

SECTION I GERMANIC LANGUAGES

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CREATING A PSYCHOLOGICAL PORTRAIT OF A POSTMODERN CHARACTER IN ENGLISH LITERARY TEXT

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Abstract

The article provides the results of creating a psychological portrait of a postmodern character in English literary text using some elements of Jungian Analytical Psychology, namely, the Psychology of Shadow. The paper highlights some theoretical assumptions of the G. C. Jung's concept of *Psychology of the Unconsciousness*, according to which psyche is not only our consciousness but also our unconsciousness. It consists of several layers: Persona, i.e. collective consciousness, i.e. the mask, the character that we show to others; Ego, individual consciousness, that is "I", self-identity, self-esteem; Shadow, individual unconsciousness, usually complexes, shameful actions, feelings, weaknesses that a person tries to hide; Archetypes, i.e. collective unconsciousness, which comprises religious beliefs, myths and magic. It is proved that archetypes are recognisable in outer behaviours, especially those that cluster around the basic and universal experiences of life such as: birth marriage, motherhood, death. The paper discusses that archetypes also adhere to the structure of human psyche itself and are observable in relation to inner or psychic life, revealing themselves by way of such inner figures as Anima, Shadow, Persona and so forth. The article reconsiders the ways of creating a psychological portrait of a postmodern character in a literary text, which is predetermined by certain rules. These rules are historically changeable, they directly depend on the writing traditions, and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre. The article is focused on a postmodern literary text where a character generates the sense of absurdity and nonsense, loneliness and total contradictions. It is proved that a postmodern character possesses various mental disorders, being a schizoid personality i.e. oversensitive, self-centered, conflicted psyche, who is isolated in a dynamic, highly technological postmodern society.

Keywords

Psychological portrait, postmodern character, postmodern literary text, Psychology of Shadow, Poetics.

1. Introduction. The interrelation between Poetics and Psychology comprises an important feature of the contemporary literary studies in general and postmodern Poetics in particular. Often and often we can find some implementations of some psychological issues in literary text, and hence in Literary Text Interpretation researches. Among them psychological types/features/emotions/motives describing the characters of the story, the protagonist's inner thoughts/experiences/transformations. Sometimes we focus on the components, which inform us of the author's psyche.

However, the critical aspect concerning the reciprocal link between Psychology and postmodern Poetics dates back to the end of the 19th century and it is closely connected with the development of psychology as an academic discipline. Without no doubt, psychology can be connected with literary studies since Poetics is the product of human mind and human soul is the source of both science and art².

However, psychological analysis of literary work/text differs from linguistic one: the artistic value of a literary work and the poetical elements (plot, characters and setting) are the subject of Poetics while the story itself, descriptions of psychological behaviour of characters, their motivations and speech are the elements studied by psychologists.

The object of the research is to describe various ways of presenting a postmodern character in English postmodern literary text. The subject of the research is to reveal psychological nature of a postmodern character with the help of some elements of Jungian Analytical Psychology, namely, the Psychology of Shadow.

The aim of the research is to reveal the psychology of characters in general, to create a psychological portrait of a postmodern character using contemporary psychological tools.

2. Background and motivations.

2.1. Basic assumptions of interrelation Psychology and Literature.

In the essay *Psychology and Literature* G. C. Jung among literary works distinguishes "psychological" and "visionary"³.

The *psychological story* focuses on the elements that comprise human consciousness, such as experience, emotions, which are real and understandable for

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² G. C. Jung, *Psychology and literature*, essay dated 1930

³ Ibidem

the reader. Even the irrational events are addressed to common themes and values, e.g. traditions, rules, human faith or the power of nature. This category includes romance, detective novels, novels of manners, poetry, tragedy or comedy. In the process of reading a literary work, the reader recognises his own world in the novel and is able to recognise the world of fiction as possible and probable. However, from the point of view of Poetics, he would perceive the literary work as ordinary or even distasteful.

The *visionary story* is quite different, the concept of a literary work or the key episode of a literary work is unknown or even bizarre. The characters are hidden, they emerge from the abyss, from the darkness of primeval times. The value of the presented literary world seems to be irrational, cold, sublime but meaningful. It is demonic and grotesque; it destroys human values, the beauty of the world and arouses fear⁴. It provokes the reader, who is confused and demands explanations. Dreams, fears and nightmares dominate the human rationalism of a literary work. To this type belong most postmodern short stories. In other words, the visionary literature transcends the boundaries of human consciousness and broadens the margin of human cognition⁵;

Thinking about literature in terms of psychology one cannot but mention Z. Freud, who accomplished the analysis of literary works applying the tools of psychoanalysis. However, these tools do not define any pieces of literature. Psychology investigates the areas connected with the process of creation and reception of the literary work of art⁶.

G. C. Jung developed the research in a psychological sense. He created the concept *Psychology of the Unconsciousness*, which has been widely employed in literary criticism. He stated that psyche is not only our consciousness but also our unconsciousness. It means that human psyche is a dynamic system and culture has become the product of both: conscious human mind and unconsciousness representing the archetypal values. The scholar also refers to *collec-*

tive unconscious traditions and values, that is why symbols that shape our culture enter into literature and literature, in its turn, comprises a wide range of archetypal values⁷.

According to G. C. Jung, art and Poetics are the *collective unconsciousness* projection; it is the inherited structure of psychical conditions of our consciousness⁸. Our unconsciousness also collects certain personality and behaviour patterns, which are revealed under certain circumstances. For example, archetype can be the image of a demon, a person or process that is repeated in the course of history. It is a subconscious element of a human psyche, representative for all human beings regardless of their cultural heritage. That is why we may submit that archetype is unchangeable and it does not undergo any historical transformations⁹; they are explicit, observable as a product of *collective unconsciousness*.

The concept of archetype has been assimilated by Poetics so any literary work can be analysed taking into consideration the presence of some archetypal images. But literary archetypes are created by repeating the same pattern within the story in order to explain certain phenomena. In other words, they are a representative pattern. According to G. C. Jung, archetypes are patterns present in our subconsciousness. In literature, they become a catalyst of new values based on this example¹⁰.

Many archetypes are of ancient origin; they refer to mythology or the Bible and represent universal and timeless values, within the development of various literary branches. Though they were modified, the meaning is the same. G. C. Jung indicates that we are surrounded by different archetypes as they are present in our beliefs, speech, dreams or our creations; they appear in all cultures, religions and history but they are not determined by any external factors¹¹. With this idea in mind we may say, that G. C. Jung's hypothesis is similar to Plato's theory who assumed that certain Forms and Ideas are present in our souls, we act according to these Forms, which guide our lives¹².

By the way, postmodern writers also use the method of mythologizing reality in order to present the world depicted in a literary work/text. They are able to create a story concerning the existential experience by applying the archetypal images, i.e. fictional reality full of psychological meanings presenting a new design of human creation, referring to their psyche and unconsciousness that represent real experiences of a human.

3. Methodology.

3.1. The theory of Psychology of Shadow in creating psychological Portrait.

In order to complete the psychological analysis of the fiction characters, one may choose some elements of Jungian Analytical Psychology, which is marked by philosophy of grief and evil. This aspect of his psychology is also called Psychology of Shadow.

⁴ Leitch, Vincent B. Northrop Frye. *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001, p. 1442–1445

⁵ Ibidem

⁶ Z. Rosińska, *Psychoanalityczne myślenie o sztuce*, PWN, Warszawa, 1985, p. 15

⁷ A. Motycka, *Fenomen Junga a dylematy kultury współczesnej* [in] *Fenomen Junga. Dzieło. Inspiracje. Współczesność*, red. K. Maurin, A. Motycka, Warszawa, 2002, p. 148

⁸ G. C. Jung, *Psychology and literature*, essay dated 1930

⁹ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p. 42

¹⁰ G. C. Jung, *Człowiek i jego symbole*, KOS, 2018, p. 26

¹¹ Ibidem, p. 29

¹² C. S. Pearson, *Nasz wewnętrzny bohater, czyli sześć archetypów, według których żyjemy*, Rebis, 1995, p. 53

Human soul is also expressed through mistakes, unawareness, despair, weakness or pain. The same we can say about the psychological nature of post-modern characters. Therefore, we may also examine human existence and behavior with reference to evil that represents a certain psychological truth as well as morality. The basis of this morality is both consciousness and the hidden scope of experience. Religious and cultural archetypes help us to understand the role of morality in human existence of postmodern characters.

Traditionally, psychology as a science is basically interested in the structure of personality, and in the processes of the development of a human character. As it is generally believed “a human being is not only an individual, but also an active organism, so his thoughts and feelings are reflected in his life, his dreams, and his religions and believes,...”¹³, not mentioning that the analysis of human dreams and thoughts can explain human actions. Indeed, C. G. Jung states that “Our body and our psyche are united by one energy so the structure of the personality, its functions and our behaviour are closely related to each other. Consequently, that structure changes with our growth (...) so the more elaborated the psyche structure is, the more dynamic and creative the person is”¹⁴.

The psyche consists of several layers, and according to C. G. Jung these are:

Persona – collective consciousness, i.e. the mask, the character that we show to others;

Ego – individual consciousness, that is “I”, self-identity, self-esteem;

Shadow – individual unconsciousness, usually complexes, shameful actions, feelings, weaknesses that a person tries to hide;

Archetypes – collective unconsciousness, which comprises religious beliefs, myths and magic.

It is very important to stress that „our mental orientation depends not only on our temperament (extroversion, introversion), but it is also directed by four basic psychological functions: thinking, feeling, sensation and intuition, where thinking and feeling both are values systematising and arranging our reality and our internal life moreover, one of those functions is usually predominant”¹⁵. The two – intellect and emotions – are treated as rational since they compose our subjective and objective reality. The emotional type perceives the reality subjectively and his opinions and ideas tend to be subjective as well, his image of the world is influenced by his personal experiences. The thinking type

has a certain distance to events. However, the image of the world can be deformed if the person rejects emotions whilst perception, intuition and intellect are concentrated on gaining knowledge, at the same time the emotional reality is rejected and branded as false.

As already mentioned, the mental development depends on the inborn features, so the ability to respond directly to external stimuli creates an **extrovert** type of personality, while the ability to direct the mental energy to one’s ego (the isolation from external stimuli) creates an **introvert** type. Introverts gather their energy inside, which stimulates their thinking not their immediate actions, they plan their actions carefully, they tend to confine themselves to their own thoughts and experiences, and they have a better knowledge of themselves. Extroverts release their energy outside, they look for the relation with another person or object (directly or through their imagination), and they are creative and spontaneous in their actions. The source of their problems may be criticism, lack of approval and other external events. However, both types first develop one of the mental functions, i.e. thinking, feeling, sensation, or intuition, which define the functional type of a person.

According to C. G. Jung, our psyche development is composed of two stages natural and cultural. The cultural stage is called **individuality**, which means precisely the better and more complete fulfilment of collective qualities. Its aim is to integrate *ego* with *self* and to discover the sense of life that comprises values characteristic for each archetype¹⁶.

As many of C. G. Jung’s followers have pointed out, archetypes are recognisable in outer behaviours, especially those that cluster around the basic and universal experiences of life such as: birth marriage, motherhood, death and separation. They also adhere to the structure of human psyche itself and are observable in relation to inner or psychic life, revealing themselves by way of such inner figures as Anima, Shadow, Persona and so forth. Theoretically, there could be any number of archetypes¹⁷. Then, the ability to decode the symbols passed through generations is a privilege of every man seeking his fulfilment. C. G. Jung names these primary images according to the mental abilities of man. These are:

Shadow – the archetype of imperfection, relativity and contrasts as far as the mental experience is concerned; the relativity of good and evil considered from an individual point of view; the symbol of the dark and hidden power, sin, death and Satan;

Anima – the image of an ideal woman, a soul, a spiritual guide in “the maze of unconsciousness”;

Animus – the image of reason and spirit in women. This is the male aspect of the female psyche;

Good Old Man – the symbol of spirit and all cultural values, the archetype of wisdom and a spiritual father;

Great Mother – the symbol of life, the archetype of nature and a spiritual mother;

¹³ Z. W. Dudek., *Psychologia integralna Junga*, Eneteia, 2014, p. 13

¹⁴ Ibidem, p. 34

¹⁵ J. Jacobi, *Psychologia C. G. Junga*, Wyd. E. Korczewska, Warszawa, 1996, p. 56

¹⁶ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 55

¹⁷ A. Samuels, Shorter B, Plaut F., *A Critical Dictionary of Jungian Analysis*, Routledge, London, 1986, p. 26

Self – the archetype of perfection and fulfilment; the core of the soul containing both conscious and unconscious power; the image of God in our unconsciousness¹⁸.

Many people tend to believe that a person is either genuinely good or genuinely bad, but C. G. Jung emphasises that experiencing love and rejection, ecstasy and sorrow are significant psychological values¹⁹. The man's soul is also expressed through mistakes, helplessness, weaknesses or suffering, so man's sorrow has a certain hidden sense, and we cannot consider man's experiences and his behaviour as values determining the absolute evil. "What may at one time appear as evil or at least meaningless and valueless may on a higher level of *consciousness* appear as a source of good. . . . Good and evil are principles of our ethical judgement (...). Psychologically, good and evil are equally real. Evil takes its place as an effective and menacing reality in opposition to good, which expresses itself symbolically both in religious tradition (...) and in personal experience"²⁰. The crucial aspect of our ego development is the presence of the identity model given by particular experiences, feelings or a loving person. People, who have not accepted an authentic love, have difficulty to accept their own personality and feelings. Jung perceived the ego to be "the centre of consciousness but he also stressed the limitations and incompleteness of ego as being something less than the whole personality"²¹.

Given the principles of Jungian psychology already demonstrated, it can be stated that the archetypes and pictures of our unconsciousness may penetrate our consciousness. All fears, the whole unconscious life, the archetypes and the Self are confronted with our soul. It happens when our ego is weak and our collective consciousness is activated. That may happen if the person is in love or influenced by serious traumatic experiences. In the process of our personality development, our ego should unify with the Self. Ego is the basic mental complex that creates self-respect and the sense of individuality. The cultural and social values are directly linked to the creation of the ego so we could say that our personality is the creation of the community, although it is influenced by our temperament (extroversion, introversion) and by the psychological functions i.e. thinking, feeling, intuition and sensation.

¹⁸ Defined in Z. W. Dudek., *Psychologia integralna Junga*, Eneteia, 2014, p. 184-192

¹⁹ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 58

²⁰ A. Samuels, Shorter B, Plaut F., *A Critical Dictionary of Jungian Analysis*, Routledge, London, 1986, p. 50

²¹ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 58

²² <https://dictionary.cambridge.org/dictionary/english/psychological-profile>, data przejrzenia: 05.04.2018

²³ <https://www.encyclopedia.com/science/encyclopedias-almanacs-transcripts-and-maps/psychological-profile>, data przejrzenia: 05.04.2018

²⁴ A.I. Brzezińska *Psychologiczne portrety człowieka*, GWP, Gdańsk, 2005, p. 9

4. Results and discussion.

4.1. The notion of Psychological Portrait.

The portrait of a fiction character can be closely connected with Psychology since creating a fiction character means combining the inherited literary types we discussed above and the observable reality with the author.

The psychological truth of a literary work can be defined by the characters, the relations between them and ideas manifested by the protagonists. In many cases, the psychological truth intensifies the artistic values, the complexity and coherence of a literary work as a whole. Both readers and literary critics are fascinated with the meaningful images of the fiction characters and the way the author creates their *psychological portraits*. Usually we analyse such a character by: examining the motives and consequences of his actions, his thoughts, the nature of his cognitive processes, emotions, personality, **Id** – the disorganized part of the personality structure that contains a human's basic, instinctual drives, **Ego** – the organized part of the personality structure that includes defensive, perceptual, intellectual, cognitive, and executive functions, **Superego** – reflects the moral and cultural rules, mainly taught by parents applying their guidance and influence.

Under *psychological portrait*, or a psychological profile, is a tool created by proficient psychologists who design the personality through the analysis of information concerning actions and behaviour of a given person. The psychological profile can be very revealing of the habits, employment, marital status, mental state, and other personal traits.

The development of psychological profiling began in the 1960s. It was first practiced by the Federal Bureau of Investigation in order to understand violent criminal behavior²². The portrait is mostly used as an instrument describing the likely character, behavior and interests of a violent criminal that is based on evidence collected from the place where a crime was committed²³.

The psychological portrait is also a fundamental instrument in contemporary Psychology and Psychoanalysis since we desire to understand the essence of human existence as well as the way people behave, change or develop.

According to the latest psychological researches, a man is constantly changing throughout his life; the changes are internal – biological and external – sociological and cultural. **Soma** – biological domain shows the quality of body functioning. **Polis** – social domain represent social competences. **Psyche** – mental domain reveals emotional and motivation competence²⁴. Anna Brzezińska states that knowing a human is knowing his biology, his social nature and his psyche which are mutually dependent. Hence, any changes in one of the domains are followed by changes in another.

Therefore, to sum up we can say that human personality development is a result of a dynamic interaction between an individual and the surround-

ings. Helen Bee mentions three significant stages in human's personality development: (1) universal changes – characteristic of all people, connected with our biology, aging and social relations; (2) common changes – characteristic of people representing the same age group, having similar experiences; individual changes – connected with our individual experiences, traumatic events that significantly alter our lives²⁵.

However, the key factor for our development on every stage of our lives are people; they interact with us, they make us feel secure and autonomous; they make us feel free to act and control the world around; they give us intimacy, sense of affiliation to society and willingness to act creatively. They act as tutors without whose presence and help our improvement would not be possible; we would not be able to fulfil our destinations.

Making a psychological portrait is based on analysis and logics as well as on emotions and assumptions. A thorough and argumentative analysis of a man's behavior and his actions gives the basis for a typological classification.

4.2. The typology of literary characters in modern Poetics.

Generally speaking, all fiction characters are like human beings: they are born and they die; they meet other characters as they live in a fiction society; they love and hate; they present certain social and moral values. The writer makes the characters pretend to be human beings, he composes their personalities so they are given sex and names, and they are placed in certain surroundings. Even in biographical or historical novels, where characters have real ancestry, they are the creation of the writer's imagination. On the other hand, the image of character in a literary work/text is also the result of literary conventions, traditions, stylistic devices as well as esthetical preferences of the author and his personal perception of the world.

According to E.M. Forster, each character has two sides: *observable in a man* – that is to say his actions and such of his spiritual existence as can be deduced from his actions... [and] *his romantic side* that includes the pure passions, that is to say the dreams, joys and sorrows...²⁶

Considering the way the characters influence the story, we can define active and passive characters. E.M. Forster describes them as '*round characters and flat characters*' and he maintains that '*...it is only round people who are fit to perform tragically for any length of time and can move us to any feelings... they are capable of surprising us in a very convincing way*'²⁷. Both round and flat characters are the basic constructive tool in a story, they namely link the fragments of the world presented throughout the plot; they bond the parts as the whole story²⁸.

Taking into consideration the frequency the characters appears in a literary work, we talk about *main characters*, who are the subject of a given literary work or whose actions determine the flow of action in a novel or drama. *Supporting characters* are closely connected with the main, though they do not influence the plot. *Episodic characters* are bound to the key protagonists; they appear periodically and create the background. The constructive function of a character in a literary work depends on his position in the characters' hierarchy.

Besides, there are two ways the characters function in a literary work. If the author creates an elaborate and dynamic person immersed in set of dynamic events, he designs *Personality*. Limiting himself to set of unchangeable and schematic features, he creates *a literary type*.

The very basic division of the fiction characters is connected with the notion and value of good and evil. Therefore, we distinguish:

- *Negative characters*: an anti-hero, an antagonist, a villain, Miltonic hero (Milton's Satan);
- *Faust* – as neither truly negative nor truly positive, a pre-Romantic hero;
- *Positive characters*: Romantic hero, Gothic hero, Byronic hero.

An anti-hero, according to *Dictionary of Literary Terms and Literary Theory*, "*the anti-hero is a type who is incompetent, unlucky, tactless, clumsy, cack-handed, stupid, buffoonish, the antithesis of a hero of the old-fashioned kind who was capable of heroic deeds*"²⁹. However, the anti-hero is neither a villain nor an antagonist, he accomplishes heroic deeds though with no intention; his decisions are not always morally appropriate. The non-hero may challenge the society, but it does not mean that he is a paragon, he rather reminds the reader of the necessity to fight his own weakness and egoism. The anti-hero is not in opposition to a traditionally perceived hero, on the contrary, that is the figure who is forced to take the part of a brave and noble character.

An antagonist is another type of a literary character, usually defined as "*a supporting character, significant for the plot; in opposition to a protagonist*"³⁰. However, it does not mean that the antagonist is basically evil. He can have conflicting motivations and aims in relation to the protagonist, still he is not a villain since his expectations and goals are different.

²⁵ H. Bee, *Psychologia rozwoju człowieka*, Poznań, Wyd. Zysk i S-ka, 2004, p. 12

²⁶ E.M. Forster, *Aspects of The Novel*, Penguin Books, Cambridge 2005, p. 53

²⁷ *Ibidem*, p. 81

²⁸ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Zarys teorii literatury*, PWN, Warszawa, 1991, p. 329

²⁹ J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, Penguin Books, London, 1999, p. 42

³⁰ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p. 33

One of the major dissimilarities between the antagonist and the villain are his dimension as well as weak and unconvincing motivation. The villain is the perpetrator of the conflict whilst the antagonist is just in opposition to the hero. The dictionary defines a villain as “a wicked character in a story, and, in an important and special sense, the evil manipulator or plotter in a play”³¹. In literary works, one can trace three schematic types of villains: a *visible villain* – the reader and the protagonist know the character; an *invisible villain* – only the reader knows the character; a *hidden villain* – the reader does not know the character though he can guess.

The way such characters are created is clear and understandable for all readers. While creating villains, the writers reveal the portrait through metamorphosis of the hero and his internal struggle, which allows the reader to recognize the motives and the consequences of the characters’ actions. The actions that fell into a villain's sphere are (1) a story-initiating villainy, where the villain causes harm to the hero; (2) a conflict between the hero and the villain; (3) pursuing the hero after he has succeeded in winning the fight or obtaining something from the villain.

The rules of creating fiction characters, namely protagonists are historically changeable. They are the basic component and the best vehicle to present the moral and ideological values of the time, that’s why they directly depend on the writing traditions and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre, such as: *Romantic hero*, *Gothic hero* or *Byronic hero*. Such characters can be seen as a criterion considering the stereotypes of a given literary genre; personal patterns congruent with the presented reality; the model presenting the standards of the epoch³².

The basic role of a hero in a literary work was determined by Greeks. The tragedy heroes were created to arise the feeling of heroism and bravery in the audience, that is why the character was either praised or condemned due to the function or the quality presented in the tragedy.

The Romantic hero is a ‘product’ of the epoch of Romanticism as well as the literature of Victorian times that combines romance and realism. It is an individual type, a distinguished person with an elaborate psyche, having dilemmas, oversensitive and exaggerating about the surrounding world. He is the centre of the plot; lonely, rebellious against the world

and misunderstood by others. The reader knows his soul, his feelings better than his life. His unfulfilled love is the cause of his transformation from a lover to a fighter; he wants to change the world though he struggles alone. The actions of a romantic hero are controversial from the ethical point of view, thus they evoke discussion concerning the limits the evil that can be justified. The Romantic hero is not represented by one basic type of character; there have existed quite a few alternatives, such as Gothic hero, Byronic hero or Miltonic hero.

The Gothic hero is a variation of the Romantic hero and he resembles some of his features. He is a rebellious individualist looking for the truth about himself and the world; he falls into moral dilemmas that reveal the dark side of his personality, he is caught between the struggle between the evil and the good. Nevertheless, he is unable to cope with the glowering side of his soul that overshadows his life; his ambitions drive him to the edge of obsession³³.

However, his vengeance becomes his only joy and the motives for his actions are jealousy and Machiavellian intrigues. The society recognises neither his genius nor his complex personality; his determination, pride and ambitions are the source of moral conflicts either with the society or with his own ego. The gothic example possesses great physical and mental strength; he manifests courage and self-sacrifice in the face of adversities. He usually alternates between mania and depression, and holds terrible secrets, and horrifying past guilt and memories. He uses his power to seduce, manipulate and often destroy people around him.

The reader identifies real life with him not with the idealistic hero. The Gothic hero presents us with moral dilemmas whether the evil deeds committed by humans are the accomplishment of our existence; whether we can escape from crime and sin or they are just part of our destination. The Gothic hero is associated with dark forces, graves, fight and obsession.

The period of Romanticism also created *Byronic hero*. The term “Byronic hero” is defined by Atara Stein as follows: “*The Byronic hero is an outlaw and outsider who defines his own moral code, often rebelling against oppressive institutional authority, and is able to do so because of his superhuman or supernatural powers, his self-sufficiency and independence, and his egotistical sense of his own superiority*”³⁴.

Byron’s design is a unique character that functions as a protagonist but he cannot serve as a role model. The character is usually distinguished by a certain set of traits and they comprise “*isolation from society, moodiness, arrogance and self-confidence, cynicism, self-destruction, sophistication and intellect, social and sexual dominance, self-criticism, introspection, and magnetic charis-*

³¹ J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, Penguin Books, London, 1999, p. 971

³² M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Zarys teorii literatury*, PWN, Warszawa, 1991, p. 330

³³ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p.184

³⁴ Stein A., *The Byronic Hero in Film, Fiction, and Television*, Southern Illinois University Press, 2009, p. 8

ma”³⁵. Byronic hero is portrayed as a mysterious and proud rebellious nature who has the right for love despite all rational aspects and he manifests that, regardless of the social or religious codes.

It is not a homogenous image and this makes him enigmatic and exceptional; he combines the man of emotions, a wanderer close to nature with a proud egoistic outcast who revolts against generally respected values. The hero has a blemish on his conscience; he committed crimes against morality and the law of the epoch. Rejecting the principles, he goes beyond the rules and boundaries; he loses the sense of good and evil, his life is filled with sorrow, increasing suffering, yearning and grief.

“Byron’s People have conscience”³⁶, they know the notion of good and evil and they are aware of their guilt, but are too proud to beg for forgiveness. The tragedy of Byronic hero is loneliness, constant pain that cannot be relieved, as well as, suffering and enigmatic hardness in his pain. The reader understands the hero’s dilemmas as he is able to look into his soul and mind. On the other hand, each historical epoch and social conditions are distinguished by a dominant, socially defined type of an epic hero, e.g. gods and heroes having supernatural powers are characteristic of the Ancient times while the Medieval Time is created by knights, Roland or King Arthur – brave, loyal, honest and faithful to the code of chivalry.

The 18th and 19th century novel provides us with the middle-class or peasant characters who introduce the rural ideology of the time and the moral values of a given social class. Designing fiction characters and creating their unreal world, the author applies some assessing tools. Such characters represent some supreme moral and ideological values or portray the features stigmatised by the writer himself or a given community. They comprise the fiction equivalent for real and historically true human type, so even legendary heroes resemble authentic features and their stories are set in a historical reality.

The epic character has a set of features characteristic of people. His attitude towards life, psychological reactions or the way of acting are specific generalisations of viewpoints and moral attitudes connected with a given society. Such characters are defined as types. Simultaneously, the writer creates a figure equipped with deeply individual features that make him different from other characters in the story. In such case, we talk about a *distinctive character*. Such a character represents exclusively the spiritual sphere, especially

abnormal, unsocial or pathological. The writer provides his detailed psychological analysis, elaborately describes his physical and emotional experiences.

The nineteenth century is the age of the novel that quickly becomes the most popular literary genre not only in Europe, but also in America. A novel as such consists of a few interrelated components such as plot, characters and setting. One of the most fundamental of them is *people/characters*, since the novel “tends to describe a recognisable secular social world”³⁷. They imitate the real world presenting both: the whole society and individuals concentrating on their mutual relations. The novelist focuses on people, who represent right or wrong in his personal story and his interest in human nature results in creating stories that thoroughly describe the personality and the psyche of his characters. Therefore, the primary conflict is located within the self. Modernist character offered a radically new experience: it is full of inner tension, uncertainty and loneliness. He is focused on a strong sense of imprisonment in one’s own psyche, of lack of access to other people’s inner world, of the relative unimportance of external reality.

In the second half of the 20th century, unknown writer R. P. Blackman invented the word “Post-Modernism” to describe a “new” style in literature, music and the arts. Postmodernism in literature can be described as a reaction to modernism, which features “a semiotics of excess”; a pastiche style which juxtaposes unlikely combinations; a breakdown of grand narratives; a loss of social consensus about belief in science and progress; a blurring of the real and the simulated; an ethic of conspicuous consumption; a fragmented sensibility in which knowledge is discontinuous and impermanent; and a culture dominated by the pleasure principle, relativism, privatism, and schizophrenia of styles³⁸.

Postmodern character generates the sense of absurdity and nonsense, because the border line between fiction and reality, metaphorical and literal meaning is very fragile. He also deprives the reader of all possible stable points of reference and cancels his own messages by total contradictions. As the result, a postmodern character possesses various mental disorders, and schizophrenia among them. In postmodern Poetics, a *schizoid personality* marks a person who is oversensitive, self-centred, conflicted psyche, who is completely lonely in a dynamic, highly technological postmodern society. That is why a postmodern character has no name, age, sex identification, occupation, home, individual hobbies, as well as personal goals or a definite profession. Very often, he suffers from alcohol or narcotic intoxication, sexual perversion, schizophrenic disorientation or autistic disorder³⁹.

Such literary characters in postmodern texts direct the readers’ attention towards the psychological side of human nature; deepen them into psychological processes, subconsciousness and dreams.

³⁵ Ibidem, p. 9

³⁶ A. Mickiewicz, in Preface to *Giaur* by Lord Byron, 1844, p. 18

³⁷ Ch. Baldick, *The Oxford Dictionary of Literary Terms*, Oxford University Press, 2008, p. 152

³⁸ M.R. Real Media Sport: Technology and the Communication of Postmodern Sport, Routledge, 2002, 352 p.

³⁹ Klara Teske *Philosophy in Fiction*. UMCS, Lublin, 2008, 233 p.

As to the psychological portrait of a postmodern character its essence could be named as “loneliness”, which in postmodern literary text has many synonyms, such as abstract nouns as: *confinement, desert, detachment, emptiness, isolation, loneliness, lonesomeness, loneliness, privacy, quarantine, reclusiveness, retirement, seclusion, separateness, silence, singleness, solitude, waste, wasteland, wilderness, withdrawal, loneness, peace and quiet.*

The adjective *lonely*, which nominates the state of loneliness, also has some synonyms, such as, *lonesome, isolated, alienated, homesick, remote, and desolated.*

Its semantic features are as follows:

– unhappy because you are alone or do not have anyone to talk to. For example:

Oh God I'm so lonely so utterly alone (TC).

– a lonely experience or situation. For example:

I told her about working in the Annexe and seeing her and thinking about her and the way she behaved and walked and all she'd meant to me and then having money and knowing she'd never look at me in spite of it and being lonely (TC).

– a lonely place is a long way from where people live and very few people go there. For example:

No! It's not much to ask. If this house really is lonely, it's no risk (TC).

As to the adjective *solitary*, it has the following synonyms: *lone, lonely, singular, individual, particular, remote, separate, sole, solo, stag, aloof, antisocial, cloistered, companionless, deserted, desolate, distant, eremitic, forsaken, friendless, hermitical, hidden, introverted, isolated, lonesome, lorn, misanthropic, offish, only, out-of-the-way, reclusive, reserved, retired, secluded, sequestered, standoffish, unaccompanied, unapproachable, unattended, uncompanionable, unfrequented, unique, unsocial, withdrawn.*

Its semantic features are as follows:

– alone; without companions; unattended:

Once before, coming back from one of my solitary

winter walks, I had gone there for a drink; I remembered the taverna keeper was loquacious and comparatively easy to understand (TM).

– living alone; avoiding the society of others:

It would validate all my cynicism, it would prove all my solitary selfishness; it would stand, and be remembered, as a final dark victory (TM).

– by itself; alone:

From the hills behind came the solitary voice of a girl (TM).

– temporary without friends:

Then, like a conjurer with his white rabbit, I produced the solitary heart (TM).

– done without assistance or accompaniment:

I felt, for the first time on the island, a small cold shiver of solitary-place fear (TM).

– confinement:

Immediately to the west of the bay with the cottages the ground rose steeply into a little cliff that ran inland some hundreds of yards, a crumbled and creviced reddish wall; as if it was some fortification for the solitary villa that lay on the headland beyond (TM).

5. Conclusions. Creating psychological portrait of a postmodern character in a literary text is predetermined by certain rules. These rules are historically changeable. They directly depend on the writing traditions and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre. In postmodern literary text, a character generates the sense of absurdity and nonsense, loneliness and total contradictions. As the result, a postmodern character possesses various mental disorders, being a schizoid personality i.e. oversensitive, self-centred, conflicted psyche, who is isolated in a dynamic, highly technological postmodern society. That is why a postmodern character has no name, age, sex identification, occupation, home, individual hobbies, as well as personal goals or a definite profession. Very often, he suffers from alcohol or narcotic intoxication, sexual perversion, schizophrenic disorientation or autistic disorder.

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Анотація

У статті представлено результати творення психологічного портрету постмодерністського героя в англomовному художньому тексті з опертям на деякі елементи аналітичної психології К. Юнга, зокрема психології тіней. У статті висвітлено деякі теоретичні засади концепції К. Юнга «Психологія несвідомого», згідно з якою психічне складає не тільки наше свідоме, але й підсвідоме, що складається з кількох шарів: персона, колективне свідоме, маска, характер, який ми показуємо іншим. Его, індивідуальне свідоме, «Я», самоідентифікація, самовизначення. Тінь, індивідуальне підсвідоме, як правило комплекси, сором'язливі вчинки, відчуття, страхи, які людина старастся приховати. Архетипи, колективне підсвідоме, яке охоплює релігійні вірування, міфи і магію. Доведено, що архетипи прослідковуються у зовнішній поведінці, особливо у базовому та універсальному життєвому досвіді, такому як: народження, одруження, материнство, смерть. У статті визначено, що архетипи також складають структуру людського психічного, а тому їх можна розглядати у відношенні до внутрішнього чи психічного життя, розкриваючи, проявляючи себе через такі внутрішні образи як: Аніма, Тінь, Персона, і таке інше. У статті розглянуто способи творення психологічного портрету постмодерністського героя в англomовному художньому тексті, які визначаються певними правилами. Ці правила історично змінюються і вони прямо залежать від письменницьких традицій, пануючої ідеології в даному літературному періоді та літературних конвенцій, характерних для конкретного літературного жанру. У статті також йдеться про постмодерністський художній текст, де герой генерує абсурдність, нонсенс, самотність та тотальні протиріччя. Доведено, що постмодерністський герой страждає на ментальні розлади, будучи шизоїдною особистістю, тобто гіпервразливою, егоцентричною, конфліктним психічним, яка є самотньою в динамічному гіпер-техногенному постмодерному суспільстві.

Ключові слова

Психологічний портрет, постмодерністський герой, постмодерністський художній текст, психологія тіні, поетика.