PSYCHOLOGICAL INTERPRETATION OF LITERARY TEXT

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Abstract*: Psychological interpretation of the target text aims the text as an expression of an author life and spirit, it relies more on quickness and insight student interpreter. Psychological meaning can't be inferred directly from the text, it must be intuited, felt, guessed, all these being part of a process by which the researcher F. Schleirmacher calls it divination.*

Key words: *divination, psychological interpretation, interactive communication.*

An essential aspect of interpreting literary text is the understanding of information in terms of psychological. That point refers in particular F. Schleirmacher which mentions that the full text to understand psychologically we should have a perfect knowledge of man, yet it is almost impossible because of the complexity of the phenomenon. (2001: 184,147). But this knowledge is manifest palpable temptation to students, particularly targeting human personality of the author of texts, even if they are their peers. Because the psychological interpretation of the text aims it as an expression of life and spirit of an author, it relies more on quickness, perspicacity student interpreter, as shown in work theorists: L. Sprenger-Charolles (1989: 77-106,157); G. Denhiere (1988: 23-33,52); H.Huot (1986: 5-21,88); M. Agabrian (2006: 188); P. Cornea (1994: 26-31, 36); C. Platon (1994: 127-133); E. Coseriu (1996: 184,104). Psychological meaning can't be inferred directly from the text, it must be intuited, felt, guessed, all these being part of a process by which the researcher F. Schleirmacher calls it divination (2001: 13,147). Divinatory acts can only do artist to break through in the spirit of author. Divination is that state of consciousness that resonate with the soul singer author. Psychological interpretation of the text aims individuality that escapes any general agreement. This interpretation does not ever reach their target, but it asymptotically approaches. Divination can't be considered as a method, so this interpretation is not based on rigorous demands. Psychological interpretation requires, the researcher says, ultimately, deciphering the style of an author and this approach can not be rational discourse, but intuitively one. Psychological interpretation is required when the student receives an entirely different meaning than the author, distancing themselves from substantial semantic text or a wrong way. Psychological interpretation is superior when language is viewed as a means by which the author communicates his thoughts and is lower when the language is considered the one who condition the author thinking. In this case the author is taken as the „place of language" and the text is seen as evidence that the latter occurs (2011: 26).

An original idea in this matter is issued by R. Barthes who said that the text "had to give me the proof that he wants me. This proof exists: the writing itself " (2001: 11). Text can not be perfect and may generate only a no adjectival judgment, says researcher. The psychological perspective of the text is inscribed the *text of pleasure* theory of R. Barthes. Pleasure of the text is irreducible to its operation-textual phenomenon. The text is choosing me, says R. Barthes, through a full layout: invisible screens, the selective constraints, vocabulary, references, readability etc; and, lost in the

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middle of text, there is always the author (BARTHES R., 1994: 144). The pleasure of phrase, in the researcher opinion, it is very cultural (1994: 80). Phenomenon is not an attribute of any product, nor the production and the text has the second language, the meta-language (1994: 99). In this context, the pleasure of the text is a corollary of motivation which refers, in the opinion of H. Vernoy to individual internal factors, which stimulate, maintain and catalyze behavior related to that purpose (Apud PÎNISOARA G., PÎNISOARA I., 2005: 16). Motivation refers to influences that govern the initiation, focus, intensity and persistence of reading behavior. It is chronologically the first element of the conduct, it is responsible for how the candidate works. Depending on the complexity of the situation, the student is more or less mobilized and the motivational support of reception of information increases or decreases in size compared with perceptible. Hence, both pleasure and motivation are directionated and action has made a clear purpose. From this point of view the pleasure of the text is a motivational factor, which must become the interests and guidance in directing certain types of texts, which are claimed to facilitate reader / rewriting in terms of forming a common comprehensible space. Most favorable in this regard are in prose texts read / written by students (especially secondary schools), the events being also a good source of information, while the poetic text has a greater degree of ambiguity, tends to closing and requires a greater effort to understanding and competence more advanced reader.

Psychological examination at the text in terms of logical analysis, shows that the lyric poetry escape logical analysis because in her space predominates such free movement of ideas which makes it difficult to determine what is and what the idea is only a subsidiary simple game of exposure. This has its ultimate cause in that the lyric poetry, where everything depends on the dynamic expression of immediate feeling of self value, the idea itself is a means of exposure, disappears fundamental opposition between fundamental idea and idea subsidiary. Opposition cancels also in strictly scientific exposure. Lyric poet is in the spirit of absolute freedom of movement, but the reader is not always a reader lyric: a lively as he is unable to rebuild the lyric poetry starting to his own spirit. Organic form in lyric poetry has the same statement, just more lax. Language elements are also the same, the difference is in conditions, because the logical opposition lacks and subordination, while in the systematic (in prose) are all in subordination or coordination (SCHLEIERMACHER, F., 2001: 86), or what would constitute a circle of understanding.

Hermeneutics fundamental distinction between poetry and prose is that the first element itself must have its specific value and the second element has no specific value than the whole, in relation to the basic ideas. An author can give a clear expression of its fundamental ideas and distinctive, and its underlying ideas about you are not the same rigor, because in normal life representations accompanying an expression never be completely clear, but remain allusive. The student think and write as logical, the more important ideas underlying lose. But the idea subsidiary and its expression occurs more frequently in some combinations are even greater certainty and ease of understanding and this is even more limited, with decreases as the value expression. The unity of subject text is something that goes the author in movement to communication, said F. Schleiermacher (2001: 111). The author produces something new inside the language as currently proposed connections to language unrealized. And this happens because, according to the assertion of M. Heidegger, Language is man property. He has it in order to communicate experiences, decisions and dispositions of its soul (HEIDEGGER, M., 1995: 226), which means that the training process of the man must have discursive competence, competence to make the listener understand both its

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message and intentions. This competence ensures achievement of textual performance products, which assure matching student socialization into society, living in the world. The idea - the philosophical part of this is that language is not a simple tool which man possesses, besides many others: the language is one that can actually give meaning location in open beings, and its essence it is authentic. Animation is a way of expressing your existence / living in the world, to be stylistic; Psychological Perspective requires a perfect understanding of style. Usually, through style we understand language features. But always a passing thought and language in the other, represents an organic phenomenon during production of your own text. Because man is always included in a lot of representations, any composition is born of acceptance or rejection of some others, this style representing an attitudinal spectrum of the author, which, in essence, is ego. Eloquent in this regard are the conclusions poet Eminescu, who found that; the language, the choice and fluidity expression in spoken or written statement is not only an essential element and a test of culture, but it is a way of thinking and perception for human ‚meaning his style. F. Schleiermacher formulated with reference to this fact, one of the most representative ideas: composition of text does not result from the particular author, but only in training and habit, or was designed only to produce a certain effect, mannerism, and it is always a bad style.

Psychological interpretation task is to understand complex ideas to each moment of life. As M. Fayolle and J. Gombert said in their research, when the receiver and the author thinking is fundamentally different, understanding does not occur by itself, even if language identity (FAYOLLE M., GOMBERT J., 1987: 123). Psychological interpretation has two moments: it is even easier and safer as there are great similarities between how the combination of the author and the performer and the more accurate is the author knowledge of material exposure. The question thus arises: in what circumstances the author reached his decision and what it means for him or what value is it in all his life? (Ibid: 131). For psychological interpretation is important that the student to discriminate style / vision / authentic structure of the commitments.

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