

PSYCHOLOGICAL ANALYSIS OF JEALOUSY IN FICTION

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Abstract. The article is devoted to a comparative analysis of jealousy in fiction and real life. Comparing the manifestations of jealousy in fiction and observed in real life by psychologists and psychiatrists when counseling patients, in general, no significant difference was found between them. In the course of our work, we noticed that a psychological analysis of jealousy in the literary classics has the advantage over clinical cases, which allows an almost unlimited number of researchers to express their opinions on the issue being addressed and standardize common approaches and assessments. In the continuation of the thoughts of the classics that great writers are also great psychologists at the same time, we believe that they are also great documentaryists. They convey to subsequent generations of people a reliable description of such interpersonal relationships as love and jealousy, envy and hatred. Taking into account these arguments, the psychological analysis of jealousy experienced by the characters in classic literature conducted by researchers, as well as the analysis in the clinic, is considered scientific. While conducting our research we used such methods as clinical-psychological and clinical-analytical, that considered to be the most valid ones. Psychological analysis of jealousy in the literary classics has an undoubted advantage over clinical cases, which allows an almost unlimited number of researchers (all reading classical fiction) to express their points of view on the issue under consideration and thus standardize common approaches and assessments

Keywords: psychological analysis, jealousy, envy, fiction, character.

Introduction. The idea to use the description of experiences, reactions, actions and the whole life of people in fiction to illustrate the psychological and pathopsychological state of patients of psychologists, psychotherapists, psychiatrists is not novel, we only use it, as well as some experience of predecessors. Karl Leonhard, a classic of psychology and psychiatry, devoted the second most part of his original monograph “Accentuated personalities” to characters of fiction, exposing them to psychological analysis, just as they do in clinics when analyzing real patients, in 1976 [1]. He wrote: “In fiction, we find in abundance remarkable descriptions of human psychology that should have been used in our science for a long time. Great writers are also great psychologists. Particularly convincing results are obtained by studying the psychology of the heroes of literary works when analyzing a person as an individuality [1, p. 9-10]. P. B. Gannushkin [2], another classic, of border

psychiatry whose patients were on the border of mental health and mental illness wrote: “The most brilliant examples of this border region are presented not on the pages of textbooks, but in works of fiction writers or in court records ” [2, p. 107]. The idea of Leonhard, that “great writers are at the same time great psychologists,” must be supplemented, in our opinion, by another equally indisputable fact that they (great artistic writers) are also unsurpassed documentalists. Moreover, they do not only pass on a reliable documentary description of what is happening, its individual form and external manifestations, to subsequent generations of readers but also what is hidden behind and under them. The latter, especially the description of the senses, is recognized as a field of fiction. There is a description of the area of such interpersonal relationships as love and jealousy, envy and hatred among the traditional objects of fiction. At the same time, it is important to note that the great writers realists, like artists and sculptors, do not invent anything, but truthfully convey the external and — unlike photography — the internal state of the heroes' soul. In this respect, the following documentary evidence is of great interest. Lev Tolstoy, the undisputed master of the secrets of writing, once in conversation with his eldest son Sergey, welcomed the popularity of young M. Gorky and, explaining his success, said: “Gorky discovered a new literary trend: they are the tramps, and he knows their life and portrays them well , but he knows people from another environment poorly and, he imagines” describing them. [3, p. 223]. This imagination, that is, the unreliability of the description of reality, was noticed not only by the brilliant L. Tolstoy, but also by many astute readers. Psychological researchers must assume the possibility of such inaccuracies and double-check it, just as in the clinic they recognize simulation and dissimulation.

Methods. Taking into account the before mentioned arguments, in our opinion, which coincides with the opinion of the before mentioned classics, the psychological analysis of jealousy experienced and demonstrated by the characters in the works of literary classics, conducted by researchers, is as far as scientific as it is conducted in the clinic. While conducting our research we used such methods as clinical-psychological and clinical-analytical, that considered to be the most valid ones.

Results. As for the description of jealousy in fiction, here we find its most diverse manifestations, starting - as in life - from the easiest and even half-laughable and comical, and ending with dramas and tragedies. Comparing the manifestations of jealousy, described in fiction and observed in real life, revealed by psychologists and psychiatrists during the consultative reception of patients, we did not determine the difference, except for a possible more vivid and detailed description in fiction, including many external circumstances, as well as nuances of manifestation of character and personal response, motivation of personages behavior. All this, according to Leonhard, is capable of affecting the perception of their behavior by readers, that they can rate it as pathological. "In fact, the behavior of the heroes is the behavior of people who are perfectly normal" [1, p.7]. Here the classic quotes the following thought of F.M. Dostoevsky, that explains a lot in this regard: "Writers in their novels and stories for the most part try to take types of society and present them figuratively and artistically, types that are extremely rarely found in reality entirely, although they are nevertheless more valid than reality itself ". In general, sharing this idea, we believe that the opinion of Leonhard, referencing to Dostoevsky's point of view, sometimes still requires clearness.

Conclusions. Psychological analysis of jealousy in the literary classics has an undoubted advantage over clinical cases, which allows an almost unlimited number of researchers (all reading classical fiction) to express their points of view on the issue under consideration and thus standardize common approaches and assessments

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