

## METHODS OF PSYCHOLOGICAL PORTRAYAL OF HEROES IN IVAN KORSAK'S NOVELISTIC WORKS

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### INTRODUCTION

The modern Ukrainian literary process is characterized by syncretism of both genre formations and literary trends in general. Alongside the dominant method of postmodernism, there is a return to modernist tendencies, which have been called neo-modernism in literary circles. Artificially and forcibly discontinued in the early 20th century, modernism found its logical continuation with the restoration of Ukraine's independence. As Ukrainian scientist Roxana Kharchuk rightly points out, "neo-modern prose is fundamentally no different. Because modernism in Ukrainian literature was sporadic and proteistic, it was only possible to develop freely in the postmodern time"<sup>1</sup>. According to the researcher, a cohort of neo-modernist writers include V. Medvid, E. Pashkovsky, O. Ulyanenko, K. Moskalets, Galina Pagutyak and more.

The leading features of modernism are intelligence, irrationality, voluntarism, the cult of the superhuman, deep psychology. In its provisions, modernism relies on the "philosophy of life" of F. Nietzsche, V. Dilthey, A. Bergson and others. The peculiarity of Ukrainian modernism is, among other things, the literary critic Y. Kovaliv defines the combination of the European "philosophy of life" with the national version of "Philosophy of the heart" by G. Skovoroda and P. Yurkevich<sup>2</sup>, or will and feelings, where the personality is at the center with its unique inner world.

A manifestation of neo-modernism in contemporary Ukrainian writing is the artistic achievement of Volyn writer Ivan Korsak, whose mature period is marked by historical themes. The focus of the writer is always on the person with his unique inner world, marked by doubts and contradictions. It is worth noting that Ivan Korsak's heroes are always outstanding historical figures who have made a significant contribution to Ukrainian or world progress. The internal reflections of heroes are often marked by reflections on the eternal problems of being, the primordial human values that embody

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<sup>1</sup> Харчук Р.Б. Сучасна українська проза: Постмодерний період : навчальний посібник. Київ : ВЦ «Академія», 2008. С. 74

<sup>2</sup> Літературознавча енциклопедія : у 2 т. Т.2 / Авт.-уклад. Ю.І. Ковалів. Київ : ВЦ «Академія», 2007. С. 66.

the philosophical context of the work. An important feature of I. Korsak's creative manner is his close attention to the inner world of man, his sensual sphere, which realizes two features of modernist literature at once: deep psychology and intellectuality. This makes it possible to interpret the author's historical achievements as psychological studios, which are realized in several aspects: through the portrait of the hero, his actions, reflections and perception of the environment. Given the rather small amount of information about the inner world of historical figures (mainly diary entries, we are dealing with the author's interpretation of possible emotional states as a reaction to certain documented events.

Therefore, the purpose of our exploration is to investigate the means and techniques of psychological portrayal of heroes in the novels of Ivan Korsak, "The Crown of Yuri II", "The Ring of Anna Barvinok", "The Conqueror of Europe".

### **1. The psychology in literary studies**

In the literary encyclopedia, edited by Kovalev, the following definition of psychology is given: "The transfer of the character's inner world, his thoughts, experience caused by external and internal factors by artistic means"<sup>3</sup>. With this definition, the consonant opinion of the researcher A. Yesin: "Psychology is the mastery and depiction by means of fiction of the inner world of the hero: his thoughts, feelings, desires, emotional states and the like, to the same image, which is characterized by detail and depth"<sup>4</sup>. In other words, it is an image of a psychological portrait of a hero at a certain moment under the influence of various stimuli. Playback tools can be divided into external and internal. The literary critic Yu. Kovaliv notes that "in prose works, the human psyche is understood both from within and from outside"<sup>5</sup> External manifestations are language, gestures, facial expressions, movements and more. To the internal include the flow of consciousness, internal monologues, improper direct language, copyright and self-reflection, memory, imagination and the like. This principle is followed by Russian researchers I. Strakhov, who defines psychology "from the inside" and "outside"<sup>6</sup> and L. Ginzburg, which distinguishes forms of "direct authorial

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<sup>3</sup> Літературознавча енциклопедія : у 2 т. Т. 2 / Авт.-уклад. Ю.І. Ковалів. Київ : ВЦ «Академія», 2007. С. 292.

<sup>4</sup> Есин А.Б. Принципы и приемы анализа литературного произведения : учебное пособие. Москва : Флинта, Наука, 2000. С. 57.

<sup>5</sup> Літературознавча енциклопедія : у 2 т. Т. 2 / Авт.-уклад. Ю.І. Ковалів. С. 293.

<sup>6</sup> Страхов И.В. Психологический анализ в литературном творчестве : пособие : в 5 ч. Саратов : Изд. Сарат. ун-та, 1973. Ч. 1. С. 4.

reflections or introspection of heroes and indirect ones – in the reflection of gestures, actions, which should be interpreted analytically by the reader”<sup>7</sup>.

At the same time, some researchers, such as A. Yesin or Lithuanian scientist V. Gudonen, also highlight a third kind of means – a laconic statement of feeling, calling it an author: “The writer has another way of informing the reader about the thoughts and feelings of the hero by using the name, a brief designation of those processes that take place in the inner world”<sup>8</sup>.

A. Yesin calls such means sum-value. Among the three types of remedies proposed, the researcher identifies internal or “direct”.

V. Gudonen expands the laconic naming of feelings by the author’s comments through the means of indirect speech, the use of psychological details, portraits, landscapes, etc.<sup>9</sup> So, summarizing theoretical and literary judgments, we can name three categories of means of psychology: external, or indirect, internal, or direct and noun or sum-value.

As the researcher A. Yesin rightly points out, psychological details can have fundamentally different functions in different works. In one case, they are small in number and play an auxiliary role – in which case we are dealing with the elements of the psychological image, in the other – they occupy a lot of space, relatively independent and extremely important for understanding the content of the work. In this case, according to the scientist, we can talk about psychology.<sup>10</sup> Projecting the concept of the researcher on the creative achievements of the Volyn writer, we can say that the elements of the psychological image are illustrated by the novel “The Crown of Yuri II”, where the individual details are only intersections in the overall composition, the leading role in which belongs to the facts. An excellent function of psychology in the novels “Anna Barvinok’s Ring” and “The Conqueror of Europe”, the composition and plot of which are subordinated to the disclosure of the inner life of the characters, so psychology plays the role of the pivotal component of the works.

## **2. The inner world of heroes in the novel “The Crown of Yuri II”**

The novel “The Crown of Yuri II” by Ivan Korsak came to society in 2011, the same year the work was republished in Lithuania. The main storyline covers the turbulent years of the early twentieth century, and focused on finding, losing, and further seeking the crown of Ukrainian

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<sup>7</sup> Гинзбург Л.Я. О психологической прозе. Москва : INTRADA, 1999. С. 330.

<sup>8</sup> Есин А.Б. Принципы и приемы анализа литературного произведения. С. 57.

<sup>9</sup> Гудонене В. Искусство психологического повествования (от Тургенева к Буину). Вильнюс : Изд. Вильн. гос. ун-та, 1998. С. 12.

<sup>10</sup> Есин А.Б. Принципы и приемы анализа литературного произведения. С. 56.

monarchs. However, tracing the fate of the Crown over the centuries, the author seeks to guide the reader through the pages of Ukrainian history, saturating the novel with numerous historical facts.

In the novel “The Crown of Yuri II”, the use of psychological detail is mainly related to the fictional storyline of the personal life of Ivan Halytsky and Yugina, and is intended to reveal their sensual sphere. After experiencing the loss of a child, the betrayal of her husband because of the mother-in-law’s persuasion, the heroine despaired of people until Ivan appeared in her life. Psychology helps to unravel the spiritual drama of the characters, bringing the story closer to life.

While escorting her first husband to war, Yugina “stood with a heart broken, which someone else, ruthless and rude, clutching cold and indifferent fingers”<sup>11</sup>. The author conveys pain and grief to the heroine through a metaphorical construction. The disclosure of the psychological state of the heroes is subordinated to the use of the landscape: “Love broke out, as pure and bell-shaped as the source of their village edge, incredible purity, virginity and transparency – they walked with Kupriyan at the end of a rural spring street, both under their own hearing, <...> They walked past gardens boiling and splashing with pink and white flowers and buzzing their bees with their bees’ wings”<sup>12</sup>. Comparative and phraseological reinforcements amplify the emotional surge of the image.

In both cases we are dealing with the author’s calling of feeling: in the first – grief, in the second – love.

Psychology takes on the existential situation of loss that Yugin experiences when he learns of the imminent death of Halytsky: “ Ivan”, the heart of the housewife jerked up, whispered softly as the icicle tears off from the roof, and then falls and crashes into piles”<sup>13</sup> We are dealing with an awareness of the fact and a further analysis of the heroine’s condition, enhanced by the author’s comparison with the icicle at the time of the fall. The main semantic load is attributed to the verb “tinkled” and “detached” and is associated with the metaphor of a torn heart that is inherent in the Ukrainian tradition. The technique used gives a suggestive sound and causes the reader a feeling of emotional state of suffering.

Further, Yugina’s consciousness analyzes the condition of the postman to confirm the terrible guess. She compares his portrait to this moment and at the moment of the good news: “as he brought letters from the far Macedonian lands, still on the threshold of his gregarious face, wrinkled and

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<sup>11</sup> Корсак І. Корона Юрія II: роман. Київ : Ярославів Вал, 2011. С. 66.

<sup>12</sup> Ibid. P. 65.

<sup>13</sup> Ibid. P. 96.

frayed, like a bag, traveling as wide as a good master's gate, smile"<sup>14</sup>. The facial expressions of the hero reproduce the feeling of joy that he gives to the people with good long-awaited news. In contrast to this memoir, a portrait characteristic was presented at the moment when he was compelled to inflict pain: "The postman was agitated, having crossed the threshold of Yugina, removed his frayed bag from his shoulder and stepped hesitantly from foot to foot"<sup>15</sup>. External manifestations of psychologism indicate confusion, anxiety and indecision. Thus, in the episode of the meeting between Yugina and the postman, both external and internal manifestations of psychologism are used, such as facial expressions, postures, psychoanalysis, suggestive techniques. This layer is necessary for the author to enhance the tragic sound of the scene described, to appeal to the sensual sphere of the characters and the reader.

The reception of internal psychologism in the analyzed episode is rather an exception, because it may not be the only one in the novel under consideration, the main semantic load in which is placed on the analysis of historical events. The fictional storyline of Yugina and Halytsky is more characteristic of manifestations of external psychologism, which does not focus the reader on the intimate life, distracting from the ideological conception.

The extreme limit of pain and despair is expressed by the indirect, according to the terminology of the scientist L. Ginsburg, manifestations, in particular outside of the heroine: "Yugina did not even cry, just bent over a small, like a coffin, only for many days it was completely empty and marked, as in a newly whitewashed house from which all good and possessions were taken..."<sup>16</sup>. Researcher A. Halych notes: "Outside it allows you to see not only the physical characteristics of the character's appearance, but also to delve into his inner world, depth of soul, breadth of nature"<sup>17</sup>. The above passage of the novel points not to the constant characterization of the heroine, but to the state of this moment, so, beyond, it captures the feelings of the heroine at a particular time under the influence of specific circumstances. The psychological state is reproduced by means of external or indirect forms. Also called the internal void, reinforced by the comparison with the marked hut. It is expressed in action, so to speak, it is revealed: "She lived now and smashed two mistresses once out of habit, walked

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<sup>14</sup> Ibid. P. 96.

<sup>15</sup> Ibid. P. 96.

<sup>16</sup> Ibid. P. 67.

<sup>17</sup> Галіч А.О. Портрет у мемуарному та біографічному дискурсах: семантика, структура, модифікації : монографія / за наук. ред. О.О. Бровко. Старобільськ; Вид-во ДЗ «Луганський нац. ун-т імені Тараса Шевченка», 2017. С. 72.

thoughtlessly in a circle, like a blind gypsy cognac behind the wheel, without feeling either cold or hot, whether the dish was salty or oversalty”<sup>18</sup>.

To the external manifestations include the expression of the eyes: “– And what a miracle?! Yugina said, her eyes angered with indignation. “Let’s go into the house!”<sup>19</sup> According to the scientist A. Halych, “in fiction, sight is one of the inexhaustible sources, which testifies to the inner world of the character, helps to reveal his psychology”<sup>20</sup>. In our case, it rather fixes the state of a particular moment in certain circumstances, as in the case of the posture mentioned above, so it cannot generalize the characterization of the heroes. The episode shows a strong sense of outrage.

To sum up, we note that the main form of psychology in the novel “The Crown of Yuri II” is an indirect, or external, characteristic, which captures the state and feelings of a certain moment, without claiming a comprehensive analysis of personality. In this way, the reader’s attention is not distracted from the ideological conception, and at the same time restrained, emotionally neutral documentary facts are diluted with images of living people with their troubles and pleasures.

### **3. The modeling of psychological portraits in the novel “The Ring of Anna Barvinok”**

Ivan Korsak reaches another level of psychologism in the novels “The Ring of Anna Barvinok” (2015) and “The Conqueror of Europe” (2011). The characters of these works are more individualized, have more complex characters, which testifies to the evolution of the author from the image of external conflicts to the interpretation and analysis of the inner world of historical heroes, and through him – to the interpretation of documentary facts.

The author’s vision of the characters, the motivation for the actions seems to be very important, because in both novels the characters are ambiguous historical figures whose interpretation of life can be radically different. The work of the Volyn writer “The Ring of Anna Barvinok” was preceded by Victor Petrov’s novel “Kulish’s Novels”, which also focuses on the difficult relationships in the Kulish family, the complex nature of the 19th-century Ukrainian writer. Ivan Korsak traces the development of the character and relationship of Panteleimon Kulish and Alexandra Belozerska. The idea of Anna Barvinok as a “shadow” of the glorious man, such as Galatea, created by Pygmalion is established. Instead, Ivan Korsak expresses

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<sup>18</sup> Корсак І. Корона Юрія ІІ. С. 67.

<sup>19</sup> Ibid. P. 86.

<sup>20</sup> Галич А.О. Портрет у мемуарному та біографічному дискурсах: семантика, структура, модифікації. С. 60.

his own view of the events, having innovatively approached the image on behalf of Anna Barvinok.

Likewise, Prince Rostyslav Mikhaïlovich, according to the author, is undervalued both by his contemporaries and by future generations. The chronicle of the Russian depicts a prince a man arrogant, unreasonable, even treacherous, and after his defeat under the Yaroslav, he does not mention him.<sup>21</sup> Contemporary researchers, such as M. Voloshchuk, are also rather stingy in their coverage of Rostyslav Mikhaïlovich's life and activities and are limited to the period before the Yaroslavl battle.<sup>22</sup> Ivan Korsak, in general, according to historical thought, nevertheless aims to reveal the inner world of the hero, to trace the motives that guided his actions, and to undoubtedly convey the prince's contribution to world progress.

Thus, the concept of both works is the reproduction of a complex, sometimes contradictory, and undoubtedly rich inner world of historical figures, a new interpretation of known events, which makes it possible to rethink the well-known facts.

The writer widely uses the techniques of psychology to expose the violations of the souls of heroes. Both works can be called psychological research, because the depiction of the inner life of the characters is characterized by detail and completeness, the arsenal of means of expression is extremely rich. Unlike the novel "The Crown of Yuri II", the writer uses all three forms of psychology with preference for direct. Third-person storytelling allowed the use of such off-the-chart elements as dreams, visions, landscapes, letters, diary entries, and more. Major events are punctuated by authorial indentation and commentary.

The figures of Panteleimon Kulish and Alexandra Belozerska, better known under the pseudonym of Anna Barvinok, are uncommon in Ukrainian public life and are therefore thoroughly researched by historians, biographers, literary critics, and writers. Therefore, the author's version of the inner world of famous heroes is an innovative work of the Volyn writer. His novel is a kind of psychography. We have numerous facts of correspondence, diary entries, mentions of contemporaries, on the basis of which a possible inner world of heroes is presented. The author skillfully uses the means of psychology, transforming documentary facts into a canvas.

Of great value in terms of exploring the psychology of heroes are diary entries that reproduce the smallest disturbances of the soul.

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<sup>21</sup> Літопис Руський за Іпатським списком. URL: <http://litopys.org.ua/litop/lit24.htm> (date of appeal: 15. 01. 2020)

<sup>22</sup> Русь «після Русі». Між короною і булавою. Українські землі від королівства Русі до Війська Запорозького / Авт. кол.: В.М. Горобець, М.М. Волощук, А.Г. Плахонін, Б.В. Черкас, К.Ю. Галушко. Харків, 2016. С. 83–90.

The following lines from the diary of young Panteleimon Kulish, used in the novel by Anna Barvinok by I. Korsak, testify to the interest of Olga Pletnyova and the hesitation between her and Alexandra Belozerska: "Today, sitting across from me at the table, Olga was so quiet and thoughtful, called her a ballad heroine. She liked me and I felt that I could be addicted to her. We must act as prudently as possible. Is it ridiculous to convince myself and others that I cannot live without something. Time heals us all. Now Sasha is dear to my heart as a sister, but without her it is still possible for me to have family happiness".<sup>23</sup> The first-person analysis (introspection) made it possible to trace the course of the hero's thoughts, according to which the writer models Kulish's further plans for a possible common future with Pletnev. Reflections are an attempt to understand feelings. The author's commentary on the record below reveals the reasons for hesitation: Olga's blossoming beauty, her influential father, and Alexandra's territorial remoteness: "Sasha is somewhere there, in the wilderness, beyond fields and forests, (...) luxury, there is an opportunity for the tail of the fortune to seize (...). Of course, if the friendship of Ola's dad remains",<sup>24</sup>

The following entry, owned by Vera Aksakova, recreates the mood of exaltation and delight from the evenings spent with Kulish reading his Gogol Notes: "The impression of that is difficult to convey, it was a worrying read. Gogol's words raise from the day all the spiritual forces, all her forgotten beautiful needs and aspirations, raise questions long forgotten, disturb that soul, expand her space, and it is difficult to give joy to all this awakened life. (...) The soul went through so many impressions in this reading. Some notes and remarks were made, and Kulish took the advice willingly and with understanding"<sup>25</sup> The recording was caused by the need to capture the range of feelings felt by the author that evening. In the analyzed passage there is a statement (feeling) of the feeling reproduced on paper.

The outward manifestation of psychologism is the opposition to the cold – the heat that symbolizes Alexandra Belozerska's internal changes, the release of her doubts: "She warmed up the hurriedly clothed man's hand, huffing for another hour on his fingers outstretched. But her soul was as warm as ever: "That spud was lying, the pole rotting and succulent, – she thought. – He said that Kulish is only capable of loving himself ... Miracle to you, zur, a self-lover is not thus blown into a cup of ice"<sup>26</sup> The feelings expressed in the dynamic movements of the heroine are replaced by an internal analytical monologue, which is presented in the form of a thesis-

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<sup>23</sup> Корсак І. Перстень Ганни Барвінок : роман. Київ : Ярославів Вал, 2015. С. 13.

<sup>24</sup> Ibid. P. 13.

<sup>25</sup> Ibid. P. 52.

<sup>26</sup> Ibid. P. 21.

argument and expresses confidence and firmness of belief, despite the evidence of marital treason.

In the scene of Alexandra's confession to the sister Nadiya, the author uses voice as a detail of the psychological portrait: "– What humility?! – almost shouted outraged Alexandra Mikhailovna, and now she began to speak quickly, as if she had intended to compete with her sister in advance, as if they had agreed: who would prove all the more prudent, the right and the truth, not in evidence, convincing not in the argument of relevance and life and in the speed of presentation of thought, it is indifferent to the truth or mere fiction".<sup>27</sup> Increasing tone, rhetorical questions, hasty speech testify to despair, indignation, anger at myself, expressed in the form of an internal monologue-reproach for my inability to perceive myself as separate from my husband: "And why, sister, humble me to learn when my other half (aha, she was taken aback by herself: half called her husband, unable, powerless and still tear him away!), when that half of humility is a common word in the Malorossiiian vocabulary?"<sup>28</sup> However, the storm of emotions, the problems of speech and the advice of the sister allow you to receive you are a long-awaited calm and inner harmony: "surprisingly, the head that hummed with a tired chimney in the blizzard of winter yesterday was now bright and peaceful. Thoughts that then ran erratically, overtaking and brazenly and unceremoniously overtaking each other, now lined up politely and obediently in turn, in a chain of logical, respectful and pre-conceived".<sup>29</sup> The consequence of external manifestations of feelings is the awareness of the problem and change in attitude, change of attitude introspection of the heroine.

An internal dialogue with him, symbolizing Alexandra Belozerska's doubts and anxiety about the arrest of her husband for belonging to the Cyril-Methodius Brotherhood, was used in the following episode: "What could he have done without telling you as a wife, without telling or sharing? from the bazaar a petty gendarmes were robbed and taken away? (...) Kulish has hidden something from you, probably something sinful is going on in his soul, because even in Warsaw the gendarmes are after him not easily chased..."

No, Panteleimon Alexandrovich did no wrong with the poppy seed, like everyone with whom he had drunk, and he should split in half the light that fate could send, and the ladle of mischief might consume as well – which is already being judged, bucket or cauldron, or a small pot"<sup>30</sup> An interesting and innovative is the form of thinking. Turning to herself in the second

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<sup>27</sup> Ibid. P. 73.

<sup>28</sup> Ibid. P. 72.

<sup>29</sup> Ibid. P. 74.

<sup>30</sup> Ibid. P. 24.

person allowed the heroine to decompose the problem into questions and answers and to come to a clear understanding of her position.

The constant hesitation about choosing a life path expresses the dream of a symbolic costume chosen by the heroine, eventually returning to her own. She is constantly accompanied by an angel, as a signpost, which is God's sign of the righteousness of her chosen destiny. The heroine wakes up with inner reconciliation with herself: "And the burden in her half-marvel appeared in vain: everyone was destined to bear only his own".<sup>31</sup>

Reception of psychological analysis is leading in the image of Kulish: "Panteleimon Alexandrovich more than once wondered to himself, whence on him and for what sins he fell, like snow in Petrovka, this grittiness is recent; rheumatics squeaky bones in the boring tearful autumn weather ... It would seem that what else to wish for him: a faithful and caring wife <...> he cares for him <...> – he should not dry his head for bread and squeak to bread; they must admit that the darkness does not know, the printing on a written pay".<sup>32</sup> Using a third-person narrative to get a deeper picture of Kulish's internal contradictions, the author again prefers the form of questions that the character mentally addresses to himself and the search for answers. "Maybe sometimes the idea is nasty, like an annoying fly being chased out of the door, but it suddenly flies out of the window, maybe because of that worrying, over-sweetened time, it has been attacked by this inexplicable scum; then his soul was shut in a cage by a latch, and now he is rebelling, and his wings are beating against the rod of iron, in vain, forcing such a near and unattainable privilege to escape".<sup>33</sup>

The internal monologue from the third person is replaced by a dialogue with oneself in the form of the second person: "Hold on to yourself while reading, you did not stop loving your wife, your Sasha, and at the same time kill the next head with a maiden's head. Can you be a unique person whose soul is capable of loving two at the same time? Are you an ordinary biological creature, a banal male whose whole essence of life is the more females to fertilize?"<sup>34</sup> The complex form of psychological analysis with changes in the narrative allowed the author to trace in detail and in stages the inner state of the hero from dissatisfaction, search for a reason, an attempt to escape from despair and to a subconscious attempt to prove his significance, not all conscious, which sounds in the letter to Miloradovich: "The resurrection of the dead and the awakening of the drowsy. This is our business; and you, our fellow countrymen, our pink flowers, are fastened with darkness, wash yourself with the dew of God, for the morning has

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<sup>31</sup> Ibid. P. 116.

<sup>32</sup> Ibid. P. 45.

<sup>33</sup> Ibid. P. 45.

<sup>34</sup> Ibid. P. 45.

come, and prosper with a splendid spiritual beauty, in the glory of the Lord, and in the joy of the people ... But what, my sister, when the Lord's hand is really stretched out me? What if the will of the Almighty gives not my strength to my things? What, when my great sufferings are heartfelt, in my mind, does not having the profession of the Lord turn the spirit of the Lord into a great, infallible affair for posterity?"<sup>35</sup> .

A high self-esteem, a sense of superiority over others, is evidenced by a dream where the hero sees himself in the image of a lion between sheep. Perceiving himself as one of them, the lion, in the end, realizes himself to be the other, better. This revelation evokes a sense of unexpected joy that is replaced by a sense of loneliness: "I was also born of a lion!"<sup>36</sup> Summarizing and philosophically reflecting on the dream, the author gives his assessment of the figure of P. Kulish: "Among the nobility Panteleimon Alexandrovich often felt like a lost traveler in a dense forest (...). Sometimes he was the lion of the flock of sheep whose power was far beyond the sheep power of the most accurate".<sup>37</sup> Thus, Ivan Korsak does not retreat from the historical truth, presenting Panteleimon Kulish as a man of self-loathing, confident in his superiority over other people, contemporaries of the writer: "His temper is cold, sharp and arrogant and callous..." – says S. Efremov in the work "Without synthesis. To the life drama of Kulish".<sup>38</sup>

Analyzing the techniques of unraveling the inner world of the characters in the novel "The Ring of Anna Barvinok", we conclude that the main form of the image is internal, or direct, psychology. The author makes extensive use of the diary entries and Kulish's epistolary heritage for the most authentic reproduction of the character and feelings of the characters. Internal monologues are most often expressed in the form of questions and answers. Ivan Korsak mainly uses psychological analysis and introspection in order to reveal the complex state of mind of the couple. Features of the creative manner include the appeal of the characters to themselves in the form of a second person, as well as changing the forms of the story, which allowed us to comprehensively explore the versatility of the inner world of Anna Barvinok and Panteleimon Kulish.

#### **4. The types of psychological analysis in the novel "The Conqueror of Europe"**

The novel "Conqueror of Europe" probably the most philosophical of all the creative heritage of the author. Reflections on the meaning of life, the universe, the Supreme will occupy a leading place in the system works. In

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<sup>35</sup> Ibid. P. 46.

<sup>36</sup> Ibid. P. 90.

<sup>37</sup> Ibid. P. 91.

<sup>38</sup> Єфремов С.О. Без синтезу : до життєвої драми Куліша / Укр. акад. наук. Київ : з друку. Укр. Акад., 1924. С. 17.

this case, the heroes do not lose their personality traits, individualized characters, the author uses a variety of tools of psychology for their disclosure.

The novel has a wide branching storylines, characters who are prominent figures of Ukrainian and world history. Some of them are effective, others mentioned in passing via communications with the Central storyline. The most psychologically disclosed include images of Prince Rostyslav Mikhailovich and his wife Anna Hungarian.

The inner world of the main characters of Rostyslav and Anna is the author of models, using both external and internal psychology.

About the inner anxiety of the Prince is evident from his pose during the wedding: "Rostyslav at the wedding stood with tightly clenched lips, hard westronics as before the army that was going to order him to go in hard and dangerous campaign..."<sup>39</sup> The Future fate he sees as a battle that you can win and lose. Through the prism of perception of the Prince enjoyed the portrait of Anna, which expresses its condition immediately: "just as the corner of his eye he noticed what was happening to Anna's face crying the night previous, an unnaturally skinny and pale..."<sup>40</sup> Feature the heroine testifies to the extreme border of grief for the executed life and love.

To external manifestations of psychological analysis will relate the opinion as a non-verbal way of communication between the characters: "In response, just flashed a short and very spiny look opinion small animal cornered in a dead end, animals that defend desperately to be the last effort".<sup>41</sup> It read deep hostility, hopelessness, and resistance Anna.

Several times I. Korsak focuses on the opinion of Rostyslav, turned to Anna. Invariably it is associated with a flash of hope, which gives way to bitterness from the awareness of the futility of hope: "...In his eyes the first moment it dawned quiet joy from having it, and when extinguished, the only one left tired and still on the bottom somewhere bitterness"<sup>42</sup>. The next time, this look appears in Anna's memories, through the association with the eyes of a child whois helped: "As she was already sitting in the carriage, she suddenly remembered where she had to see that passionate and pleading, desperate and hopeful look, as in this little one. She met several times with such a similar Rostyslav's gaze: it was only for a moment, at the same moment a man was frightened, as if he had been caught on something obscene, closed it behind an invisible and impenetrable thick veil".<sup>43</sup> Behind him lies a feeling of love for Rostyslav without hope for reciprocity. He is afraid to admit it even to himself because it hurts.

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<sup>39</sup> Корсак І. ЗавойовникЄвропи : роман. – К.:Ярославів Вал, 2011. – С.6.

<sup>40</sup> Ibid. – P. 6.

<sup>41</sup> Ibid. – P. 6.

<sup>42</sup> Ibid. P. 139.

<sup>43</sup> Ibid. P. 128.

An internal monologue takes the form of psychoanalysis in an episode at a ball, when Anna dances with her beloved Baron Istvan and at the same time watches over a man in whose arms a better girlfriend is circling: “Not yet has such a thing happened in Anna’s life... half of the cold was taken from the already forgotten proximity of Istvan, and the other resisted, rebelled and boiled became from the perpetration of Rostislav, not less so that the rebellion was rushed to Erzhebet...”<sup>44</sup> Anna can’t figure it out. She considered it an indisputable fact of love for the Baron. Where then are the jealousy for the man and the anger on the girlfriend? Unable to answer, the heroine completely loses her inner balance. She likens her feelings to an avalanche that she once had to watch: “So in Anna’s soul, an avalanche of discontent, insults and bitterness gradually grew, and then even overwhelming jealousy, though it seemed to her, was completely unthinkable: she did not love her husband, so why but jealous?”<sup>45</sup> Trying to understand herself, Anna analyzes her feelings, trying to unite the mind and heart: “Anna told the mind to let Rostislav live as he pleases <...> And at the same time, with a bitter ugliness, the heart whispered and whispered unobtrusively and completely others. She was <...> careful, but to honour her husband’s protection <...>; not in the example of a man who, forgetting his duty, his shame and his condition at the court of the royal court, cared openly – and to whom?! – to her closest friend”.<sup>46</sup> However, she fails. As in the episode analyzed above, psychology is revealed in the form of a third-person narrative, supplemented by author’s comments. We are dealing with a direct expression of it, expressed by means of introspection.

An important form of uncovering the inner world of heroes is the psychological detail. This is the kind of lilac bush that is associated with the sensations and events in Anna and Rostislav’s life at different levels (smell, colour).

For the prince the lilac is associated with Luces’k (Lutsk): “And for the rest of his life the color and smell of lilac fell into his soul, which bushes were abundant in every estate along the streets of Luces’ka”<sup>47</sup> It evokes pleasant and at the same time fond memories of the homeland, the native people. Later, the smell and color of the lilac will embody Rostislav’s love for his wife, who over time will become the same for him, although the misunderstanding between them will not go away.

Anna’s lilac evokes the memory of her first love, which blossomed in the spring: “Istvan dreamed of her often; for the most part, they walked along a lane past the row of lilacs that bloomed in that memorable spring, and from

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<sup>44</sup> Ibid. P. 34.

<sup>45</sup> Ibid. P. 50.

<sup>46</sup> Ibid. P. 50.

<sup>47</sup> Ibid. P. 20.

the magnificent tassels that quietly fluttering on the weighted branch, floating and spreading in the wind pliant and incredibly intoxicating smells that excited and roused their young blood...”<sup>48</sup> After marrying unloved, the heroine could no longer tolerate these incense because they resembled lost love, dreams and a wasted life: “Anna could not stand the spring lilac boil anymore and, much to the surprise and sadness of the gardener, ordered the innocent bushes to be uprooted”.<sup>49</sup> The love of the baron in Anna’s imagination turned purple, and so when she received a letter that began with the words: “My sweetheart, my bloom is spring, my purple is blooming”<sup>50</sup> – you never doubted from whom he.

Bitterly disappointed was the news of the terrible crime of Istvan, when a baby died under the wheels of his carriage. Indirect psychology embodies the insight of a heroinewho spent her entire life on the pink dreams of a fictional hero.

Anna finally became convinced of the false feelings about the baron, realizing that the letters were from her husband: "What kind of hand writing is familiar and what are the familiar words that began mysterious letters to her: “My sweetheart, my blooming spring, my purple blossoms...”<sup>51</sup>

Summarizing the study of the means of psychology in I. Korsak’s novel “The Conqueror of Europe”, it should be noted that the writer traditionally uses a third-person narrative to uncover the inner world of heroes. This technique made it possible to make extensive use of extra-curricular elements such as dream, memory, author commentary and more. The external psychology is expressed through view, posture, facial expressions, receptive feelings. Internal – mainly in the form of analysis and introspection. Also important is the use of psychological detail, which is a cross-cutting element of the storyline of Anna of Hungary and Prince Rostyslav Mikhailovich.

## CONCLUSIONS

In contemporary Ukrainian literature, the figure of Volyn writer Ivan Korsak holds an important place. His historical novels are very relevant and appeal to the present day. The attention of researchers is mainly attracted by the vision of documentary facts by the artist. However, the problem of psychological portrayal of heroes remains poorly developed. So, our goal was to investigate the means of psychology in the novels of Ivan Korsak’s “The Crown of Yuri II”, “The Ring of Anna Barvinok” and “The Conqueror of Europe”.

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<sup>48</sup> Ibid. P. 23–24.

<sup>49</sup> Ibid. P. 24.

<sup>50</sup> Ibid. P. 91.

<sup>51</sup> Ibid. P. 140.

During the analysis, we came to the conclusion that the main form of the image is a third-person story. This allowed the author to use a wide range of psychology tools. The writer skillfully uses all three forms of the image of the inner world of the hero, known to modern literary criticism, namely: internal, external as well as noun. It is important to use a psychological detail that enhances the reproduction of the hero's soul movements.

The novel "The Crown of Yuri II" is saturated with historical facts, so it has less psychological expression associated with fictional characters. The author mainly uses indirect or external psychology, which manifests in posture, tone of voice, demeanor, and more.

The author reaches another level of the psychologism in the novel "The Ring of Anna Barvinok". The work is based on the internal reflections of the characters, enhanced by the use of diary entries, letters, and memories. I. Korsak models the interior world of Panteleimon Kulish and Anna Barvinok in a detailed and accurate manner on the basis of memoir material. It is unusual to see the heroes address themselves in the second person, which made it possible to express their own view of the inner world.

The novel "Conqueror of Europe" is marked by a philosophical understanding of reality, which affected the reflections of his characters.

The writer uses both external and internal forms of psychology. Above all, we refer to the view, which is a means of non-verbal communication and expression of feelings. Outside and facial expressions of heroes are important. Internal psychology is expressed in the form of analysis and introspection of Anna of Hungary and Prince Rostyslav.

Given the numerous artistic achievements of the historical novelist, we see further work in the study of the psychology of other works of the author.

## **SUMMARY**

The article explores the means and techniques of psychological portraiture of heroes in the novels of I. Korsak, "The Crown of Yuri II", "The Ring of Anna Barvinok" and "The Conqueror of Europe". On this side, the writer's creativity is not sufficiently covered in contemporary literary studies. As a result of the study, we came to the conclusion that the main form of the image is a third-person story. This allowed the author to use a wide range of psychology tools. The writer skillfully uses all three forms of the image of the inner world of the hero, known to modern literary criticism, namely: internal, external as well as noun. It is important to use a psychological detail that enhances the reproduction of the hero's soul movements.

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