TRADITION AND INNOVATION IN THE REPRESENTATION OF HUMAN PSYCHOLOGY IN LITERATURE

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Annotation This study examines traditional and innovative tendencies in the artistic representation of human psychology in literature. Particular attention is paid to the evolution of techniques used to reveal the inner world of literary characters, the development of psychologism as a fundamental principle of artistic expression, and the transformation of methods employed to convey emotional experiences, internal conflicts, and processes of personal self-discovery. The study explores traditional techniques of psychological characterization alongside modern artistic strategies that expand the possibilities of representing human consciousness. It emphasizes that the interaction between literary continuity and artistic innovation contributes to the development of psychological depth in literary characters and reflects changing perceptions of human personality.

Keywords: psychologism, literary tradition, innovation, human psychology, literary character, inner world, psychological portrait, interior monologue, artistic image, literary process.

Introduction

The representation of human psychology is one of the most important objectives of literary art. Throughout its historical development, literature has consistently explored the inner world of human beings, seeking to reveal their emotional experiences, moral contradictions, individual characteristics of thinking, and attitudes towards the surrounding reality. In this regard, tradition and innovation occupy a particularly significant position, as they represent interconnected components of literary development. Tradition ensures the continuity of artistic experience and the preservation of established methods of character representation and psychological characterization. Innovation, in turn, involves the search for new artistic forms, techniques, and narrative strategies that enable writers to explore the complexity of human consciousness more profoundly.

The relevance of this topic is determined by the need to examine the evolution of psychologism and identify the specific features of its artistic representation across different historical periods. Changes in perceptions of personality, individual freedom, emotional nature, and social relationships are directly reflected in the methods employed to construct

literary characters.

The aim of this study is to identify the characteristics of the interaction between traditional and innovative principles in the representation of human psychology in literary works.

Main Body

The problem of artistic representation of human psychology has a long history. Even in ancient literature, authors demonstrated an interest in revealing the internal contradictions of individuals and portraying the struggle between reason, emotions, passions, and moral obligations. However, at the early stages of literary development, the psychological characterization of literary figures was primarily conveyed through their actions, dialogues, and external manifestations of emotional states. In subsequent historical periods, the methods of depicting the inner world of individuals gradually became more sophisticated. Renaissance literature witnessed an increasing interest in personal individuality, human aspirations, contradictions, and inner freedom. Literary characters began to be perceived not merely as representatives of certain social or moral qualities but also as independent psychological personalities.

In eighteenth- and nineteenth-century literature, psychological characterization became one of the most significant elements of artistic narration. The development of realism contributed to the emergence of more complex methods of representing human inner life. Writers increasingly sought to reveal not only the external causes of characters' actions but also their hidden psychological motives, emotional reactions, doubts, and processes of introspection. The development of psychologism in nineteenth-century literature represents a particularly important stage in this process. During this period, human personality came to be portrayed as a complex system of interconnected emotional, moral, and intellectual processes. Literary characters acquired greater psychological complexity, while their behaviour was examined in relation to individual experience and social circumstances. Traditional methods of psychological characterization include psychological portraiture, descriptions of gestures and facial expressions, dialogue, authorial narration, and the characterization of individuals through their actions. These techniques enable readers to gradually develop an understanding of a character's inner world. At the same time, the literary process has always been characterized by the continuous search for new methods of artistic representation of human consciousness. Innovation in psychological characterization is primarily manifested in the increasing complexity of narrative structures and the expansion of possibilities for conveying subjective perceptions of reality.

One of the most significant innovative techniques is the interior monologue. Unlike traditional authorial descriptions, it provides direct access to a character's thought processes, doubts, memories, and hidden emotional reactions. Consequently, readers gain an opportunity to observe internal psychological processes that are not always reflected in a character's external behaviour. Another important artistic development is the use of the

stream-of-consciousness technique. This method makes it possible to reproduce associative thinking, fragmented memories, sudden transitions between different emotional states, and subjective perceptions of time. As a result, literary narration increasingly reflects the natural processes of human thought. Changes in the role of the narrator have also become particularly significant. In traditional literature, the author frequently serves as the primary interpreter of a character's psychological condition. In later literary forms, however, greater importance is attached to subjective perspectives, unreliable narration, and multiple points of view. These techniques make it possible to present a psychological character not as a fixed and completed description but as a complex and ambiguous system of perceptions.

It should be emphasized that innovation does not necessarily involve the complete rejection of traditional artistic principles. On the contrary, many contemporary methods of representing the human inner world are based on the reinterpretation of previously established literary techniques. Interior monologue, psychological portraiture, and symbolic characterization continue to be employed, although they acquire new functions and artistic possibilities. An important aspect of the evolution of psychologism is the transformation of perceptions concerning the structure of human personality. While traditional realist works predominantly emphasized the relationship between individual character and social environment, twentieth- and twenty-first-century literature considerably expanded the boundaries of psychological exploration. Particular attention began to be devoted to subconscious processes, identity issues, alienation, traumatic experiences, and psychological instability.

In contemporary literature, psychological characterization is increasingly associated with fragmentation and ambiguity. A literary character may lack a clearly defined system of values, experience contradictory emotions, and interpret personal actions in different ways. This approach reflects the complexity of modern human consciousness and demonstrates literature's growing interest in exploring individual psychological experience. Thus, tradition and innovation should be regarded as complementary principles of literary development. Tradition preserves artistic continuity, whereas innovation ensures the renewal of methods used to represent psychological reality. Their interaction contributes to the formation of new models of literary characterization and expands the expressive possibilities of literary works.

Conclusion

The study demonstrates that the representation of human psychology constitutes a dynamically developing area of literary creativity. At different stages of literary development, not only the methods of psychological characterization but also the very perceptions of human personality, inner freedom, emotional experiences, and moral contradictions have undergone significant transformations. It has been established that traditional techniques of psychological representation, including psychological portraiture, dialogue, descriptions of actions, and authorial characterization, form the foundation for revealing the inner world of literary characters. At the same time, the development of interior monologue, stream of

consciousness, subjective narration, and other innovative techniques has considerably expanded the possibilities of psychological analysis. Of particular importance is the interaction between tradition and innovation, through which literary works maintain their connection with previous artistic experiences while simultaneously developing new approaches to interpreting human psychology. Therefore, the evolution of psychologism reflects not only changes in artistic methods and literary movements but also the development of philosophical and cultural perceptions of human beings. The study of traditional and innovative methods of representing the inner world of individuals remains an important direction in contemporary literary scholarship and offers opportunities for further comparative and typological research in world literature.

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