

# **Innovation of Traditional Methods of Psychologism in P. Merimee's and M. Kotsyubynskyi's Short Stories**

Anna Mureyko<sup>1,\*</sup>

<sup>1</sup> *Vasyl Stefanyk Precarpathian National University, Ukraine*

*\*Corresponding author. Email: [annamurej@gmail.com](mailto:annamurej@gmail.com)*

## **ABSTRACT**

“Transitional” periods in the literature, characterized by rapid changes in the socio-political and spiritual-cultural spheres, determine a new vision of person, emphasizing person’s inner complexity and versatility. Such situation stimulates the search for innovative methods of psychologism. In the article it is highlighted the originality of the psychologism P. Merimee’s and M. Kotsyubynskyi’s short stories through the prism of permanent, typical features of European psychological prose. It is noted that in P. Merimee’s psychologism was conditioned by historical and social influence and had an analytical character, which is characterized by the conditioning of the inner self by external factors and causes of the bourgeois or exotic environment. In the literary texts of the French writer, whose realism has acquired romantic color, romantic elements (folklore, ethnic exotics, fantastic, fiction, dream motive, strong personality image, elements of Orientalism, etc.) are used to deepen the general psychologization of works. It is proved that P. Merimee uses an indirect form of psychologism to depict the inner world of his characters, using such means as mimic, gestures, movements, action, author’s irony, subtext, silence and so on. M. Kotsyubynskyi’s psychologism, taking into account the achievements of Ukrainian and Western European psychological prose, acquires a modern character. The writer’s attention is transferred to human private «microcosm», person’s psycho-emotional sphere. In his short stories M. Kotsyubynskyi used together with the traditional indirect form of psychologism the direct form, which becomes dominant for his work. To recreate the psychology of his characters, the writer uses such innovative means for his time as the replacement of external events with internal, attention is focused on the intensity of the characters’ inner experiences, associative jumps, the writer’s inner monologue approaching the “stream of consciousness”, etc.

**Keywords:** *psychologism, psychological short story, hero’s inner world, realism, modernism, P. Merimee, M. Kotsyubynskyi, innovation, traditions, indirect form of psychologism, direct form of psychologism.*

## **1. INTRODUCTION**

The works of P. Merimee and M. Kotsyubynskyi, representatives of different epochs, different cultural and national traditions covered the difficult transitional periods: social relations become more complicated, new aesthetic systems of realism and modernism are formed. These periods in the history of culture are characterized by turbulent, crisis events in both socio-political and spiritual-cultural spheres. The literature is going through complex processes associated with the crystallization of new aesthetic. At this time, a new vision of individual is formed, with human’s complex inner world, role and place in

society that need the emergence of person’s portraying new means.

A feature of these “transitional” periods was the in-depth psychologization of literature, associated with the search for new ways of depicting person, the originality of which is correlated with certain historical epochs and national cultural traditions. It is under such conditions, emphasizes M. Proskurin, “a new psychologism is emerging in literature, which is based on the idea of person spiritual life as a multilevel super-complex system. The total psychologization of literature in the second half of the nineteenth century leads to the formation the system of artistic

psychologism as a poetic principle due to qualitative and quantitative changes in it during its historical and literary development” [1, 3].

The search for new narrative and poetic forms can be illustrated by the work of such seemingly dissimilar writers as Prosper Merimee and Mykhailo Kotsiubynskyi. The psychologism of both writers’ short stories, each in his own time, is a harmonious combination of traditional artistic solutions with new discoveries in the depiction the individual’s mental life.

In modern literature, the study of P. Merimee and M. Kotsyubynskyi works is an urgent problem, which has repeatedly become the subject of scientific research and literary controversy. Thus, in I. Zolotarev’s monograph [2] a thorough comparative-typological analysis of the fantastic works of I. Turgenev and P. Merimee was made, which allowed the author to outline the features of the artistic system and the creative method of writers. Explorations of most modern literary critics who analyze the works of P. Merimee (M. Timofeeva [3], T. Boyarskaya [4], V. Musiy [5]) are devoted to various aspects of his work: the composition, style, genre specificity, originality of artistic detail etc. However, only some vectors of the artist’s short stories psychologism have been developed in these studies.

Modern studies of M. Kotsyubynskyi creativeness address its different aspects. In particular, Yu. Kuznetsov [6], Ya. Polishchuk [7], A. Shamrai [8] analyze the poetic and stylistic features of the writer’s work. Ya. Polishchuk and A. Shamrai also consider M. Kotsyubynskyi’s short stories in the comparative plane. L. Matsevko-Bekerska [9], A. Lakhmatyuk [10] in their works explores the narrative strategy of M. Kotsyubynskyi. O. Kovalchuk [11], analyzing the stylistic manner of the writer, builds the concept of visualization of the external world in the works of M. Kotsyubynskyi. The subject of our attention was that it was done for the first time in Ukrainian literary criticism. The subject of our attention was the study of typological similarities of psychological short stories by P. Merimee and M. Kotsyubynskyi, which was carried out for the first time in Ukrainian literary criticism [12, 13].

Modern scholars present new approaches to the analysis of the writers’ work, but a comprehensive and thorough study of artistic psychology in the short stories of P. Merimee and M. Kotsyubynskyi in the comparative plane is absent. This determines the relevance of the presented article.

## **2. THEORETICAL BACKGROUND**

### ***2.1. The literary-historical context of P. Merimee and M. Kotsiubynskyi creativity development***

P. Merimee’s creativity developed in the context of still strong classicism in France and the birth and flowering of realism, which was accompanied by close coexistence with romanticism. Cultural and historical processes that took place in society, contributed the enhancing of the individual value and more developed and enriched system of social relations formed a type of personality, which was complex and multifaceted. These tendencies influenced the development of psychologism in the work of P. Merimee. At the same time, the writer focused on the previous traditions of French psychological prose – Montaigne, Pascal, Laroche-Foucault, Madeleine de Lafayette, Labruer, Voltaire, Diderot, Rousseau, Chateaubriand, Constant, who “each in their own way – enriched the arsenal of artistic research of the human psyche, developed the art of building a complex character, contributed to the creation of the language of psychological prose” [14, 19]. Taking into account the experience of his predecessors, P. Merimee constructed a radically new type of psychologism, which, abandoning the intuitive-sensual, was based on the cognitive-analytical perception of the world.

M. Kotsiubynskyi is a representative of a new literary trend – modernism, which in the realities of Ukrainian culture was forming in the context of the domestic and ethnographic traditions dominance with stylization for folk narrative. M. Kotsyubynskyi, the writer of the “new formation” (A. Ostrovska), was creative in accordance with the general literary processes and trends of European artistic thinking of the late nineteenth – early twentieth century. The originality of the novelist’s prose, despite the depiction of a person inner world in the manner of writers of “confessional stylistic tendency”, is “a fundamentally new quality – a relevant concept of time, inherent in Impressionist literature” [15, 148]. In modernism, psychologization was even more intense than in romanticism. The end of the XIX – beginning of the XX century is a period associated with a break in philosophical, ideological and aesthetic paradigms, time when artistic psychology became the direct goal of writers. With the advent in Ukrainian literature a constellation of modernist writers – Lesia Ukrainka, Vasyl Stefanyk, Mykhailo Kotsiubynskyi, Volodymyr Vynnychenko, Mykhailo Yatskiv – psychologism in the narrative fabric of the text became the dominant

element that marked the beginning of a new milestone in the development of national literature.

## ***2.2. Traditions and innovation in the formation of psychologism in the psychological short stories of French and Ukrainian writers***

The originality of P. Merimee's psychologism was determined by the change in the functions hierarchy of literature in realistic art, which was dominated by scientism, cognition, and analyticity. During this period, interest in science is actualized. It is known that H. de Balzac, Stendhal, and F. Dostoevsky were interested in scientific research. Literature was taking into consideration the achievements of natural and social sciences: medicine, biology, psychology, economics, sociology. N. Kopystyanska emphasizes that it was the "cognitive function" that determined the interest in both the external and internal world of the contemporary [16, 280-281]. P. Merimee was interested in and studied the history, traditions, customs, geography and language of the peoples to whose descriptions he turned to. It was in external realities he sought material that could help him unravel the person's inner world secrets. It should be noted that the writer accurately analyzed both the socio-historical realities of his compatriots and the "exotic" worlds of other nations, paying special attention to the mechanisms of these societies dynamization. Because, as a realist writer, P. Merimee believed that the formation of a human personality takes place in inseparable unity with social factors and the reasons that determine it. The writer himself in the preface to the novel "Chronicle of Charles IX" expresses his opinion on the dependence of the characters on time, era, existing views and emphasizes the fundamental difference between the perceptions of the same act by different peoples [17, 116].

In turn, the creative evolution of M. Kotsiubynskyi was marked by extraordinary dynamism. M. Kotsiubynskyi's psychologism, in contrast to P. Merimee, in the new historical conditions passes from the analytical variant, which had an explanatory historical and social character, to the modern type, inherent in the literature of the twentieth century: the focus was shifted from a personality, whose psychology is shaped by society uniqueness, to a person psychological "microcosm", human's psycho-emotional sphere. Modernism is characterized by the desire to interpret human nature as deeply and in relief as possible, it is based on "the idea of the mental life of person as a multilevel super-complex system" [1].

Deeply comprehending the traditional realistic manner, focusing on the creative examples of Marko Vovchok and I. Nechuy-Levytsky, the writer constructively modifies his aesthetic orientations, motivated by choosing modernist techniques for depicting the psychological essence of a person: psychological artistic details become more complicated, the inner monologue turns into a "stream of consciousness", an associative montage, a combination in one moment memories and present experiences, impressions, space-time realities change, and so on. Impressionism, as an important component of the writer's artistic psychology, manifested itself in the fragmentation of reality, given preferences to a number of impressions over objective reality, the synthesis of impressions, the aesthetics of "instantaneity".

In M. Kotsiubynskyi's novelistic, the emphasis was shifted from "external" social factors, in contrast to P. Merimee's interpretation, to human nature itself, to the depths of the inner self. The writer's attention was focused on one character with complex mental processes, regardless of society status, type of activity, occupation. The well-known literary critic M. Yevshan noted: "A hero, an executioner, a saint, or a bloodsucker, a pogrom or a triumph of the ideal – what does he care? He loves both the executioner and the hero as an artist. He breaks the last veil of them, strains all his strength to look into the abyss of their souls, to see them impudent, as they are before themselves and their conscience – besides, let life judge them" [18, 474]. The Ukrainian novelist was not interested in the category of the hero typicality, like all impressionists, he sought to portray "the unique individuality of a human, no matter what profession or social class a person belongs to" [19, 57]. External reality is presented through the prism the hero inner vision, which leads to the transformation the perception of microcosm by the character. It appears as something unknown, rationally inexplicable, unpredictable.

In the historical context of the "reak of the ages" epoch, the use of new psychological techniques in artistic creativity testified to the author's interpretation of the individual's ideological essence and its complex psychological processes.

## ***2.3. Means of direct and indirect forms of psychologism in the short stories of P. Merimee and M. Kotsiubynskyi***

The realistic aspect was also relevant for P. Merimee. It is no coincidence that the name Prosper Merimee is associated with the formation of a realistic

psychological novel in French literature. However, P. Merimee short story, as the researchers emphasize, accumulated the main trends characteristic for the time of realism formation in a close and ambiguous combination with romanticism [20, 21, 22]. In his works, P. Merimee often used an arsenal of romantic means to realistically reveal themes and problems. According to N. Yatskiv, an important aspect of P. Merimee's work was to give romantic collisions and romantic entourage "new meaning, new, seemingly muted, discolored, deromanticized, but, in fact, incomparably greater expressiveness" [23, 59]. A feature of Merimee's short stories is the use of romantic elements (folklore, ethnic exotics, fantastic, fiction, dream motif, image of a strong personality, elements of Orientalistics, etc.) to reveal the connection between socio-historical, national circumstances and personality formation. These romantic elements contributed to the psychologization of the texts, becoming the means by which the writer interpreted human nature. P. Merimee's psychologism is not yet characterized by introspection, inner deepening, inner monologue, which were brilliantly developed by M. Kotsyubynskyi. The French novelist achieved the disclosure of the hero character by means of indirect form of psychologism. Most researchers define Merimee's psychologism as "hidden", "double", "veiled", which is directly related to the laconic, concise style to which the writer aspired. So, Yu. Yanovskiy, pointing to the special concentration of the psychologism of the writer's short stories, notes its inner power: "Numerous twists of the soul, clashes of contradictory impulses, hesitations, reflections – all that appears in such situations – are gathered here in a single ball; it is similar to a tightly twisted spring, which in the released state would give the richest overflows of colors and sounds, but, constantly restrained, only reminds of its latent energy" [24, 45].

P. Merimee's short stories are devoid of hero's expansive characteristics, descriptions are minimized and instead the main emphasis is on details, hints, subtexts. This approach does not indicate superficiality, but rather the clarity and scrupulousness of the writer's psychological analysis. Undoubted is the fact that P. Merimee used the indirect form of psychologism to reveal the psychology of his heroes, which, however, is not a simple disclosure of the internal through the external (gesture, facial expressions, deeds, authorial irony, etc.), but appears as a mature method of artistic study of the individual inner world.

P. Merimee was interested in creating an unambiguous and clearly defined character, the inner plane of which he gradually revealed with the help of

strokes, hints, artistic details, at the same time, the psychological image of the character remained static. Instead, M. Kotsiubynskyi sought to create an incomplete, dynamic image of man, recreating the change of instantaneous mental states in the aesthetics of impressionism. Ya. Polishchuk notes that the writer tried to find a new writing, not limited by the canons of his predecessors, which would convey "life" not as a fixed, one-dimensional idea, but would emphasize its "constant, restless process" [25, 153].

The desire to reflect reality in its most general patterns motivated P. Merimee to search for new literary techniques, genres, themes, heroes. In order to better reveal the characters' inner psychological vicissitudes, the writer used improvisation, mystification, creative play. P. Merimee's psychologism is closely connected with "playful" behavior, to which the author, following the French tradition, attached considerable importance. L. Volpert believes that the concept of "play" creative behavior is "for each writer "own", unique and individual, in addition, spontaneity and improvisation are the necessary conditions of the play but they do not exclude the moment of awareness" [26, 198]. In P. Merimee's short stories, playful behavior very often works for general psychologization of the novel.

The deepening of psychologism in the works of both writers is achieved due to the originality of the author's position. So P. Merimee with the help of the indirect form of psychologism reveals to the reader the peculiarities of the heroes psychology, the change of their experiences, substantiates the hidden motives of their behavior, leaving the author an objective position. This is an "omniscient author" who does not express his own opinion about the actions and deeds of the characters, but in fact the reader clearly understands how moral or immoral these actions are. An important role in understanding the author's position is played by irony, which allows us to understand the hidden content of events and the veiled position of the author. According to N. Kopystyanska, in the writer's short stories the assessment "from certain moral positions and criteria... does not act openly, but determines both the composition of the work and the figurative system" [16, 270]. Thus, in his play concept P. Merimee creates the illusion of non-interference, the reader's independent understanding of the situation and the peculiarities the hero's inner world.

The impressionist aesthetics of M. Kotsiubynskyi, in contrast to the position of the French writer, in which the author plays the role of "omniscient author", "author-demiurge", objective observer, according to

the successful observation of V. Ageeva, “a fundamentally impossible author who claims to ultimate possession of the truth” [27, 7]. In the Ukrainian writer’s creativity the author occupies “such form of self-presentation that does not require avoiding individuality, subjective tastes and preferences, that is opens a private, subjective-creative dimension the category of time, which postulates the value of “every moment of life”, as opposed to abstract understanding of reality in general, in its typical manifestations, as professed by predecessors” [25, 153]. Exercising in his short stories the aesthetics of “instantaneity”, M. Kotsiubynskyi conveys the changing, dynamic impressions of the surrounding reality, using a first-person narrative, which makes it impossible to introduce the author’s assessment.

In the French writer short stories the method of silence works on “play” effect, which is one of the means the psychological characteristic and makes it possible to understand the hidden feelings of the characters which are not expressed openly. Thus, in the short story “Mateo Falcone” the laconic phrases of the father contain deeply hidden experiences. The writer deliberately refuses both a large-scale description of the tragic events and any comments on the situation, leaving the recipients scope for independent interpretation. This position is taken by P. Merimee in his other short stories. Thus, in “Tamango” and “Colomba” the author by hints, subtext, creation of paradoxical situations, means of irony and sarcasm points to the immorality of such phenomena as the slave trade, vendetta, etc. The reader has the opportunity to reconstruct all the feelings and experiences of the characters himself, based on his “spiritual experience”. V. Lukov draws attention to this feature of short stories and singles it out as a specific feature of P. Merimee’s psychologism [28, 40].

The technique of silence can include special endings of the writer’s short stories, which help to switch the reader’s attention to events unrelated to the plot, thus encouraging to rethinking the key moments of the work.

Instead, the hero’s inner world in M. Kotsiubynskyi work is depicted, in the apt words of Yu. Kuznetsov: “through his inner mental processes – the inner through the inner” [29, 33]. The means of direct form of psychologism become dominant in the depiction of personality. The ideological and artistic plane of the writer’s works is determined by the dynamics of the deep man’s inner essence, the dialectical combination of consciousness and sub consciousness, fixation the emergence of the moods

and emotions. S. Efremov emphasizes that the writer directs his attention “to the depths of the human psyche and mood”. He is “most interested in those impressions that amaze the artist’s vulnerable soul by the events of inner experiences as well as contours, beauty and melodies of the world” [30, 238-239].

Already in M. Kotsiubynskyi early work there is a tendency to destroy the previous forms of psychologism, a tendency to obtain new content. The writer is looking for new means to convey the extremely complex and at the same time fleeting inner world of man. If in P. Merimee the external plot, which is bright and dynamic, becomes decisive for the disclosure of internal conflict, the heroes’ internal experiences, then in M. Kotsiubynskyi the plot gradually loses its relevance, giving way to plotless works.

The external eventfulness, which was characteristic of M. Kotsiubynskyi work in the early period, changed to internal. The Ukrainian novelist achieves the dynamics of aggravation by focusing on the intensity of the characters’ inner experiences: variability of moods and impressions, rapid flow of feelings, fluidity of mental states, on the inner reflections of the characters (“Unknown”, “Intermezzo”, “Dream”, “Apple Blossom”). Studies of complex, secret impulses of the soul, unexpected human reactions have become dominant in the work of Kotsiubynskyi-modernist.

An important method of depicting the course of the hero psychological processes in the short stories of the Ukrainian writer is the inner monologue, which, according to O. Yesin, can manifest itself in three forms: the hero himself is aware of his emotion and includes it in the thought process, when the inner monologue “introduced the thoughts of the character about his emotional state”; when “the emotional state of the hero in the inner monologue is transmitted by the inner speech; when the depicted thoughts of the hero are an analysis of the mental state, there is a kind of “reflected inner speech”, “psychological introspection”. [31, 41].

I. Denysiuk considers that it was the appearance of the inner monologue at the end of the XIX century stimulates the development of direct form of psychologism [32, 33], which is observed in the short stories of the Ukrainian writer.

The inner monologue as an artistic technique in the structure of M. Kotsiubynskyi’s short stories is one of means of direct form of psychologism through which the writer demonstrates the dynamism of mental processes, instantaneous nuances of psychological

states. This technique makes it possible to expose the psyche of the hero, to show his consciousness and the course of mental processes without any external “processing”. In this plane, Ukrainian literary critics have repeatedly singled out such characteristic features of M. Kotsiubynskyi’s psychologism as: unspokenness, fragmentariness, associative jumps, combination of conceptual and logical thinking with figurative and intuitive [25, 32, 29]. These elements bring the writer’s inner monologue closer to the “stream of consciousness”.

Thus, in the short stories “Unknown” and “Apple Blossom” built on the “mosaic principle” (Yu. Kuznetsov) [33, 195], M. Kotsiubynskyi one of the main means of transmitting the chaos of mental states, unconscious impulses chooses the techniques of an inner monologue, which sometimes passes into the stream of consciousness. Both works consist of separate episodes, interconnected by the associative principle of intertwining the protagonist thoughts, which together and in any combination create a kind of semantic context.

Kotsiubynskyi’s short stories, which was absent in the work of P. Merimee due to the focus on external manifestations of emotional state, was the appeal to music, painting, sculpture, and in particular to such means as color, sound, polyphony, sound recording. The introduction of related arts into the literary context contributed to the deepening psychologism of the writer’s short stories, and, according to O. Rysak, expanded the associative manifestations and strengthened the relationship at the level of “artist-recipient” [34, 72]. These means, as elements of the writer’s impressionistic aesthetics, made it possible with the help of color and sound images to reproduce the one-moment perception of the surrounding world through the individual consciousness of the self-hero.

### 3. CONCLUSIONS

Both writers belong to the “transitional” period of their time, when there are changes in public consciousness due to cultural and historical processes in society. In the foreground there is not the social and collective consciousness but the individual inner world, the problem of self-determination. In the literary process, this leads to a qualitatively new stage in the development of psychologism. There is a radical restructuring of literary expressive and pictorial systems. This fact is due to the search and development of new forms, approaches, tools, etc. that can in a new way to convey and reveal the fluidity of man’s inner world.

P. Merimee, whose work is based on a realistic principle of objective reflection of reality, focuses on the image of human psychology in inseparable relationship with society, emphasizes its influence on the formation of human personality. As a result, one of the important factors in the psychological analysis of the French novelist is the conditionality the man’s inner life by socio-economic factors. Instead, the work of M. Kotsiubynskyi belongs to the aesthetic system of modernism, which is characterized by the absence of a common objective reality; there are many subjective worlds, the number of which depends on the number of recipients.

One of the most important vectors of the Ukrainian novelist’s creative search was depicting a man in his unique “being”. He seeks to reproduce as deeply and embossed as possible the inner world of man, his psychological “micro world”. Unlike P. Merimee, who focuses on the psychology of a typical hero, M. Kotsiubynskyi addresses a person who, contrary to the global processes of standardization, is determined by individuality and originality. The object of the depicting is the individuality of the “executioner”, “hero”, the average person and attention is focused on the smallest nuances in the psyche and consciousness of the hero.

Both P. Merimee and M. Kotsiubynskyi, in order to reproduce the originality the heroes’ character and psychology, resort to the search for innovative techniques of psychologism in accordance with their time. If the French writer uses the means of indirect form of psychologism, then the means of direct form of psychologism become dominant in the work of the Ukrainian novelist.

P. Merimee’s psychologism is directly related to his clear, simple and concise style, can be defined as “hidden”, “veiled”. Using the means of indirect form of psychologism, the writer depicts the inner world of his characters with the help of capacious psychological details, deep subtext, irony, objective author’s position. It is these means that make it possible to reveal the hidden content of events that determine the characters’ mental states. To reproduce the inner emotions, experiences of the characters, the writer uses facial expressions, gestures, movements. The actions of the characters, which reveal the hero’s experiences and internal conflict, become important for the creation of an unambiguous and clearly defined character. P. Merimee’s groundbreaking discoveries of psychologism became the basis for both nineteenth-century realist writers and modernist artists.

M. Kotsiubynskyi continues to develop and improve the forms and means of psychologism. In the

writer's psychological short stories, the means of direct form of psychologism become dominant, which enable him to present such planes of man's inner world, the study of which was limited in previous eras. In an impressionistic manner, he reproduces the subtle facets of human emotions, the change of instantaneous psychological states and the phases of mental state of the character. Focusing on the fluidity of human mood, hidden "secrets", subtext, associative impressions exposes the human psyche. In M. Kotsiubynskyi's short prose, the psychological content of the work prevails over external eventfulness, which loses its importance. The plot is built with the help of a consistent chain of associations, which connects the fragments of inner moods, impressions, experiences, feelings, mental reactions of the character. It can be argued that in M. Kotsiubynskyi short stories psychologism is not only the means of revealing the hero inner world, but also a plot-determining and structure-forming factor.

The comparison of P. Merimee and M. Kotsiubynskyi innovativeness enables to trace the typological commonalities and differences in the evolution of artistic psychologism in the "transitional" periods of the European literary process development.

## REFERENCES

- [1] B.M. Proskurin, Fictional psychologism before and after Freud (Russian and international experience), *Philological Notes* 1 (2008). <http://philologicalstudies.org/dokumenty/2008/vol1/3/5.pdf>
- [2] I.L. Zolotarev, *Fantastic works of I. S. Turgenev and P. Mérimée*, OGU, Orel, 2000.
- [3] M.G. Timofeeva, Irrational motifs in the story of I. S. Turgenev "Klara Milich" and the short story of P. Merimee "Venus of Ile", in: *Intertextuality of artistic discourse: materials of the All-Russian scientific conference*, Astrakhanskiy universitet, Astrakhan, 2018, pp. 81–83.
- [4] T. Boyarskaya, Landscape sketch as an element of the content form in the story of P. Mérimée "Carmen", *Philological aspect* 10(66) (2020) 79–88.
- [5] V. Musii, The motif of duality in Prosper Merimee's short story "Lokis", *Problems of modern literary criticism* 21 (2015) 62–72.
- [6] Yu.B. Kuznetsov, *Mykhailo Kotsyubynskyi and classical psychoanalysis (elements of cognitive poetics)*, Lybid, Kyiv, 2018.
- [7] Ya.I. Polishchuk, *He loved both the executioner and the hero...: Mykhailo Kotsyubynskyi: literary portrait*, Academia, Kyiv, 2010.
- [8] A. Shamrai, *Creativity of M. Kotsyubynskyi in the literary environment, Echoes of loneliness: Knut Hamsun and the context of Ukrainian modernism*, Fakt, Kyiv, 2003.
- [9] L.V. Matsevko-Bekerska, Narrative strategy as a means of psychologization of the art world (originality of the personal story of the second level in the short prose of M. Kotsyubynskyi), *Language and culture* 15, 6 (2012) 306–315.
- [10] A. Lakhmaniuk, The effect of uncertainty in the sketch "Unknown" by Mikhail Kotsyubynsky, *Transcarpathian philological studies* 5, 1 (2018) 156–161.
- [11] O.G. Kovalchuk, *Visual in the work of M. Kotsyubynskyi*, NDU im. M. Hoholia, Nizhyn, 2015.
- [12] A.B. Mureyko, Typological similarity of artistic psychology of short stories by Prosper Merimee and Mykhailo Kotsyubynskyi, *Language and Culture* 18, V(180) (2016) 89–93.
- [13] A.B. Mureyko, The problem of self-awareness of the individual in the short story "Colombo" by P. Merimee and in the story "On the Road" by M. Kotsyubynskyi, *Newsletter Precarpathian University. Philology* 40–41 (2013–2014), 287–290.
- [14] L.I. Volpert, Pushkin as Pushkin. A creative play based on the models of French literature, in: *Pushkin and Stendhal, Shkola "Yazyki russkoi kultury"*, Moscow, 1998.
- [15] A.S. Ostrovska, *Forms of expression the author's consciousness in the works of new generation writers of the late XIX – early XX centuries (on the material of short prose by V. Stefanyk, O. Kobylanska, M. Kotsyubynskyi)*, Candidate's thesis: 10.01.06 "Literary theory", Donetsk, 1999.
- [16] N.Kh. Kopystianska, *Genre, genre system in the space of literary criticism*, PAIS, Lviv, 2005.
- [17] P. Merimee, *Collected Works in four volumes, vol. 1*, Pravda, Moscow, 1983.
- [18] M. Yevshan, *Literary notes. Shadows of forgotten ancestors*, *Literary and Scientific Bulletin* 62, 4–6 (1913) 364–368.

- [19] O. Chernenko, Mykhailo Kotsiubynskiy is an impressionist: a person image in the writer's work, Suchasnist, New York, Munich, 1977.
- [20] Yu.B. Vipper, Creative Destinies and History. Khudozhestvennaia literatura, Moscow, 1990, pp. 262–284.
- [21] V.A. Lukov, Merime: Study the Personal Model of Literary Creativity, Izdatelstvo Moskovskogo gumanitarnogo universiteta, Moscow, 2006.
- [22] E.M. Meletinskiy, The historical poetics of a short story, Nauka, Glavnaya redaktsiya vostochnoy literatury, Moscow, 1990.
- [23] N.Ya. Yatskiv, Features of the psychological novel by Prosper Merimee and Vasyl Stefanyk: an attempt at typological analysis, Newsletter Precarpathian University. Philology V, 11(26) (2015) 56–63
- [24] Yu.Z. Yanovskyi, Prosper Merimee. Life and Work, Dnipro, Kiev, 1976.
- [25] Ya.O. Polishchuk, Individual aesthetics of Mykhailo Kotsiubynskiy, Modern problems of linguistics and literary criticism 14 (2010) 153–156.
- [26] L. Volpert, The Creative Play and French Literature. To the Problem of Pushkin's Psychologism Formation, Notebooks of the Russian and Soviet world 32, 2 (1991) 197–208.
- [27] V.P. Aheieva, Stylistic models of impressionism in Ukrainian prose the first half of the twentieth century, Doctor's thesis: 10.01.01 – Ukrainian literature, Kiev, 1995.
- [28] N.P. Mikhalskoy (Ed.), Foreign Writers. Biobibliographical Dictionary in 2 parts, part 2, Prosveshchenie, Moscow, 1997.
- [29] Yu.B. Kuznetsov, Psychologism of Ukrainian prose of the early twentieth century, Ukrainian language and literature at school 2 (1991) 11–16.
- [30] S.O. Yefremov, Literary-critical articles, Dnipro, Kiev, 1993, pp. 235–243.
- [31] A.B. Yesin, Psychologism of Russian classic literature, Prosveshchenie, Moscow, 1988.
- [32] I. Denysiuk, Atomic Inexhaustibility, Vydavnytstvo Lvivskoho Universytetu Imeni I. Franka, Lviv, 2001.
- [33] Yu.B. Kuznetsov, Impressionism in Ukrainian prose of the late nineteenth – early twentieth century: Problems of aesthetics and poetics, Zodiak–EKO, Kyiv, 1995.
- [34] O.O. Rysak, “First of all – music in the Word”: Problems of arts synthesis in the Ukrainian literature the end of the XIX – the beginning of the XX century, Vezha, Lutsk, 1999.