

LITERARY STUDIES AND PSYCHOANALYSIS: METHODOLOGICAL ASPECTS OF INTERACTION

Abstract

The article discusses the specifics of the interaction of psychoanalysis and literary studies. It is proved that literary studies actively use fundamental psychoanalytic methods and techniques in decoding the mental unconscious of characters in literary works. Literary terms proposed for implementation and use – a literary work of psychoanalytic direction, a literary work with psychoanalysis elements, a literary work with the psychoanalytic dominant or psychoanalytic constructs certifying the integration of psychoanalysis theory into literary studies. According to the interaction of psychoanalysis and literary studies, the terms are developed by the author's team and are proposed for theoretical testing.

The use of certain aspects of psychoanalytic theory contributes to the literary interpretation of unconscious processes in the author's psyche and its characters, marked by various pathologies, deviations, neuroses, fears, etc. The article emphasizes that interpreting literary texts in the psychoanalytic aspect actualizes the method of free associations, close to the specific literary technique of the consciousness stream and the specifics of interpretations of the dreaming discourse.

Keywords: psychoanalysis, literary studies, literary work with the psychoanalytic dominant, the method of free associations, dreams.

Introduction

Psychoanalysis as a psychotherapeutic methodology has a long history of its origin and implementation. Scientifically formed as a method of psychotherapy in medicine, it has gained wide popularity in other areas of human life, certifying interdisciplinary and cross-cultural potency before the introduction of its theoretical and methodological developments. There are clinical and applied psychoanalyses widely used in clinical psychotherapeutic achievements in other fields – philosophy, cultural studies, history, philology, political science, etc.

In a broad sense, psychoanalysis includes a number of personality theories, a large group of psychotherapeutic methods and algorithms for decoding neurotic and pathological symptoms of

an individual, including metadiscursive practices in decrypting the basic mental, behavioural patterns of individual groups, nations, and humanity in general. Psychoanalysis in various sciences of the socio-humanitarian cycle is understood as “a research method based on the detection of the unconscious meaning of words, deeds, and products of imagination (dreams, fantasy, delusion) of a certain subject” (Laplanche, 1996, p. 394); “a doctrine that explores the unconscious and its relationship with the conscious in the human psyche; a set of ways to identify the characteristics of human experiences and actions caused by unconscious motives” (Stepanov, 2006, p. 198); “a myth; a method of treatment of mental illnesses; a system of knowledge about human behaviour; a worldview system and philosophy” (Heffe, 2009, p. 66); “the doctrine of the unconscious,

its role in human life, conflicts and harmony of the unconscious and consciousness” (Stoimenov, 2003, p. 533).

In addition, psychoanalytic studies cover not only specific theories of, say, unconscious or neurotic activity, fantasy, dreaming visions, but also a broad paradigm of operations necessary for the implementation of psychoanalytic theory. Therefore, the theoretical boundaries of psychoanalysis expand, complemented by various kinds of algorithms in the work and application of psychoanalytic theory, methods, techniques, means, special tools, reducing psychoanalysis to a large-scale “psychotherapeutic method”, “a complex of the theory of psychology and psychopathology” (Laplanche, 1996, p. 394) and the work itself, “through which we return superseded mental meanings to consciousness...” (Laplanche, 1996, p. 394), as well as “the technique through which it (psychoanalysis. – Authors.) works” (Freud, 1998, p. 248). Psychoanalysis uses specific psychoanalytic methods of working out the object’s painful topics – substitution, transfer, subduing, supersedence, suppression, forgetting, transformation, disguise, sublimation, which have become highly relevant for many people and the civilized world as a whole.

Results and Discussion

Psychoanalysis, having received broad scientific comprehension in various fields of the humanities, significantly influenced the emergence of a number of scientific studies, was revealed in cooperation with literary studies in the works of L. Vygotsky, A. Hamburger, S. Freud, as well as in the Ukrainian scientific achievements of S. Balei, V. Pidmohylny, I. Franko, Ya. Yarema in the early XX century. In the middle and late XX century, psychoanalysis and literary studies were actively researched by P. Barry, H. Bloom, J. Lacan, Ya. Potkansky, C. Rycroft, S. Rosinska-ya, V. Khalizev, N. Zborovska, S. Pavlychko, A. Pecharsky and others. Their scientific studies make a significant contribution to the scientific

comprehension of the interaction of the theory of psychoanalysis and literary studies. However, they do not give an exhaustive idea of the structure, mechanisms, techniques for integrating psychoanalysis into literary studies, determining the relevance and prospects of scientific understanding of their interaction. The mentioned scientific attempts to establish links and influences between psychoanalysis and literary studies are understood as “a theory whose object of study is the mental unconscious” (Kovaliv, 2007, p. 291); “an avant-garde theory, which was formed in the works S. Freud on the border of XIX-XX centuries as a study of the mental unconscious” (Zborovska, 2003, p. 7); “a form of literary criticism which uses some techniques of psychoanalysis for the interpretation of literary texts” (Barry, 2008, p. 115), anticipating the active introduction of psychoanalysis in literary research.

The psychotherapeutic methodology of clinical psychoanalysis is entirely appropriate to use in applied psychoanalysis while analyzing the works of literature, that, as well as medical cases, medical histories, accentuating cases of the pathology of patient behaviour, can be perceived as a broad and effective lecture for the psychoanalytic study of the unconscious, producing its own method of psychoanalytic literary interpretation, which “depends on the orientation of the interpreter on the author’s personality, the content of the text, the form of the text or its perception” (Hamburger, 2001, p. 289). Thus, the potential possibilities of psychoanalytic literary interpretation are quite wide – from the use of psychoanalytic methods to the receptive methodology, hermeneutics, and the actual culture of the interpretation of an artistic work, since the content and form of the work are specific intra-textual literary categories.

Despite the active application of the theoretical principles of clinical psychoanalysis in the practice of literary interpretations, unfortunately, it is still impossible to assert the existence of the formed theoretical direction of psychoanalytic literary studies since it is impossible to identify

and completely transfer the theory of medical psychoanalysis into the field of literary studies, primarily due to the discrepancy between the subject of research – the human psyche, and its problems. On this occasion, the opinion of Ya. Potkansky (2008) is appropriate: “The subject of interest in psychoanalysis is either the human psyche (in the theoretical perspective), or a specific patient with his mental problems (in the therapeutic practice). So – this is not literature” (p. 292). In this way, the limitations in the functional load of art are explained that by means of modification, transformation, fantasy, sublimation represents the results of the work of the human psyche, and not the human psyche and mental problems as such. Therefore, we state a peculiar distance between psychoanalysis and literary studies, the reduction of which is possible through the use of “intermediary mechanisms” (Ya. Potkansky), which eliminate the tension between psychoanalysis and literary studies, making it possible to bring their discourses together with adaptive, justified and careful use of some aspects of clinical psychoanalysis, its terminology apparatus and methods of interpretation.

The terminological blurring of some concepts important for psychoanalysis and literary studies, complemented by other substantial problems – heterogeneity of psychoanalytic theories, differentiation of psychoanalytic concepts, diversity in the decryption of basic categories and communicants, etc. – form a discourse of relevance and perspective of scientific studies that involve the study of integration processes between psychoanalysis and literature. Despite the active involvement of psychoanalysis theory in literary practices of the interpretation of artistic texts, today there is an urgent need to develop and generalize the theoretical and methodological apparatus of interaction between psychoanalysis and literary studies, justification of basic concepts, determined by the degree of manifestation of psychoanalytic codes. Therefore, we propose to scientific implementation and use the concept of a literary work of psychoanalytic direction, which

functional load of psychoanalytic codes can only indirectly indicate the possibility of involving psychoanalytic clinical theory, but not its determination in the structure of the work; a literary work with psychoanalysis elements, which has substantial psychoanalytic levers in the interpretation of a work; a literary work with the psychoanalytic dominant or psychoanalytic constructs, containing determinant and essential psychoanalytic codes, signs, and principles of text arrangement, in which the psychoanalytic acts as organizing and pivotal, meaning-making archetype.

Since the emergence of the first scientific studies of clinical psychoanalysis, it has become clear that not only clinical cases of diseases are sources of research of the unconscious but also works of art. They constitute no less interesting material because they allow scientists to identify various forms of the unconscious in art, the most productively expressed through the primary manifestation forms of the unconscious – dreams and neuroses. As L. Vygotsky (2002) notes, “psychoanalysts began with this, arguing that art occupies an intermediate link between dreaming and neurosis, which is based on a conflict that has already matured for dreaming but is not yet pathogenic” (p. 352). Consequently, an unresolved conflict, an outstanding issue, an unconscious motive are understood as the determinant reason for turning to the psychoanalytic theory that with the specific tools and corresponding categorical apparatus simultaneously form a wide interpretive field and explains unconscious patterns of behaviour, actions, and motives.

Works of literature with a distinct psychoanalytic dominant, in fact, as a product of the artist’s imagination, occupy a separate niche in the history of literature and literary process and are at the same time rich and valuable material for psychotherapeutic manipulations using the psychoanalysis practice. On this occasion, A. Hamburger (2001) rightly remarked: “Literature creates scenarios for the interaction of characters, using the aesthetic principle of originality while offering new denouements or dynamics of their plots. In

this way, psychoanalysis reconstructs plot schemes produced by specific conditions” (p. 292). Literary critics, similarly to psychotherapists, with the help of a wide range of psychoanalytic apparatus, can interpret unconscious processes in the psyche of the author of the work and its characters, marked with various pathologies, deviations, neuroses, fears, etc., falling into the field of scientific interests of psychoanalytic methodology. For example, in Ukrainian literature, the interaction of psychoanalysis and literary studies is most productively observed in the works of A. Krymskyi, Lesya Ukrainka, I. Franko, V. Petrov, M. Khvylovyi at the beginning of the XX century. Their works should be interpreted as literary works of psychoanalytic direction and literary works with psychoanalysis elements because of characters with disposition, mental temperament, neuroses, behavioural deviations, internal contradictions. The use of specific psychoanalytic tools, built on the basis of complex mental states and feelings – obsession, hysteria, neurosis, despair, schizophrenia, devastation, fear, pain, doom, despair, catastrophic, – motivates the appearance in Ukrainian literature at the end of XX – at the beginning of XXI century numerous works with a pronounced psychoanalytic dominant (Yu. Andrukhovych, S. Zhadan, O. Zhupan-skyi, O. Zabuzhko, Y. Izdryk, V. Medvid, S. Protsyuk, O. Ulyanenko).

In his time, S. Freud emphasized the expediency of psychoanalytic explicating some works of art, paying attention to “the analysis of the author’s personality..., in which the writer’s work is explicated and interpreted as his symptom, and the analysis of the work itself, in which the author is perceived as a talented psychologist, to some extent acting like a colleague of the expounder” (Hamburger, 2001, p. 289), in this way broadening the object and subject field of analysis. Therefore, it is advisable to take the author, as well as the character of the artistic and literary work, for the reflection of quite real models and prototypes under analysis with similar symptoms, indicators, and reactions, focusing on the

study of the unconscious as the main object of psychoanalysis. Thus, the theoretic and methodological base of clinical psychoanalysis is acceptable for the adaptive use of tools and apparatus of psychoanalysis within the literature.

However, literary critics should beware of the mechanical and unreasoned use of psychoanalytic methods, techniques, and principles in the process of analyzing a literary work. One of the prerequisites for the adaptive use of the categorical apparatus of psychoanalysis theory and psychological tools should be the presence of artistic and literary material, which subjective research may be the actual processes of the unconscious in human behaviour (S. Freud), mental beliefs, archetypes (K.-G. Jung), social motives of disadaptation and inferiority complexes of an individual (A. Adler), neurotic behaviour aspects (K. Horny), etc. Such material, as a rule, is marked by two-level structure, anticipating the distinction, on the one hand, of the “I-author” itself as a possible separate object of psychoanalytic research and, on the other hand, of the art world as a projection of the author’s intention and imagination, “decorated with the personal temperament of the creator” (Balei, 1996, p. 135). Thus, the close and mutual relation of the theory of psychoanalysis and literature is most powerfully manifested in works of art with a distinct psychoanalytic dominant.

The task of a psychoanalyst is to observe the inner world of a person, anomalies of his mental development and behaviour, which is in many ways the essence of the writer’s goal – artistic modelling of characters and types of characters, in particular with mental abnormalities, creating appropriate artistic situations for the full self-revealing of the deviations of his characters. After all, the writer, like the psychotherapist, “actualizes personality” (N. Hamitov). However, the complexity of the use of the psychoanalytic clinical methodology in the process of interpreting an artistic and literary work lies in the ambivalence of pathologies that are the subject of the study: they can express both the writer’s pathol-

ogies of the worldview and their artistic projection on the characters of the work, and the actual artistic product of the writer's imagination with originally designed types and their complexes, destructions, neuroses, etc. Ya. Potkansky (2008), exploring the expediency of using psychoanalytic tools in literary studies, on this occasion rightly demarcated the process of psychoanalytic explicating the author of the work with the design of rather "a specific type of literary biography, than literary studies *sensu stricto*¹" and the analysis of the psyche of a character who "as a textually constructed quasi-person, endowed with consciousness, takes this for his unconscious, which manifests itself similarly to real persons", reducing in this way a literary work to "a case study – the writer becomes more an analyst, rather than analyzed, and the psychoanalyst-reader, instead, is a supervisor who comments on the analysis carried out by the writer on the characters he created" (p. 310). So, in the process of applying the psychoanalytic methodology to the literary work, we are talking about a double object of research – the author of the work as an analyzer and analyzed, and his characters as products of the author's thinking activity, quasi-persons, realistic models.

The purpose of literary interpretation in the psychoanalytic dimension is to read visible and latent manifestations of the unconscious, which sometimes generates surprisingly obscene, incomprehensible, and even taboo topics, demonstrating possible anomalies of the author's mental world, his world view, treatment of the world or mental codes, as well as the system of the characters of his work under potential analysis. "Psychoanalysis of the artist's personality does not aim to collect information to accuse the writer of abnormality. Rather, it is about the reconstruction of unconscious structures and their relationships of cause and effect" – A. Hamburger (2001) rightly noted (p. 289). The scientist stressed the need for attentive and careful penetration into the depths of the author's unconsci-

ous, which is probably projected on certain aspects of the psychology of creativity, the connection of direct and indirect information about personal creative and intimate life, and can also be symbolically reflected in the work of art and its figurative system.

In S. Freud's theory of classical psychoanalysis, art or creativity is an intermediary between neurosis and dreams, revealing hidden childhood or infantile desires and unrealized potencies employing art. Resorting to fantasy (according to S. Freud) or improvisation (according to Aristotle), the artist uses the technique of transferring the author's unconscious or suppressed desires and complexes to avoid mental disorder processes. Therefore, according to A. Pecharsky (2011), "any conscious interpretation of a work of art by the author is regarded as late rationalization, a kind of deceptive self-justification before his own world of hidden infantile-erotic desires, lures, chaotically aestheticized in artistic and figurative forms" (p. 15).

Some provisions of the classical psychoanalysis of S. Freud, having gained scientific and theoretical weight, are intensively applied in other fields (linguistics, literature, history, philosophy, etc.); they were somewhat modified and received the status of studios of applied psychoanalysis. For example, explicating the literary texts in the psychoanalytic aspect actualizes the method of free associations. It is one of the basic activities in psychoanalytic practice seeking to reach the depths of the unconscious. According to S. Freud's views, the use of the technique of free associations allows you to distinguish the important components of the patient's unconscious. It highlights the hidden motives of actions, unconscious desires through free-associative talk, which is associated with a particular topic, unresolved problem, or trauma in order to avoid further neuroses and mental disorders.

In Ukrainian literary studies, the substantiation of associativeness as a specific process of artists' unconscious belongs to I. Franko. In work "Some secrets of poetic creativity", taking

¹ Latin *sensu stricto* – in the narrow sense.

into account the peculiarity of the structure of the individual's psyche with a distinction to the upper and lower consciousness, he emphasized that the study of associations of ideas is significant for the valuable study of certain aspects of the psychology of the writer's creativity: "Human spiritual activity is based mainly on two mental structure signs: the possibility of reproduction of impressions that once directly touched our thoughts and now appear only as mental copies, ideas, and the second sign of that structure that one such reproduced idea entails another, whole rows of other ideas, those again when they will be paid special attention, cause further rows of ideas and so without end" (Franko, 1981, p. 65).

This approach to explicating the artist's associative thinking is a rather precise algorithm for explaining the appearance of associative arrays, associative ideas, free associations. Similarly, S. Freud considered this technique to be one of the basics in psychoanalytic work because it gave the opportunity to pronounce/utter any ideas, no matter how absurd, illogical, obscene and forbidden they seemed. At the heart of such a free association of the problem, there is a path to patients' recovery and the effectiveness of the artist's creative activity or poetic imagination, which brings together the methodological base of clinical and applied psychoanalysis.

The method of free associations, according to S. Freud, is close to the literary technique of the consciousness stream, which through the artistic language reproduces a complex body of experiences, impressions, emotions, feelings, ideas that arise as a reaction to a catalyst-trauma or a significant event in the plot-compositional order of the work. Accordingly, the consciousness stream application in a work of art forms its psychoanalytic background, allowing the author to come close to the most intimate aspects of his mental life and a character, sinking into the unconscious observations of the private life. The consciousness stream, as a rule, involves coordinating the narrator and the reader of the work, while free associations are deprived of such narration syn-

thesis. However, they are distinguished by similar expression instrumentation – the indirect and direct internal monologues, self-confession, the omniscient speaker's description, which causes self-revealing of the character, the frankness, nudity, and sometimes the insecurity of the individual's mental nature. The consciousness stream technique, as a rule, reproduces the external and internal circumstances of the character formation and, therefore, unlike free associations, has a much wider range of expression. Therefore, it is likely that the consciousness stream as a specific literary concept arises as a kind of artistic and literary alternative to the method of free associations when we consider that it as one of the basic techniques in psychoanalysis was chronologically substantiated and proposed for practical implementation a little earlier than the consciousness stream technique. The latter, as you know, was started in the foreign literature by J. Joyce, M. Proust, Virginia Woolf, and in the Ukrainian one – by I. Franko. Despite the terminological inconsistency of the concepts of "free associations" and "consciousness stream", the latter is still in the zone of influence of unconscious processes of the individual since it can perform only its own nominative function of a word definition.

Indeed, applying the psychoanalytic method to the analysis of an artistic and literary work with a psychoanalytic dominant, it is not appropriate to affirm the mechanical and unconditional application of the technique of free associations. After all, unlike the consciousness stream technique, it is designed for a recipient (within the framework of a psychotherapeutic practice – for a doctor), while a listener or witness of the consciousness stream is optional and sometimes superfluous within its representation. This is not always manifested in speakers' monologues or confessions, but rather is hardly caught non-narrative passages of the author's and character's unconscious.

Thus, the use of the method of free associations as a potential possibility of releasing thought and emotional processes and the sphere of

the author's and characters' unconscious in a work of art with psychoanalytic dominant testifies to the paradigmatic connections between literary studies and psychoanalysis. However, the unconditional and unjustified use of the method of free associations in the process of artistic fiction interpreting, as well as the misconception about its replacement by the consciousness stream technique, can distort the psychoanalytic code of work.

Special attention in the interaction of literary studies and psychoanalysis is deserved by S. Freud's theory of dreams, which is a fundamental source of literary explicating the unconscious sphere, manifested in dreams and delusions as special forms of representation of the individual's existence. According to S. Freud, dreaming was equated to a superseded desire and opportunity to realize the desired. Therefore, the scientist perceived dreaming as a certain code to explicating the unconscious. Despite the lack of a common methodology for transferring symbols-codes from psychoanalysis to the field of literary studies, nevertheless, taking into account the poststructuralism and deconstructivism principles of coordination, the approaches to the interpretation of dream pictures should be unified. So, let us say, relying on the Freudian understanding of dreaming as a hidden or superseded desire, it is worth taking into account not only the memory processes that are directly involved in the production of dream pictures. It is also necessary to take into account the images and symbols, as well as the range of artistic means applied to the artistic image of dreams that fall into the field of scientific interest of psychoanalysts and literary critics (although the importance of these symbols and signs for each one will not be the same).

On this occasion, the opinion of Ya. Potkan-sky (2008) seems to be correct: "The literarism" of psychoanalytic hermeneutics of dreams is the more expressive, that it is not about dreams "the way they appear", but about dreams, the way a patient remembered and retold them, and then an analyst recorded – therefore, about a certain spe-

cific genre of writing" (p. 294), which motivates the existence of a kind of poetized multi-sense dreaming discourse. In the process of literary interpretation of the work with psychoanalytic elements or expressive psychoanalytic constructs, which are primarily dreams, verbal symbols and symbol images are of particular importance.

Dreaming as a specific form of unconscious human existence, according to O. Nilogov (2015), can express the so-called speech somnambulism, releasing internal potencies for maximum self-reveal, deprived of the control of consciousness: "Being in a dream, we often deal with speech somnambulism, which unchains our internal speech, turning it from a monologue narrative into an internal dialogue with yourself in a dream, we talk like mediums, admitting our own somnambulism, which in reality is close to autism" (p. 373). This assumption allows us to perceive dreams as a special form of representation of the individual's unattractive sides, hidden from the outside world and controlled by consciousness due to the danger of being disapproved or condemned by the outside world.

Therefore, in a literary work, dreaming within the psychoanalytic dimension is one of the possible and permissible forms of the artistic image of the character's inner being, which, due to moral and ethical convictions, as well as the pressure of certain social institutions, cannot be evinced/articulated, because, as a rule, it is condemned or banned. Therefore, writers, resorting to artistic modelling the dream pictures, the interpretation of which is the most appropriate in the psychoanalytic sense, have to encode several not only immediate symbols in dreams, accentuate certain words-images or individual micro-images, and, in the end, design a whole semiotic dreaming system, reinterpreted in signs that, as a rule, reveal hidden contents. They point, according to O. Nilogov, to speech autism, that is, the need to hide under obvious or nominated phenomena some grave conditions, temper traits, mental anomalies that logically lead to psychological

autism, and other forms of mental deviation.

Thus, O. Nilogov's theory about dreams as an anti-language is quite convincing. Thanks to dreams, the lexical flow expressing our mental activity, in reality, turns into the language of pictures and images that replace it: "There is a view by which in a dream there is a purification of consciousness from lexical layers formed during the day. In order to get rid of speech debris, the brain limits the role of language consciousness in sleep, saturating it with pictures and figurativeness. It is likely that speech in a dream is only the remnants of a daily experience that has not been censored, acting as subtitles on a screen with black and white or colour cinema" (Nilogov, 2015, p. 374). Therefore, all micro-images, verbal symbols, symbol images, speech somnambulism, and autism as specific sleep signs, in our opinion, are explicated the most relevantly using the terminology apparatus and tools of psychoanalytic methodology. The one that is able to clarify these dreaming thought forms as parallel or additional forms of manifestation of the individual's internal essence.

Dreaming is not only a special form of reflection of a person's unconscious in the psyche, his unrealized desires, libido manifestations, the imprint of traumatic situations (S. Freud), desires for social realization (A. Adler), but above all, a newly created projection of reality, relatively independent and capable of producing an alternative to consciousness for enhanced introspection. K.-G. Jung (1998) believed that dreaming overcomes the limits of individual restrictions in the manifestation of a person's unconscious, at the same time actualizing more complex mental processes based on the manifestations of the collective unconscious, expanding and complementing the individual framework with national mental senses (pp. 68-69).

Scientific psychoanalytic studies, actively developing in the early XX century, had a tremendous influence on the development of the psychoanalytic school of XX–XXI centuries, consistently and deliberately organized into numer-

ous branches, in the centre of which there were various objects of research with their demonstrative hypotheses and theories. Thus, let us state that A. Adler's theory of individual psychology is perceived as expedient and reasoned within fundamental psychoanalytic science. He considered it fundamentally important to treat patients, delving into the history of their early childhood and adolescence. This is because, most obviously, according to the scientist, almost all problems and traumas are rooted in them, which encourage an already formed adult to overcome the inferiority complex as a consequence of children's traumatizing situations. The inferiority complex, according to A. Adler (1995), is a driving force for the activity and achievement of social significance, full social realization. "Effective in the psyche is not consciousness, but a feeling of inferiority and diffidence, which from the beginning designates positions in the unconscious, which, if necessary, can be formalized in conscious judgments, fantasies" (p. 145), – stated the scientist, specifying components important for psychoanalytic analysis. We are talking about the origins and causes of unconscious activity of a person who is involved in a prolonged war with himself and his inferiority complexes, uselessness, diffidence, which, in turn, provokes the appearance of numerous neuroses, psychoses, illogical and unmotivated actions, unique fantasies and dreams.

Obviously, the applied psychoanalysis, in particular the literary one, actively using A. Adler's achievements, gets the opportunity to productively decrypt artistic and literary texts with a distinct psychoanalytic dominant. After all, such a lecture necessarily contains biographical content (conditions for the formation of an individual mental organization of each personage of the work), the social context of the formation of characters' mental organization, cultural and historical time. They outline elements fundamentally important for psychoanalytic decoding – essential children's impressions and feelings, traumatic situations, problems, confrontations, turmoil,

hesitation, the pressure of prevailing ideologies, the role of social institutions, the system of prohibitions and punishments, which inevitably leads to the emergence of individual traumas, mental disorders, neuroses, fears, deviations, etc.

K. Horney emphasized the influence of social and cultural determinants in forming individual characteristics of the psyche and its unconscious, neurotic type of a person, which usually appears at the centre of psychoanalytic interests. The researcher noted the feeling of resentment as an essential and basic factor of a neurotic's social activity, who, having fought and overcome it, receives a kind of a code to his unconscious in order to get along with himself: "The feeling of resentment is, indeed, one of the main factors in maintaining neurotic relationships. ...However, when the feeling of resentment is sufficiently analyzed, it becomes a gate through which it is possible to approach personal internal problems" (Horney, 1972, p. 102). So, according to K. Horney, the feeling of resentment is a kind of a code-switch between the conscious and unconscious of an individual, in particular a neurotic, in the vital activity process of which it manifests itself most often. Similar to the inferiority complex (A. Adler), the sense of resentment is usually the basic psychic determinant of a neurotic person, whose mental organization makes up the foundation for scientific, literary studies involving psychoanalysis elements in explicating a work with psychoanalysis the psychoanalytic dominant. Together with other psychic determinants – identity, self-realization, neuroses, fears, complexes, deviations, mental pathologies, lack of restraint, asociality, aggressiveness, etc. – resentments constitute a set of codes for the clinical and applied psychoanalysis.

Conclusion

Thus, the applied psychoanalysis, scientifically organized and distinguished from clinical psychoanalysis theories, is currently productively

absorbed in many humanitarian studies, including literary studies. Moreover, the philological aspect of explication of the writer's work, his creative process, and laboratory and his work is directly related to the activation of modernism aesthetic foundations.

The use of basic psychotherapeutic methods, techniques, tools, and terminology apparatus of psychoanalysis contributes to the formation of the methodology of literary studies and psychoanalysis, in the power field of which we find the issues of writers' mental organization, the influence of their artistic imagination, certain aspects of creativity psychology, as well as the characters of their works as products and possible objects, models and prototypes of the study of pathological mental nature. Works of fiction are correlated with the psychoanalytic lecture itself, provided that similar objects and subjects of research are available, determined by the unconscious, deviations, impaired behavioural patterns, manifestation of neuroses, psychoses, other psychopathologies, the explication of which is advisable with the use of psychoanalytic tools and appropriate methods (substitution, transfer, suppression, displacement, oppression, forgetting, transformation, disguise, etc.).

Literary interpretation of a work of fiction with the involvement of psychoanalytic approaches and scientific works ensures the implementation of a goal common for literary studies and psychoanalysis – deeper cognition of life, according to K.-G. Jung. It also extends to the observation of visible and latent manifestations of the unconscious, often expressed by shocking, obscene, incomprehensible, taboo topics perceived as the writer's psychopathology, violation of his world view, treatment of the world, mental codes, as well as the deviation of behaviour in the system of characters of his work – potentially under analysis.

The community of methodologies of psychoanalysis and literary studies consists in the study of the individual's mental organization, his problems, defects, anomalies, and pathologies of

healthy development, rooted in the unconscious and often manifested by specific forms of being – neuroses and dreams as the main subjects of research in psychoanalysis and fiction of psychoanalytic direction. From the positions of psychoanalysis, dreams are interpreted as a special form of individual human existence, a certain sign system, determined by a specific set of micro-images, symbolic images, symbols, symbolic signs.

Literary interpretation with the application of the achievements of psychoanalysis productively uses its own psychoanalytic theory, methods, and tools of studying (in particular, the method of free associations). This makes it possible to observe unconsciously released emotions, experiences, associations, traumas, problems through utterance (in a work of art, it occasionally exudes as the flow of consciousness) as a literary technique and means of expressing thoughts, impressions, feelings of characters through a spacious system of internal monologues, self-confession, frankness.

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