry cut silence, or when before eyes from darkness a polecat jumped in darkness a black fire, or when fox-cubs tinkled from far away actuated") (Vingranovsky, 2003, p. 13).

And though during cruel elimination of animals attention is mainly accented on the mental conditions of representatives of fauna, that definitely predefined the type of narrative, to the writer due to the vivid system (transformation of narrators on a helicopter, where already there were not warriors that destroyed birds, but dogs; happy Kodyma with grass-snakes, that said goodbye to the helicopter that flew in warm edges) of dream that shows evidently a desire to manage a situation, it was succeeded to underline attitude of main personage toward notorious events.

With psychological exactness of M. Vingranovsky in a story the "Tiny" designs character of man with a personality anxiety. Speech goes about a peasant Магду, that inherent permanent stay in the state of fear ("all life for me the soul in heels") and indefinite feeling of threat. The above-mentioned personality line of Magda is done distinctly due to the detailed description of behavior of woman during meeting with a man-stranger, expressive broadcasting with a nervous stammer, and also to "grey mouse voice".

Her to the cardinal regeneration of exzistential, that appears at verbal level (silence is a communicativeness), in awakening of sexual sensuality and in appearance of confidence, realization of woman attractiveness and intimate relationships promoted with a man. In work a writer showed all range of the mental conditions of young woman, related to realization of sexual function: at first feeling of constraint, shame ("Magda went alongside along with me and did not lift a head. She went, as at the carbon-monoxide fumes"), of repentance ("Goodness, goodness, that I did"), afterwards quivering expectation ("Бабодур, бабовал, баболеж, бабоніч"

– she began to whisper and finely began to breathe to me under a neck in a shirt") (Vingranovsky, 2003, p. 22). Extending the limits of «erotica psychologizm» (Kompaneec, 1980, p. 75), in work of M. Vingranovsky the presented stages of birth ("Both her hands already lay in my, and our hands leaned by will, out of our will began to get into a careful fire"), increase ("Our breathing became dry") and realization of sexual desire ("and when applied slowly – she difficult gave start and covered eyes") (Vingranovsky, 2003, p. 21).

After sudden disappearance of Magda a main personage, feeling internal devastated and constantly remembering their closeness, visualizes the desirable meeting with a night acquaintance. Magda, even waltzing with the secretary of district committee of party, not only thinks of stranger from a forest bell but also feels on itself his fostering ("felt suddenly, as under a jacket on her body, as on a fire, my dark hands go") (Vingranovsky, 2003, p. 34).

In this work it is represented an author and other side of sexual activity, motivation of that is a not so much common achievement of perceptible pleasure, how many discharging of physiology excitation. Speech goes about a seaman for that women are only the object of sexual pleasure. If with the habitants of city seaman Duz yet tries to realize the monotonous program of sexual seduction ("Then an ice-cream with her will eat, will buy seed or even lipstick and necessarily erect in the cinema") (Vingranovsky, 2003, p. 37), peasants he tries to get rudely, without regard to are fuse.

In a story "Summer is on Desna", taking into account the features of plot (summer rest on the riverside) and absence of the detailed artistic research of the problems of the married life (divorce of Semen Zapotochnij), emigration of peasants outlined in work in a city the special attention in work is concentrated on the emotional states of personages-animals.

Narrator hears conversation of wild boar, fox not only, grass-snake, but also presented their ideas and feelings by means of the internal monologues mainly presented by exclamatory suggestions, and emotional disseminations of not actually direct language, executed for help parantes.

Absence of horse-laugh, and also emotional reactions ("guiltily dropped a sweating head", "Valentine began" to tremble, "got off with an easy fright") of a collective farm horse on words and actions of Semen, that estimated physical possibilities of Valentine critically, are representants of the loneliness, predefined by the isolation of existentially, that appeared after

legal ("Although I, in sooth, as married him once by a whip, since voice of him did not hear with him cruelty") (Vingranovsky, 2003, p. 177).

Emotional loneliness of Semen Zapotochnyj, predefined by the protracted separation with a son and daughter-in-law, by a divorce with a wife, suggested writer through aspiration of peasant anymore to intermingle with Oleksij and to lose fear Valentine.

In a story "In the depth of rains" of M. Vingranovsky convincingly exposed the psychological features of creative process of film director, in particular pangs of work ("on a table the finale of work" turns white), clear visualization of necessary for a film character of man and obtrusive searches of his analogue in the real life ("I frightened: this was she, my heroine. That dreamed to me, and, drawn by me on the pages of stage-director scenario, in notebooks, on the shreds of paper. It was necessary to nature in reality to create for my film such ideally are exact lines a case"?), fanatic selflessness to work, psychological self-absorbed before surveys. About the psychological states of main personage that long time through weather terms cannot make a movie about civil war, know from his narrative and some comments, that taking into account the concrete situation of suggested certain emotions ("I frightened ", "I got stick for a neck in an asphalt") (Vingranovsky, 2003, p. 191).

Conclusions

Asserting in the works ontological approach before war as a crisis form of existence and using different forms and facilities of psychologism, M. Vingranovsky presented the emotional states of children-personages, that became the witnesses of tragic events of military difficult years, maximally for certain, consequences of stay in psychologically injuring situations – depersonalization, predefined by the psychical rejections of origin of hallucination visions, inadequate behavior, syndrome of hyper activating.

In the prosaic works of M. Vingranovsky psychologically exactly showed evidently the features of masculine and woman psychologies, creative process, origin of battle trance, psyche of children of different age category, and also spared the special attention to the recreation of the emotional states of representatives of flora and fauna.

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