

PSYCHOLOGICAL PORTRAIT AS A MEANS OF DEPICTION THE PSYCHE OF THE HERO IN THE PSYCHOLOGICAL NOVEL "HERZOG" BY SAUL BELLOW

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Abstract

This article is devoted to the interpretation of the author's deep penetration into the inner world of the hero, a detailed description of the spiritual world of the character, the expression of emotional experiences with the help of a psychological portrait, which is one of the direct visual tools of "artistic psychology". In the psychodynamic portrait type, the image of the hero is characterized not by a detailed image, but by details specific to his appearance and mental state, which changes depending on the requirements of the situation, in the description of events and dialogues.

Introduction

In our research work, we are trying to study the character of Madeleine, through her psychodynamic portrait, one of the main characters of the "conflicting trinity" in the novel "Herzog" by Saul Bellow, a representative of American psychological prose of the 20th century. As a result of our studies, we determined the reflection of the hero's inner world in her actions (verbal, non-verbal), psychological attitudes, character and situation relationships, the hero's hidden dissatisfaction in her unconscious actions in conditions of injustice, the factors that cause the roots of personal conflicts with the help of the psychological portrait of the hero. In general, we came to the conclusion that the main function of an artistic portrait is to help understand the essence of the character.

Considered one of the most subtle and richest literary forms, the psychological novel actually enriches the self of its hero at the expense of life: psychology is only a moment of being, not the whole of being. Works imbued with pure psychologism multiply during periods of attenuation of the public, the predominance of the individual over the collective, "I" over "we".^[1] M.Meyer suggests the nature of psychological approach as a strategy based heavily on the idea of the existence of a human unconscious – those impulses, desires, and feelings that a person is unaware of but that influence emotions and behavior. Psychological approaches are used to explore the motivations of characters and the symbolic meanings of events, while biographers speculate about a writer's own motivations – conscious or unconscious – in a literary work. Psychological approaches are also used to describe and analyze the reader's personal responses to a text.^[2]

There are a number of means that serve to fully create the image of a person and bring it to life in the eyes of the reader, and one of them is artistic psychologism. It is the deep penetration of the author into the inner world of the hero, a detailed description of the spiritual world of the character, the description of emotional experiences.

Through psychologism "the writer focuses on depicting the inner world of a character or a lyrical hero - his feelings, thoughts, experiences, and desires." [3] Literary critic E. Khudoykulov argues that psychologism is another part of affectivity. "This is to show the mental state of the hero. It also manifests itself in the thoughts, feelings and imagination of the character." [4]

So, one of the most subtle and peculiar features of fiction - psychologism serves to reveal the psyche of a character on the basis of psychological causes, his actions and words, and these tasks are carried out using a number of techniques and means. Literary critic D. Quronov emphasizes that a writer can use media or indirect figurative methods to reveal the character's psyche. As a means of a psychological image, the presentation of the thoughts and feelings of the character in the style of "internal monologue", "stream of consciousness" or from the author's language (the author's speech, which is not his own) is considered. In the work, the disclosure of the character's psyche by showing his actions, words, facial expressions (facial expressions), physiological changes in him is an indirect psychological image. These two forms of mental image complement each other, therefore, when describing the psyche of a certain character, the writer effectively uses both of them. [5]

Professor H. Umurov emphasizes the difference between the terms "psychologism" and "psychological analysis" in literary criticism, emphasizes that psychologism is a unique legal phenomenon in literature and manifests itself regardless of the will of the writer. At the same time, "psychological analysis" is aesthetics, reflecting the processes of the human psyche, the development of various "tones" in his thoughts and feelings, revealing the spiritual world of the hero according to the analytical principle and is defined as having such specific features as an internal monologue, non-own speech, a psychological portrait, a two-plot dialogue. [6] So, if we consider psychologism as a legitimate artistic phenomenon of literature, then psychological analysis is a complex form of this legitimate artistic phenomenon and manifests itself in a number of features.

Literary sources present the following categories of levels of psychologism, classified by the Russian literary critic M.L. Bedrikova. [7]

1. Means that enhance psychologism (psychological detail, psychological detail, psychological behavior of characters);
2. Means of character description (psychological portrait, psychological characteristics, psychological conflict, psychologized plot, "dialectics of the soul");
3. Correlation of character and situation ("deliberate" appropriation by the hero of the chronotope, self-awareness of the hero, spiritual change of the hero in connection with the situation).

Now let's talk about the concept of a portrait, which is one of the important compositional elements of a work of art, which is a form of description. A portrait is a description of a character's appearance in a work of art with facial features such as facial features, height, gait, manner of speech. Portrait - (French Portrait - portrait, image) - one of the main methods of depicting a person in the artistic world, it is an important means of creating the image of a hero in the eyes of the reader, emphasizing the individual, unique features of a person. In the dictionary of literary criticism, static and dynamic types of portrait are distinguished. [8] In the static type of portrait, the image of the character is given at a certain point in the plot through detailed lines. In the dynamic portrait type, the image of the hero is given not by means of a detailed image, but by details specific to his appearance, which are given during actions, in the description of events and dialogues. In general, the main function of an artistic portrait is to help understand the essence of character.

Looking back at the history of literary art, one can come to the conclusion that portraiture is one of the oldest methods of literature. In folklore literature, the portrait was used not only to express the image of people's appearance, but also was a means of the author's assessment of the hero (positive, idealized or negative, derogatory attitude). In fiction, the usual "passport" portrait was very widely used, that is, an image of the external appearance depicting a human figure. However, by the 19th and 20th centuries, an important semantic and emotional load began to be assigned to portrait images in works of art. In the literature of the XIX-XX centuries, in the works of the representatives of Romanticism and fairy tales a portrait or a picture were used not only as a part of interior but also as a means of disclosing spiritual inner world, and the past life of characters. [12]

This proved that a portrait painter can give a wide opportunity to describe not only the external appearance of a person, but also his inner world, because in the external appearance of a person his views on life, character, and psychological characteristics are always manifested.

The most common and complex type of portrait in fiction is the psychological portrait. A psychological portrait is a specially constructed description of the character's appearance, reflecting the character's internal state (thoughts, feelings, experiences) or its change at a certain moment in the course of events. Unlike an ordinary portrait, the main purpose of a psychological portrait is to show the external appearance of a person in connection with the peculiarities of his inner world. Emphasizing the details that communicate thoughts, feelings, experiences and moods in the expression of the character's appearance are the main elements of a psychological portrait. As N. Toirova mentioned, if painted with love and great mastery portrait can reflect person's inner-self. A man's face could be compared with an open book. Every face tells its own story, informs about secret sides of a person and could function as a man's mirror of his soul. ^[13]

The first examples of a psychological portrait in Russian literature appeared in the first half of the 19th century. These include portraits of Onegin and Tatyana in the poetic novel "Eugene Onegin" by A.S. Pushkin. Another example is the portrait of Pechorin in Lermontov's M.Yu. novel "A Hero of Our Time" and others. I. S. Turgenev, L. N. Tolstoy, F. M. Dostoevsky are recognized as masters of the psychological portraiture of Russian literature of the 19th century. ^[3]

In fiction, there are two types of psychological portraits, which are characterized as follows:

- 1) emphasize that the appearance of the hero in the portrait image is proportional to his inner world;
- 2) the connection of the appearance of the character and his inner world according to the principle of contrast.

The first type of psychological portrait is widely used by all writers, and it is based on emphasizing that a person's appearance is a mirror of his soul. It is especially used to depict an open, sincere person who behaves as he is. But an attentive observer can see a real "face" behind the appearance of even a closed, "hidden" person.

The psychological portrait allows the writer to reveal the discrepancy between the appearance of the character and his real mental and emotional characteristics. Often, strong passions and frustrations can be hidden under the pretext of indifference and calmness of a person. Or behind the non-disclosure of feelings lies the possession of internal energy, deep feelings. Sometimes such a contradiction is not immediately revealed to the reader.

S. Usmanova in her study of the image of the female psyche in English and Uzbek novels through the psychological portrait of Maria, one of the heroines of the novel "Night and Day" by the Uzbek writer Cholpon, stated that her psyche, inner world, and the narrowness and dark corners of the inner world of a person are revealed. In Maria's psychological portrait, the constant biting of her lips means that she endures the pain she does not want. ^[14]

So, in the process of creating a psychological portrait, special attention is paid to the physical characteristics of the writer's character, i.e. eye color, hair color, hairstyle, physical behavior, body structure, distinctive features, as well as his thoughts, feelings, feelings and psychophysiological states. Each writer uses different types of portrait drawing in accordance with his style and ideological purpose. A masterfully drawn portrait becomes a means of highlighting a holistic image of a person, a better artistic development of his spiritual world. ^[4]

The protagonist of the novel "Herzog" by Saul Bellow, which is the object of our study, is Moses Herzog, divorced from his second family and experiencing a mental crisis, trying to come to a conclusion. Growing up in the slums of Montreal, Moses treasures his family values, loving his parents and siblings despite their frequent disagreements. He also loves his children. Although he initially achieved great success in his career, his personal life was not enviable. The fact that he makes very random choices when it comes to marriage shows his risk-taking nature and tendency to act without thinking about the consequences. As a result, both marriages ended unsuccessfully, and two children grow up without a father. The hot temper, composure, hostility of the protagonist, combined with his breadth of views, give him an unnatural look. His unusual letters to friends, acquaintances, celebrities and the dead reveal him as a man rich in emotion and intellect.

When creating a portrait of the protagonist, the author uses individual characteristics (“strong physique”, “developed muscles”, “gray hair”, “handsome man”), along with character traits, speech features, and internal monologue typical of his psychological portrait in many places. For example: **“If I’m out of my mind, it’s all right with me, thought Moses Herzog.”** [9] S. Rubinstein, a scientist who has deeply studied human psychology, claims that “... the traits of a person's character are manifested in his behavior, in his attitude towards other people, the world and himself”. [10] Although the offended, traumatized hero behaves this way, although he considers himself worthy of humiliation and tries to pretend to be calm about this, in fact you can know that his psyche and inner world are agitated and frenzied.

In the novel, one of the main characters that make up the "conflicting trinity" - the second wife of Herzog, the cause of his current suffering - Madeleine - a strong woman, going to her goal. Arriving in the countryside with Herzog after her marriage, Madeleine soon begins to miss the glamorous city life. She considered it a waste of life for a young and beautiful lady to spend time in these places. Returning to college to complete her PhD, Madeleine turns Herzog’s life upside down, and as events unfold, the young lady's ex-husband sees her "real self". The author describes her spiritual world as follows: **“As if she had a pebble instead of a heart, as if her feelings and affections withered and withered forever.”** [9] The portrait of Madeleine is given in many places by the words of Herzog, so we see her mainly through the eyes of her ex-husband. This, in turn, serves to embody the image of Madeleine in the eyes of the reader as a typical character with an antagonistic mood. Moses describes her as very beautiful, sometimes nervous and cunning. Madeleine inherited her penchant for the theater from her father, who was an actor. This is evidenced by the fact that at the beginning of the novel she masterfully plays the role of a pious woman professing the Catholic religion, and later - the role of a young scientist and academician. Described as materialistic, ruthless and shrewd, Madeleine uses Herzog to get the life she wants. Madeleine competes with Herzog for intellectual superiority and eventually feels that she defeated him. This can be learned from the following confession of Moses Herzog: **“I realized that Madeleine's ambition was to take my place in the learned world. Get over me.”** [9]

But even so, it would not be entirely objective to look at Madeleine as a hypocrite and a disgusting person. Through the psychodynamic portrait depicted throughout the play, we can see that Madeleine has genuine resentments towards her husband. Moses points out that Madeleine is having a hard time adjusting to housework, causing Madeleine to resent having to clean and cook alone in a huge house in Berkshire. If we look at the woman's past, we can understand the reason for her objection to housework. She has always hated her mother who is willing to go to any lengths in her life to serve her husband who is successful in acting. He strongly opposed the slavery of women and could never bring himself to serve Moses. G. Amudha describes Madeleine as a "modern woman" trying to avoid living with someone she doesn't love. [11] In our opinion, Bellow did not seek to show Madeleine as a "modern woman", different from the ideal image of the "mother-woman" of the society to which she belonged. Perhaps this shows how Madeleine struggled to gain self-awareness and find meaning in her life.

Madeleine Pontritter hates her ex-husband Moses Herzog very much, she is afraid of him and does not even want to see him. Madeleine, who has started a new life in Chicago with Valentine Gersbach, her husband's best friend, doesn't even allow Moses to see her daughter June.

In our opinion, it is not difficult to understand the pain and hatred in her heart by studying the image of Madeleine, illuminated by means of a psychological portrait. Dissatisfied with her life as a housewife, Madeleine pursues an academic career and tries to establish herself as a scientist. She considers herself "too young, too smart, too kind and too important a person to be stuck in remote Berkshire" and decides to continue her studies in Slavic languages in graduate school. In the novel, she is portrayed as a survivor of knowledge. When such topics are discussed, his blue eyes become warm and bright, and her face glows with blood.

One of the main reasons why Madeleine married Moses Herzog was that she admired his intelligence and extraordinary talents. Initially, she wants to share her life goals and intentions with Herzog, and her husband to give her useful advice in her academic growth. However, contrary to Madeleine's expectations, Herzog is so immersed in his work that he does not care at all about his wife's studies and academic activities. He had no idea what doctoral work she was working on, let alone helping Madeleine with her research. Herzog needed a faithful, loving and caring wife who would consider the family more important, who would listen to his sermons to satisfy

her husband's sense of success and pride, than a learned woman. Madeleine wants her husband to support her morally, to recognize her achievements. This becomes apparent when Shapiro, Moses' intellectual friend, tells Madeleine that she deserves to go to Chicago for graduate school. **Madeleine glanced askance at her husband. She was flattered, happy. She wanted to be reminded if he forgot how much other people thought of her.**^[9]

Finally, disillusioned with her husband's support, Madeleine realizes that in order to achieve her goal, she must work alone. Getting acquainted with her husband's scientist friends, she begins to fully use all the opportunities for communication in the intellectual sphere. The psychological portrait of Madeleine, who was deeply moved by such scientific conversations, is revealed through psychological details such as facial expressions and gaze. **“With such stimulation, Madi’s face did strange things. The tip of her nose twitched. And her eyebrows, which didn't need make-up, rose repeatedly with nervous eagerness, as if she were trying to clear her eyesight.”**^[9]

In conclusion, we can say that the psychological portrait method of artistic psychology is one of the main tools that help the writer achieve his goal of highlighting the inner world of the hero. Through skillfully selected details of the psychological portrait, the following is revealed:

reflection of the inner world of the hero in his actions (verbal, non-verbal);

the relationship between psychological inclinations, character and situation;

hidden resentment of the character for his unconscious actions in conditions of injustice;

causes of personal conflict.

Thus, through a psychological portrait, the author realistically describes life in a work of art, penetrates deeply into the spiritual world of people. This can be achieved by utilizing the external signs of the hero's image, that is, eye color, hair color, hairstyle, physical behavior, body structure, distinctive features, as well as his thoughts, experiences, feelings and psycho-physiological postures.

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