

МЕЖДУНАРОДНОЕ НАУЧНОЕ СОТРУДНИЧЕСТВО: ПРОБЛЕМЫ ПЕДАГОГИЧЕСКОГО ОБРАЗОВАНИЯ В ЗАРУБЕЖНОЙ ПЕДАГОГИКЕ И ПСИХОЛОГИИ

УДК 82.09 + 372.881.1

Психологический анализ как эффективный путь разбора эпических произведений и способ формирования личности

Мария Петровна Жигалова^а

Брестский государственный университет им. А.С.Пушкина, Беларусь

В нашем исследовании мы исходим из того, что красота книги раскрывается не только в том, каким языком она написана, но и в её форме, эмоциональной окраске повествования, индивидуальном и неповторимом видении мира автором и его героями. Поэтому мы считаем, что психологический анализ является эффективным способом развития эстетических чувств учащихся, приобщения их к глубокому восприятию произведения, пониманию характеров героев и философии жизни. Он позволяет постигать и подтекст произведения, объяснять причины событий или явлений, причины поступков героев, их душевных переживаний, находить то, что обращает читателя к анализу собственного внутреннего мира и философии жизни.

Задача этой статьи заключается в том, чтобы на примере фрагментов разбора художественных произведений Л.Толстого, М.Шолохова и др., романа М.Булгакова «Мастер и Маргарита» с помощью психологического анализа показать, как приёмы анализа, такие, как: *составление психологической партитуры переживаний героя* (см. график переживаний Понтия Пилата, который позволяет одновременно анализировать чувства Пилата, самого читателя и автора произведения); *составление психологического досье; словаря описаний голосов, жестов, мимики, взглядов; цветового спектра чувств, психологического комментария* – помогают познавать не только характеры героев-персонажей, мотивы их поступков, индивидуальный стиль писателя, но и вырабатывать собственную систему отношений к миру, людям, себе.

Ключевые слова: дидактика, монографические темы, произведение искусства, интерпретация, психологический анализ, невербальное общение (голос, жест, взгляд, мимика, поза), самовыражение, чувства.

Introduction

As a rule, epic works, voluminous and complicated in context, are studied at Literature lessons in secondary school. It is not easy to study epic works big in volume because students do not always read literary works in an original version, more often in an adapted one; therefore, these works are perceived on the level of plot understanding and identification of heroes. So, teaching senior school students to comprehend the problems and characteristics of heroes by paying attention to details when reading the text is not an easy task. It is common knowledge that true fascination and wisdom of the contents reveals itself only when students are able to catch the slightest impulses of the author's thoughts which are not laid on the surface.

L.N.Rozhina (Rozhina, L.N., 1999) singled out that the beauty of the book reveals itself not only in its language but also in phrase building, in intonations because intonation is not only an emotional colouring of narration. It expresses our attitude to real phenomena, figures out the traits of something special and unique which is depicted in individuals' life vision.

That is why it is only through perception of images that the reader comprehends the sense of the literary work and its inner pathos. He/she also enriches his/her own world, moral experience, knowledge and conception of a human. The task of this chapter is to show how psychological analysis can be conducive

^а **Жигалова Мария Петровна**, доктор педагогических наук, профессор Брестского университета им. А.С.Пушкина. E-mail автора: zhygalova@mail.ru. Адрес университета: 224016, Беларусь, г. Брест, Бульвар Космонавтов 21. Тел. (0162) 23 33 40; факс (0162) 23 09 96.

to forming the ability of exploring a literary text which aims at extending the knowledge about a human and his/her psychology, complicated and inimitable in its manifestation. It is also important to enrich students' conception of uniqueness of the author's methods used to describe a human artistically (Zhigalova M.P., 2011, s. 63-86).

There exists a considerable interest to the topic connected with studying human self-expression, its perception and interpretation in literary works among a number of questions concerning perception and comprehension of people by themselves. The attention to the problem of expression is connected with the role of meaningful movements in the process of communication. It is through expressive movements that the inner world of a person reveals itself because the very expressiveness is one of the main sources of information about emotional states and characteristics of a human.

Theoretical approach

The main component in the image of a human is his/her face. Accuracy and subtlety in differentiation of facial artistic description and its proper states, exploration of artistic details in symbolic contents, which can turn to be informative, allows one to every character. Characterizing heroes by facial description is a form of psychological analysis. The facial expression can be rude and spiteful, proud and strict; can represent a blend of shyness and bravery, kindness, laziness, unconcern. The face can be full of spiteful arrogance or can be marked by constant dissatisfaction. Facial features can express sincerity of feelings and firmness, trust, kindness, gentleness, nobility, honesty, gloomy stubbornness, imperturbable calmness, patient bewilderment and constant gentleness of humility (the examples are taken from the works written by I.S. Turgenev).

A thoughtful reader watches with interest psychoharmonic characteristics acquiring the experience of observing the peculiarities of a person in his/her appearance.

Different authors have various levels of detailed elaboration, summarizing and emotional concentration in artistic facial descriptions. They also use various ways of facial descriptions based first of all on the author's preferences in the choice of fixing elements as well as the frequency of mentioning a face in general. Studying the descriptions of faces contained in a literary work can be examined through the appropriate lexical and semantic classification. Most accurately, we can single out the following groups of terms: physical characteristics of the face (the peculiarities of its form, size, skin and complexion) and the terms containing personal characteristics of heroes. So Turgenev writes: '...his face was expressing a meaningless and abnormal concern,' 'his face was glowing with brave daring and firm determination,' 'his face, severe and courageous, was half covered with a beard,' 'all his face manifested his sensitive and passionate nature,' 'a face expressing arrogance and triumph of success,' 'his rosy fresh and cheeky face,' 'all the features of his face were expressing a capricious passion and a carefree daring,' 'his face was revealing shyness, good nature and gentle meekness.'

A special group of terms is composed by evaluating terms including the description of the face from the point of its correspondence and discrepancy to an aesthetic ideal, generally accepted model: 'His face was keeping the marks of splendid beauty,' 'a pretty face,' 'a hateful face,' 'attractive and gentle,' etc. These terms can also characterize an emotional attitude of the reader: 'I liked her face... it was breathing with thoughtful melancholy,' 'I was watching her face with indignation.'^a

There is a great number of metaphors in facial descriptions of characters. The usage of metaphors helps to point out new qualities and virtues in a character's nature: exhausted faces, dull, cool, bright, wild, frowning, stern, weary (M. Sholokhov).

The most numerous group of terms consists of words reflecting emotional states of different modality. They are subdivided in to two groups: the terms identifying emotions directly: 'her face looked fatigued and weary,' 'a sign of humility was upon it,' 'the esaul's face was full if despair,' 'an infinite horror in distorted faces,' and terms depicting facial mimicry and external expression of various emotional states: 'a slightly rosy face,' 'a flushed face.' (M. Sholokhov)

The spiritual world of characters, feelings that they survive, mutual relationship and self-appraisal can be learnt with the help of such elements of external expression as gesture, body movements, walk, posture. One gesture, one sharp movement of the head or the body, one expressive movement is enough to make the reader watch the inner state of the character noticing the slightest shadows of the mood, doubts, mood 'vibrations' and changes.

^a Hereinafter, the examples from the literary works written by I. Turgenev, L. Tolstoy, M. Sholokhov and M. Bulgakov are quoted.

In certain cases, describing gestures or postures, movements or walks, the author reveals the psychological sense of the description by him/herself: 'He smoothed his hair showing his infinite fatigue', 'there was something fascinating, powerful, teasing and tender in the girl's movements', 'his every movement was full of firm assurance, mature strength', 'there was something touching and unsafe in her meek calmness.' (I. Turgenev) There are no author's comments in other descriptions. Studying psychological contents of artistic details is considered to be the reader's task.

Natasha Rostova in Yaroslavl is looking after Knyaz Andrey who is wounded to death: 'She was sitting in the armchair half turned to him, shielding from him the light of the candle and knitting the sock... She moved, and the ball of threads rolled down her knees. She started and looked back at him; shielding the candle's light from him, she bended in a careful, lithe and accurate way, picked up the ball and sat as before.'

'Motionless he was looking at her and noticed that she had to take a good breath but she could not dare to do that and very carefully she was pausing for breath'. The reader sees in each Natasha's movement, tenderness and thrill towards Knyaz Andrey described in every detail. Tolstoy gave us an opportunity to understand Natasha's feelings, attitude to Knyaz Andrey and some of her character traits as inimitable consideration, delicacy and empathy.

In the scene of the horse races the reader watches Anna's behaviour together with Karenin: 'Her face was pale and strict... Her hand was gripping the fan in a convulsive way and she could hardly breathe'. But then something happened to Vronski's horse. Anna's behaviour changed so that even her husband noticed it to be 'absolutely improper': 'She seemed to be at a loss. She got into a fuss like a captured bird: at first she wanted to stand up and go anywhere, then she addressed Betsy: "Let's go, let's go," she said.' Soon it turns out that Vronski is safe and sound, but his horse has broken its back 'Anna quickly sat and shielded her face with the fan... and she could not suppress not only tears but also sobbing that made her breasts shake with sobs.' In Anna's movements the reader sees an unsteady variety of her feelings – from ordinary excitement to despair, from indifference and mocking to sobbing: 'Anna looked back frightened, humbly stood up and put her hand on her husband's hand', 'and buried her face in a corner of the coach she burst into tears covering her face with her hands.'

As we see, the description of facial expression serves not so much to aim at external probability as to the revelation of a character's psychology. The description of movements integrated with psychological analysis appears a new great method in the cognition of a human.

The description of external expressiveness allows one to accomplish a refined and complicated psychological analysis. When, after Aksinya's leaving (M. Sholokhov, 'The Quiet Don'), Stepan did not see her either in the kitchen or in the room, he ... tore down his fur-coat, rushed to the kitchen to bring some fire. He looked around the room and understood. He threw the lamp, and not realizing his actions, tore the sword off the wall, gripped the sword-hilt so tight that his fingers swelled and picking a bluish with pale-yellow flowers blouse left by Aksinya, he tossed it up and quickly cut it in half as it was descending.'

'Gloomy in his wild anguish, he was tossing the bluish pieces of cloth up to the ceiling ...'

'Afterwards, when he broke the sword knot, he threw the sword into the corner, came into the kitchen and sat at the table. Then he was touching with trembling firm fingers an untidy table, with his head bent.' All the complicated variety of feelings and their vibrations is shown through their outer expression.

So, carrying out the function of clearing up the inner state and being at the same time an original 'light into the inner world of a human', movements and gestures can say a lot more about a hero than any other vague descriptions. When A. S. Pushkin writes (in his story 'Gunshot') that, standing at gunpoint, the duke was picking up cherries from his service cap and throwing away cherry stones in a carefree manner, we do not need any comments here. The duke's posture and movements clearly depict his unconcern, courage and defiance to death.

A person's walk can also reveal his/her qualities and characteristics: 'Bazarov was walking behind her in a self-assured and casual way,' 'Sytnikov minced and rushed about the edge of the forest like a hare brought to bay.' (I. Turgenev) In each of these descriptions of a person's walk, the reader guesses the difference between the characters, their personalities and their inimitable individual traits.

Thus, movements, gestures and manner of walking can be most expressive devices of psychological analysis together with descriptions of actions, deeds and behaviour of a character. However, the most considerable means of revealing characters' natures, their personal qualities peculiarities of their temper, their 'polyvariety' (the term belongs to M. Bakhtin) is the description of eye behaviour, facial expressions and smiles. This is the dialectics of soul in its outward material expression.

It is easy to notice how eloquent eyes and looks may be, how they change depending on the situation, how numerous they may be in different versions, if to analyze certain pages of 'The Quiet Don' by M. Sholokhov. The characters' eyes are cheeky, happy, sorrowful, empty, curious, passionate, shining,

scared, thoughtful, shameless, smiling, clear, excited, absent-minded, bored, senseless with anger, ice-cool, gloomy, strict, dull, bright, exciting and worried, hating, etc.

Semantic significance and emotional tension enrich the looks with various emotional contents showing the reader new shades of psychological states: a changeable elusive look, a scared look, liquid, pleased, laughing, fading, weary, angry, unusually mild, squinting, elusively floating, flickering, relentlessly cool, etc.

The expression of eyes can contain some original characteristics of personal peculiarities: empty eyes, gloomy, pressing, someone's reciprocal look, truthful, clear, clever, crafty, a roving glance, wicked, merry, fearless, smiling.

Clearly identifying a great number of conflicting, very often contradictory shades of psychological states manifested in external characteristics of personal nature, the writer achieves an amazing unity of both the spiritual and the corporal.

The look of a human, the expression of his/her eyes is one of the most expressive means of nonverbal communication. Using different verb forms, M. Sholokhov adds the most complicated spectrum of emotional pressure: 'eye play', 'burned beside the mark', 'slipped away', 'was feeling', 'shone severely', 'nodded', 'plunged', 'to oppress with look', 'was watching ... with his eyes', 'threw her look', 'was gnawing', 'examined with a hateful look'. I. S. Turgenev is the shrewdest master of nonverbal communication, in particular of the looks which reveal personal relationship between characters, their reaction to any kind of influence, instant emotions, power and intensity of feelings, and revelation of some or other virtues of character.

The looks of his characters are so eloquent that looking into them attentively, the reader discovers more and more new points of psychological analysis of nonverbal communication: '... he looked into her face with such gloomy ferocity that she bent down to the table,' '... his little grey eyes were shining with such gentle and tender good nature that looking at him, everyone was getting warm and merry in heart,' '... his tender eyes were warmed up with love,' 'Having met him in the dining-room, she looked at him so sadly that his heart sank,' 'Katya ... looked up at Bazarov in bewilderment and having noticed his quick and casual look, she flushed all over her face,' '... the eyes of Arina Vasilyevna insistently looking at Bazarov expressed not only devotion and tenderness; there was sadness mixed together with curiosity and anxiety, there was a humble reproach,' etc.

L. Tolstoy, in many episodes of his literary work, creates a number of appropriately inserted looks which have depicted clearly and precisely not only emotional states of his characters but also their abilities to understand the language of gestures and looks. Katyusha Maslova (in the novel 'Revival') informs Nekhlyudov about her decision to stay with Samson. He is thinking over the reasons which might have caused such a decision: '... either she fell in love with Samson ... or she still loves me and rejects me for my good.' Their conversation does not reveal Katyusha's true attitude to Nekhlyudov. But here comes the moment of parting: "I am sorry," she said slightly heard. Their eyes met and in this sidelong glance and miserable smile which said not "good-bye" but "sorry", Nekhlyudov realized the latter to be the case – she still loved him and thought that bonds of friendship with her would spoil his life, whereas her leaving for Samson would make him free. Now she felt satisfied that she had done what she wanted to do, but at the same time, she was suffering because she had to leave him. Such a complicated variety of feelings revealed by only one smile and look!

One of the main components of a character's facial expression is the description of a smile.

Let us refer one more time to the novel 'The Quiet Don' by M. Sholokhov and point out an interesting phenomenon: the first two volumes contain an unbelievable variety of smiling and laughing people, although mirthless tunes can be heard in their smiles and laughter. However, on the pages of the third and fourth volumes they are getting fewer and fewer, each of them being coloured in dark hues. The functions of a smile description are various.

The smile can be used as a means of nonverbal communication revealing the relationship between characters, their influence on each other, the feelings that appear in the process of communication: 'smiled humbly', 'smiling ironically', 'the guilty and pleading smile', etc. The author refers to descriptions of smiles to reflect the feelings of certain emotional states at different moments of life: '... lips were smiling in a sorrowful and forced manner', 'The bride was smiling ...', 'smiling in tears', 'smiling in a slightly noticed and spiteful way', etc. Looking into the faces of the characters in novels by M. Sholokhov, we single out one common conformity – various shades of laughter. In many pages of 'The Quiet Don' we can come across anxious and provocative, aggressive and approving, nervous, childish, roaring, happy, mad, mirthless, unreasonable, bell-like, sputtering, sincere, forced, despising and kindly laughter. In all these descriptions of laughter and smiles there is one more opportunity to comprehend human psychology and peculiarities of human cognition. Writers, who are traditionally considered shrewdest psy-

chologists, are able to reach the remotest corners of soul and speak out things that the human him/herself may not be aware of. In literary characters' looks, gestures, smiles, expressions of face, postures, intonations and tones of voice, we can observe the history of their lives, thrills and anxieties, momentary states and general emotional colour which makes an impact on the behaviour for a long time to come. It seems that writers manage to light that special kind of fire which lurks beneath the surface and makes visible everything that is kept inside. When writers describe external expressions they throw light on the inner world of a human, on his/her complicated reflection of character traits. Creating a varied chain of 'magic changes' in faces, looks, smiles, gestures and bodily movements, intonation and voices, writers take out of hidden or disguised depths different moments of characters' inner lives. If the reader is able to grasp it, he/she acquires the experience of emotional cognition of a human.

The nature of the characters reveals itself not only in their actions and details but also in their speech, in the diversity of phrase- and sentence-building, which creates the general colour of the literary work. If the reader is able to catch this colour deeply and totally, he/she will be able to interpret the text in which new sides and shades of characters' feelings are shown. That is why we consider psychological analysis to be an effective method of developing the readers' aesthetic feelings, accustoming them to a deeper and more detailed perception of literary works (Bodalew, A.A., 1982).

Psychological analysis gives us an opportunity not only to read a literary text between the lines getting the idea content of the work and its implication but also to single out of the text something that awakens the reader's imagination, enables him/her to explain the reasons of characters' actions, their emotions thus realizing the reasons of events and phenomena.

Psychological analysis makes the reader find something in the text that draws the reader's attention to his/her inner world, enables him/her to respond to the moral calls which heroes send. It also helps the reader not only to cognize heroes' or characters' natures, pay attention to the details of the text while reading it and get to know the writer's individual style but also to work out his/her own system of establishing relationship between him/herself and the world and the people living in it.

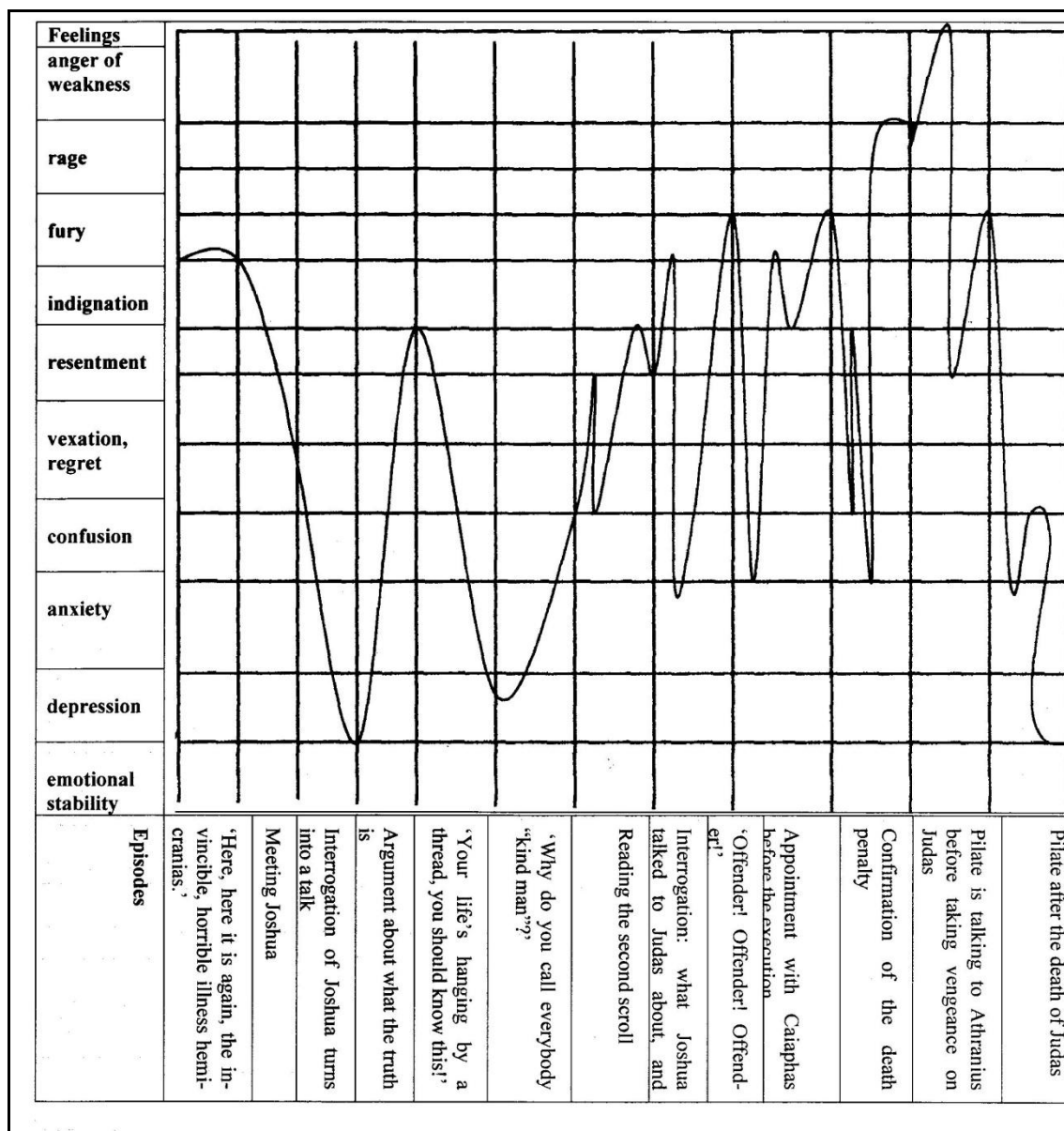
In developing the skills of analyzing the inner world of the character, the principal position is taken by creative tasks and psychological methods. In my book (Domansky, V.A., 1998, pp. 60-64) I singled out some psychological methods:

- The reader's psychological observation;
- Completing a psychological spectrum of characters' emotions;
- Keeping diary notes;
- Psychological comments and sketches (analytical essay on a certain episode or chapter, essay-reasoning, comparative description of characters);
- Psychological vocabulary of description of a character's voice, intonation, eye behaviour, smile and gestures;
- Director's comment;
- Colour spectrum of feelings;
- Psychological investigative file.

In the course of the educational experiment, we suggested that elements of psychological analysis be used while studying the novel 'Master and Margarita' by M. A. Bulgakov and analyzing the plotline Joshua – Pontius Pilate; particularly such a method as *a psychological spectrum* of Pontius Pilate's emotional experience. It is an original means of making an insight into the world of a literary hero. The principal questions planned for a class discussion [refer to Attachment for a complete lesson plan] must be announced to students beforehand. Let us consider a tentative list:

1. Why, in your opinion, did M. A. Bulgakov have to turn to the plot from the Gospels? What idea lies at its basis?
2. What is special in Bulgakov's interpretation of the plot from the Gospels? Explain how you understand it.
3. Think whether we may categorically condemn Pilate for his cruelty, while sincerely sympathizing Joshua and realizing the injustice of his punishment. What is Pilate's true guilt?
4. Why were the circumstances stronger that the procurator's desire to save the preacher? Why was Joshua superior to those circumstances?
5. Did Pilate have a chance to choose? Why did he nevertheless choose the evil?

Graph of Pontius Pilate's emotional experience



Answering these questions, students point out the complexity of Pilate's image, discuss the procurator's fainthearted betrayal. In order for students to realize the controversy of the feelings they experience, it is suggested that they refer to the details of the work, particularly to the talk between Pilate and Joshua, and having re-read the episode, understand the whole complicacy of the hero's situation and the controversy of the feelings Pilate experiences. This may take a form of a graph whose horizontal line marks all stages of Pontius Pilate's talk with Joshua, whereas the vertical line indicates the feelings which Pilate experiences during the talk.

This is done for students to see with their own eyes how Pilate's mood and feelings are changing. Analyzing all Pilate's emotional movements, students work out a spectrum of the character's feelings (Zhigalova M.P., 2003, s. 57) according to the second chapter of the novel and a reader's comment on it. The task may be complicated by including elements of an observation of a student reader's feelings into this comment. Such a technique helps to create conditions for a creative interaction 'author – hero – reader' in class. Let us consider an example of such a creative task accomplished by a student of a specialized class. The feelings of Pilate and the reader are set off in thick print (Zhigalova M.P., 2011, p. 82-87).

As soon as Bulgakov has lead us into the palace of Herod the Great and made us acquainted with

Pontius Pilate, one takes immediate notice of the atmosphere of some inexplicable **nervousness** and **disorder** reigning here. Pilate's **unhealthy** state confirms this, 'Again a fit of hemicranias has started, in which half of the head is aching.'

So, having met the procurator for the first time, we see him **irritated**. One can also feel that his confidants and inhabitants of the palace have got accustomed to the **cruelty** and **harshness** of his character. When the prisoner has been brought to him, Pilate starts talking to him and cuts him short after Joshua has addressed him 'kind man'. Pilate claims that in Jerusalem people talk about him in whisper calling him a 'furious monster' and 'it is absolutely true'. To confirm what he said, Pilate summons the ferocious centurion Mark the Ratslaughterer, 'The felon calls me "kind man"... Explain to him how he ought to address me. Don't mutilate him, though.' The reader has a **sinister** feeling.

As for the prisoner, one immediately feels **affection** to him. Joshua appeals to the reader by his ability to remain **outwardly calm**. The cruel unfair punishment does not even seem to have evoked any indignation in him. Plain as a child, he asks the centurion in response to his harsh voice and unaffected words, 'I understand you. Don't beat me.' This simple-heartedness evokes **interest** and **respect** to him in the reader's heart.

Further ahead, one gets **fully captured** by the **sincerity** and **ease** of his talk with Pilate. Having an argument with the vagrant philosopher, the procurator's heart **softens** and the emotional **tension declines**. Pilate turns out to be more **humane** than he seemed to be previously, and **not so severe**. Now the reader gets curious, how will this unusual debate end, between mighty power and simple selflessness? Pilate cannot acknowledge even to himself that talking to this man is **interesting** and **even pleasant**. 'It would be easiest to drive this strange offender away from the balcony having said just two words, "Hang him"'. Yet the procurator does not do that. When Joshua unexpectedly and very penetratingly explains to the procurator the cause of his suffering, 'The truth is, first of all, that your head's aching... Not only you have no strength to talk to me, but it's difficult for you even to look at me...' Pilate is completely overwhelmed.

Gradually, the philosopher's speech is becoming more and more free and courageous. He already suggests they take a walk and offers to share some ideas which might be useful for Pilate, 'Especially taking into account that you produce an impression of a sensible man.' What unprecedented insolence! But this courageousness of speech brings about a **feeling of admiration** in the reader, and his reaction to the fierce procurator's sincerity – a still greater **affection** to him [the philosopher]. The procurator realizes that he is dealing with a wise man, worth talking to like an equal, but pride and position of high authority oblige the procurator to make the prisoner feel his superiority and power over him, 'Well, swear by your life, it's time you swore by it because it's hanging by a thread, you should know this!' Yet, meek and helpless Joshua sees Pilate not as a procurator but, first of all, as a human – embittered by his illness and failure to be understood, but deep in his heart – a lonely, intelligent and kind human.

This was the very reason why the straightforwardness of Joshua's answer **has stricken** Pilate with its boldness, 'Do you think, hegemon, that you've hung it [life]? If this is the case, you've been seriously mistaken.' At this point, one feels that Pilate is **wrestling with himself**: 'He gave a start and answered through clenched teeth, "I can cut this thread."' From this moment on, a reader starts feeling **alarmed** that Joshua might do himself harm. But the hegemon, collecting his will-power, suppresses his indignation and keeps on questioning the prisoner.

The uncommonness of Joshua's idea that 'there are no evil people on earth' and the explanation of this thought again **attract the procurator's attention**. He **calms down**. The reader **calms down** too, but there is no complete relief from being **anxious** for Joshua's destiny. Listening to the vagrant philosopher, Pontius Pilate is becoming more and more certain that he is innocent 'and a "formula" by itself appeared in his head: "the hegemon has examined the case of the vagrant philosopher Joshua and has not found a corpus delicti in it. More specifically, he has not revealed any slightest connection between Joshua's activities and the disorder that has recently taken place in Jerusalem. The vagrant philosopher has turned out to be insane. Hence, the procurator does not affirm death penalty..."'

Here we involuntarily feel glad for both the procurator and Joshua when, all of a sudden, it turns out that storm-clouds have not yet dissipated, but are only starting to gather over the prisoner's head.

FIRST SPEAKER 'Is that all concerning him?' Pilate asked the secretary.

SECOND SPEAKER 'I regret to say, no,' the secretary answered unexpectedly and gave Pilate another scroll of parchment.

FIRST SPEAKER 'What else is there?' asked Pilate and **frowned**.

Here, indeed, one feels compelled to exclaim, 'Well, what else?! Where did you get this second scroll

from? It'll spoil everything!'

The procurator himself seems to have the same feeling because he is trying his best to **prevent the danger**, having even condescended to sending Joshua some signs. That is why the reader's feeling of **apprehension** and **anxiety** is increasing. The feeling is exacerbated by the procurator's horrible hallucination, which seems to betoken a grief: 'So, appeared it to him that the prisoner's head disappeared somewhere, and another head appeared in its place. There was a crown with widely spaced cogs on this bald head; and on the forehead there was a sore corroding the skin, smeared with ointment. ...In the distance, it seemed, threatening horns played low, and there was a nasal voice distinctly heard, which was haughtily drawling, "The law of contempt of the King..."' Joshua's story of what and how he discussed with Judas of Ciriath evokes in Pilate a feeling of **despair**. He feels that he is losing his chance to save the naïve prisoner. He wishes he had a chance! The feeling of anxiety changes into regret that Joshua is signing his sentence with his own words. At the same time, the reader's feeling of respect and admiration towards the prisoner is increasing – he is so firm in his faith in love to people.

One reads the whole dialogue in one go, and is ready to shout together with Pilate, 'The kingdom of truth will never come because such a man as Joshua will be executed!' In this talk, it becomes more apparent that Joshua is doomed; and we, readers, understand Pilate's **despair**. He **loses his temper** and drives away the guardians and the secretary. But it is too late: the prejudicial evidence has already been noted down. Who knows what but this despair made him shout in a terrible voice, "Offender! Offender! Offender!" And he was immediately possessed by **depression**.

"Let me go, hegemon, will you?" asked the prisoner unexpectedly, and his voice became anxious, "I see they want to kill me."

When the sentence is being imposed, the reader feels painful disagreement with what is going on. We see the procurator's **cruelty**; he realizes it but feels **powerless** to change the state of things. 'Do you think, miserable thing, that a Roman procurator will let go someone who said the things that you said?.. Or do you think that I'm ready to take your place? I don't share your ideas.'

This answer fills the image of the procurator with a special psychological content and makes the whole scene of imposing the sentence emotionally tense.

Interestingly, Pilate does not calm down, which would be most expected. On the contrary, he is more and more possessed by fuss and confusion. He arranges an appointment with Caiaphas, the head of the Sanhedrim. The talk with the head priest is the last hope to save Joshua; and we see that Pilate is doing his best to do it.

Having made sure that this last hope has been in vain, he is possessed by depression which turns into terrible anger of weakness. The procurator realizes his fault as he has never done before, and foresees dreadful torments of conscience after the chief priest has pronounced his last words, 'And we announce for the third time that we set Bar-Abbas free.' He almost feels **fury** because of Caiaphas has been so uncompromising and has ruined his last hope. Having lost his temper, he pours out this **fury** onto Caiaphas, to great surprise of the latter. 'He felt better end better with every word...' The procurator is possessed with overt indignation, 'Then you'll remember the saved Bar-Abbas and you'll regret what you've done.' But however **surprised** and **irritated** by this incomprehensible outburst of fury, the head priest lets him know that no fury and threat will prevent the execution, 'You wanted to set him free to let him disturb the people and lead them against Roman swords! But I, the Head Priest of Judea, as long as I am alive, will not allow profanity and will defend my people!'

We, in our turn, reading this episode, also feel **indignation** because no force has been found to prevent this monstrous and absurd injustice. Here the emotional tension reaches its peak.

Making his way to the rostrum and pronouncing the words of the sentence, Pilate **does not even look** in the direction of the criminals. He only **feels their presence**. But, pronouncing the name of Bar-Abbas, he still feels painful hesitation, he checks if he has not failed to say something. He is tardy; everything in him is rising **against** his words. After this pause 'the sun has broken over him and flooded his ears with fire... He did not see anything. He did not need to. He knew as it was that behind his back the guard were already heading for the Bald Hill escorting Ha-Nozrey, the one to whom the procurator himself had read his sentence, the one whom he most of all wanted to see alive.'

While one is reading these lines the feelings of indignation and terror seem to come to a standstill and then slowly subside in the reader's soul. The tension disappears as the procurator and his attendants are moving away. The reader is left just to watch what is happening.

Thus, in order to exhibit the complex and tragic image of Pilate more vividly, we made use of a spectrum of the character's emotional experience. It makes clear the fact that before Pilate has read the second scroll, which has turned out to be fatal both for Joshua and the procurator himself, the latter's feelings are on the point of recession. Only once in his talk with Joshua, a sharp **feeling of confusion**

possesses Pilate when he is beginning to realize the prisoner's **innocence** and his own **despair**.

FIRST SPEAKER '... Then swear that it didn't happen.'

SECOND SPEAKER 'What do you want me to swear by?' asked the prisoner perking up with his hands untied.

FIRST SPEAKER 'By your own life, if nothing else,' answered the procurator.

But Pilate quickly calms down, and we feel how he is getting more and more **enchanted** and **attracted** by the naïve, sincere and courageous words of the vagrant philosopher.

When Pilate begins reading the second scroll, the procurator's inner conflict becomes apparent. A real war between Pilate the human and Pilate the procurator starts. We see his feelings change at a staggering speed from one episode to another. When he realizes **powerlessness** to correct anything, he experiences everything from **anxiety** and **nervousness** to **despair** and **anger**.

Thus, the spectrum of feelings helps the reader explain to him/herself why Pilate, having chosen the evil, evokes not only loathing, disdain and indignation but also pity for his weakness and empathy with his fate doomed to eternal spiritual torment and condemnation.

Simultaneously, we can offer the reader a *psychological observation*. If one chooses from the suggested paper only words which denote the reader's feelings, we will see that their spectrum is very diverse: from empathy to condemnation.

Such a technique of psychological analysis gives one a possibility to understand how the reader evaluates the events. Joshua evokes in the reader's heart a whole range of warm feelings. Their analysis gives us an opportunity to reveal in this character such qualities of his soul that create a contrast to those of Pilate's, making the image of the latter still more tragic, and the shabby act he has committed worth disdain.

One more significant method of penetrating into the inner world of a literary hero is a *colour spectrum of feelings*. Studying the images of Pontius Pilate and Joshua, it is expedient to use the colour spectrums of feelings of both characters in class (Zhigalova M.P., 2011, pp. 78-79). The essential features characterizing Joshua are meekness, warmth, wisdom, empathy, faithfulness to his own beliefs, inner freedom, sincerity and readiness to sacrifice himself. That is why the range of feelings in his spectrum is mild, warmth and light; but there are also rather cold hues. However, there is something to justify their presence. The basic characteristics of Pontius Pilate are not only might and devotion to law, but also inner dependence, cruelty and suspiciousness. On the other hand, he also possesses features of insight, watchfulness, experience and loneliness. That is why the colours of his spectrum are cold, dark and disquieting. Presence of the red colour signifies a high level of Pontius Pilate's cognitive activity, and also his sinfulness. However, before being posed a task like this, students must be given a commentary, i.e. a list of colours with their psychological characteristics and meaning (Zhigalova M.P., 2011, pp. 58-60).

Among other methods of psychological analysis we can point out *psychological investigative file*.

Analyzing the chapters of the novel whose events take place in Moscow with the advent of the 'professor of Black Magic' and his retinue, we suggest such a file be compiled for every member of Woland's retinue. This method is somewhat unusual, but constitutes an organic part of the analysis structure because it is determined by the content of the book.

The reason is that in the course of all the 'diabolical' events, beginning with the disappearance of Styopa Likhodeyev and the rest of the administration of the variety show, in the course of the whole action Bulgakov constantly reminds us that the investigation bodies of inner affairs of Moscow have been steadily holding a scrupulous inquest. The personnel of Moscow militia have made numerous attempts to arrest the 'criminals'. In the epilogue, the author gives a detailed description of how long and thorough the inquest has been. 'Everything was done in order not only to arrest the criminals but also to explain the mess they had made. And everything was announced, and no one could help but acknowledge these explanations as intelligible and indisputable' (Bodalew, A.A., 2011).

On the other hand, the investigative file will have something in common with the fate of Bulgakov himself, who was under surveillance of the Commissariat of Inner Affairs. All kinds of data about him were collected and attached to the file marked 'Case of M. A. Bulgakov'.

Thus, this method of psychological analysis may determine the form of a lesson as a lesson-inquest.

What are the peculiarities of working out a psychological investigative file? First of all, students will be interested by the unusual way of analyzing a hero's character. The very concept of 'file' contains elements of something criminal- and detective-like, which attracts students' attention and mobilizes their creative abilities. Secondly, this work requires a careful examination of the heroes' characters. A file has to include a precise, detailed characterization of a hero, his/her way of behaviour, habits, appearance,

relationships with the other characters of the book, etc.

Thirdly, in order to make an investigative file believable and interesting, a student has to know the whole 'history' of a character, which means to know the contents of the text well. This kind of a task will facilitate a deeper and subtler understanding of the moral content fibre of an artistic image, which contains an idea that all that the members of Woland's retinue do is not done to harm the other characters but to fairly reward each of the victims 'according to their faith'. Here, it is appropriate to turn students' attention to the epigraph of the novel. Instructing students how to work out a file, the teacher may guide their search by giving them the main points that should be included into a file. For example, when analyzing the images of Woland and his retinue students may take the following instruction as a basis (Zhigalova M.P., 2011, p. 89-91):

1. Name (nickname)
2. Character's appearance and distinctive features
3. Character's habits and mannerisms
4. Character's personal features
5. Character's occupation
6. Peculiarities of his/her relationships with other characters.

Tasks at a lesson should be individual. We offer some variants accomplished by students.

Case no. 1. Professor of Black Magic Woland (also known as Consultant, Satan, Devil)

Date of birth: *not ascertained*

Outward description: *tall, with a screwed mouth; always clean-shaven; dark-haired; the right eye is black, the left one is green; eyebrows are black, one of them higher than the other; voice is deep, hard, sometimes hoarse; laughter is booming and thunderous; dressed predominantly in black; carries a walking stick with a black knob shaped in a form of a puddle's head*

Marital status: *single*

Personal features: *harsh but fair; ill-tempered; intolerant of deception; possesses an ability to foresee events with an incredible precision (as in cases with the deaths of Berlioz, bartender Sokov, baron Meigel, etc.); witty but mercilessly truthful (sometimes offhand to others); very shrewd and obliging (e.g. with Styopa Likhodeyev); conducts himself with dignity and composure; held in high respect by his accomplices; has never been caught red-handed, as he always operates through his accomplices; elusive*

One of productive methods of psychological analysis used to characterize an artistic image is *vocabulary of description of gestures, inner state, eye behaviour, intonation of voice*. The well-known Belarusian psychologist L. N. Rozhina has emphasized the significance of this method. She described the basic components of vocabulary as details that serve characters as a means to 'disclose themselves'.

Sometimes outwardly commonplace gestures and movements seem to be a purely descriptive detail. As a matter of fact, they may be filled with a rich psychological content. They disguise the psychological state of characters, complex interweaving of inner movements, feelings and thoughts. Performing the duty of making an inner state clear, being an original 'window into a personality', movements and gestures can give more information about a character than lengthiest descriptions (Rozhina, L.N., 2011, p. 30).

One of the components of a person's character is his/her voice. Its individual originality brings to light such features of a person's inner world that cannot be revealed in any other way. Inflections of voice may sometimes express more than the content of what is being said. That is why a piece of literature always contains a lot of examples which show us how a person's voice changes in a new situation, or when something changes in the person him/herself, or when the person's attitude to other people changes. It turns out that different emotional states have a corresponding intonation and tone of voice; when some new aspect of a person's ego is affected, his/her voice becomes different. It is known how much a character's eyes or smile may say to the reader. When exposing the complexity and subtlety of a character's inner life to the reader, an author often emphasizes this polysemy of meaning expressed by the character's eyes or smile.

Working out the vocabulary, students undoubtedly enrich their knowledge of the complexity of human mentality and the virtuosity of any writer who 'in a feeling of the same modality (horror, mental anguish, suffering), is able to reveal such nuances that we will not find in any work of world literature.' (Rozhina, L.N., 2011, p. 15] Besides, accomplishing a task like this reveals individual differences in perception of psychological analysis, whose different facets are not mastered in the same mode by different student readers.

It may be used as an interesting method of psychological analysis when studying epic works of full and short form. Preparation for such activities should be started in the 5th year of studies, when the

teacher, in the process of characterizing a literary hero, concentrates attention on elements of external manifestation (the way the hero pronounces certain words or reacts to a certain event). This type of activities will help students reveal the emotional state of a character, display the polysemy of meaning expressed by the character's eye behaviour or smile, which will give students a possibility to understand the subtlety and complexity of the character's inner life. At this stage, great attention should be paid to building up a vocabulary that would enable students to name feelings in one or some modalities. One modality of feelings is a semantic set of synonyms (horror – mental anguish – suffering). *Vocabulary of description of voice, gestures, facial expression, eye behaviour* helps to reveal such nuances that do not lie on the surface but are hidden between the lines of a text.

Psychological vocabulary of inner life of characters helps a pedagogue to find out how fully the peculiarities of an author's manner of describing a character's psychological state are reflected in the perception of a student reader, and how individualized this perception is. Before starting work on such a task, students are offered an instruction 'How to work out a vocabulary of description of voice, gestures, facial expression, eye behaviour, etc.'

1. Think of what kind of objective in the analysis of a character's image you want to accomplish by using the vocabulary.
2. Define the peculiarities of the characterization of the image that you will use in order to work out the vocabulary.
3. Locate and write out from the text the words and expressions that the author uses to describe the characters' voices, gestures, eye behaviour, etc.
4. Define their role and the degree of their descriptiveness in the characterization of the image.
5. Analyze the selected quotations and work out a psychological characterization of the literary hero's image guided by the vocabulary.
6. Include the characterization into your answer as a confirmation of your own ideas.

As we see, in order to work out a vocabulary of description of voice, gestures, facial expression, eye behaviour, etc., a student has to read through a text thoroughly, find words expressing feelings of a certain modality, elicit their role in the context and analyze their motivation.

Studying the novel 'Master and Margarita' by M. Bulgakov (Bulgakov, M.A., 1988), at a lesson of the analysis of the plotline Master – Margarita, we suggest a vocabulary of description be used as an illustrative element in the process of a psychological comment on the heroes' destinies. It is suggested that this task be accomplished in groups of two or three, but their judgements confirmed by appropriate quotations must provide an integral notion of the hero's inner world and the dialectics of this world.

Students compare the two periods of Master's life: the time from his being arrested to coming back to Margaret and the time after his meeting Margarita at Woland's place.

Judging by the author's description of the hero's facial expression, students infer that Master is deeply hurt and his injury is incurable: 'A bitter wrinkle appeared around the guest's lips,' 'The guest for a long while was sad and twitching,' '...looked back fearfully telling about the story,' '...uttered a frantic but soundless shriek remembering the critics.' Besides, unlike Joshua, he does not forget the evil done to him: 'Fear and fury were floating and rushing about in his eyes,' 'His eyes glittered with anger.' However, the memory of the nervous shock he has suffered does not produce in him a desire to revenge but is reflected in a constant feeling of anxiety, agitation and sadness. Master is so deeply possessed by these feelings that he cannot get rid of them even after he has met his beloved one: '...started to look down with sullen morbid eyes,' '...pushed her aside and said vaguely,' 'His face was jerking with a grimace,' 'He was looking askance at the lights of the candles in an insane and fearful way,' '...gave way to depression and anxiety,' '...arose from the chair, twisted his arms and, shuddering, started to mutter.'

The hero's gestures, voice, intonation and inner state reveal the feelings of despair and loss. In his voice we at times hear a nervous exclamation, whispering, an entreaty or gloomy disdain. At that, the author often mentions the Master's soundless shriek as an evidence of his powerlessness to change anything in his life. Yet, this ill and tormented man has preserved the previous Master – Master the teacher, Master the prophet, the man full of inner dignity, tactfulness, empathy and strictness to a person he talks to. These are revealed by his involuntary gestures while talking to Ivanushka and his emotionality: '...got anxious,' '...sympathetically put his hand on his [Ivanushka's] shoulder,' '...apologized again,' 'wiped an unexpected tear,' talking about Margarita 'got stern,' having introduced himself, 'interrupted himself and raised a finger,' 'awesomely looked at the night's dark.'

However, the same gestures also reveal his mutilated and tormented inner world: '...got anxious,' '...got vexed,' '...stopped his mouth with his hand,' '...was sad and twitching,' '...looked back fearfully,' '...made a gesture that meant he would never tell anybody about this,' '...hanged his head and the sad black cap was still rocking a long while,' 'every now and then spasms came across his face,' '...shook his

head in torment.' Even the meeting with Margarita cannot cure him at once: it seems that it only has uncovered the barely healed wounds, causing unbearable pain. No sooner than after the third glass of some miraculous drink served to him by Margarita is it that his face acquires a calm expression. Yet, even after that he could not for a long while come to his senses and believe that suffering is over.

The vocabulary of description of Margarita's voice, gestures, facial expression, eye behaviour, etc. is worked out in the same way (Domansky, V.A., 1998, pp. 69-71). Students compare Margarita turned into a witch with Margarita who has got back her beloved one by defining in what way(s) her voice, eye behaviour and gestures have changed. Whereas formerly one could hear violent laughter, squealing, screaming and even whistling in the heroine's voice, and her actions were resolute and destructive; after the meeting with Master we hear her beseeching, complaining, whispering and her voice shaking: '...was whispering choking with tears,' '...begging in a shaking voice,' '...trembling and yelling, again having become extremely excited and starting to cry,' '...beseechingly addressed Woland,' '...mournfully begged.' Her eyes are full of sorrow; her movements and gestures become agitated. Tears constantly twinkle on her face and, at the end of the chapter, she even 'prayerfully stretched her arms to Woland'.

Summary of analysis and discussion

Thus, the vocabulary of description helps to lead students to the conclusion that Master and Margarita symbolize faithfulness, devotion, love, generosity and aspiration for love and justice. For them, life only becomes meaningful when they are close together. They themselves are spiritual bearers of the qualities which endow life with sense.

This way, a psychological analysis provides exceptional opportunities to explore the inner world of a character and, consequently, human psychology. It enriches a student reader's knowledge and conception of the complexity of a human personality, of different ways of its self-expression. Psychological analysis, which is individual and original for every great artist, gives the reader an opportunity to see an infinite diversity of identities. At the same time, it forms a general concept of a human being revealing such qualities that may remain unknown until we see their reflections in an artistic image.

Литература

- Бодалев, А.А. Восприятие и понимание человека человеком. М., 1982.
- Булгаков, М.А. Мастер и Маргарита. М.: Художественная литература, 1988.
- Доманский, В.А. Культурологический подход к литературе. *Вестник Томского государственного университета*. Томск, 1998. Т. 266. 254 с.
- Жигалова, М.П. Русская литература XX-го века в старших классах: пособие для учителей общеобразовательных школ. Минск, 2003. 220 с.
- Жигалова, М.П. Интерпретация и анализ в литературе: теория и практика. Брест: Государственный университет имени А.С.Пушкина. 2-е издание. Брест: БРГУ, 2011. 269 с.
- Жигалова, М.П. Этническая стабильность и очень много культур в русскоязычной литературе. Ч.1. Поэзия: монография / Германия: LAPLAMBERT, 2011. 305 с.
- Рожина, Л.Н. Художественное знание личности как фактор развития личности. Автореферат диссертации доктора психологических наук. Минск, 1999. 78 с.