

THE PSYCHOANALYTICAL DISCOURSE OF THE S. PROTSYUK'S NOVEL "INFECTION"

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Summary

The aim of the article is a brief attempt to consider the main components of the psychoanalytic interpretation of S. Protsyuk's novel "Infection", to make a creative interpretation of this method in this work. The consideration of basic psychological units, including dreams, fantasies, neuroses, and search for their causes: the transition of libido from one activity to another to some extent causes the neurosis of the characters.

So, the using of the method of psychoanalysis is quite motivated. The revelation of the figurative system of the author's unconscious pushes us to the idea of the convergence of writing a work and dream activity. We trace this in the connection with the elements of dreaming: shift, thickening, indirect depiction in the artistic world of the writer. The thickening is found in a combination of a large number of images. The indirect depiction is represented by the fact that each of these images carries its own ideological load, It is the existing element of the transition from ideas to images. Such element of dream work as a shift is also considered. The reading the text is complicated by the fact that all artistic images are fleeting. The use of these and other methods allowed to reveal the deeper meanings of the author's creative process, broadened the understanding of the work, and pointed to the high intelligence and talent of the author.

Keywords: thickening, shift, fantasies, dreams, images, complex, neurosis, psychosis.

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1. Introduction

S. Protsyuk's art is a multifaceted phenomenon in Ukrainian literature. His works are a combination of social, psychological, national, romantic layers. However, the psychologism of the writer's prose is one of the defining features. "In short, I'm trying to write some kind of literature that you can't call "mass", – I never claimed it. Rather, I try to define it as psychological prose, which is designed to awake in us our recessive "Ego", author said (*Pavlichenko, 2013*).

This feature has been noted as a leading in his prose by various researchers, such as: S. Sirenko, E. Baran, B. Pastukh, O. Solovey, I. Andrusyak, M. Antonyuk, V. Melnyk, O. Nechvidov, I. Bondar-Tereshchenko. L. Kostetska interpret the author's works by the method of psychoanalysis. In their article "Complexes in the structure of the psyche of the characters of S. Protsyuk's novel "Totem", researchers analyze the features of the psychotype of the characters and find out several basic mental complexes: the complex of father's love (represented in the image of Victor), the complex of dissatisfied love, loneliness complex (image of Nikita), inferiority complex (image of Vladislava), (*Kostecka, 2009: 84-85*). The complex of father's love made Victor become inferior, because he did not experience sexual attraction to the mother, which is the characteristic of the first projections of the man. Maria is deprived of male love, avoids even the attention of the men, which leads to the mental disorders. The complex of loneliness can be traced in the main character of the novel – Nikita, because

the writer always portrays him alone, describing at that time the features of the inner world. The inferiority complex that manifests itself in Vladislava's hero is the result of the fear for her future. The conclusion reached by the authors of the article is natural: "The main characters of "Totem" are men, if they are not broken mentally or nervously, then they are definitely "over-chipped". Women, meanwhile, are vague characters, but mostly masochistic. We practically do not observe people with normal mental organization here..." (Kostecka, 2009: 85). Such psychoanalytic studies are an important component of the study of his work, because the plot outline is only the tip of the iceberg. These studies do not exhaust all the richness of the author's psychological prose and are unique in their method. There is only one literary exploration using the method of psychoanalysis, which we have above. It actualizes our study.

The aim of the study is to make a brief attempt to consider the main components of the psychoanalytic interpretation of the novel "Infection". To achieve this goal it needs to solve the following tasks:

- Identify ways of psychoanalytic interpretation in literary studies
- Interpret the novel "Infection" from the angle of psychoanalysis
- Indicate and analyze the fantasies, dreams, neuroses of the characters
- Trace the presence of the Oedipus complex
- Find the elements of dreaming in the novel "Infection"
- Trace the mechanisms of shift, thickening, indirect depiction which are inherent in the sleeps

It is quite reasonable that we choose the method of psychoanalysis, which involves finding out the reasons for the work, characterization and explanation of the main characters, interpretation of their fantasies, dreams, finds for the root causes of the main characters, analyses of the unconscious of the author and his manifestations in the work of art. The process of creation is inextricably linked with the author's unconscious. Creativity is a unique psychological phenomenon of self-knowledge and cognition of the world, which very often occurs accompanied by a universal fear of death and as a desire to overcome death (Zborovska, 2003: 12). The search for these archetypal expressions in the novel will help to clarify the depth of the writer's works and focus on the inner side of being.

2. The psychoanalytic interpretation of S. Protsyuk's novel "Infection"

Based on the provisions of traditional psychoanalysis, the artist appears to us as a neurotic who seeks to resolve his inner conflict. During the creation there is an energy overload: mental energy in the field of consciousness decreases sharply, instead deep energy streams of the unconscious are activated: a waterfall of the mythological and archetypal (primary) images and symbols is taken out of the depths of the soul. Lesia Ukrainka called this creative (manic) state "divine madness", "fits of insanity" (Zborovska, 2003: 12). Given this feature, the work of art before the researcher is an outpouring of unconscious of the author, like a kind of dream. The interpretation of which lays the foundations for the interpretation of a work of art, where the conscious element plays an important role in arranging spontaneous images (Zborovska, 2003: 60).

Two methods were adopted as the basis of the classical psychoanalysis in the literary criticism. The first one is psychobiographical, which involved the study of the author's inner biography. The second method, which partially converged with the method of analytical psychoanalysis, is a method of psychoanalytic interpretation of the text. Its methodology was developed in the analysis of dreams, fantasies and wit, carried out by Freud in the works "Interpretation of Dreams" (Zborovskaya, 2003: 64). The use of the second method will be

quite motivated, because we are more interested in the deepening of the content of works, the search in the work of art for classic psychoanalytic symptoms: Oedipus complex, fantasizing, dreams, hallucinations, sublimation, neurosis-psychosis. (*Vertiporokh*, 2013: 108). It is also necessary to take into account the understanding of the work as a dream and the search for the characteristic features of the work of dreams in the novel: in particular, shift, thickening, indirect depiction (interpretation of dreams).

Take, for example, one of the first novels of the writer's psychological tetralogy "Infection", all the above elements are present in the work. According to the protagonist, he grew up without a father: "Nikolai was called his father, who left his mother with small children and moved to Kirovograd region, where he was born, much younger than his mother, passion" (*Protsyuk*, 2012: 67). The age at which Sava lost his father is also indicated. In the text we find: "Sava is a half-orphan, his father left the family when the boy was two years old" (*Protsyuk*, 2012: 37). In the Chornokryl's psyche, the Oedipus complex was unsolved. This is because the first projections of the object of love of men are made on the mother. After some time in the boy's psyche there comes a moment when he unconsciously tries to replace his father and take his place. In Sava's case, the projections are fixed on the mother, and this complex remains unsolved: the son grows up, becoming more and more aware of his mother's femininity, and, unconsciously, instinctively succumbs to it. It is the unresolved Oedipus complex that causes further neuroses, psychoses, and unstable psyches (*Freud*, 1905). We find the expression of this in the hero: "Get rid of reflection, Savo, do not flirt with mental processes, this can get out of the hands of Western golden youth, alcoholics in a preprotein state, at the very least – a writer" (*Protsyuk*, 2012: 62). The hero had no projections on his father, which did not form a castration complex and did not lead to identification with the head of the family.

The fantasy is the mental activity caused by an inner urge to satisfy unconscious desire by creating figurative representations. Such mental activity of a person is due to the fact that reality, as a rule, satisfies a small part of his desires (*Zborovska*, 2003: 92). We find a lot of fantasy scenes. In particular, the main character's fantasies about money, that "a large and inflated, repeated and torn hundred-dollar bill hangs over the city, laughing and mimicking a human anthill" (*Protsyuk*, 2012: 36). The first fantasy of the protagonist, which we encounter, are "recipes for a decent family life", from which we learn that the family, according to the hero should live in such a way as to travel the world to, say, November 15 to be on premiere of the super-fashionable opera in Vienna, and on November 20 to attend the congress of the most right-wing French party. Cosmopolitan Paris, and in the fancy hall there are maxims about France for the French, the burden of a white man, the greatness of aristocratic blood..." (*Protsyuk*, 2012: 37). "Kyrylo, visually represents a venereological dispensary, vulgar medical staff..." (*Protsyuk*, 2012: 74), "in dreams Mykola Vasyliovych becomes a flaming torch" (*Protsyuk*, 2012: 25). Fantasizing of the main characters solves in some way unresolved neurosis and serves as a compensatory function between the existing and the desired.

The dreams in this novel deserve a special place and attention, because they carry deeply symbolic meanings, especially the hero's dream before the birth of his daughter, in which his mother comes to him "and puts on a hot, inflamed head mother's hand and asks him to be a good husband and father, not to inflict his own indifference, pain or anger on incurable ulcers of a tiny child" (*Protsyuk*, 2012: 62). Similar dreams appear in fateful moments in a person's life. In the case of Sava, it is a situation of choice: to keep the old way of life or to stop and start living in other way.

The appearance of this dream can be explained using classical psychoanalysis. Sava's Ego is in a difficult situation, actively working on possible scenarios: "And two angels are fighting in Sava's soul – black and white" (*Protsyuk*, 2012: 62). This easily explains the fact

that Sava has a “hot, inflamed head” (*Protsyuk, 2012: 52*). His dream manifests the struggle “It” with “Alter-ego”, and the Ego (consciousness) is thus in a state of slavery, as it becomes the center of this confrontation. “Alter-ego” wins because it offers to suppress everything low and animal that imposes on the “It”.

We find a similar understanding in another dream, where the hero is also in a difficult situation: “I recently dreamed that I was naked, all bruised, standing, tied to a massive iron piece. And here, on the one hand, Ivanka, on the other – Mariana, two of them were so happy and drunk, laughing until the frost went out of my skin. Both were in rags, Ivanka, however, was in white and bloody, and Mariana was in black and rusty. They danced around me, grabbed my arms, legs and nose” (*Protsyuk, 2012: 142*). In this dream we also find the opposition of black and white, as in the previous description. The symbolic load introduces a certain bifurcation, the eternal opposition of black and white, the opposition of the subconscious and higher ideals, “It” and “Alter-Ego”. Consciousness (“I”) appears naked and fragile.

The novel is also devoted to neuroses, because reading the novel we find its manifestations everywhere. Neurosis is the concept of psychoanalytic theory to denote the conflict between self and sexuality; is a derivative of the collision of culture with instinct (cultural conscious with uncultured unconscious) (*Zborovska, 2003: 43*). By other words, it is an influx into the consciousness of unconscious previously blunted desires that affect the behavior of the individual. In this state, the “I” of the person is able to control their actions and realizes the unreality and unattainability of these desires, while in psychosis, in place of “I” comes “It”, which becomes a new reality. Then the human for reality perceives the inner state of unconscious.

Peculiarities of neuroses are found in all characters of the novel: from the first pages of the novel we meet contradictions: “Sava did not like Galicia or Galicians” (*Protsyuk, 2012: 23*), and then below: “his wife is Galician” (*Protsyuk, 2012: 23*). This contradiction triggers a neurosis: “the inner volcano of rebellion against his wife...” (*Protsyuk, 2012: 59*). We find something similar in another hero: “Mykola Vasyliovych broke out of bed, cold sweat, water with sugar, elenium and other attributes of soft embraces of an acute neurotic attack” (*Protsyuk, 2012: 24*), “For some reason she cried, causeless tears, neuropath,” – this is how the author describes Ivanka (*Protsyuk, 2012: 33*), “Sometimes the artist was attacked by an army consisting of frustration, depression and hopelessness” (*Protsyuk, 2012: 72*). Also, the characters are united by a common neurosis, because they are in the same environment and such a reality does not suit to them. Trying to compensate for this, they fantasize that for a while they are restrained and consciousness resists the neurosis, however, as longer as they are on it, the more likely it is that their condition will progress to a state of psychosis.

3. The elements of the dreams in the novel “Infection”

At the conscious level, the images and the people enter our consciousness. Similarly it happens in dreams – something comes to us as an autonomous mental complex created from its own material. We are not aware of their motives, and therefore we say that they arise from the unconscious, assuming that they come from an autonomous mental apparatus, which is not under the control of our consciousness, but appears according to its own law (*Gliva, 2004: 132*). The same happens with the author, because his creation appears before us as a symbolized form of sublimated libido. Based on this, the work of a literary critic and a psychotherapist becomes almost the same, because symbolic connections are clarified and hidden meanings are found. The interpretation of dreams lays the foundations for the interpretation of a work of art, where the conscious element plays an important role in arranging spontaneous images. The dreamer

(similarly – the author) is involved in the secret knowledge of his own work. However, this knowledge may remain unknown. Therefore, Freud argued that the dreamer still knows what his dream means; he just doesn't know what he knows, and that's why he thinks he doesn't know anything. The unconscious creator (dreamer) and the conscious creator (writer) are helped by psychoanalytic interpretation (Zborovska, 2003: 60). Therefore, the work combines both the conscious element and the unconscious. Based on the positions of psychoanalysis, the dream conveys to us both individual experiences and images that are closer to the "Ego" and images that are unconscious.

Considering the novel "Infection", the reader pays attention to how often the author mentions the Ukrainian land, Kyiv, Galicia, the mood of the people, society: "rose from the depths of the Ukrainian land evil spirits and pilgrims. Young sprouts were starving on the capital's cobblestones. Someone pulled the sword of Archangel Michael out of his great-grandfather's chest" (Protsyuk, 2012: 27). This passage appears to us as a dream characterized by thickening. Concentration is one of the main mechanisms of dream and psyche work in the sphere of the unconscious, due to which individual elements and relations appear in a concentrated form, which contributes to the formation of brightness and integrity of the imagination (Zborovska, 2003: 75). This passage is full of images of the Archangel Michael, the earth, evil spirits, sprouts, cobblestones, which takes us to the relics of the unconscious.

We find something similar: "as if a barrier broke through, which restrained the pressure of the raging water, as if an anchorite and an ascetic, disappointed by many years of experience in the war books, began to look for a love with twenty-year-olds affair" (Protsyuk, 2012: 32). So we see water, an anchorite, an ascetic, the image of war books. We can say that this is a shift. Shift is an unconscious process in the work of dreaming and the psyche in general, due to which there is a transition of mental energy from one idea to another (Zborovska, 2003: 75). First the researcher is presented with water, then an anchorite, then an ascetic, then the war books. In addition to deviations from the logical sequence, shifts include all types of indirect images, the replacement of important symbols, metaphors, details, and so on. "Strange and incomprehensible feelings tormented the young woman, as if the horror and malt of touching Tarot cards or the fused existence of Siamese twins, in which, through the negligence of the great regent, were confused souls" (Protsyuk, 2012: 35). The author uses the images of a young woman, Tarot cards, Siamese twins, the great regent. We also observe the work of the dream in the following passage: "it turns into a seductive courtesan, a syphilitic drug lord, a suffering mother, a touching baby, an old man with leprosy" (Protsyuk, 2012: 36). The combination of these images is found only from six pages of the book. Let's try to combine them into one associative series: Archangel Michael, earth, demons, sprouts, cobblestones, water, anchorite, ascetic, war books, woman, Tarot cards, Siamese twins, and the great regent. The saturation of symbols and metaphors is high, a rapid jump from one image to another, and attempts to confuse and complicate those who perceive it all. Reading through the prism of these images indicates us our dreams.

Considering this, we can note another important work of dreaming: indirect image (transformation of ideas into images). Explaining the images, which appear both in the fantasies of the characters and in their dreams (in the author's unconscious) will help us find out the ideological direction of the work, its deeper meaning, and the original ideas that starts the novel.

4. Conclusions

The study reveals us the significance of S. Protsyuk's novel "Infection". The indication that the author's art is psychological is presented by many researchers, which pushes us to

use the method of traditional psychoanalysis, which deepened art content and explained to some extent the behavior of the characters. Analysis of dreams and fantasies, neuroses of the main characters indicates the use of the unconscious matrix of the “unhappy character”. But this is not caused by the characters themselves, but by the environment in which they find themselves. The search for the elements of the work of dreams in the novel and their analysis indicates the high imagery of the author’s style. It is also an indication of the expression of the unconscious, the convergence of dreams and the work of the author. Hence, one of the ways of understanding his prose – from images to ideas, and from ideas to the general load and direction of the work. Explanation and understanding of the figurative world of the novel is an explanation and understanding of the author’s unconscious. The research gives rise to something new – the search for hidden meanings and ideas, the analysis of the characters themselves, as an expression of some complex of the author or memory.

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