

THE PECULIARITIES OF PSYCHOLOGICAL CHARACTERISTICS OF THE MAIN HERO IN J.ROWLING'S HEPTALOGY OF HARRY POTTER

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ABSTRACT

The given article deals with the psychological characteristics of the main hero in J.Rowling's "Harry Potter and the *Philosopher's Stone*". The topic of psychological means of creating a character image is investigated, since the work is devoted exclusively to psychological means. Based on the results of Mayring's qualitative content analysis methodology, the categories of manifestations of psychological means were compiled. The categories of "Plot", "Behavioral reactions", "Internal experiences" are discussed, the examples from the work are analyzed.

Key words: *psychologism, manifestation of psychological means, behavioral reactions, internal experiences, optimistic ideas, qualitative content analysis.*

INTRODUCTION

The modern stage in the study of the history of modern literature is characterized by increased attention to the features of the depicted world of a work of art, the specificity of reflection in all the depth and diversity of the inner world of a person, the ability of word artists to describe various psychological states and processes using artistic means. In this trend, there is a need to study psychologism as a theoretical problem. Psychologism as the ability to penetrate into the inner world of a person illustrates the creativity of each writer. In world literature, there are names whose work has become the pinnacle of mastery in the use of psychological forms and techniques, marking a breakthrough on this path, but there are only a few of them. One of them is J.Rowling whose heptalogy of Harry Potter is considered to be phenomenon of cross-over fantasy.

The history of world literature has few examples of such world popularity - not posthumous, but lifetime, when a book immediately after publication generates an army of fans and stormy public discussions, becoming a capacious symbol of an entire era. A work that asserts seemingly well-known moral values and carries highly optimistic ideas, was perceived and perceived extremely ambiguously. The range of interpretations is extremely wide: from completely negative (a low-quality commercial project; a book promoting the occult; a narrative full of cruelty and filth), to condescending and arrogant (mass reading for non-intellectual readers), and to enthusiastic praises (a unique work, a masterpiece of world literature). Such a variety of interpretations became possible due to the multilevel structure of these works: written in a fairly simple style and easily perceived due to the rich event plot, the work offers for a more serious and prepared reader, a rich network of references to various traditions and phenomena of English and, more broadly, world culture. In the context of Western humanities, "Harry Potter" is actively studied by representatives of various scientific fields, while in current thesis the emphasis is mainly on the linguistic, cultural and psychological aspects of this phenomenon.

DISCUSSION

The study of the cycle of novels about Harry Potter has managed to turn into a separate field of interdisciplinary research into which our work is written. An analysis of the artistic world of the cycle and its receptive reflection is able to shed light on the state of the modern readership: the preferred type and strategies

of reading, the collective aspect of reading, the inclusion of the book in social and psychological processes. This study is consistent with the global humanitarian trend of focusing attention on the figure of the reader and the process of his interaction with the text.

The Harry Potter books have become to some extent a landmark phenomenon in the fate of an entire generation. The work of J.K. Rowling "Harry Potter and the *Philosopher's Stone*" appeared in 1997, but still its reprints and other books in this series are sold out. Interest in the adventures of the young wizard is supported by constant screenings of films on television, interviews with the actors who played the characters. In 2009 the British charity Booktrust, having conducted a survey of 1,318 children aged 5 to 12, found that Harry Potter, the hero of J.K. Rowling's books, is the most beloved character of younger schoolchildren: he took first place in the twenty heroes. From the heroes of classical children's literature, Peter Pan, Cinderella and Winnie the Pooh got into the rating. Also, 51% of respondents said that the main element that prompts them to read a particular book is its main character, 43% value the plot the most, 38% of children will read the book if it is based on a television series, and 32% want based on a movie [1; 2]. So what is the difference between this work and others? One of the main differences is the "liveliness" of the characters in this book. This makes it stand out among others, since when writing a work of art; modern authors do not have an accurate understanding of the structure of a person's personality. Therefore, there is a problem of classifying the psychological means of creating characters, the solution of which will help in creating professional works of art. In the scientific field, many scientists have studied the psychological means of creating a character image [3; 4; 5; 6], but so far the topic of psychological means of creating a character image has not been fully investigated, since only a few works are devoted exclusively to psychological means. Based on the results of Mayring's qualitative content analysis methodology, the following categories of manifestations of psychological means can be compiled:

1. "**Plot**" - a category that characterizes the plot twists, thanks to which the character of the hero is revealed. As the plot twists that affect the image of the main character of the work "Harry Potter and the Sorcerer's Stone", the following can be distinguished: murder of Harry Potter's parents; the fact of that Harry Potter was brought by his aunt and uncle; discovery by Harry Potter in himself of magical abilities; changing the environment of Harry Potter due to his admission to the school of witchcraft and wizardry "Hogwarts".

2. "**Behavioral reactions**" - a category that characterizes all the behavioral reactions of the character, thanks to which one can judge the presence or absence of certain qualities of the hero. Several examples can be given. So, Harry Potter enthusiastically reacts to various new facts about how the world of wizards works, from which one can conclude that he is open to new knowledge and sensations, curiosity, as well as the lability of his nervous system. Another example of this category is the episode when Harry and his friends decide to stop Snape. In this case, we can conclude about the bravery and courage of the boy, as well as about his goal to protect the world of wizards from the main villain Voldemort.

2.1. "Speech" is a subcategory that characterizes the character's speech, its features, allowing to draw a conclusion about the presence or absence of qualities. It includes the features of the character's communication style. In this work, the character's speech is fully consistent with his age, the hero does not use complex and scientific structures, it is easy to understand. Harry in his speech uses only the slang of wizards, from which it can be concluded that he belongs to this social group.

2.2. "Action" is a subcategory that characterizes all behavioral reactions that can be noticed by other characters during interaction. As an example, consider the episode where Harry, despite the teacher's ban, takes off on a broomstick to help a classmate and Professor McGonagall notices his talent, which contributes to both a

change in the plot (he is invited as a player to the Quidditch team of the “Gryffindor” faculty) and reveals for readers this talent. «He mounted the broom and kicked hard against the ground and up, up he soared; air rushed through his hair, and his robes whipped out behind him — and in a rush of fierce joy he realized he’d found something he could do without being taught — this was easy, this was wonderful. He pulled his broomstick up a little to take it even higher, and heard screams and gasps of girls back on the ground and an admiring whoop from Ron.» [2.108]

3. “Internal experiences” - a category that characterizes the character's inner speech and his emotional attitude to something. In the work “Harry Potter and the Sorcerer's Stone” all the thoughts of the characters are described indirectly by the author, but at the same time, although their share in the creation of the character's image is less in comparison with other categories, it also significantly affects the psychological characteristics of the characters.

3.1. “Thoughts” is a subcategory that characterizes the entire inner speech of the characters, thanks to which we can correlate the actions of the characters with their true intentions. In the work “Harry Potter and the Sorcerer's Stone”, this category is manifested least of all due to a third-person narrative.

3.2. “Emotions” - a subcategory associated with the category “Behavioral reactions”, but not related to it, characterizes all the reactions that have arisen in the characters. At the same time, it should be noted that it is precisely the ability to control one's own behavior that does not allow the subcategory “Emotions” to be referred to the category “Behavioral reactions”, since such characters` behavior and emotions may be different. In this case, it also appears weakly, except for one moment, which is a key point for the narrative. When Harry looks in the Silence mirror, he hides his glee from realizing where the Sorcerer's Stone is. «But Harry only had one thought in his head, which was to get back in front of the mirror, and Ron wasn't going to stop him. » [2.152]

Thus, on the basis of Mayring's qualitative content analysis, three categories were identified in which the psychological means involved in creating the image of the characters are manifested.

According to the result of the study of the text with the help of narrative semiotics, we can conclude that all the main actants can be distinguished in this work. The protagonist of the work “Harry Potter and the Sorcerer's Stone” plays the role of actant and recipient and subject of the story. From this, we can conclude that this character is the main character in this story, and also that he is the bearer of those values that the author wants to convey to readers through this work.

According to the method of narrative semiotics, the following categories of values can be distinguished that the hero of Harry Potter has: a)The value of friendship. This value can be highlighted on the basis of the analysis of various episodes associated with Harry Potter's best friends, for example, when Harry and Ron go to save Hermione from a troll that has climbed into school; b)The value of truth. This value can be highlighted based on the analysis of various episodes when Harry is trying to find information about the Sorcerer's Stone; c)The value of fairness. This value can be highlighted based on the analysis of various episodes when Harry decides to confront Snape and be the first to take the Sorcerer's Stone so that it does not fall into the hands of Voldemort.

CONCLUSION

The *Harry Potter* series is a complex children's fantasy where the characters evolve, serious topics are dealt with, and valuable lessons learned by both the character and the reader, some of which will be presented in the following section. What is the secret of the explosive and worldwide success of the Harry Potter

books? Why do they satisfy children and -- a much harder question -- why do so many adults read them? I think part of the answer to the first question is that they are written from inside a child's-eye view, with a sure instinct for childish psychology. Honestly, I did not expect that the bookish fictional magical world would interest me so much that I would be happy to wait for each book, read with rapture and live the life of heroes. I think that this book is quite worthy to give children to read and thus interest in reading books.

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