



# THE RELATIONSHIP BETWEEN PSYCHOANALYSIS AND LITERATURE

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## ABSTRACT

*Austrian physician and scientist Sigmund Freud's psychoanalytic concept, which emerged at the beginning of the XX century, greatly influenced the spiritual culture of the 20th century. Z. Freud's philosophical ideas based on the results obtained in the field of neurosis therapy and the study of the mental processes of the unconscious, as well as their openness to understanding and broad perspectives for explaining the mechanisms of social life, human behavior, the nature of scientific and artistic creativity psychoanalysis gained great importance not only in the eyes of scientists but also in creative intellectuals and the general public. This paper highlights the emergence of psychoanalysis as a field of science and its close relationship with literature by analyzing the works of well-known psychologist Sigmund Freud as well as his influence on the psychoanalytic approach to literature.*

**KEYWORDS:** *psychoanalysis, literature, conscious, unconscious, writer, psychologist, research method, symbol, individual.*

## INTRODUCTION

Freudianism approaches man as a literal biological being. For the same reason, he uses the term "individuum" for a person, not the traditional terms. According to the core philosophy of Freudianism, "humanity's activities are not controlled by the laws of social development, but by unconscious psychic forces. The mind does not reflect reality but acts as a masking tool for unconscious tendencies. More precisely, man (individual) and the social environment are in a state of constant, mysterious struggle [1]. The formation of such a concept is explained by the history of the origin of psychoanalysis, and methodological principles.

In the pre-Freud psychological interpretations of human activity, consciousness and processes related to it were the object of research. And Freud discovered that there is hidden activity behind these conscious processes and called it "subconscious psychology". Australian critic Stefan Zweig (1881-1942) writes: "Freud, without the slightest regard for the traditions of his time, firmly set before his contemporaries the problem of understanding the hidden and unconscious self." [10:172] Although these opinions of S. Zweig are not devoid of emotional elements, they represent the essence of psychoanalysis. In fact, psychoanalysis was born as a result of clinical research on subconscious psychology. While studying the psychology of the human subconscious during his clinical and therapeutic activities, Freud gradually systematized the rules of psychoanalysis. In this way, he justified his views and applied them to scientific circles and the public.

## LITERATURE REVIEW

Psychoanalysis contributed to such sciences as cultural studies, ethnology, and sociology, and began to be applied in criminal law. Literary criticism has found new ways of interpreting the text with its help and attempts to map out the connections between psychoanalysis and politics are diverse. But psychoanalysis has not found its reflection anywhere, as in the works of writers and poets. It should be noted that the consideration of various aspects of Freud's concepts has a long tradition in both foreign and national research literature.

Philosophical aspects and components of psychoanalysis, as well as its practical importance for humanities (literary studies, cultural studies, ethics, aesthetics, etc.), were studied in the works of the following Uzbek and Russian authors: M.N. Afasiyev, M.M. Bakhtin, A.I. Belkin, Yu.M. Borodai, B.E. Bykhovsky, N.V. Vetrova, V.N. Voloshinov, A. Voronsky, L.S. Vygotsky, R.F. Dodeltsev,



V.M. Leibin, A.R. Luria, V.I. Ovcharenko, V. Polonsky, M.M. Reshetnikov, A. M. Rutkevich, A. V. Sokolov, V. Friche, M. G. Yaroshevskiy, U. Jurakulov, B. Karim, N. Eshonkul, N. Kobilova, and others.

## ANALYSIS AND RESULTS

It is known that the range of aesthetic problems raised by Freud in his works of psychoanalysis is quite wide. Among them are the emergence and development of art, the concept of a creative person and his relationship to society, the nature of creative imagination, and the relationship between the form and content of artistic work. In the works of different years, one can observe Freud's constant desire to turn psychoanalysis into one of the main methodological tools of aesthetics, and even more widely - the entire humanities. It is now generally accepted that the spread of psychoanalysis to non-clinical areas was an integral part of the early development of this branch of psychology. On the other hand, for Freud, the approbation of psychoanalysis in the disciplines of sociology, literary studies, and cultural studies, apparently, means a kind of "debt repayment", since many of Freud's main ideas were taken from non-clinical sources.

Classical literature became the material for the foundation of innovative ideas along with anthropology, biology, and philosophy for psychoanalysis. Before psychoanalysis was used to interpret literature, literature was used to explain psychoanalysis. In the works of Freud, you can find references to the works of Sophocles, Shakespeare, Goethe, Hoffmann, Zola, Ibsen, Zweig, and Russian authors - Dostoevsky, Tolstoy, and Merezhkovsky. The tradition of involving literary characters and their authors in psychoanalytic experiments was continued by Freud's followers. The founder of psychoanalysis himself considered this approach to be effective and useful both for his education and for all humanitarian knowledge.

Sigmund Freud's works such as "Creative Writers and Day-Dreaming" (1908), and "Dostoevsky and Parricide" (1928) presented some examples of the application of psychoanalysis to literature and art. In these articles, Freud emphasized that psychoanalysis and literary studies should not be confused. If Z. Freud's psychoanalysis pays attention to the creative process, "self", and biographical information, psychoanalysis according to K. G. Jung studies national and universal aspects of inner consciousness, not individual cases. They are called an archetype formula ("sample") with an invariable image. "Archetype" - according to C. G. Jung, motives and their combinations, generally fixed psychological schemes (figures), traditions, myths, symbols, beliefs, mental activity (dreaming), as well as unconsciously arising in the creative process. [3:182]

Literary scientist U. Jurakulov emphasizes that literature serves as both an object and a subject in relation to psychoanalysis. When we look at literature as an object of psychoanalysis, psychoanalysis becomes a component of theoretical literary studies as a research method. On the contrary, psychoanalysis appears as an object of literary studies. [6:54]

Psychoanalysis can never do without thinking. In addition, the "Oedipus complex", which forms the basic concept of Freudian theory, is directly based on the pattern of figurative thinking. It can even be said that figurative thinking served as the initial basis for the development of the method of psychoanalysis before Freud.

When Freud tries to interpret and justify the subtle points of his theory, he certainly turns to a literary work. This aspect of his research method serves two functions at once. First of all, it serves as evidence for the idea that Freud wants to prove, and on the other hand, it shows the level of this work from the point of view of anthropology. [6:54]

Psychoanalysis in literary studies is a research method in which the work of art is interpreted together with the psychology of the unconscious. In psychoanalysis, artistic creativity is considered as a symbolic product of impulse, inertia taken from some unconscious, unconscious processes in the human psyche.

Psychoanalysis distinguishes a number of plot schemes in the history of literature, in which the author moves to a certain extent into the world of the hero; and the author describes his own personal desires or tragic conflicts with the social environment and moral standards. Psychoanalysts see the motif of father-killers in Sophocles' "Oedipus the King", Shakespeare's "Hamlet", and Dostoevsky's "The Brothers Karamazov" in connection with the "Oedipus complex". [3:181]

## CONCLUSION

Thus, referring to the literary experiences of psychoanalysts, we determine whether they belong to one of two groups, depending on the topic of analysis chosen by the researcher. In the first, we include works where psychoanalysis is used not to interpret the text, but to explain the specific features of the personality of the writer who created this text. Freud's methodology for such an analysis is most fully described in "*Wit and its Relation to the Unconscious*" (New York: 1916). The other group includes works that reflect the interpretation of artistic images, characters, and hidden and clear motives of the text. The most obvious methodological source for such an analysis is primarily Freud's "*The Interpretation of Dreams*" (Macmillan: 1913). All in all, Austrian psychiatrist Sigmund Freud's contribution to psychoanalysis and psychoanalytic approach to literature is immense.



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