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DOI <https://doi.org/10.24919/2308-4863/55-3-27>**Anna CHERNYSH,***orcid.org/0000-0001-6183-7312*

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(Kyiv, Ukraine) *anna_chernysh@ukr.net***PSYCHOANALYTIC CODES OF THE INTERPRETATION OF A LITERARY WORK**

The article explores basic psychoanalytic codes that can be used in the interpretation of a literary work. The appropriate psychoanalytic background of the artistic work – specific types of characters, the recreation of different types of trauma, the wide range of destructive emotions, feelings and states, numerous archetypes, symbols and metaphors. The concepts of an artistic and literary work of a psychoanalytic direction, an artistic and literary work with elements of psychoanalysis, and artistic and literary works with a psychoanalytic dominant or psychoanalytic constructs were proposed for scientific introduction and use. The artistic representation of dreams and pathological visions requires the use of appropriate psychoanalytic tools, methods and techniques of interpretation of psychoanalytically oriented works. Psychoanalytic interpretation of a literary work forces the recipient to empathize, sympathize, read and understand himself in the text, conduct introspection, insight, resort to deep contemplation, develop the recipient's activity of self-knowledge, ensuring the psychotherapeutic function of the work of art. A literary work with clear psychoanalytic constructs deals with the identification of personality destruction, pathological forms of reality, the modeling of psychoneurotic types (escapists, losers, characters with antisocial disorder, characters with schizoid disorder symptoms), the emotional range of negative and ugly, salacious and mindbending dreams. As it was found out, neurosis, neurotic personality types, neurotic creativity, characters' nervousness are important psychoanalytic codes of the literature, that can apply psychoanalytic tools and methodology. The interaction of psychoanalysis and literary studies contributes to the formation of the important codes of psychoanalytic interpretation of the basic psychoanalytic categories – psychotype, neurosis, archetypes, pathologies, and deviations.

Key words: *psychoanalysis, literary work, psychotype, neurosis, deviation, pathology.*

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(Київ, Україна) *anna_chernysh@ukr.net***ПСИХОАНАЛІТИЧНІ КОДИ ІНТЕРПРЕТАЦІЇ ЛІТЕРАТУРНОГО ТВОРУ**

У статті досліджуються основні психоаналітичні коди, які можуть бути використані в інтерпретації літературного твору. Відповідне психоаналітичне підґрунтя художнього твору – специфічні типи персонажів, відтворення різних типів травм, широкий спектр деструктивних емоцій, почуттів і станів, численні архетипи, символи та метафори, які присутньо враховуються у процесі психоаналітичного тлумачення. Запропоновано до наукового впровадження і використання поняття художньо-літературного твору психоаналітичного спрямування, художньо-літературного твору з елементами психоаналізу, художньо-літературного твору з психоаналітичною домінантою або психоаналітичними конструктами. Художня репрезентація сновидінь та патологічних видінь потребують використання відповідних психоаналітичних засобів, методів та техніки інтерпретації психоаналітичноцентричних творів. Психоаналітична інтерпретація літературного твору змушує реципієнта співпереживати, співчувати, відчитувати й розуміти себе в тексті, проводити самоаналіз, інсайтувати, вдаватися до глибинних споглядань, розвивати реципієнтську активність самопізнання, забезпечуючи психотерапевтичну функцію художнього твору. Літературний твір із виразними психоаналітичними конструктами забезпечує процеси формування і розгортання деструкції особистості, патологічних форм реальності, моделювання психоневротичних типів персонажів (ескапісти, невдахи, персонажі з асоціальним розладом, персонажі з симптомами шизоїдного розладу), емоційного діапазону негативного та потворного, непристойні, заборонені та потаємні бажання. Як з'ясувалося, невроз, невротичні типи особистості, невротична поведінка, невротична творчість, нервозність персонажів є важливими психоаналітичними кодами літератури, що потребують застосування психоаналітичних інструментів і відповідної методології. Взаємодія психоаналізу та літературознавства сприяє формуванню важливих кодів психоаналітичного тлумачення основних психоаналітичних категорій – психотипу, неврозу, архетипів, патологій, відхилень.

Ключові слова: *психоаналіз, літературний твір, психотип, невроз, девіація, патологія.*

Introduction

Psychoanalysis as a spacious and systemic theoretical and methodological discipline involves, first of all, the psychotherapeutic aftereffect. In a broad sense, psychotherapy is understood as any type of treatment by conversation (C. Rycroft). As you know, fiction also has a powerful psychotherapeutic effect on the reader. The psychotherapeutic function of art was emphasized by L. Vygotsky, noting that "art turns out to be similar to therapeutic treatment for the artist and the recipient – a means of resolving the conflict with the unconscious, avoiding neurosis" (Vygotsky, 2002: 356). To the artist, this gives the opportunity to live and artistically play up the ousted author's desires and complexes in the characters of works as representatives of the psyche and imagination of the artist, and to the recipient - to gain experience and reflect from artistic situations as an alternative reality. In essence, we are talking about a kind of sublimation of the sphere of the unconscious of an individual by means of art as "a substitute for the satisfaction of socially unacceptable appetences, albeit transferred to others" (Potkanskiy, 2008: 311), which allows avoiding neurosis and other deviations and pathologies as consequences of the manifestation of unrealized desires or desires superseded to the subconsciousness, complexes and unprocessed injuries. Therefore, a work of art in a psychoanalytic dimension can be a symptom of an unhealthy psyche and/or a means of healing at the same time for the artist and the recipient.

Literary work is also a kind of conversation with the recipient, encoded with the help of the author's system of signs. It can be rather complex and often taboo, even socially unacceptable topics – psychoses, neuroses, deviations, perversions, mental anomalies, manic-schizoid states, etc. These and a number of other categories important for psychoanalysis are increasingly published in artistic and literary discourse from the end of the 20th century, being included in the system of literature, which we offer to define as *literature of psychoanalytic direction, fiction with elements of psychoanalysis and literary works with psychoanalytic dominant*, in which the degree of representation and artistic modeling of psychoanalytic categories is not the same.

Therefore, we see methodologically justified use of methods and means of the theory of psychoanalysis to interpret a literary work with the elements of psychoanalysis, psychoanalytic dominant, and clearly represented psychoanalytic constructs. Such an artistic work requires not only thoughtful reading, but also a cautious and reasoned interpretation using basic psychoanalytic codes, which makes it

possible to discuss important, but sometimes painful and traumatic for the individual, topics, events, and phenomena.

The interpretation of an artistic and literary work with a psychoanalytic dominant involves rather the text interpretation as a kind of alternative to analysis with a clear algorithm and sketchiness. The use of psychoanalytic tools, methods, and techniques in the process of decoding a work with this dominant creates rather preconditions for a kind of psychotherapy by means of transfer, internal dialogue, empathy, sometimes confession, and personal illumination.

In turn, the interpretation as a thought-logical operation with the text is the most acceptable form of the text comprehension with expressive psychoanalytic elements, dominants, constructs correlated with the main function of the psychotherapeutic interpretation in psychology, psychoanalysis, and psychiatry. "Interpretation as a method of cognition and treatment is the central method of psychoanalysis from its birth. The content of dreams, behavior, painful symptoms, works of art are interpreted. Psychoanalysis is the art of interpretation" (Rosinska, 2008: 319), – Z. Rosinska emphasized the role of interpretation as one of the basic conditions for the implementation of the interaction of literary studies and psychoanalysis. Interpretation of an artistic and literary work with a psychoanalytic dominant makes the recipient activity possible involving the reader into the process of decoding as a kind of an interpreter-accomplice-creator of an artistic text.

Methodology

In this paper the literary analysis and some aspects of psychoanalysis have been used to demonstrate ways of application psychoanalytic tools to interpret a work of art literature.

Results

Obligatory Elements of a Literary Work for the Application of Psychoanalysis in the Process of Interpretation

The application of certain aspects of the theory of psychoanalysis in literary studies is made possible by the presence of initial conditions – the psychoanalytic background of a work manifested in indicative and mandatory constructs – the appropriate types of characters; the artistic modeling of traumatic situations, injuries and events that have had a destructive and reorganizing effect on the author and characters of the work; a number of destructive states and sensations (fear, pain, despair, insult, resentment, asociality, apathy, infantilism, escapism, manic-depressive and paranoid states, etc.); the depiction of the corresponding socio-political atmosphere, which caused various kinds of loss of

identities; manifestations of archetypes, symbols and metaphors, the interpretation of which is possible from the position of psychoanalysis; the presentation of the unreal manifestations of the individual's existence, spaces of a dream and hallucinations, etc., as well as an attentive and thoughtful recipient who can find psychoanalytic codes for the most complete interpretation of an artistic and literary work with a psychoanalytic dominant.

The unattractive aspects of the individual's existence form the framework of the psychoanalytic interpretation of the work of art, outlining the discourse of destructiveness, nervousness, or painfulness of art that needs healing: "Psychoanalytic concepts of artistic creativity were often considered devaluing, since they fit this practice into a model that was worked out to treat disorders, thereby claiming – at least indirectly – that there is something painful in art (Potkanskiy, 2008: 311]. Therefore, the clarification of the degree of aesthetics, ethics, artistry, and attractiveness of the existentials of fear, despair, pain, disaster, madness, psychopathies, loneliness, offences, oppression, etc. become relevant. Obviously, each recipient responds to them individually for the closest reader's communication as an act of conversational psychotherapy. This ensures, in the convincing opinion of L. Gorbolis, effective communication of the recipient and the work that "takes place on sense, compositional, figurative, emotional and other levels. At each of them, the perception and understanding of the work is a complex process of co-creation and empathy with the author" (Gorbolis, 2016: 126).

All this, coordinating rather with the categories of the ugly, forms the individual levers of the reader's orientations, sensations, and expectations, because they acquire their personal associative characteristics, embodied in a number of symbols, images, artistic poetological features. In this way, the recipient receives significant assistance in gaining the ability *to read himself in the text, speak primarily to himself, self-analyze and reflect*, recovering.

On this occasion, the opinion of M. Merleau-Ponty, who emphasized the recipient's communication with the text, seems to be right: "I create Stendhal, I become him, reading his works, understanding him due to the fact that he managed *to find a place for me in his world* (our Italic type – A.C.)" (Merleau-Ponty, 1999: 120]. Such an emphasis on the potential of artistic and literary work encourages the reader to self-listen, introspection, reflections, and deep contemplations, and also contributes to the recipient's identification with the states of the author and characters of the work.

Aesthetically unattractive categories that are the subject of research in psychoanalysis and literary studies, subjected to psychoanalytic decryption, level the traditional notions of pleasure as a result of the synthesis of aesthetic, ethical, and moral, that is, beautiful. Personality destructiveness, the pathological forms of reality perception, psychoneurotic types, the emotional range of negative and ugly, irrational space, phantom, hallucinogenic and obscene dreams are perceived as symptoms of *uttered neurotization*, a way to get rid of this dark side in order to reach the truth, to cope with themselves, in the end, to speak out in art as a kind of alternative form of reality substitute. The *intensification* of such *listening and uttering the neurotic in oneself*, associated with the spread of psychoanalytic theories in the early twentieth century, significantly influenced not only the medical industry but also changed the idea of a traditional understanding of aesthetic, ethical, moral, and artistic in art.

Applying the theory of psychoanalysis in the process of interpreting an artistic and literary work with a psychoanalytic dominant, as a rule, focusing is made on unresolved or hidden internal conflicts. They are usually the consequences of injuries or certain traumatic situations and threats that have an inevitable and strong effect on the further mental formation of the character. By analyzing deeds, actions, as well as motives that lead to the appearance of mental pathologies due to displacement, forgetting, oppression, disguise, authors, like psychoanalysts, encourage recipients to self-reflection and introspection to identify similar symptoms in order to decipher unconscious intrapsychic conflicts by the example of the characters' destinies and life situations. This inhibits or stops the process of the individual, and sometimes even national destruction of mental, moral, and psychic codes.

Therefore, it is quite appropriate and acceptable in the process of literary interpretation of literary works with a psychoanalytic dominant, where central characters were significantly emphasized persons, deeply traumatized individuals with complexes, the types of characters with mental development pathologies, the unconscious motives of actions and behavior, to use the key ideas of receptive aesthetics with an emphasis on the reader's reactions, activity, and reflection with the basic methods of *uttering to yourself or articulating yourself in the text*.

Expressive psychoanalytic constructs, unquestionably, complicate and diversify the content of the psychoanalytic artistic work, organizing the internal complexity of the text, which ideally requires "not a random ordinary recipient, but an

elected accomplice reader with the same activity of intelligence and imagination as the author's" (Zubrytska, 2004: 31). Accordingly, following Y. Potkansky, we propose to perceive an artistic and literary work with a psychoanalytic dominant "not as a symptom of the disease, but an effective protection against it (both for the creator and the recipient)" (Potkansky, 2009: 311), a kind of a remedy, a cathartic psychological tool that motivates the expediency of using psychoanalytic codes, methods, and techniques, as well as appropriate tools in the process of interpreting such texts.

Psychoanalytic Categorical Apparatus in the Interpretation of a Literary Work

In the process of the formation of theoretical interaction principles between literary studies and psychoanalysis, it is important to distinguish the basic categorical apparatus, which, using general psychoanalytic tools, is advisable to project on the interpretation of a work of art with a psychoanalytic dominant. One of the fundamental concepts in psychoanalysis is known to be the category of the *psyche*, which reflects the interaction of conscious and unconscious. In fiction, the psyche is the subject of research, which gives an idea of conscious and unconscious processes that move the deeds, actions, motives of the character, and is often an important element of the narration.

In the process of psychoanalytic literary interpretation, it has its artistic forms of appearance in the structure of the work - the flow of consciousness, associative chains, internal monologues, self-confessions, introspection, complemented by various narrative focalisations. The opinion of A. Hamburger seems reasonable that the psyche in the work of art can be imagined as "the process of permanent internal narrative, in which ego can manifest itself through the storyteller, and the self to act as a protagonist of the narrative, the filling of which is constantly replaced by a stream of conscious and unconscious fantasies" (Hamburger, 2001: 293).

Inconscient or unconscious, is also traditionally referred to the basic categories of psychoanalytic interpretation, which in the structure of the work of art can manifest itself through numerous forms – dreams, delirium, hallucinations, uncontrollable behavior, affect states. The unconscious is the nucleus of various mental pathologies and deviations, split states, and the plurality of personality with the manifestation of various alter-ego characters, boundary states, narcissistic and libido disorders. As a rule, one of the fundamental codes in the analysis of the unconscious in literary interpretation is the emphasis on the relationships of cause and effect of the appearance of

insults, aggressions, neuroses, psychoses, depressive, manic, and schizoid states as a consequence of stress, shock situations, conflicts, and various traumas.

In the center of works of art with a psychoanalytic dominant, as a rule, there are psychological *traumas*, which are the consequences of both large-scale psychological (wars, revolutions, genocides, linguicides, culturicides, catastrophes, ideologies, etc.), as well as personal upheavals associated with intimate, social, everyday phenomena. All of them, however, leave a deep track on the mental organization of the individual, destructively projecting on his future. Psychoanalytic decoding of a traumatic situation involves the interpretation of concomitant and often derivative mental phenomena – neuroses, psychoses, deviant behavior, the disorders of behavioral patterns, morals, sociopathy or vice versa excessive and unjustified social activity, obsessive states of hysteria, shame, insult, etc. K. Schrader rightly remarks on this subject: "Mental traumas contribute to the development of any person, although they have a different character, scale and consequences. They not only lead to traumatic neuroses or "post-traumatic stress disorders", accompanied by irresistible painful emotional experiences, cause repeated traumas, obsessive dreams, as well as lead to other symptoms and restrictions, but are also at the heart of very specific phantasms, ego modifications, the disorders of object relationships, and self-esteem distortion. They are involved in the formation of psychosomatic disorders, perversions, character disorders" (Schrader, 2001: 137). Consequently, a trauma, being a two-plan category in the expression of positive and negative effects on an individual, in the structure of a work of art can be treated in several aspects: 1) as a mental obstacle; 2) as an incentive for further mental progress; 3) as a motive, which involves a wide range of procedures for overcoming it – uttering, substitution, transfer, forgetting, transformation, etc. But above all, in fiction, a trauma contributes to the formation of the relationships of cause and effect of the psychological atmosphere of the work, forming the background for the artistic modeling of historical, social, and personal prerequisites for the individual's mental identification, acts as an essential code for psychoanalytic interpretation.

Taking into account various psychoanalytic theories, the categorical apparatus of literary studies and psychoanalysis can be supplemented by other important categories. For example, S. Freud proposed a three-part structure of the psyche – *Id*, *Ego*, *Super-Ego*, which corresponds to the categories of unconscious, conscious and moral imperatives. In turn, these basic concepts are accompanied by other

derivative or dependent categories – *libido, instinct, ratio, censorship, conscience, conflict, Oedipus complex, Electra complex, sublimation*, which quite often arise in the process of psychoanalytic decoding.

K.-G. Jong, as it is known, paying considerable attention to the unconscious in the individual's life, shifted the accents from the biological and sexual nature of this phenomenon, offering a new concept of *archetype* for psychoanalysis (as well as for the rest of the humanities – philosophy, culturology, sociology, history, religion). The scientist understood it as the unconscious inseparable stable structures of the human psyche, based on the collective unconscious, common social, which unites the national community. K.-G. Jong justified the basic archetypes of Self, Shadow, Anima, Animus, Persona. In the structure of a work of art, they can most often act as symbols, mythologems, myths, approaching the concept of an archetypal image, which, unlike an archetype, devoid of verbal expression, materializes in a verbal image, gaining a sense and acting as a certain – mostly mental – code (about it see: Jung, 1998; Jung, 2012; Jung, 1996).

The psychoanalytic theory of E. Fromm focuses on special mental states – *psychoses, neuroses, aggression, alienation* as consequences of the social disharmony of the individual and the world. The category of *love* gains psychoanalytic importance – maternal, paternal, sociable, erotic love, and even love for God – as an incentive to overcome and work out mental pathologies (Fromm, 2017).

The influence of society on the formation of the individual's mental organization was emphasized by K. Horney, whose studies were based on the theory of neuroses as a consequence of imbalance in interpersonal relationships and violation of social norms (Horney, 1993; Horney, 2006). She substantiated a number of psychoanalytic provisions – the neurotic person's dependence on social approval, emotional and psychological dependence on the partner, the manifestation of excessive ambitions, unhealthy self-criticism – the presence of which identifies neurosis as a basic category of psychoanalysis.

Neurosis got at the center of psychoanalytic interests. By modifying, it becomes relevant in other sciences, acquiring various forms of its manifestation. For example, in psychoanalysis, neurosis and accompanying neurotic symptoms are traditionally treated as: an analogue of not realized and displaced (Freud, 1998); a certain mental dissociation of a personality generated by the presence of complexes (Jung, 1998); numerous behavioral disorders caused by an inferiority complex and the pressure of social circumstances (Adler, 1995); a result of the conflict

of neurotic inclinations of character or stress from unpredictable neurotic situations (Modern Western Philosophy, 2009); a group of functional diseases of higher nervous activity caused by acute and chronic psychotraumas (Sinyavsky, 2007), etc. They are reduced mainly to a group or system of mental disorders arising from internal personal conflict.

Therefore, the goal of psychoanalysis is to overcome neurosis and relieve neurotic symptoms in order to enable the healthy mental functioning of the individual's mental organization. The specificity of literary studies is that it aims to use all available psychoanalysis materials to model artistic situations and events in which neurosis acts as means of plot formation, motives, conflicts, and an element of the formation of the pathos of an artistic work, the psychological nature of the character system. So, in the structure of a work of art with a psychoanalytic dominant, the neurosis acts as a *sign* of the psychoanalytic nature of the text, being a significant intratext component.

In her time S. Pavlychko, analyzing the literary situation of the boundary of the 19th and 20th centuries, considered neurosis as a basic component of the problematic-thematic range of the literature of this period. The researcher described it as a “phenomenon of the culture fin de siècle”, in which the neurosis and neurotic symptoms of A. Krymsky, Lesya Ukrainka, I. Franko, and some other writers are a requirement of time. In A. Krymsky's, as, after all, in many other transitional era artists' creative work, it was represented by “the neurotic, ironic style, the intermittent, spasmodic narrative” (Pavlychko, 1999: 69) and a specific character “immersed in his emotional experiences, feelings, thoughts, and nerves” (Pavlychko, 1999: 69). Therefore, the subject of the study of an artistic and literary work in the psychoanalytic dimension is a sick psyche, deviations, pathologies, neurotic states, and corresponding symptoms. Their artistic modeling in the structure of a literary work certainly requires the appearance of accompanying neurotic phenomena and states – fear, despair, depression, devastation, melancholy, apathy, schizoid and manic fits, which often leads to extreme forms of forgetfulness and unconsciousness (such as madness) and death as a consequence. The latter is most productive in various forms of archetypes, in particular, Self, Eros, and Thanatos, which are valence categories equally important for both clinical psychoanalysis and literary studies, embodied in a variety of images, motives, plots, myths, etc. The studies of N. Zborovska are devoted to the investigation of neuroses in works of art as specific phenomena of the male psyche and hysteria

as phenomena of the female psyche. She justified the dependence of these phenomena on castration complexes (Zborovska, 2006).

The use of specific psychoanalytic tools, built on the basis of complex mental states and feelings - bullying, hysteria, neurosis, despair, schizophrenia, devastation, fear, pain, doom, disaster, etc., - motivates the appearance of a number of literary works with a pronounced psychoanalytic dominant in the fiction of the late 20th - early 21st centuries, as well as the appropriate methodology for their interpretation.

Modeling the causes and conditions of human destructiveness, split of the personality, mental anomalies form the basis of the moral and psychological content of works with significant psychoanalytic constructs. They harmoniously enter the matrix of artistic postmodern, postcolonial, psychologized novels about traumatized generations, making the question about the special types of characters, problematic and thematic range, and specificity of poetics relevant. Therefore, the use of the psychoanalytic methodology in such works of art contributes to deciphering the complex nature of mental disorders, anomalies, perverts, the split of personality, the appearance of specific types of characters (despots, sociopaths, psychopaths, etc.), various mental pathologies and deviant patterns of behavior.

Psychoanalytic Interpretation of Deviations and Pathologies in Fiction

Ukrainian fiction of the transition period, taking into account the disorganized-apatetic state of the public consciousness of marginality, reflected by the appearance of the relevant types of literary characters, whose psyche, physiology, and psychosomatics are determined by significant traumas, problems, complexes, disorders in genetics, psychophysiology, as well as supplemented social factors of personality formation - culture, upbringing, the influence of society, political atmosphere, political atmosphere, etc. On this occasion, Y. Polishchuk's opinion is fully true, that "the hero of Ukrainian literature of the 90s is a hero of the postmodern, in which mandatory norms cease to be effective, and the situation of the world, getting out of control, is increasingly becoming the object of manipulation and play" (Polishchuk, 2016: 15). Therefore, in the Ukrainian literature of the late 20th - early 21st centuries (Y. Andrukhovych, S. Zhadan, O. Zhupansky, O. Zabuzhko, Y. Izdryk, V. Medvid, S. Protsiuk, O. Ulyanenko, etc.) more and more often the types of characters of losers, escapists, sociopaths, marginals, psychopaths, schizophrenics, paranoids emerge, whose psyche is clearly marked by mental abnormalities and pathologies, usually

rooted in a traumatic childhood or caused by social interaction disorders.

The least threatening of the presented states of mental deviation is escapism, which largely helps the individual to cope independently with his own problems, complexes, and inconsistencies between conscious and unconscious. In the Ukrainian fiction of the transition period, escapism as a mental state, motive, and phenomenon is declared quite productively, since it expresses a peculiar form of world sense and the way of escaping, substitution, or displacement of reality, which enters into an internal confrontation with a person. In fact, escapism is not a mental pathology, rather a defensive reaction, and only occasionally appears in the center of psychoanalytic studies, but it gives a comprehensive idea of the motives that urge a person to solitude, escape, forgetting, the substitution of certain events, situations, people.

This phenomenon clearly confirms the first stages of personal disorientation and the beginning of personality split, that is, the emergence of a multiple personalities. It seeks to create a new reality, within the artistic work often represented by an irrational space, a metaphorically declared by the comfort zone of the character and his microcosm.

Escapism is usually a consequence primarily of social maladjustment, violation of social contacts, and impairment of social norms, which leads to a distorted understanding of moral imperatives, problems with conscience, responsibility. That is, at its heart, it has a socialized conflict, essential deviations in the process of socialization, which, in the end, causes isolation, alienation, escape, the creation of the irrational world as kinds of options for getting rid of personal problems.

As a personal-oriented aim, escapism, unlike introversion, is nevertheless perceived in a literary work rather as a negative factor in the formation of the mental organization of a character prone to moral destructiveness, nurturing insults, transferring negatives to other characters. V. Gehrau, C. Kuhlman propose to consider escapism as an experience of changing reality that cannot be contacted; an experience in delaying problem solving; an experience of displacing emotional experiences (Gehrau, 2011: 321). They can have different forms of artistic escapism in literature, namely the creation of various discourse practices and narratives, the appropriate artistic modeling of the social atmosphere and historical time, manipulation with the chronotope of the work, temporal shifts, stretching or compression, the chimerization of artistic reality, etc.

At his time, J. Tolkien was one of the first to use the concept of escapism in the literary analysis of the

fairy tale, which he understood as "the departure from the enemy man of our time to the world of fantasy as an opportunity to preserve moral purity and sincerity, this is something heroic" (Tolkien, 2008: 326). This characteristic largely motivates the use of this category also within the framework of the interaction of literary studies and psychoanalysis. For the subject of the latter, similar to the fabulous fantastic discourse, are numerous expanses of irrationality, fantasy, hallucinations, dreams, where the character escapes from the real world.

Often in literature, the motive of escapism resonates with another symptom of a painful condition – loserism, which is a sign of apathetic and indifferent attitude not only to the world of society but primarily to its own microcosm, being destructive at different levels. This type of loser character is inactive, confused, misinformed, devoid of parental attachment and love, and therefore he has no sense of any authority's influence. The foundation of the destructive unconscious of a loser is the lack of contact with the dearest people, and therefore the coordination of relations with the outside world and macrocosm in general is violated. The loser character in fiction is a kind of outsider seeking marginalization. He deliberately abandons the active life position, hiding behind failures, crises, fears as a consequence of social rejection, oblivion, bullying.

At the heart of a loser's behavior, as a rule, is a confrontation or rebellion against society, which seeks to impose social norms and restrictions, ethical rules and requirements, to draw into the power field of morality and responsibility. For a loser, as for most other destructive types of characters with mental abnormalities, insult, pain, confrontation, bias, apathy, irresponsibility are the basic components of behavior and sensation of the world, which is undoubtedly the result of life traumas and crises harbored or hidden in their unconscious, leading them.

Excessive loserism and escapism eventually lead to the emergence of other already threatening and pathological conditions, which in psychoanalytic studies are marked by neuroses, psychoses, paranoid-schizoid states, madness as an extreme form of the loss of self-control and contact with the outside world. At the heart of the destructive behavior of neurotics, psychopaths, sociopaths, as a rule, there is disharmony with oneself, with the world, the traumatic situation, or trauma.

This inevitably leads to behavioral deviation and impaired emotional, mental, volitional spheres of vital activity, which in the structure of a work of art with a psychoanalytic dominant constitute the main subject of research. It is fundamentally amplified by the

accompanying motives of suffering, fear, atonement, revenge, activating different levels of character realization – the actual mental, social, collective, national levels, etc. Literary characters, whose mental typology is marked by neuroses, psychoses, stresses, traumas, fears, and asociality, are the basic characteristic of literature, which is possible to decode from the standpoint of psychoanalysis. The emergence of such neurotic and mentally destructive characters in literature testifies to its reaction to changes in the socio-political life of the country, the violation of the nation's mental codes, stressful and traumatic events and catastrophes, deviation of moral and value categories, perturbation of the individual's world-setting aims. Therefore, the psychoanalytic code of the interpretation of relevant fiction is a logical mechanism for healing the nation, untraumatizing its history, memory, culture in order to avoid repetitions of devastating events and phenomena. Thus, fiction mostly aims to have a psychotherapeutic effect on the recipient, using both his own psychoanalytic mechanisms through uttering, associating, transfer, and purely artistic ones – mimesis, catharsis, aestheticizing, etc.

Conclusions

Thus, neurosis, neurotic personality types, neurotic creativity, characters' nervousness are important psychoanalytic codes of the literature from the beginning of the 20th century, productively inherited and assimilated by the written language of the 21st century. Unlike the Ukrainian literature of the early 20th century with neuroses as a kind of challenges and demands of the time in order to penetrate as deeply as possible into the individual's psychical and mental organization, the belles-lettres of the 21st century perceives neuroses as symptoms of many individual and national traumas received by Ukrainians over the last century.

In the fiction of the 21st century, the system of neuroses and neurotic symptoms is not only a sign of a neurotic personality with an emphasis on early childhood, personal, intimate, paternal-maternal traumas, but also – equally – a catastrophe caused by global national traumatic events and phenomena that significantly and considerably manifest the topics of historical memory, collective patterns of memory, national identity, and mental codes, etc.

Interpretation of artistic and literary work with an expressive psychoanalytic dominant primarily involves the analysis of the pronounced accentuated personalities of the author and characters, whose mental organizations are distinguished by the traumatic experience, complexes, problems, mental development pathologies, unconscious aims, and motives.

Unresolved or latent internal conflicts, mental pathologies, behavioral pattern disorders, destruction of moral and world-setting imperatives, inconsistency of the unconscious with consciousness form the core of research in a psychoanalytic way, forming a specific subject of the study – neuroses and a number of neurotic symptoms, deviations, fears, insults as consequences of traumas, tragic events, colonial experience, etc.

The change of the socio-political structure, the social circumstances of the existence of the individual, whose psyche is infected with the Soviet period experience, the pressure of the totalitarian

regime, in the transitional period of the Ukrainian literature heyday in the 20th – 21st centuries caused the appearance of the special types of literary characters - escapists, losers, marginals, sociopaths, psychopaths, neurotics, paranoids. Their mental organization is determined by traumas, the plurality of personality, neurotic symptoms, insults, fears, deviations, madness, suicidal inclinations, the interpretation of which is appropriate exactly in the psychoanalytic dimension since these emotions and conditions are the main and indicative dominants of the structural, plot, and poetological organization of the artistic work with psychoanalytic constructs.

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