

## THE PSYCHOLOGY OF THE MASSES IN THE ARCHITECTURE OF THE COLLECTIVE CHARACTER

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**ABSTRACT.** ADDRESSING LITERATURE AS A MANDATORY SUBJECT IMPLIES USING ALL OF THE CONCEPTS ABOVE, NOT ONLY FOR THE HERMENEUTICS OF THE LITERAL TEXTS REQUIRED BY THE SCHOLAR CURRICULUM, BUT MOSTLY FOR THE UNDERSTANDING AND THE ASSUMING OF THE LECTURE. NOT FEW ARE THE CASES IN WHICH THE COMPREHENSION OF THE TEXTS DEPENDS, OBVIOUSLY, ON THE ABILITY OF MAKING CONNECTIONS BETWEEN DIFFERENT SUBJECTS, OF TRANSFERRING AND APPLYING SPECIFIC METHODS TO THE DIFFERENT AREAS OF KNOWLEDGE RELATED TO THE INTERPRETATION OF THE LITERAL TEXT. THE ASPECT CLAIMS ITS NORMAL DIMENSION, BECAUSE THE LITERATURE IS AIMED AT THE ARTISTIC EXPRESSION OF THE HUMAN CONDITION, AND GETTING CLOSER TO WHAT EXISTENCE MEANS ASSUMES CORRELATIONS WITH HISTORY, PHILOSOPHY, SOCIOLOGY AND MYTHOLOGY.

**KEY WORDS:** THE COLLECTIVE CHARACTER, THE PSYCHOLOGY OF THE MASSES, THE HUMAN CONDITION, THE LEADER, INTERDISCIPLINARITY.

The dynamics of the contemporary society, in a constant effort to adapt to the requirements formulated by the western educational systems, but mostly to the need of knowledge and manifestation of the modern human postulates as an imperative the existence of interdisciplinarity, pluridisciplinarity and transdisciplinarity

Addressing literature as a mandatory subject implies using all of the concepts above, not only for the hermeneutics of the literal texts required by the scholar curriculum, but mostly for the understanding and the assuming of the lecture. Not few are the cases in which the comprehension of the texts depends, obviously, on the ability of making connections between different subjects, of transferring and applying specific methods to the different areas of knowledge related to the interpretation of the literal text. The aspect claims its normal dimension, because the literature is aimed at the artistic expression of the human condition, and getting closer to what existence means assumes correlations with history, philosophy, sociology and mythology.

Referring, for instance, at the psychological analysis prose seen as „dissection of the heart and soul of his characters” (Leon Bopp), or as „subtle transcribing of the human intimacy, of consciousness, of interiority”(R.M. Abberes), it’s necessary to bring in the analysis plan the literature – psychology relation. The transfer of methods and practices from a subject to another becomes, in such conditions, absolutely necessary to exploring the semantic complex of the literal text.

The character as a fundamental element in the narration art, keeper of the artistic message that assumes a vision about the world, becomes exponent of an entire complex of ideologies. Silviu Angelescu emphasizes the essence and the function of the character, consolidating his singular status: „The literal portrait concentrates and the modality of assumption of the human condition implied by a conception and a type of sensibility that expresses the epoch in a semnificative picture.

Unstable, the model sacrifices itself repeatedly, it changes its essence and its balance. The dialectics of the models coincides to a process of image correcting.

The character, projection of entire dialectics of the testimonials of the epoch and of the abstract author’s personality, has the privilege of being beyond creation and epoch. His autonomy, conferred by the trustworthiness of the assuming structure, but mostly by the existential principles of whose owner becomes, assure his existence beyond the creation in which he’s defined, beyond the creator that have him life. An example can be Don Quixote, exemplary „paper being”(Roland Barthes), which doesn’t just pass his epoch, but also exists beyond the need of appurtenance related to a creation or an author.

Our return to some aspects of the existence emphasized in an artistic way in the literal creations are governed by his feelings and the spiritual archeology which is sensitive related to social and cultural events. If the invidual character, with customized behavior and customized social status and with custom characteristics, allows identification, or, contrary, an repulsive attitude, from personal point of view, the collective character behaves an annihilation of his true self, an assumption of the social-historical context, a second thought of his personal position in the community frame, or related to the attitude of a community.

Even though he belongs to an other epoch, the novel „Alexandru Lăpușneanul” looms for the first time the mechanism of functioning and manifesting of the collective character. Emphasized in only a few pages, most of the time analyzed by paying attention its role in the main character characterization, the masses - as a collective character requires today, its singular status. The modern epoch brings a new power in the plan: the power of the masses. Gustave le Bon, defined, more than one century ago in „Psychology of the masses” (1895), the masses from psychological point of view. If the main meaning is a big crowd of normal people, without cohesion, the crowd acquires new features “extremely different from the one’s of the individuals that compose the crowd”

Thus, says Le Bon, “the conscious personality disappears, the feelings and ideas of all the component elements are oriented in the same direction. A collective soul it’s formed, temporarily, of course, but showing very clear features.” The collectivity becomes a psychological crowd. The fact that the absence of a focus prevents the formation of a psychological crowd must be reasoned. Such a structure is established in Negruzzi’s historical novel. The carnage unleashed by Lapusneanul at the royal court triggers a spontaneous organization of the crowd. “Few were the ones that escaped alive, succeeding to jump across the walls, to cry at the houses of noblemen, and, by inviting other slaves and noblemen, to inflame the whole crowd, and so the whole town ran at the royal court’s gates, and started to cut them with axes. The crowd was getting more and more restless” Thus, an external event broke the apparent calm, the people’s habits.

Being a connoisseur of the human psychology, and an authentic leader, Lapusneanul overturns the situation in his favor. He adopts the attitude of the one who cares, manipulating the

psychological crowd's will. Being notified about the crowd's reaction "he sends one of his people to ask what they want and what are they asking for". The crowd's reaction is normal: "The fools remained stunned. They were not expecting such a question. They came without knowing what they want and what they came for. They started asking each other what should they ask for".

Under the influence of an unexpected situation, ruled by emotion - the false compassion of the leader - "The fools" get the features of a psychological crowd. This is a "temporary being", in whose soul the human individuality fades, including the intellectual abilities. In this moment a feeling of invincible power is born, due to the impressive number of people. Under the coat of the crowd, anonymity is possible and the feeling of responsibility that always produces restraints disappears completely.

What until now seemed unspeakable becomes possible. People start asking each other what to ask for. The grievances are desperate: People want lower taxes, the removal of forced debt paying, and the stop of the robbery.

The mental contagion standardizes the desperate voices of those gathered here. Losing his conscious personality, the individual, as part of the crowd, comes to obey all the suggestions of the one that has made him lose it. The cause of the crowd's presence is Lapusneanul, but he overthrows gathered people's expectations, looking interested of their problems. The ruler can't be guilty of people's poverty anymore, because he seems to not know the state of the nation. Instead, his adviser is found guilty: "We've remained poor! We don't have money! Motoc took them all from us! Motoc! Motoc! Motoc! He advises our ruler! He shall die! Motoc shall die! Motoc's head is what we want!" This last sentence was like an electric sparkle. All the voices became one voice: "Motoc's head is what we want!"

"The orientation in the same direction, through suggestion and contagion of feelings and ideas is followed by a tendency to turn suggested ideas in documents." notes Le Bon, feature that takes shape without delay, for "the crowd started to climb the wall, from where it shouted "They shall give us Motoc! Motoc's head is what we want!"

The crowd - "toy of external influences" becomes the slave of the received impulses - positive or negative- The cancellation of the conservation sense can be noticed. People are notified about the carnage, but however they climb the royal court's gates in an act of boldness that no single man would have dared to do. Impulsiveness cancels personal interests in the name of a randomly set ideal: canceling the identity of the governor Motoc, associated with the image of the one guilty for the state of the people.

"Having no doubt about what would be true" and "having a very clear notion of its power". the crowd becomes "authoritarian" and intolerant. If the individual can be open to negotiations, the crowd excludes this option. G. Le Bon identifies authoritarianism and intolerance as general features of the crowd, noting that these are highly developed to "Latin crowds". "The Latin crowds are only sensitive to the entire crowd's independence, and one feature of this independence is the need to make all the dissidents, quickly and violently, slaves to their beliefs. Hitting a strong rulership, the crowd bows in its face and starts searching guilty people. It's a whole history that prove this, including recent history that keeps the crowd's bursts of rebellion that is under the rule of credulity, impulsivity and intolerance taken to extreme violence.

The strong rulership, however, stops the crowd's need of violent manifestation by providing a scapegoat. "The villainous nobleman fell into the arms of this many-headed otter, which in a moment made him pieces" The appeased crowd's reaction reinforces the idea that the crowd is not capable of thinking. The ruler's word substantiates the pseudoideal that organized the crowd as an indestructible force.

The reaction is hallucinating: incapable of seeing the true cause of its state, the crowd, hypnotized by the ruler's words starts kneeling to him and leaves satisfied.

"Long live his majesty! the crowd responded. And being satisfied by this sacrifice, it spreaded"

The art of transfiguring the realities stays illusory outside the comprehension of the textual meanings. The reader re-creates a world by proofreading and by granting new meanings.

The "literature game" remains in the free act's area.

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