

FREUD'S THEORY OF ART AND LITERATURE

BY

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A THESIS SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
(IN ENGLISH LITERATURE)

TO



NORTH-EASTERN HILL UNIVERSITY, SHILLONG 793 001, INDIA.

1988

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This is to certify that the work embodied in this thesis titled ***FREUD'S THEORY OF ART AND LITERATURE*** has been carried out under my supervision by ***Sri Kailash Chandra Baral***.

I further certify that the subject matter of this thesis is a record of work done by the candidate himself, and that the contents of this thesis did not form the basis of award of any previous degree to him.

In habit and character the candidate is a fit and proper person for the award of the degree of Doctor of Philosophy.

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ACKNOWLEDGEMENT

I am greatly indebted to my supervisor Dr. D.P.Singh, Professor, in the Department of English, North Eastern Hill University, Shillong for his unfailing encouragement, and devoted supervision for completing my thesis. Personally, I owe him deep gratitude for his sustained affection, and able guidance during my years of research.

I record my gratitude to Dr. R.R. Mehrotra, Pro-Vice Chancellor, NEHU, Mizoram Campus, Aizawl, and Dr. Homchoudhury, Professor and Head, Department of English, NEHU, Shillong for their inspiring encouragements and considerate cooperations.

Grateful thanks are due to the authorities of the National Library, Calcutta; the American Studies Research Centre, Hyderabad; for their kind assistance in making me available the relevant materials for my research.

I am equally grateful to Professor Bernard J. Paris, Director, IPSA, 4008 Turlington, University of Florida, Gainesville, Florida 32611; for providing me with IPSA Abstracts and Bibliography, which helped me immensely in obtaining latest information on Books and Journals on Psychoanalysis and Sigmund Freud.

I continue to express my indebtedness to my colleagues, Mr. Thangchununga, Mr. Sankar K. Ghosh, Mr. Lianzela, Ms. Margaret Zama, Ms. R. Ralte, Dr. L.N.Singh, for their continued encouragement and help.

I am also thankful to my colleagues, Mr. S. Satpathy, Dr. Sajal Nag, Dr. Santprakas, Dr. Girindra Kumar, Dr. Ramanujan, Dr. Mohan Das, Mr. B. Chinnara, Mr. Jamini K. Patnaik, at Pachhunga University College, Aizawl, for their cooperation and help.

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Acknowledgement Contd...

Among others, I am personally grateful to my friend and colleague Mr. R.P. Tiwari, at Pachhunga University College, and Mr. Ansuman Dey, Assistant Engineer, AIR Silchar, for their personal care and concern towards my academic endeavour.

I also convey my thanks to Professor A.K.Sharma, Deptt. of Public Administration, NEHU Mizoram Campus, and Dr. (Ms.) Bharati Sharma, for their support and encouragement.

Dr. Chitta R. Samant, Director DIPS, Bhubaneswar, deserves my heartfelt gratitude for voluntarily undertaking the production of the thesis through Ward Processing Facility. I am also thankful to him for his friendly support and useful suggestions.

I thank my office assistant, Shri Hruna for typing the first draft of my thesis. Thanks are due to Mr. Pradeep R. Behera for typing the final thesis.

Lastly, I convey my affection to my wife Chanchala, for her understanding and support; and my love to my little girls Mami and Kisa.


Kailash Chandra Baral

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CHAPTER ONE

INTRODUCTION

"Magna est vis veritatis tuae et prevalebit"
[Great is the power of your truth and it shall prevail]

G.C. Jung

As both psychologist, and thinker Sigmund Freud (1856-1939) is in a sense too much of the twentieth century. Freud, like Darwin and Marx, is instrumental, to a great measure in revolutionizing twentieth century thought. As Richard Wollheim rightly observes: "It would be hard to find in the history of ideas, even in the history of religion, some one whose influence was so immediate, so broad and so deep."¹ Freud's thought is dynamic, and the broadest aim of his achievements is aimed at a reinterpretation of all Psychological productions pertaining to culture, art, morality, and religion. Ironically, in the contemporary context there have been persistent efforts to project psychoanalysis as a foregone truth, deprived of its ideological reflexes. Over the years, withstanding the academic beligerence, Freud proved that his thought is, in more ways than one, relevant to

our civilization, and culture. However, "anyone who has a nodding acquaintance with the history of human thought can not fail to recognize time and again in its totality, or in its details, how much Freud's work embodies in form and content the main features of the Western attempt to understand human nature and human mind."² Freud, while accepting the tenets of 19th century science with its metaphors of mechanism, and impersonal forces, developed a language for his science for effective interpretation of man and society, which is wholly psychological in its objectives and methods. His scientific assumptions, continually got reinforced by examples from art, literature, and creative writings. Freud, the man, became an enigma not only for his discoveries but also for his scholarship. Precisely, Freudian thought typifies a personality that is complex, and resolute. The word *conquistador* is appropriate for him rightly. Alone like Robinson Crusoe, he ventured to explore the unknown island of human Psyche :

"I am not really a man of science, not an observer, not an experimenter, and not a thinker. I am nothing but by temperament a conquistador— an adventurer, if you want to translate the word with the curiosity, the boldness, the tenacity that belongs to that type of being."³

The greatest thinkers are often exceptions to generalizations. Undoubtedly, Freud is one of our greatest thinkers. It is interesting to note that the three distinguished Philosophers of the mid-twentieth century, Russell, Sartre, and Wittgenstein have

all given Freud some consideration.⁴ Paying tribute to Freud, Thomas Mann notes :

"Sigmund Freud, that mighty spirit, founder of psychoanalysis as a general method of research and as a therapeutic technique, trod the steep path alone and independently, as physician and natural scientist, without knowing that reinforcement and encouragement lay to his hand in literature."⁵

With all its peculiarity Psychoanalysis, indeed, is one of the single most important things that happened to the present century. Freud adhered to the uncomfortable notion that disease is an important clue to human nature. In the process he proved that man is not the master of his own mind. Comparing Psychoanalysis vis-a-vis the intellectual tradition of our present century, Freud came to the conclusion that "two of the hypotheses of Psycho-analysis are an insult to the entire world and have earned its dislike. One of them offends against an intellectual prejudice, the other against an aesthetic and moral one."⁶ These two important factors are the *unconscious* process and the life of the instincts.

The *unconscious* is the "god term" in Psychoanalysis. The study and interpretation of the *unconscious* mental process is the core of Psychoanalytic super structure. Freud approached the study of the *unconscious* with an inflexible concept of causality. He was guided by the principle that every phenomenon has an antecedent cause, whether the phenomenon is psychic or physical. On this basic premise Freud came to realize that

research has offered irrefutable proof that mental activity is bound up with the function of the brain as with that of no other organ. Freud's study of the Psyche provided a new insight in to the human problem, and have a compelling effect on the human situation. Freud is often blamed for his reductionism and illogicality. But the very peculiarity of the subject of Psychoanalysis defies this criticism. Freud has left no stones unturned to prove his point. He is more open in his approach and kept on revising his theories as and when new discoveries were made, and evolved a new language to interpret the mental phenomena. He attempted to offer the findings of psychoanalysis as a body of organized theory. In his own words :

"My tyrant is psychology; it has always been my distant becoming goal...."⁷

From the very beginning Freud's research has been aimed to benefit the normal man. Despite the study of the Psyche as a subjective phenomena, Freud attempted to interpret it objectively. If we accept the Freudian premise that subjective phenomena can be adequately explained objectively, then most part of Freudian thesis is incontrovertible. The conundrum that Freud's ideas have raised, is put into perspective analysis in our study, ~~and~~ to show that Freud moved far beyond the narrow confines of being only a Psychologist. He has emerged as a philosopher, a social scientist, and above all a theorist of art and literature.

Over the years Psychoanalysis has been put to trials. It has established itself successfully as a branch of human

knowledge. Freud's efforts consisted not only appropriating the findings of psychoanalysis but in seizing and expanding it. It has touched upon all aspects of human activity and existence. Freud's position in the history of ideas is distinctly clear. He opted for Kant against Hume, and took the German philosophical tradition a step forward, focussing largely on the study of the *unconscious* mind. Of course, the formulations he arrived at, on the *unconscious*, as Freud claims, were without any direct dependence on such forerunners as Goethe, Blake, Schopenhauer, and Nietzsche. He spoke in an era that, it seems has long been preparing for the revelation he brought.

Freudian approach to the study of mental phenomena was all along dualistic. A very characteristic kind of ^adialectical thinking, as Hartman believes, that tend to base theories on the interaction of two opposite powers. Jones endorses this view and goes on to say that "the problem that was the starting point of Freud's cogitation was the dualism of the mind. He was in all his Psychological work, as the result of his extensive experience, seized with the profound conflict in the mind, and he was very naturally concerned to apprehend the nature of the opposing forces."⁸ The very concept of dualism is a legacy of the "nature-philosophie". Schelling observed that polarities in nature are a kind of dynamic interplay of antagonistic forces. In his study of the Psyche, Freud was guided by this basic principle.

Freud's attention was drawn twice in the course of his research, once by Haverloc Ellis, regarding the similarity of his thought with Goethe, and again by Otto Rank who brought out the symptomatic similarities^{of thought} that existed between Freud, and Nietzsche. Though, Freud was aware of the availability of substantial material on the *unconscious*, he preferred to go about it of his own and tried to avoid any kind of influence. A strong tradition, however, existed in the speculative philosophy concerning *unconscious* mind. But it was Freud who offered a systematic theory on the study of the *unconscious*.

By his own testimony, Freud claimed that it was Goethe's poem on Nature that had led him to his choice of medical vocation. He had drawn substantially from Goethe, in the form of quotations to elucidate his arguments. As Whittles rightly observes : "Both Goethe's idea of beauty and interests in art and archeology as well as his concept of science with its search for archetypal patterns, can be found in Freud."⁹ Goethe had written about a force called *demoniac* in his autobiography. This concept of the "demoniac" is equivalent with Freud's unconscious. The *demoniac* is a type of energy that is not reducible to rational or moral categories. It seems to lay at a point where inorganic matter, organic nature, and the human mind come together.*

"To this principle, which seemed to come in between all other principles to separate them, and yet to link them together, I gave the name the Demoniac, after the example of the ancients and of those who, at any rate, have perceptions of the same kind."¹⁰

To Goethe the *demoniac* is at the same time seductive and terrifying. In Goethe's understanding of the *demoniac*, Freud was definitely assured not only of a forerunner of his ideas but also a sympathetic patron of his new science. In his words :

"I think that Goethe would not have rejected Psychoanalysis in an unfriendly spirit... He himself approached it at a number of points, recognized much through his own insight that we have since been able to confirm, and some views, which has brought criticism and mockery down upon us, were expounded by him as self evident."¹¹

William Blake's response to a discovery similar to Freudian *unconscious* is less cautious. He considered the irrational energy to mean the collapse of the old and false rational distinctions between body and soul. For Blake active energy is the essence of the undivided body-soul and the faculty of reason, instead of being its opposite and master, is merely the outward bound of energy. Indeed, the *devourer* is the measure of the "prolific energy". Keeping in mind the similarity of thought, shared between Blake and Freud, Diana George comments that "the two minds cross an expanse of time and space and meet in what I consider a radical union of poetry and science, synthesis and analysis, romanticism and determinism. They meet through metaphorical process through the poet in Freud and the Psychoanalyst in Blake...."¹²

In the history of ideas, the concept of the *unconscious* has fascinated a line of illustrious thinkers. Leibniz described

it as the appetitive intentions of a transcendental nature installed in the self. Later philosophers, particularly Schopenhauer, and Nietzsche broadened the meaning of the concept. Freud in his explanations about the *unconscious* mental functioning came closest to both Schopenhauer and Nietzsche. Freud read Schopenhauer very late in his life, and claimed that he had avoided Nietzsche for fear of being influenced by him. However, he was well aware of the affinity, between his line of thought and that of Nietzsche's.

Thomas Mann draws attention to the similarity between the *will* of Schopenhauer and the *id* of Freud. Psychoanalysis as Mann has observed : "reveals itself as a translation of Schopenhauer's metaphysics."¹³ Schopenhauer's metaphysics is defined in terms of the *will* and the *idea*. The *will* as the inner content of the mind, when objectified in reality, becomes the *idea*. The *will* essentially is the embodiment of instincts. It is the life of man's primary experience; ceaselessly suffering and striving.

Freud and Schopenhauer share three basic common points. They are : an irrationalistic concept of man, the identification of the general life instinct with the sexual instinct, and the radical anthropological pessimism.

Nietzsche is often considered as the founder of modern psychology. He followed the tradition of Schopenhauer and stood closest to the Freudian thought amongst all the intuitive thinkers. In spite of Freud's disclaimer of Nietzsche's influence on him,

circumstantial evidences show that Nietzsche has been the subject matter of immense interest among the disciples of Freud.

In his attempt to understand the human mind, Nietzsche came to realize that human mind is a system of drives. Nietzsche observed that every one is farthest from himself. And perpetually lives in a world of self-deception. The *unconscious* to Nietzsche is an area of confused thoughts and re-enacts the past of the individual along with the past of the species. It is the study of the instincts that provided to both Nietzsche and Freud a fundamental foothold in order to interpret human nature. The dream has been treated by both as a means for the interpretation of the unconscious mind. The Freudian concepts such as repression, sublimation, and conversion are essentially Nietzschean in origin. The *Apollonian* and *Dionysian* concepts of Nietzsche confirm the basic paradigm of Freud's *conscious* and *unconscious* mind. Between Freud and Nietzsche, the former is methodical and systematic whereas the latter is mostly unsystematic. However, their positions in the history of ideas are complementary.

While avoiding the intuitive philosophers, Freud was immensely attracted to the natural scientists. Mid-nineteenth century has witnessed a radical change over the inadequacies of the prevailing mechanistic view of nature. The achievements of Darwin and Lamarck revolutionized the very concept of man in nature. The result was an emerging new concept of nature; called *vitalistic nature*. Freud acknowledged his indebtedness to Darwin. Because Darwin dismantled the false position of man's

origin; proved that he is as much animal as others are. Both Freud and Darwin sought in the past a key to the present. Freud's thought marks a systematic development from the biological to the psychological to the social. Freud adhered to the Darwinian explanations in a broader perspective in sketching a biological theory of society and morals. He indeed, has furthered the concept; what is known as *Social Darwinism*.

Besides Darwin a host of contemporary thinkers, such as Von Hartman, Theodor Lipps, and others have marked influences on Freud. It can be precisely said that Freud made his momentous discoveries in an era, the background for which was for long been ready.

Psychoanalysis as a method of unmasking the hidden self, comes closer to romanticism. Ascribing Freud, the status of a romantic philosopher Phillip Reiff notes :

"To think of him (Freud) as a Romantic despite his ardent faith in science involves no contradiction, for though he insisted on the pre-rational core of human nature, Freud remained a rationalist. Indeed, there is a peculiar convergence of the two notions — of the scientific idea of rational neutrality and the romantic debunking of reason."¹⁴

Freud's position as a romantist is fascinating. The aesthetic concern of psychoanalysis indeed, comes closest to the tenets of romanticism. However, Freud's thought has its own limitations too. But the achievements of psychoanalysis over weighs the lapses.

Sigmund Freud studied medicine at the University of Vienna and received his medical degree in 1881. Later on his two years of study at Salpêtrière in France, under Charcot brought about a turning point in his career. He shifted his interest from histological research to hysteria. Freud published his first work on hysteria in 1895 alongwith Joseph Breuer. The two important developments that happened to psycho-analysis with the publication of the Studies on Hysteria were a method of diagnosis and a method of treatment. The insistence on the sexual aetiology of hysteria on the part of Freud ultimately resulted in the parting of ways with Breuer. Nevertheless, the Studies had opened up for Freud a fundamental psychological insight and he came to realize that the *unconscious* mind is more important than the manifest mind.

The study of the *unconscious* mind for the most part is the subject matter of psychoanalysis. Till his time, the functioning of the psyche was mostly attributed to the conscious mental functioning. He believed that the mental apparatus can be set in motion in two different ways from without and from within. Freud formulated the first psychoanalytic system taking into consideration the three areas of the mind. The topographical description was drawn putting the *consciousness* at the center and explaining the relationship of the *unconscious* and *preconscious* with it. The *conscious* mind comprises of all thoughts, we are aware of at a given time. Then there is the *preconscious* which constitutes a sort of ante-chamber to the *consciousness*.

There are two sub-groups of *preconscious*, one which can be easily part of *consciousness* and the other which faces difficulty in becoming conscious is the part of the *unconscious*. Freud made the *unconscious* a working tool for the psychologists instead of a speculative device. Freud examined both the *conscious* and the *unconscious* and considered the shifting balance between them.

With the publication of The interpretation of Dreams (1900), Freud acquired more knowledge about the nature and function of the *unconscious* mind. Freud declared that the Interpretation of Dreams is the royal road to the study of the *unconscious*. The dream has a manifest content and a latent content. The latent content is most important and provides the necessary ingredients for the manifest content. Freud noted that the evidence of the share contributed by the *unconscious* in the formation of dreams is substantial. The theory of dream postulates three basic principles : (i) that the function of the dream is to protect sleep, (ii) that there is invariably a latent content which is not the same as the manifest content, and (iii) every dream represents the gratification of an unfulfilled wish. And there are four main activities of the dream work. They are *representation*, *condensation*, *displacement*, and *secondary elaboration*.

Interpretation of Dreams was followed by The Psychopathology of Every day Life (1901). Studies in psychopathology was another attempt to know in details the working of the

unconscious mind. In our every day life, we are subject to numerous acts of forgetfulness, slips of tongue, misreading, bungled, or what is called symptomatic actions. Freud explained that behind all these small acts of omission, unconscious motive ~~are~~ at play. Under certain conditions the unconscious motives break through and interfere in every day human behaviour.

The theory of sexuality or *Libido* is the cornerstone of Freudian paradigm. He is often accused of pansexualism. However, there is no denying of the fact that sex occupies one of the most important places in the life of the human organism. The Three Essays on Sexuality (1905) explains the complex nature of human psycho-sexuality, mostly sexual aberrations. The important findings of this book are the fixation of libido in the neurotic and infantile sexuality. The Essays deal with three successive stages of infantile sexual development such as oral, anal, and genital.

The development of the individual is marked by the development of the *libido*. The libidinal stages starting from the oral stage and ending up with the ~~phallic~~ phallic stage contribute to the formation of *narcissism*, *Oedipus Complex* and *character formation*. In his paper Instincts and Their Vicissitudes (1915), Freud added other possibilities for libidinal drives. The important being the reversal into the opposite. Alongwith reversal; concepts such as *sublimation*, *reaction formation*, and *repression* are also important findings of the *libido* theory.

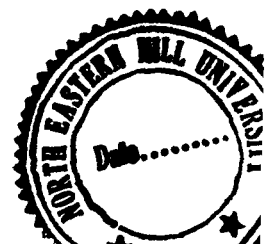
In a series of essays on metapsychology, Freud offered what constituted the views of his final phase. Besides his division of the mind into the topographical, the economic, and the dynamic, he offered the theory of pleasure and unpleasure. In Beyond the Pleasure Principle (1920), Freud explained the economic factors of pleasure and unpleasure. He made two important observations of the pleasure – unpleasure theory : (i) the reality principle takes over the pleasure principle in the course of human development, and (ii) repression is responsible for turning pleasure in to unpleasure.

The second phase of Freud's career is marked with the framing of a new set of terminologies for the psychic apparatus. This shift is from the descriptive approach of mental apparatus to a dynamic division : from the conscious, preconscious, and unconscious to the *id*, the *ego*, and the *super ego*. This reformulation in fact, never changed Freud's basic position on the *unconscious* mind. The *id* is the source of all drives, the reservoir of instincts. It is essentially not very much different from the unconscious in its nature and function. The *ego* is defined as the coordinated organization of mental process. There is a conscious and unconscious part of the *ego*. After maturation the *ego* becomes the dynamic center of behaviour. The *super ego* is undoubtedly a novel idea. Through this concept Freud expanded the concept of *Oedipus Complex*, and successfully explained the interpersonal identifications and relations. The super-ego is the ego-ideal. It is the watchful, judging, and punishing agency in the individual.

Within the mind as a whole, Freud observed, two instincts are in constant struggle. They are *Life Instinct* (Eros) and *Death Instinct* (Thanatos). The course of life is but a circuitous path to death, forced upon the organism in the beginning by external forces and conserved for repetition by the instincts. The life instinct is associated with its special kind of energy called *Libido*. Against this the aggressive death wish works. Drawing upon the new structural concepts of mind, Freud discovered some new concepts such as *masochism*, *sadism*, and *anxiety*.

Psychoanalysis gradually opened up wider perspective touching upon social, cultural, and religious issues. Freud's views in this matter are valid in many ways even though, they are subject to unending debates. His approach was mostly biological and the major difference on his views come from the culturalists. His works viz., Civilization and Its Discontent (1930), The Future of an Illusion (1927), Totem and Taboo (1912-13), Moses and Monotheism (1939,a) and Group Psychology and the Ego (1936), deal largely on the social issues pertaining to the origin of civilization. Freud's views in these books on society and civilization are characterized by an uncompromising insistence on showing the repressive contents of highest values as achievements in the culture. *Ontogeny recapitulates Phylogeny* is one of the important hypotheses which he applied to trace the growth of civilization from the days of the primal horde to the dawn of civilization. Freud also applied the notion of the return of the repressed to the general history of civilization.

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The mutuality between psychoanalysis and Literature takes the paradoxical subject-object relationship "in much the same way as literature falls within the realm of psychoanalysis (within the competence and its knowledge), Psychoanalysis falls within the realm of literature and its specific logic and rhetoric".¹⁵ Trilling's observation on the relationship between literature and psychoanalysis is worth quoting here.

In his words :

"There is perhaps a certain paradox in the picture of a science standing upon the shoulders of a literature which was in so many ways actively opposed to science. But the paradox, if there be any, will vanish if we remember that this literature was assimilated, in a degree it could not possibly perceive, to the science it so often protested; it was a literature passionately devoted to one form of knowledge, the knowledge of the self."¹⁶

Scattered throughout his writings though, Freud's views on literature and art are seminal. One finds that Freud's ideas on literature has been no greater than the effect of literature on Freud. Psychoanalysis broadly touches upon the basic concepts of literature, i.e., the work of art, the artist, and the audience.

The artist occupies the central position. He is often characterized as a neurotic. Though critics differ on the question of the artist being neurotic, yet the significant aspect of his personality is that he scores over the neurotic for his ability to return to reality from the world of phantasy, As Freud says:

"An artist is once more in rudiments an introvert, not far removed from neurosis.... consequently like any other unsatisfied man, he turns away from reality and

transforms all his interests and his libido too to the wishful construction of his life fantasy he understands now to work over his day dreams as to make them less what is too personal about them."¹⁷

The very act of artistic creation, Freud equated to child's play. Like the child at play the artist works on a series of displacements, bringing together dream, and fiction in the joint function for fulfillment of a wish. The artist's fantasy represents a complex structure. Though the debate on art and neurosis is a burning issue till today, it is agreed that the artist is specially gifted. As Freud puts it : "before the problem of the creative artist analysis, alas, will lay down its arms". Besides the artist, psychoanalysis deals with the work of art. In this connection the important literary genres discussed are, poetry in its relationship with dream, fantasy with fiction, drama and audience, and psychoanalysis in relation to biographical studies.

The theory of Jokes is one of the single most important contribution of Freud which is less controversial. Freud's theory of Joke (wit) and its relation to the *unconscious* is of seminal importance for the modern theory of the comic. Like Bergson, Freud attempts some remarkable analysis of what he regards as the basic comic situation. Freud used reduction in order to establish that the character of a joke is irreparably lost in every new formulation. However, the *joke* as a manifestation of the *unconscious*, found in an act of conscious, voluntary, social, institutionalized, verbal medium of communication. Norman Holland attributes significant importance to Freudian

theory of the jokes and argues that the theory of the jokes provides the key to the understanding of psychoanalytic theory of literature.

While trying to develop a systematic theory on art and literature, Freud took to the job of applying his own psychoanalytic concepts into critical analysis of literature and art. For unknowingly he put forward the foundation of a new school of literary criticism. Freud saw in art another manifestation of the human spirit. His opinions on art and literature are path breaking. Psychoanalysis, infact, embodies in itself the basic tenets of a new aesthetic theory. The artist, his life of fantasy, his aspiration to achieve recognition and the love of woman cast him in the psychoanalytic set up to be at the centre of all aesthetic activities. Freud also takes note of the literary form and the audience; the other two important aspects of literature. As Sterba rightly points out, "a proper understanding of what Freud meant when specifically talks about art requires nothing less than the whole of Psychoanalysis".¹⁸ Freud's essays ranging from Michael Angelo to Dostoevsky are interesting and provide authentic clues for Psychoanalytic approach to literary and art analysis. In a broader perspective Freud asserts that art has a social function. Art embodies in itself the primitive impulses and tends to be anthropomorphic. Beyond the individual and the social, Freud believed in the universal view of art and literature.

Freud's success in the application of the Psychoanalytic tools for interpreting the creative works are spectacular. Some of his critical expositions such as, Delusions and Dreams in Jensen's Gradiva, Hamlet, Dostoevsky and Parricide, Rosemersholm, expose a disciplined mind at its best. Whatever might be the lapses in these essays, Freud's interpretation has offered undoubtedly a new direction, in the pluralistic approaches of critical theories in the contemporary context.

Psychoanalysis has marched a long way since the days of Freud. The total literary and critical fraternity have been equally divided as pro and anti - Freudians. From Jung to Lacan and Derrida, psychoanalysis has been criticised, modified and applied to various fields. Jung who was once, one of the most ardent disciples of Freud, differed from the master on the question of sex in psychoanalysis. He started his own school like Adler and others. However, their differences on the theoretical grounds do not substantially differ with that of Freud. As Jones pointed out : "The quarrel between Freud and his disciples had their origins not as seemed, in doctrinal divergences, but actually in unresolved infantile conflicts of the dissidents"¹⁹

There is some truth in the observation of Jones. The writings of Jung in many ways seem to be an extension of Freud's ideas. The concepts of the *introverted* and the *extroverted* as well as, the *anima* and *animus* are in more ways than one echo Freud. Of course, Jung on many issues differ with Freud

significantly. Besides his theories on personality and creativity, Jung's contributions on myth, archetype, collective unconscious are relevant for a better understanding of Freud.

The most dramatic developments in Psychoanalytic criticism have come as reactions to Freudian orthodoxy. There has been a kind of revolution in the study of Freudian ideas. Freud's theory of art and literature has been as much a point of confirmation as a point of departure. However, the orthodoxy of Freud's ideas have their relevance too. Freud's concepts with all the controversies ~~about~~ them have always been relevant to literary criticism. The best interpreters both for favour and also against Freud's theories on art and literature of the first half century have been critics and writers of eminence, like Joyce, Lawrence, Mann, Fitzgerald, Herbert Read, Van Wyck Brooks, and Edmund Wilson. Among ^{the} next generation of interpreters, some of the luminaries are Ernst Kris, Erik. H. Erickson, Norman O' Holland. And among the later who still find Freud's ideas useful, Harold Bloom is the best and certainly the most prolific. Freudian literary criticism received a blow from the decade long defection of some of the prominent psychoanalytic critics. From among them Federick C. Crews is most prominent.

During the turbulent sixties Norman O' Brown attempted to invert the meaning of Freud by praising the cultivation of the *polymorphus perverse* over the control of *sublimation*, and Herbert Marcuse attempted to relate psychoanalysis to political repression. Although both these thinkers have been in vogue for sometime, their insights hardly led to much literary criticism.

In the seventies, the most important developments in psychoanalytic criticism generally, came from the study of continental models, particularly the study of the 'French Freud' Jaques Lacan. In further complication of the French view of Freud, Jaques Derrida also comments both on Freud, and Lacan. All these multifaceted developments in Freudian scholarship convince us about one thing — the relevance and importance of Freud in our century. Ofcourse, it is out of scope of this study to deal with these varieties of critical responses to Freud's thought. However, these responses highlight the dynamism of Freud's ideas.

It is infact, appropriate to say that any conclusion on Freud is another beginning, almost a parallel : "in the face of the vast unknown Freud's attitude could not be other than Newton's with his pebbles on the beach of knowledge."²⁰

Notes

1. Richard Wollheim, Freud (Glasgow : Fontana, 1975), p. 9
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CHAPTER TWO

FREUD AND HISTORY OF IDEAS

"Only within yourself exists that other reality which you long. I can give you nothing that has not already its being within yourself. I can throw open to you no picture gallery but your own soul."

Herman Hesse

Commenting on the European heritage, and the contributions of the Jews to it, George Steiner observed : "To every domain they brought radical imaginings; more specifically the more gifted Jews repossessed certain crucial elements of classic European civilization in order to make them new and problematic. All this is common place; as is the inevitable observation that the tenor of modernity, the shapes of awareness and query by which we order our lives are in substantial measure the work of Marx, Freud and Einstein."¹ At the outset, to begin with such a statement may seem too subjective. The allusion to the Jewish genius being a statement of fact, Steiner's observation is above any parochial pride, indeed, an authentication of the sweeping influences of Marx, Freud, and Einstein. We discern in all three, a masterly impulse of visionary logic, the intimation of an imagination at once sensuous and abstract. Their legacy has cast an indelible mark in every walk of our awareness today.

Freud, the most enigmatic of the three, has as much influenced the twentieth century mind as has disturbed it. "The entry in to Freud can not avoid being a plunge in to a strange world and a strange language"² Just as Darwin, and Marx, who revolutionized the thinking about man and society, something critical has occurred in the human society with Freud. "It is frequently asserted that in all our thinking today, we lay in the shadow of Freud. So powerful, indeed, has his influence been that it is all but impossible for us to imagine ourselves out from under it and to reconstruct the mental habits or attitudes of a pre-Freudian age."³ The controversies, associated with Freud's ideas, make the task formidable to place him appropriately in the context of history of ideas. On the one hand the complexity of his thought defies any kind of labelling, on the other the pro-Freudians and anti-Freudians make the task more difficult because of their passionate and too subjective claims and counter-claims for glorifying Freud as a prophet or denouncing him as a renegade. In the process Freud who has become an integral part of our consciousness bears little resemblance, except in gross outlines to the Freud of reality. However, "anyone who has a nodding acquaintance with the history of human thought can not fail to recognise time and again in its totality or in its details howmuch, Freud's work embodies in form and in content the main features of the Western attempts to understand human nature and human mind".⁴

Freud has combined both the philosopher and the scientist in him. His inquiry into the complexity of human condition is divested of the mysticism that is usually associated with the study of mind. His interest to become a scientist like Darwin, and others led him to study medicine, but as a psychologist he reached the original goal of philosophy; his well nourished predicament. Though, Freud's ideas got a raw deal in the hands of academic philosophers, yet, it is interesting to note that the three important philosophers of our century; Russell, Sartre and Wittgenstein have all given Freud due consideration.

The strongest of the criticisms raised against Psychoanalysis is on the issue of its scientific status. Psychoanalysis when viewed as a scientific theory, after closely examining its tenets, the critics conclude that the basic theories of Freud as well as his postulates on free association, dream analysis, transference, etc. were not quite tenable facts to be called scientific. Freud's effort to find out a place for his science in the scientific arena, as critics argue, does not even fulfill the minimum scientific criterion such as testibility and empirical verifiability.⁵ Ernst Nagel's essay on "Methodological issues in Psychoanalysis,"⁶ probably presents the most devastating criticism of Psychoanalytic theory. He argues that if psychoanalysis is a "theory" in the sense of the molecular theory of the gases or the gene theory in biology, a set of propositions that systematizes, explains, and predicts certain observable phenomena, then it must satisfy the same logical criteria as other theories

in the natural or social sciences. Nevertheless, this qualified criticism often ignores the peculiar nature of psychoanalysis.

Heinz Hartman perhaps provides the best defence in favour of psychoanalysis as a scientific theory, keeping in mind its peculiar formulations. He argues that the subject matter of psychoanalysis is the study of behaviour, and in this respect it does not differ from the empirical point of view except in its stress on "latent" behaviour. The systems and agencies (id, ego, and super ego) are not "entities" but aspects of behaviour; a behaviour is said to be over "determined" when it can be related to several structures and submitted to multiple levels of analysis. Finally, psychoanalysis aims at the study of total personality and satisfies the organismic "point of view" by reason.⁷

Freudian theory deserves a better consideration from the logical empiricist point of view. As Richard Wollheim argues:

"By contrast the philosophy of mind that is associated with logical empiricism was written virtually without reference to Freud; and, so far as reference is made to him within this whole tradition, it is likely to occur in the philosophy of science. That this is so is the consequence of two heuristic principles powerful in, indeed largely definitive of, that tradition. The first assumption is that philosophy can have nothing to say on any substantive, as opposed to formal or methodological, issue, whether about nature or knowledge. The second assumption is that the scientific status of any form of inquiry can be determined in a totally a priori fashion."⁸

However, any methodological criticism of Freud cannot ignore the relationship between the psychoanalytic doctrine and its techniques. The required emphasis is not on the technique but its products. Any criticism of Freudian theory, therefore, should accept the basic premise that psychoanalysis is a method of objective study of the subjective mind.

Freud saw himself as an intellectual *conquistador*, the leader of a movement to extend his vision beyond the empiricist limits. Freud's own clear understanding of his system is the *raison de'tre* of psychoanalysis. As Philip Reiff observes :

"Once again, history has produced a type specially adapted to endure his own period : the trained egoist, the private man, who turns away from the arenas of public failure to re-examine himself and his own emotions. A new discipline was needed to fit this introversion of interest, and Freudian psychology, with its ingenious interpretations of politics, religion, and culture in terms of the inner life of the individual, and his immediate family experiences, exactly filled the bill."¹¹

Historically, Freud belongs to the Victorian period. Intellectually, he was never at ease with the Victorian setting. The radical and the revolutionary in him forbade him to be a conformist. Ultimately, his thoughts are shaped as a reaction to the Victorianism. Looking critically at the background of the Victorian era, and also the prevailing *zeitgeist*, one will be compelled to accept the occurrence of a phenomenon like Freud or Marx. Jung is right in his observation saying that

"the historical condition which preceded Freud and formed his ground work made a phenomenon like him necessary"¹²

Freud's ideas, in every respect, was antithetical to the Victorian complacency over its middle-class values and feelings in terms of everything as *subrosa*. Summing up Freud's position in the Victorian context, Jung says :

"Freud's world-historical contribution does not consist in these scholastic mistakes of interpretation in the special scientific field, but in the fact in which his fame is founded and justified, namely, that, like an Old Testament prophet, he overthrew false idols and pitilessly spread out to view the rottenness of contemporary soul."¹³

Psychoanalysis shares with philosophy as Abraham Kaplan puts it : "a mistrust of what people think they know".⁹ Human knowledge broadly divided either as the product of "intellect" or "feeling" can be put to the parameters of "observation" and "experience" for their logicity. Nevertheless, the idea that any kind of knowledge becomes impossible without a knowing mind, was explicit in Kant's thought. Freudian paradigm, in his attempt to study human mind prefers Kant to Hume. "But in the place of Kant's pure Reason with its transcendental categories, Freud puts a mind with a determinate history, rooted in the biology of the organism and flowering in the sublimations of culture."¹⁰ Obviously, Freud's ideas need a new set of tools for their methods of inquiry. He differs from the classical empiricists and attributes more importance to the functionalist

emphasis on "experience", as observed by John Dewey, whose philosophical and psychological theories had a profound effect on pedagogical thought and practice in the whole of western world during mid twentieth century. Freud belonged to an intellectual tradition that has all along given some consideration to the unconscious. The concept of the *unconscious* is perhaps the single most important contribution of Freud to the history of ideas. Freud has made it clear that his new found knowledge is more than the philosopher's idea about the human mind. "It is true that philosophy has repeatedly dealt with the problem of the unconscious, but with few exceptions, philosophers have taken up one or other of few following positions. Either their unconscious has been something mystical, something intangible, and undemonstratable, whose relation to the mind has remained obscure or they have identified the mental with the conscious and have proceeded to infer that what is unconscious can not be mental, or a subject for psychology."¹⁴ Freud has claimed the independence of his thought, yet, the many connections Freud's thought shares with some past masters help us to group him with an illustrious line of thinkers.

By Freud's own testimony Goethe was his acknowledged master. He shared with Goethe and other natural scientists not only their complex organic view of the mind but also their vital confidence that mind and nature could come to some large mutual understanding. Acknowledging his debt to Goethe, Freud says:

"..... and it was hearing Goethe's beautiful essay on Nature, read aloud at a popular lecture by Professor Carl Brühl just before I left school that decided me to become a medical student."¹⁵

It is not only the picture of the beautiful and bountiful in Goethe's essay that attracted the youthful Freud, but something more than that. As Whittis thinks, "what attracted Freud in Goethe's essay was the sense not only of beauty in nature but also of meaning and purpose. There is no reason to think that Freud ever cudged his brains about the purpose of the universe — he was always an unrepentant atheist — that mankind is moved by various purposes, motives, aims, many of which may not be evident ones, was a conception he must always have had in his mind, long before he developed it so brilliantly by solving the riddle of the Sphinx".¹⁶

Essentially, Freud belongs to the tradition of philosophy of nature. Above the inadequacies of mechanistic naturalism, mid-nineteenth century witnessed a new emerging concept called the Vitalistic[#] view of nature. The achievements in the field of biological sciences, particularly the evolutionary theories of Darwin and Lamarck necessitated the study of nature in terms of some vitalistic principles. The development of Freudian thought makes a transition from a biological to a psychological to a social interpretation of man. His early clinical observations forced him to accept the emerging biologicistic model of vitalistic naturalism. Freud was fascinated to Darwinism from an

#Vitalism in nature refers to a philosophical and biological theory, characterised by the assumption of a non-material agency undertaking vital phenomena.

early stage of his intellectual life. As he recalled in his autobiography :

"... the theories of Darwin which were, then of topical interest, strangely attracted me, for they holdout hopes of an extraordinary advance in our understanding of the world,"¹⁷

Darwin dismantled man's false position in the universe and put forward a thesis that his divine inheritance is a counterfeited belief. He is as much animal as other animals are. Following the foot steps of Darwin, Freud arrived at some definite conclusions that : "three great blows that man's pride had suffered at the hands of science, his displacement from the center of the universe, and then a unique position in the animal world, and lastly the discovery that he is not even the master of his own mind".¹⁸ The biologism of Freud is very much guided by the same method as that of Darwin. Darwin's predictions, almost anticipated Freud :

"In the future I see openfields for far more important researches . Psychology will be securely based on the foundation already well laid by Mr. Herbert Spencer, that of the necessary acquirement of each mental power and capacity by gradation. Much light will be thrown on the origin of man and his history."¹⁹

Freud, through his revolutionary discoveries, has furthered the anticipations of Darwin. Both saw in the past a key to the present. As Darwin has proved his predecessors wrong on the concept of rudimentary organs and the arbitrary creative fiat in nature and demonstrated the historical meaning of such organs explaining their state of atrophy. By the same mode of reasoning, Freud attributed psychoanalytic meaning to diseparate

phenomena as symptom formations, dreams, slips of tongues, and so on. Freud's study exhibited the precarious condition of man, who does not have any control over his own mind.

The Freudian concept of *ontogeny* recapitulating *phylogeny** is a confirmation of Haeckel's *biogenetic law*•. Haeckel's monism is more animistic and explained human life by the means of natural laws. The biogenetic law explains that the development of the individual recapitulates the development of the species. The study of the *phylogeny* has been very significant in the study of psychoanalysis. The concept of neurosis, which is a direct product of repression alongwith its archaicness embodies in itself the phylogenetic manifestations. The primordial in man is an important aspect; the concept of which later on was advocated as the *collective unconscious* by Jung.

The theory of the instincts led Freud to be in agreement with post-Darwinism, and naturalism. Darwinism is often called a theory of transformism. It sets out to demonstrate that in the long run the species are transformed under the pressure of circumstances. To the life of the psyche, Freud applied an analogous notion of transformism. "Unconscious impulses are such that they can not assert themselves under their original forms; but they have a change of psychic energy which makes

* *Ontogeny* refers to the evolution, and the development of the individual in contrast with *phylogeny* which refers to the origin and development of the race.

• *Biogenetic Law* is the principle that the development of each individual recapitulates the evolution of the race.

it impossible for them to be completely suppressed. For this reason they present themselves in transformed shapes, in dreams or as neurotic symptoms, adopted to the conditions of life that the censorship and social controls have, so to speak, dictated."²⁰ This mechanism resembles as in nature the strategy of the unconscious to be under camouflages to avoid censorship. The doctrine of regression of Freud bears traces of Darwinian concepts. The dream process can be traced back from the higher and more complex psychic levels to more archaic ones. "On the strength of what Spencer called levels of integration the later stages of development are regarded as higher and the dream work like the neurotic functions, — is considered as a relapse to past stages, a sort of atavism."²¹ Freud also accepted Darwinian presupposition in the context of the tension that usually emerges from a conflict between the irrational instincts of the *unconscious* and the *ego*. In a broader prospective Freud adhered to Darwinian explanations in his study of the man, society, and morals. As Frank. J. Sulloway puts it:

"Also stemming directly from this Darwinian historical point of view were Freud's efforts to place human morality, social laws, and religious institutions in an elaborate phylogenetic perspective — as he did for example in *Totem and Taboo* (1912-13), *The Future of an Illusion* (1927c), and *Moses and Monotheism* (1939a). It was in the same Darwinian-historical spirit that Freud later distinguished the purely material truth embodied in such social institutions from the historical truth that originally inspired their evolution."²²

A shift from the biological concept to the psychological interpretation of man is a watershed in Freud's career. Freud, a natural child of both mechanistic and vitalistic traditions acknowledged filial obeisance to none. A fresh approach was attempted by him for the interpretation of the dynamics of selfhood, which clearly demonstrated its usefulness in untangling the hiddenself. Freud's reduction of selfhood to a function of the *unconscious* and the radical determinism which underlies his method put forward a new attempt to express the historical reality of human existence in a naturalistic framework.

In his cautious approach to the study of the human mind, Freud studiously followed the principles of Helmholtz. His ideas on the psychic energy coupled with the concept of the nature of the *unconscious* led him to interpret the psyche with a fresh approach. Helmholtz in many ways is called a neo-Kantian. As he believed : "..... our human representations and the representations of any intelligent being whatsoever are all images of objects, essentially dependent on the nature of the consciousness that represented them."²³

The gamut of Freudian thought is governed by the principle of dualism. "Running throughout his work that is what Heinz Hartman has called, a very characteristic kind of dilectical thinking' that tend to base theories on the interaction of the opposite powers."²⁴ The starting point of Freud's cogitation with psychology was based on the dialectical aproach. As a result of his extensive experience he was seized with the concept of

warring opposites in the life of the psyche and was naturally concerned to apprehend the nature of the opposing force. Freud in his concept of the mental polarities became a natural ally of the *nature-philosophie* doctrine. Most probably it is his basic curiosity about human nature that led him to consider the negative aspect of every phenomenon. As a theorist of the philosophy of Nature, Schelling, while explaining its many tenets observed that in nature there are "pairs of antagonistic and complimentary forces, that might unite in the form of difference".²⁵ This dynamic interplay of antagonistic forces in nature also had been confirmed by physiologist, August Winkelman. In his words : "Nature is the struggle of forces, the conflict of a positive and negative force."²⁶

The so called negative force of the Psychic phenomena is the *unconscious*. Hitherto studies on human mind were only explained in terms of the *conscious*. Freud has claimed his independence all along for such a fundamental discovery. But the history of human thought holds out ample proof that there are some illustrious forerunners of Freudian discovery. Freud though publicly disclaimed his many connections to intuitive thinkers like Schopenhauer, Von Hartman, and Nietzsche, and creative writers like Blake, and Goethe, he essentially belongs to their tradition. As he confirmed that the creative writers and intuitive thinkers knew about the *unconscious* before he did. Whatever might be his reasons for isolating himself intellectually, the result was salutary. Ectically he took to the

ideas of such forerunners, and modified them into a coherent theory on man.

However, for the study of *unconscious*, its nature, origin, and development will not be perfunctory, rather it will add in a better way, to throw light on the Freudian stand. The concept of a force equivalent to that of the Freudian *unconscious* can be traced back to William Blake. "When the half truths about Blake, and Freud are countered, and qualified, the two minds cross an expanse of time and space, and meet in a radical union of poetry and science, synthesis and analysis, romanticism and determinism. They meet through a metaphorical process, through the poet in Freud and the psychoanalyst in Blake."²⁷ Blake takes the fact of irrational energy to mean the collapse of the false distinction between body and soul. As he observes in his The marriage of Heaven and Hell :

"That man has two real existing principles : viz., a Body and a Soul.

That Energy, called Evil, is alone from the body; and the Reason, called Good, is alone from the soul.

xx xx xx xx xx

Man has no body distinct from soul; for that called Body is a portion

of soul discerned by the five senses

Energy is the only life, and is from the Body; and reason is

the bound or outward circumference of Energy.

xx xx xx xx

Thus one portion of being is the prolific, the other Devouring :

to the Devourer it seems as if the producer was in his chains;

but it is not so, he only takes portions of existence and fancies that the whole.

But the prolific would cease to be prolific unless the Devourer as a sea, received the excess of his delight."²⁸

The active energy to Blake was the essence of the undivided body and soul. Reason instead of its opposite and master, is merely the outward bound of active energy. Indeed, reason, or the *Devourer* exists only in terms of "the prolific" energy it measures. This polarity of energies and their inter-relationship is a parallel to Freudian analogy.

Though, Freud refuted, when referred by Ferenczi, the claim having similarity of his thought with Goethe, yet, Goethe was acknowledged in his autobiography as the greatest of his masters. He not only has shared the views of Goethe in many ways but also emulated the great *homme d'* letters. Freud has extensively quoted from Goethe and he was certainly inspired by Goethe's multifaceted personality. What Freud calls the *unconscious* was identified by Goethe as a primal, undifferentiated force. Goethe was aware of the existence of such a force and called it the *Demoniac* :

"Although this demonical element can manifest itself in all corporeal and incorporeal things, and even expresses itself most distinctly in animals, yet with man especially has it a most wonderful connection, forming in him a power, which, if it be not opposed to the moral order of the world, nevertheless does often so cross it that one may be regarded as the warp and the other as the woof."²⁹

The *demoniac* as understood by Goethe is the animal in man. It is an energy which is not reducible to rational and moral categories. The *demoniac* is knowable only as the mental contradiction of all the principles, we assume. It is seductive and terrifying. It seems to lay at a point where organic nature, inorganic matter and the human mind come together.

The concept of the *unconscious* in the course of history has undergone a long evolution of meaning. Leibneiz used it to describe the appetitive intensions of a transcendental nature installed in the self. But later philosophers particularly Schopenhauer and Nietzsche broadened the meaning of the *unconscious* in such terms which lead directly to Freud. No wonder that all the philosophers, who have given thought to such a force Freud has come closest to Schopenhauer and Nietzsche.

Freud read Schopenhauer, very late in his life. Yet some of Schopenhauer's ideas have striking similarities with Freud. Emphasising Freud's relation to Schopenhauer, and Nietzsche, Thomas Mann draws attention to the similarity of Freudian 'id' and the 'will' of Schopenhauer. Psychoanalysis in Mann's view reveals itself as a translation of Schopenhauer's metaphysics into psychology. In his words :

"Now, Freud, the Psychologist of the unconscious, is a true son of the century of Schopenhauer and Ibsen — he was born in the middle of it. How closely related is his revolution to Schopenhauer's, not only in its content, but also in its moral attitude! His discovery of the great role played by the unconscious, the id, in the soul life of man challenged and challenges

classical psychology, to which the consciousness and the psyche are one and the same, as offensively as once Schopenhauer's doctrine of the will challenged philosophical belief in reason and the intellect."³⁰

At the centre of Schopenhauer's metaphysics the two key-concepts are *will* and *idea*. Life is *will* in its inner content; its essence is the *idea*. The irrational *will* has the dynamic character of a blind striving force, which not only is the reigning force of the universe but also conducts man :

This whole external world is simply the construction of the intellect, and the intellect is simply the instrument, that arises in the service of that inner reality which each of us experience as the desire, which he is aware of in his own body, in his physical tension, in his unconscious strivings, in his Will. That Will, which alone is immediately known to us, is recognised too, in Nature, the inner nature of things is not that world which the intellect knows, but that Will which the individual experiences in his own blind impulses and which he finds exemplified and repeated on a cosmic scale in the inner process of Nature."³¹

The *will* essentially is the body of instincts. It ceaselessly strives and suffers and remains the primary experience to man. The domain of *id*; Freud says, is the dark and inaccessible part of our personality, the little that we know of it; we have learned through the study of dreams and the formation of neurotic symptoms. Freud by his own testimony admitted to other similarities with Schopenhauer. "The large extent to which psychoanalysis coincides with the philosophy of Schopenhauer — not only he asserts the dominance of the emotions and the

supreme importance of sexuality but he was even aware of the mechanism of repression — is not to be traced to my acquaintance with his teaching."³²

Basically, there are three main points in common between Freud and Schopenhauer. They are an irrationalistic conception of man, the identification of the general life-impulse with sexual instinct, and a radical anthropological pessimism.³³ Schopenhauer's irrational *will* consists of two instincts : the instinct of conservation and the sexual instinct. The sexual instinct is of prime importance to him; man is sexual instinct incarnate. Sexual instinct is the highest affirmation of life because it goes along with the procreation process and continuation of the race. The main difference between the two on sex is rather a matter of ascribing importance on the one hand to procreation and on the other viewing the instinct in itself. Repression is another important aspect where Freud finds similarity with Schopenhauer's philosophy. The cause of repression as observed by Schopenhauer is : "The Will's opposition to let what is repellent to it, come to the knowledge of the intellect is the spot through which insanity can break through into the spirit."³⁴ To put it precisely, the *will* can compell the individual to prevent the intrusion of thoughts that are unpleasant in nature. Because experience, contrary to our wish, involves the problem of comprehension. Thomas Mann found the most profound and mysterious point of contact by placing Freud's writings in opposition to Schopenhauer's essay "Transcendental Speculations on Apparent

Design in the Fate of the Individual". Schopenhauer's Psychology of dreams, his treatment of the sexual as "argument and paradigm", his entire mental construct in Mann's eye is an extraordinary anticipation of psychoanalysis.

Schopenhauer believed in a kind of determinism. Freud to a substantial extent shared that vision of determinism in relation to human existence. For this view Freud is often accused of being a pessimist, who attached more importance to negation. However, Lionel Trilling views Freudian perspective as positive.

"But Freud's positiveness, his belief that truth could actually be found, is also the sign of something particular in temperament, particular in his vision of the world. It is an aspect of the passion of his response to the pain of life; the mark of his moral urgency, of his deep therapeutic commitment to the human cause."³⁵

Freud's claim of reading Schopenhauer late in his life in no way hinders to conclude that there is strong affinity between their thoughts and temperaments. The tenets of Schopenhauer's philosophy have reached Freud through Von Hartman, one of the ardent students of Schopenhauer whose writings Freud has demonstrably studied. The essential difference between them is one of adherence to science and the other to speculative philosophy. Moreover, it was also through the intermediacy of Theodore Lipps, whom Freud considered to be the most clear headed of the philosophers that he came so much close to the ideas of Schopenhauer, particularly on the concept of the *unconscious*, which Hartman made the pivotal point of his

philosophy. Gunnar Brandel observes that there is significant similarity in the understanding of the *unconscious* between Freud and Hartman. In his words :

"... (To) Hartman as for Freud, the unfolding of the unconscious ideas is governed by unconscious 'intensions'. In its effort to bypass the censorship the unconscious can even make use of intelligent ruses. What we have here, basically, is a legacy from Schopenhauer, who held that in man, as in the rest of nature, the will was unconscious. In the unconscious, Hartman wrote 'will' and 'ideas' (representation) as one — in contradiction what happens in the case of conscious reflection. It is entirely possible for the conscious to think about something without willing it, where as for the unconscious nothing can be represented that is not willed."³⁶

Hartman's concept of the *unconscious* is an elaboration on Schopenhauer's concept of the *will*. Freud keeping himself abreast of the available literature concerning the development of unconscious has come closer to Schopenhauer through Hartman. However, it is difficult to ascertain the exact extent of Schopenhauer's influence on Freud. At the same time it is significant to note that in the course of human thought a parallel concern for the so called negative aspect of mind was too clear and Freud like others has contributed to this stream in his own way.

Nietzsche is rightfully claimed to be the inheritor of Schopenhauer's philosophy. He has broadened the ideas of Schopenhauer on many ways. In his positive aspect Nietzsche is as important for his psychological as for his philosophical

concepts. Ludwig Klages goes on so far as to call Nietzsche the founder of modern psychology.³⁷ Freud of course, has disclaimed any direct contact with the ideas of Nietzsche. In his words:

"Nietzsche another philosopher whose guesses and intuitions often agree in the most astonishing way with the laborious findings of psycho-analysis, was for a long time avoided by me on that very account; I was less concerned with the questions of priority than with keeping my mind unembarrassed."³⁸

Without disputing Freud's opinion about Nietzsche's ideas and his cautious avoidance of his influence on his work, it is evident that quite early in the history of psychoanalytic movement, Nietzsche had been a subject of immense attraction. It was Otto Rank who drew Freud's attention to Nietzsche. Freud's disclaimer of Nietzsche is disputable. Because there is direct evidence that in the Vienna psycho-analytic scientific meetings of April 1st, 1908, and again on October 28, 1908, Nietzsche had been the main subject of discussion. The participants in the discussion included Otto Rank, Alfred Adler, and also Freud himself. Recounting Nietzsche's relevance to psychoanalytic movement Jones records : "while at Weimar, Sachs and I took the opportunity of calling on Nietzsche's sister and biographer Frau Elizabeth Foster-Nietzsche. Sachs told her about the congress and commented on the similarity between some of Freud's ideas and her famous brothers !"³⁹

Nietzsche's concepts of *Apollon* and *Dionysus* though derived from Schopenhauer's concepts of *idea* and *will* are cast differently

and presented in a somewhat different spirit. The world that is being presided over by *Apollō* is associated with Olympus, with mountain tops, sunlight, and with idealism. On the other hand the world of *Dionysus* is pictured in terms of lower forests, darkness, dynamic excesses, and drunkenness. Nietzsche's "headiest praise goes to *Dionysus*, the "genius of the heart", the God of dynamic existence, who reconciles man with nature, who is strong, evil, profound, and beautiful".⁴⁰ Nietzschean, *Dionysus* is essentially the mythic god for Freudian unconscious.

In this understanding of the human mind Nietzsche came to realize that the *unconscious* is a system of drives. Human emotion is considered as a "complex of unconscious representations and states of the will". Robert Mayer's concept of the conservation and transformation of energy offered Nietzsche, the basic understanding about psychic energy. He believed that a quantum of dammed up (psychic) energy could wait for being utilized in a later period. While mental energy could be accumulated to be utilized for a higher purpose, it can also be transformed from one instinct to the other. The importance of such instincts, or drives, constitute the core of Nietzsche's philosophy. This has essentially become the focus of Freud's study on the functioning of the unconscious. Nietzsche's study of the human mind led him to the conclusion that every possible kind of feeling, opinion, attitude, conduct, and virtue are rooted in self-deception or in an unconscious lie. Thus, everyone is farthest from himself. However, the *unconscious* to Nietzsche was an

area of confused thought, emotions, and instincts, and at the same time an area of reenactment of the past stages of the individual, and of the species. A look at Freud's ideas seem to be in more ways than one . parallel of Nietzsche's understanding of the *unconscious* mind.

Psychoanalysis evidently belongs to the process of the "unmasking" of the *unconscious* for both Nietzsche and Freud; as Ellenberger observes :

" "For both men (Nietzsche and Freud) the unconscious is the realm of the wild, brutish instincts that can not find permissible outlets, derived from the earlier stages of the individual and of mankind and find expression ⁱⁿ passion, dreams, and mental illness."⁴¹

The study of the instinct essentially provided the key to both Nietzsche and Freud who were aware of their vicissitudes, their illusory comprehensions, vicarious discharges, sublimations, inhibitions, and turning against oneself. However, like Freud, Nietzsche did not ascribe so much importance to the sexual drives, instead he was much more aware of the workings of an aggressive drive. The Freudian concepts such as defense mechanism, repression, and the factors associated with neurotic guilt were well conceived and discussed by Nietzsche.

The dream, as wishfulfilment provided ample scope for the understanding of the *unconscious*. Nietzsche believed in the dream work as a recollection of human past and a searching for excited feelings. In his words :

"When one sleeps the nervous system is constantly excited by manifold internal stimuli and all this

excites by its unusualness, the whole system, including the brain functions the dream, however, is the searching for, and the imagining of the cause of the excited feelings, i.e., the supposed causes, I suppose as man even now infers in dreams, mankind inferred for many thousand of years also when awake; the first cause that occurred to the mind to explain anything that required explanation sufficed and was considered the truth Dreams take us back again to distant conditions of human culture and put a means at our disposal for understanding them better."⁴²

The two important aspects of Freud's study of the "dream as a royal road to the unconscious" and "Ontogeny recapitulating phylogeny" are in a way anticipated by Nietzsche. Freud's dream has a latent and manifest content. Among the many trivial incidents of the day the dream chooses the one that shows similarity with childhood memory and is a regression from the present to the past. Dream is essentially a symbolic and pictorial representation of the past buried in the *unconscious*. As Nietzsche puts it :

"In the outbreaks of passion and in the fantasies of dreams and madness man rediscovers his own and mankind's prehistory."⁴³

The concept of repression is the cornerstone of Freudian paradigm. Nietzsche talked about the repression in defining and developing his concept of the inhibition. The Nietzschean repression applies to perception and memory. "Oblivion is not merely a force of inertia on the contrary it is an active, and in the strictest sense, a positive capacity for inhibition,

Nietzsche observed." In this context Freud expressed his admiration for Nietzsche's aphorism : "I have done that, says my memory "I cannot have done that," says my pride, and remains inexorable. Eventually the memory yields."⁴⁴ The turning of the instinct against itself led Nietzsche to the understanding of the concepts of resentment, moral conscience, and the origin of civilization. Christian morality, Nietzsche proclaimed, was a refined form of resentment. It is in the impossibility of the discharging of man's aggressive instincts that the concept of morality originates. As civilization makes its onward march, the aggressive instinct, instead of having its physical manifestation, turns inward.

Freud has reached the same conclusion on the premise that initially, because of the repression of sexual instinct, and later by sublimation of this instinct that civilization is possible. Moreover, the instinctual life has an indomitable urge for repetition. Freud attributed transcendental significance to the repetition compulsion. As Jones observes : "We might even wonder how far he (Freud) was influenced here by Nietzsche's doctrine of the eternal recurrence of the same' — a phrase Freud actually quoted in the book."⁴⁵

The concept of sublimation is discussed in relation to the functioning of the instincts both by Freud and Nietzsche. Speaking of sublimation both Nietzsche and Freud tried to show how certain types of behaviour could be explained and how one striving instinct might often be transformed into others. Nietzsche

considered sublimation as an intellectual process. The instincts, however, retain their importance, even in their most sublimated forms : the degree and quality of a person's sexuality finds its way into the topmost reaches of his spirit. It is the concept of the superman — of Nietzsche which provided the ideal synthesis. Superman can be apprehended as a person who has overcome the conflict between the conventional morality and his instinctual urges. He is almost like a model neurotic who has been successfully psychoanalysed. It is needless to say that in Freud's writing one comes across countless scattered ideas and phrases of Nietzsche. Their position in the history of ideas have remained complementary. Hence, one is compelled to see in many ways a Nietzsche in Freud.

Freud is often identified with the romantic tradition. The gamut of Freudian thought at the outset, adheres to the tenets of romanticism. The critics often rightly treat him as an important pillar of German romantic tradition. In spite of his claim as a rationalist, Freud occupies a peculiar position in the history of ideas.

As Phillip Reiff aptly puts it :

"To think of him (Freud) as a Romantic despite his ardent faith in science involves no contradiction, for though he insisted on the pre-rational core of human nature, Freud remained a rationalist. Indeed, there is a peculiar convergence of the two — notions of the scientific ideal of rational neutrality and the romantic debunking of nature."⁴⁶

The above observation makes Freud's position as romantic clear enough. Freudian romanticism accepts the superiority of the impulses or instincts over reason. Thomas Mann while trying to put Freud in the German romantic tradition notes that the romantic tradition is essentially anti-intellectual, and anti-reason. Freud testifies however, the subjective premise of romantic philosophy in his autobiography : I must of course be more interested in affective than in intellectual phenomena more in the unconscious than in conscious mental life. This itself is proof enough to define Freud's thought connoting Romantic philosophy.

The exploration of the hidden self of man has ever remained the most fascinating aspect of romanticism. "His (Freud's) god-term, the unconscious, is allied not to classical ontology but to the most recent German idealist notion of creative eruption and subsequent repression. Freud's concept is another version of the idea of primitive chaos that supplied Romanticism with its first cause and the last resort."⁴⁷

Freud's empiricism gives way to the dilectic of romanticism, Indeed, the essential Freud is more than a romantic. As many critics believe, and their believe might be the right way towards resolving the Freudian debate, Freud belongs to the tradition of enlightenment.

The later part of twentieth century has witnessed both *praise, and denunciation of Freud. Nonetheless, Freud has*

remained as much a point of affirmation, as a point of departure. In the widening horizon of modern thought Freud is often compared with Marx, Baudelaire, and the existentialists. These developments signify the importance, that Freud occupies in the history of ideas. In the changing perspective Freud's image of man renews its meaning and relevance. Even the severest critics of Freud have not questioned the dynamism of his thought. "In the face of vast, unknown," E. Jones has observed, "Freud's attitude could not be other than Newton's with his pebbles in the beach of knowledge. He knew he had made "a few beginnings" and opened out a few paths, but where they could lead to he could not judge, and did not try to do so. He was not philosopher enough to imagine he had the capability for any finished systems of thought; beginnings are far removed from anything of the kind."⁴⁸

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CHAPTER THREE

**THE ORIGIN AND DEVELOPMENT OF
PSYCHOANALYTIC THEORY**

*"I realized that henceforth, I belonged to those who
according to Hebbel's expression, have disturbed
the world's sleep."*

Sigmund Freud

"For Psychoanalysis is my creation; for ten years I was the only one occupied with it, and all the annoyance which this new subject caused among my contemporaries has been hurled upon my head in the form of criticism. Even today, when I am no longer the only psychoanalyst, I feel myself justified in assuming that no body knows better than I, what psychoanalysis is, where in it differs from other methods of investigating the psychic life what its name should cover and what might better be designated as something else."¹

It is very clear in these lines that Freud's position, as the founder of the new science is unchallengable. Indeed, the whole story of psychoanalysis is the story of Freud's life. He was aware of his position of a solitary hero confronting a host of enemies, suffering the slings and arrows of outrageous fortune. A career that expanded over six decades was unflinchingly devoted

to the cause of psychoanalysis. For Freud acknowledged his achievements as a matter of predestination :

"I was compelled, more over during my first years at the university, to make the discoveries that the peculiarities and limitations of my gifts denied me all success in many of the departments of science into which my youthful eagerness had plunged me. I learnt the truth of Mephistophales's warning :

"Vergebens, dass ihr ringsum wissenschaftlich schwelift cin jeder lerntmur, was er lernen kann."

(It is invain that you range around from science to science : each man learns only what he can learn)."²

The revolutionary theory of psychoanalysis from 1877 till date has come a longway. In Freud's own hand it had undergone substantial revisions, modifications, and changes. There are four major overlapping phases of development in the history of psychoanalysis. Freud started and continued his research career in histology and anatomy, for about ten years. Another overlapping fourteen years he devoted to neurology with increasing attention to psychopathology after his return from Paris. These years did not offer any radical change in Freud's thought as he was wedded to traditional methods of research. The turn of the century marked a basic change in his career. Neurological practice and research were given up. Psychological research became the prime concern for which his relationship with his friends in the medical profession was strained. Alone like Robinson Crusoe he ventured to explore the unknown island of human psyche. His spirit of adventure accompanied with the scientist's

curiosity, enabled him in breaking through new grounds in the field of psychology.

The revolutionary discovery of the *unconscious* marked the third phase. It took almost two decades of labour to formulate the topographical model of the psyche. Along with the interpretation of dreams, theories on sexuality, and theory of jokes he offered systematic methods for widening his studies on the *unconscious*. Freud's attempt to provide for an organised theory on the structure and function of the psyche was pursued with single minded determination.

The final period spanned between the two world wars, that witnessed the expansion of the horizon of psychoanalysis. Freud brought about major modifications of both his clinical and general theory, most notably the structural model of the psychic apparatus (from unconscious, pre-conscious, and conscious to id, ego, and super-ego). He also developed the theory of anxiety and defense. However, the application of psychoanalysis to larger social problems became the most significant aspect of this period.

Freud fundamentally adhered to the principles of causality and determinism throughout his research career. He was convinced that every phenomenon must have an antecedent cause, whether the phenomenon is psychic or physical. Being guided by this principle, Freud gradually became aware of the significance of psychic phenomena. He believed that "research has afforded irrefutable proof that mental activity is bound up with the function of the brain as with that of no other organ. The

discovery of the unequal importance of the different parts of the brain and their individual relation to particular parts of the body, and intellectual activities takes up further — we do not know how big a step".³ Evidently, the human psyche became a consummate passion with him. In his letter to Fliess, Freud wrote :

"My tyrant is psychology; it has always been my distant, beckoning goal and now, since I have hit on the neurosis, it has come so much the nearer."⁴

—Freud offered the name Psychoanalysis for the method and interpretation of psychic activities. Initially, the objective was limited to the analysis of psyche in relation to neurotic disorder. Gradually, this branch of knowledge outgrew from a simple method of therapy. Today, it is used to describe the province of knowledge, "synonymous with the science of the unconscious".⁵ In his training and mental orientation, Freud was a follower of the prevailing tradition of Helmholtz. "Freud always identified the scientific *weltanschauung* with a total commitment to the principle of universal causality."⁵

Freud availed a scholarship and went to Paris in 1885. From October 1885 upto February 1886, he studied under the famous Paris doctor Jean-Martin Charcot. His study in Paris became a turning point in his career. He was guided by Charcot's dictum that one must go on "examining a problem till it speaks for itself". After his return from Paris, Freud concentrated increasingly on psychopathology. As Freud notes : "Charcot used to say that, broadly speaking, the work of anatomy was finished

and that the theory of organic diseases of the nervous system might be said to be complete : What had next to be dealt with was the neurosis. This pronouncement may, no doubt be regarded as no more than an expression of the turn which his own activities have taken."⁷

While engaged in private practice in neurology Freud kept on translating some of Charcot's works into German. Freud endeavoured to present Charcot's findings to his scientific colleagues without any significant response from them. It was Meynert's opposition to Freudian assumptions about Charcot's theory of ^emal hysteria, that led Freud to concentrate more on the inadequacies of this thesis. In 1892 Freud with Breuer collaborated on a preliminary study "of the physical mechanism of hysterical phenomena" which later on became the introductory chapter of their work, "Studies on Hysteria", published in 1895.

The two important developments that happened to psycho-analysis with the publication of the "Studies" were a method of treatment and a process of diagnosis of the neurotic disorder. It led to some fundamental conclusions in regard to the cause of hysteria. "Hysterics suffer from reminiscence." In other words the past of the patient play a decisive role in case of hysteria. This past is associated with some painful experience which does not fade or lose its effect in normal ways. The painful memory manifests itself as the hysteric symptom. Two principal reasons are suggested for this pathological occurrence. Firstly, the original experience takes place while the subject used to be in a

particular dissociated state of mind, described as hypnoid. Secondly, the experience is the one which the subjects 'ego' regarded as 'incompatible' with itself, and which, therefore, has to be 'fended off'. If the original experience along with its affect, can be brought to consciousness, the effect is abreacted. Hence, the force that has maintained the symptom ceases to operate. The nature of this traumatic experience is determined by repression. Repression which originates in a conflict avoids any discharge of unpleasurable excitation. To Freud, the Studies provided the significant clue that the nature of the traumatic experience is essentially sexual. For sometimes he suspected the childhood sexual seduction to be the prime cause, but for various other reasons he subsequently abandoned this thesis.

On the method of treatment, the Studies unfolds a marked departure. Hypnotism, and the prevailant electric therapy, of Heneric Erb, were replaced as, inadequate with Breuer's *cathartic method* or the 'talking cure'. Freud gradually came to realize that at certain stage the patient is not amenable to the *cathartic method*. There is a kind of unwillingness in the part of the patient which he called as "resistance". At this stage, Freud evolved his own method called *free association*. Free association is a method of unmasking and reaching at the cause of real mental disturbance. The effective working of this method, Freud felt depends a lot on the analyst for effectively associating the talks of the patient in tracking down the genesis of the traumatic experience.

On the whole Studies on Hysteria opened up for Freud a fundamental psychological window to the fact that the patients manifest mind is not the whole of it, nonetheless, there lay behind it an unconscious mind.

On the question of sexual aetiology of hysteria, the relationship of Freud and Breuer was strained. The ultimate separation from Breuer provided Freud total independence to pursue psychoanalytic researches in his own way. Initially, though both the authors agreed on many a findings in the Studies, Breuer backed out, as he found the sexual interpretation to hysteric symptom was completely unacceptable to him. In the neumerous accounts of his method and theories on hysteria, Freud was at pains to bring out the difference between *psychoanalysis* and *cathartic method*. Through his technical innovations and the resultant conclusions on the investigations of neurosis, Freud was finally led to reject the "hypnoid state". As Freud records in his autobiography :

"Nor was I then aware that the deriving of hysteria from sexuality I was going back to the very beginning of medicine and following up a thought of Plato's. It was not until later that I learnt this from an essay by Haverlock Ellis."⁸

For sometime , after the publication of the Studies on Hysteria, Freud was attempting to offer physiological explanations for psychological manifestations, adhering strongly to the tradition of Helmholtz and Brucke. During this period he was also attracted

by a Berlin physician Willheim Fliess. Fliess was then busy with his mathematical formulations of certain biological functions. Their common taste, their background, and an interest in creative literature brought them together. "Freud's friendship with Fliess", as observed by Kris, "filled the gap by his estrangement from Breuer and provided a substitute for a friendship and intellectual relationship that had ceased to be viable."⁹

The product of Freud's attempt for a physiological formulation of the psychological phenomena was the "Project for a scientific psychology". Freud called the "project" as "Psychology for Neurologists". Essentially, the "project" is a neurological account of the brain and its functioning. He observed that there are two fundamental elements and a principle operative in the mind. Out of these two elements, the structural unit of the mind is called 'neurone' and the other element is the quantity of energy whose flow through the complex network of neurones is governed by the general laws of motion. The working principle for this model is called the *constancy principle* or "neurotic inertia". The accumulated energy is divested, by the *constancy principle* for reducing tension. Some of the observations in the "project" hinted upon the future developments of psychoanalytic theory. For example, the concept of ego, the *pleasure principle* and *reality principle* along with many other concepts had their origin in a preliminary way in the "project". Though the "project" was never completed, and published during the lifetime of Freud yet, it reveals a lot about the working of Freud's mind to a greater extent.

Gradually, Freud gave up his insistence on physiological explanations and started interpreting matters concerning the psyche, in psychological terms. "In 1915 in a paper *The Unconscious*, Freud announced that he had given up all hope of the localization of mental processes — that is to say, of the correlation with specific parts of the brain or nervous system; he also put by, "for the present" the enterprise of linking psychology and anatomy".¹⁰ Most critics of Freud believe that this argument is insignificant in the context of Freudian thought. However, in the years to come Freud has mastered his method of investigation and interpretation of psychic phenomena and developed a host of theories from his clinical observations.

THEORY OF MIND

The study of the *unconscious* mind for the most part is the subject matter of psychoanalysis. The existing notion of the human mind as only a conscious mechanism was not the whole thing about the mind; Freud asserted. He started believing that there is a force in the psyche which is more powerful than the conscious, and governs human behaviour. This force or psychic phenomenon is called the *unconscious*. The *unconscious* is best understood as the aggregate of the dynamic elements constituting the personality, some of which the individual may be aware of, others, entirely unaware. With the discovery of the *unconscious*, the understanding about the functioning of the deeper layers of mind became more comprehensive which gave way to Freud for formulating a theory of mind.

Freud did not credit himself as the first discoverer of the *Unconscious*, but he provided the first systematic theory on the *unconscious*. A force equivalent to Freudian *unconscious* was already recognised by intuitive philosophers. Freud provided for a topographical structure of the mind and explained the functioning of the *unconscious* as a psychological phenomenon instead of a physical one. In his own words :

"..... philosophers have formed their judgement on the unconscious without being acquainted with the phenomena of unconscious mental activity, and therefore without any suspicion of how far unconscious phenomena resemble conscious ones or of the respects in which they differ from them. If anyone possessing that knowledge nevertheless holds to the conviction which equates the conscious and the psychical and consequently denies the unconscious the attribute of being psychical, no objection can, of course, be made except that such a distinction turns out to be highly unpractical. For it is easy to describe the unconscious and to follow its developments if it is approached from the direction of its relation to the conscious, with which it has so much in common. On the other hand, there still seems no possibility of approaching from the direction of physical events. So that it bound to remain a matter of psychological study."¹¹

On the basic assumption that the *unconscious* is psychic, Freud postulated that the mental apparatus can be set in motion in two different ways from without and from within : stimuli impinge on the mind from without through excitation of the sense organs, and can start actively from within, such as hunger or any other instinctive agency.

Freud formulated the first psychoanalytic system of the mind, as the *conscious*, the *preconscious*, and the *unconscious*. Conscious mind comprises of all the thoughts, we are aware of while the pre-conscious constitutes a sort of an ante-chamber to the consciousness. All preconscious thoughts can be conscious in appropriate circumstances either by recollection or by the thought being stimulated by an associated idea. There are two sub groups of pre-conscious thought, the ones which can be easily conscious, and others which face difficulty being conscious. The latter is associated with the *unconscious*. In this connection the agency of censorship interfered between the *unconscious* and the *preconscious*. Similarly, 'resistance' plays an important role against any endeavour to make unconscious thoughts conscious. The true *unconscious* consists of thoughts which are incapable of becoming conscious unless a special manipulative activity is brought about by an analytic procedure.

The *unconscious* is the irrational part of man. It represents in each individual the infantile, the primitive, and the animal. It is entirely amoral, and ruthlessly ego-centric. It inhabits in a timeless world. The instincts rule supreme in the *unconscious*. It is dominated by the pleasure-pain principle. The energy that is collected is easily transferred from one idea to another. It is essentially nonverbalized. An unconscious idea can only reach the *preconscious* when there is a verbal representation attached to it. Precisely the *unconscious* consists of a variety of wishes which continually press for discharge. It is only on the discharge

of such wishes in one form or the other; the unconscious becomes manifest. The energy belonging to these wishes is very mobile and can be shifted from one to the other in a way that is quite foreign to conscious life. The concept of negation is absolutely absent in the *unconscious*. On the whole the *unconscious* process has many peculiarities which make it different characteristically from the *conscious*. "In the processes belonging to the unconscious are to be found exemption from mutual contradiction, timelessness, the substitution of psychic for external reality, and domination by primary process."¹²

Essentially, the *primary process* is different from any ordinary rational thinking. The *primary process* reigns supreme in the *unconscious*. It is represented by a bundle of impulses striving for immediate discharge. The two major devices of *primary process* are *condensation* and *displacement*. While "condensation" stands for a great many ideas, as symbols in art, "displacement" stands for shifting of ideas and feelings to entirely different areas having no intrinsic relation to it. "Condensation" and "displacement" help in explaining the nature of the *unconscious* which is otherwise unintelligible. Contrary to *primary process*, there is the *secondary process*, which is usually associated with the rational thinking. This process inhibits the discharges unlike the *primary process* and stabilizes the impulses immanent from the *primary process*.

Along with the formulation of the theory of unconscious, Freud provided for a method to study and investigate into its

workings. The *unconscious* manifests itself almost in every area of human existence. Through hypnosis, neurotic symptoms, dreams, slips of tongue, jokes, art, religion, and a variety of other ways the *unconscious* becomes apparent.

DREAMS

In "The Interpretation of Dreams" (1900), Freud declared, that dream is the royal road to the unconscious. The interpretation of dreams, is Freud's first significant attempt towards investigation of the *unconscious*. Some of the fundamental ingredients of the dream theory were already conceived by Freud, back in 1895 in his "project".

Freud observed that there are four sources from which dreams originate. According to these sources the dreams are also classified. They are (i) external (objective) sensory excitations, (ii) internal (subjective) sensory excitations, (iii) internal (organic) somatic stimuli, and (iv) purely psychical sources of stimulation, out of which the psychical source is the most important. "Dreams", says Freud, are the mode of reaction of the mind to stimuli acting upon it during sleep. From such a simple premise the theory of ~~the~~ dreams stands out today to be the most complex one.

The theory of the dream is based on three basic principles. Firstly, the function of the dream is to protect sleep. Secondly, there is invariably a latent content which was not the same as the manifest content. Thirdly, every dream represents the gratification of an unfulfilled wish, generally infantile in character.

Dream is regarded as the "guardian of sleep". Freud maintains that dream preserves sleep by converting any ungratified impulse into an imagined wish-fulfilment. "The formation of a dream can be provoked in two different ways. Either, on the one hand, an instinctual impulse which is ordinarily suppressed (an unconscious-wish) finds enough strength during sleep to make itself felt by the ego or on the other hand, an urge left over by waking life, a pre-conscious train of thought with all the conflicting impulses attached to it finds reinforcement during sleep from an unconscious element."¹³ The dream, far from being a bundle of physical excitations, represents repressed carvings associated with the *unconscious*.

The dream as we remember or record after dreaming is the manifest content which has a latent content too. The manifest content serves as a process of disguise in dream. The stimulus which is the source of a particular dream originates in the latent content and in disguise pass through the censor, and appear in dream consciousness as an innocent representation. Where the latent content is not successfully disguised, it ends up in a; disturbed dream or nightmare. This disturbance is the cause for the *unconscious* making its direct way into the *conscious*. The latent content which is often called the "dream thought", provides the dream its sense and meaning. The dream-thoughts are not restricted only to the wish that instigates dream, rather include a whole set of the wishes. The latent content goes in piece-meal into the manifest content which mould it into

a unity. "The distinction between the manifest and latent content is a functional distinction : that is, it refers to the role the thoughts play, so that the possibility is open that the manifest and the latent contents may coincide."¹⁴

This is how, Freud came to the conclusion that "a dream is a (disguised) fulfilment of a (supressed or repressed) wish".¹⁵ The dream may occur either in the *conscious*, as a residue of a day's wishing, or in the *unconscious* as a repressed wish. In most cases, it is the *unconscious* which is the source of the dream-work. The mechanism of dream formation in both the cases are same. But the ones originating in the *unconscious* is important. As a dream is essentially a wishfulfillment, it belongs to the domain of the *primary process*. The *unconscious* finds it difficult to enter the consciousness directly, yet, establishes connections with ideas which already belong to the *pre-conscious*. As Freud says,

"What makes the dreams so invaluable in giving us insight is the circumstances that, when the unconscious material makes its way into the ego, it brings its own modes of working alongwith it. This means that the pre-conscious thoughts in which the unconscious materials have found its expression are handled in the course of the dream work as though they are unconscious portions of the id; and in the case of the alternative method of dream formation, the pre-conscious thoughts which have obtained reinforcement from an unconscious instinctual impulse are brought down to the conscious state. It is only in this way that we learn the laws which govern the passage of events in the unconscious and

the respects in which they differ from the rules that are familiar to us in the waking thought. Thus the dream work is essentially an instance of the unconscious working over the pre-conscious thought process."¹⁶

The dream provides the pre-condition for a repressed wish to be fulfilled. By this a repressed wish can achieve a certain satisfaction when the demands of the ego are observed. "The dream is therefore like a neurotic symptom in that it is a compromise formation."¹⁷ Freud notes that the evidence of the working of the unconscious in the formation of dreams is abundant and convincing. He points out four important aspects of the unconscious ~~manifestations~~ in the dream work :

1. Memory is far more comprehensive in dreams than in waking life. In dreams there are recollections of memories, which the dreamer has forgotten.
2. Dreams make an unrestricted use of linguistic symbols, the meaning of which are most part unknown to the dreamer. They probably originate in the earlier phases in the development of speech.
3. Childhood memories usually reappear in the manifest dream. They are not only forgotten, but become part of the unconscious owing to repression.
4. Dreams manifest the archaic heritage which the child brings with him into the world, before any experience of his own, influenced by the experience of the ancestors. Thus dreams constitute a source of human pre-history.

Representation

This process explains how an idea in the latent content represents itself in the consciousness. The idea in the latent content turns into action; in the process abstract ideas turn into concrete images.

Condensation

Condensation is a method of abbreviated translation of the latent content. It presupposes that the manifest dream has a smaller content than the latent one. *Condensation* is a kind of distortion. It is accomplished by omitting certain latent contents altogether. Again out of many complexes in the latent content only a fragment passes over into the manifest content. By this process, latent contents sharing common characteristics are put together in the manifest dream and are blended into a single whole. The familiar aspect of condensation is the composite dream figure.

Displacement

The mechanism of *displacement*, as Freud explains, involves two distinct but interrelated processes. By the process of *displacement*, a latent element may be replaced, not by a part of itself but by something more remote, something of the nature of an allusion. Secondly, the accent may be transferred from an important element to another unimportant one, so that the center of the dream is shifted, and offers to the dream a foreign appearance. *Displacement* is a complex arrangement and stands for the disguise in the dream-work.

Secondary Elaboration :

This process attempts to order, to revise, and to supplement the contents of the manifest dream, so as to make it an intelligible whole. The moment any idea enters into the consciousness, the process of *secondary elaboration* starts, and continues. This process is essentially a process of rationalization, which makes the dream more coherent, and sensible to the dreamer. The process of secondary elaboration presumably occurs in the pre-conscious and is in the nature of a concession to the logical ego.

Freud, however, at various stages held to the opinion that there are some typical dreams which do not conform to the theory of dreams as wishfulfilment. The anxiety-dream is one of these typical dreams. Similarly, dreams originating from war neurosis could not be interpreted as mere wishfulfilment. In battle dreams traumatic experience seem to be re-enacted again and again. It seems necessary for the dreamer to do this in order to master the great amount of psychical excitation which it evoked by a mental means. In Beyond The Pleasure-Principle, Freud conceded to some exceptions to the wishfulfilment principle of the dream. It was in connection with his life-death instinct theory that he had acknowledged this exception. This exceptions are also related to repetition compulsions and other concepts. But, on the whole Freud held to the opinion that the wishfulfilment concept is universal to dream formation besides these exceptions.

Dream symbolism, the subject matter of which did not receive much attention from Freud in "The Interpretation of Dreams", in his later studies becomes very significant. In many ways dream symbolism is central to Freud's study of dreams. Though Freud has used his *free association* technique for the interpretation of dreams, yet the study of dream symbolism led Freud to conclude that it suggests a capacity of mind more general than the phenomenon of dreaming. According to the dream symbolism, certain basic thoughts, and pre-occupations find a regular form of expression : for instance, the parents are represented by kings and queens, the penis by sticks, tree-trunks, umbrellas, nails, files, or long sharp weapons, the womb by boxes, cupboards, or hollow objects like ship. In one way such symbolism must be classified with the dream work, since it provides a transition from the latent to the manifest content, yet in another way it must be contrasted to it, precisely because it reduces the element of the work on the part of the dreamer. Psychoanalytic method associates the symbols in their conventional interpretation to the dreamer's personal association.

The investigation of the universal dream phenomena is precisely a means of exploring the unconscious. Like neurotic symptoms, dream is a product of conflict, and compromise between conscious and unconscious impulses. It also explains the mode of functioning of the primary and secondary processes in the Psyche.

THE PSYCHOPATHOLOGY OF EVERYDAY LIFE

The Psychopathology of Everyday Life (1902) is another attempt to study the *unconscious*. The book with its commonsense reasoning accounts for the acts of omission and commission in our day to day life. In our every day life we are subject to numerous acts of forgetfulness, slips of tongue, slips of the pen, misreadings, bungled or what are called "symptomatic" actions. Freud contended that behind ^{these} manifestations, an unconscious motive is at play. This thesis is a fundamental contribution of Freud to the understanding of the unconscious mental functioning.

The basic tenets of Psychopathology were already ingrained in Freud's essay "On the psychic Mechanism of Forgetfulness", published in 1898. In a letter to his friend Fliess, in the same year during August, Freud wrote about his own forgetfulness. The emerging new theory is known as "parapraxis" providing a broader meaning to the narrower connotation of error.

The subject matter of neumerous acts of "parapraxis" may be classified as : (a) motor : (i) making a mistake in carrying out an intended purpose, whether in speech, writing, or any other actions, (ii) carrying out an unintended purpose, "accidentally" doing something one had not really meant to; (b) Sensory : (i) a simple failure such as forgetting, overlooking and the like, (ii) erroneous perception, an error in memory, in vision so on and so forth. Freud attributed for the occuring of these errors to the unconscious motive. However, the theory does not stake anyclaim for the unconscious right^{ly} way rather remains as an addendum to the normal theory of remembering and forgetting.

In Freud's words :

"That it is not superfluous to remark that the conditions which psychologists assume to be necessary for reproducing and forgetting and which they look for certain relations and dispositions, are not inconsistent with the above explanation. All we have done is in certain cases to add a motive to the factors that we have been recognized all along as being able to bring about the forgetting of a name, and in addition we have elucidated the mechanism of false recollection."¹⁸

In order to distinguish between the forgetting which is the result of normal psychological process and that which is motivated by repression or unconscious drives; Freud specified that a faulty psychic action must satisfy the following conditions:

1. It must not exceed a certain measure, which is firmly established through our estimation, and is designated by the expression "within normal limits".
2. It must evince the character of the momentary and temporary disturbances. The same action must have been previously performed more correctly or we must always rely on ourselves to perform it more correctly. If we are corrected by others we must immediately recognize the truth of the correction and the incorrectness of our psychic action.
3. If we at all perceive a faulty action, we must not perceive in ourselves any motivation of the same, but must attempt to explain it through "inattention" or attribute to an "accident".

The explanations for these very definite processes are connected with a series of observations. In the complex psychic process the above conditions make it clear that in most of the occasions the psychic motives work in a disguise. There is, indeed, a kind of determinism associated with the psychic process. The understanding of this determinism has led Freud to take into consideration the minute or otherwise trivial acts of omission in our daily life.

Alongwith the determinism of the motives, Freud also believed that a group of erroneous functions occur because of one impulse interfering with another. While carrying out his intention, a person involuntarily often performs some acts he has no conscious control. There are simple incidents of knocking over a glass of water out of resentment and tragic occurrences, such as road accidents. Thereby, it is understood that some unconscious impulse involuntarily expresses itself.

The unconscious motive as in dreams play the most important role in the various manifestations of parapraxis. The process of parapraxis provides opportunities for people to observe others and in the process, as Freud remarked, "we are always psycho-analysing other people."

The concept of memory constitutes an important aspect in Freud's understanding of the symptoms of psychic disorder as well as psychopathology. In his "preliminary communication" he has observed about the traumatic memory which remains unreacted, forms the symptoms of neurosis; expressed in mnemonic symbols. However, for the patient to recall the traumatic

event to consciousness becomes difficult. In order to explain the complexity involved in this process the new view Freud offered allow for symptoms whose mnemonic content is false, which cluster round a *screen memory*, and later a *fantasy*. The *screen-memory* refers to only childhood memory. It is a *screen* because theoretically it conceals a number of other earlier memories; the assumption is that it is the end product of a long chain that has previously been repressed and is inaccessible.

THEORY OF JOKES

In his attempt to investigate the workings of the unconscious, alongwith his interpretation of the dreams, the parapraxis, Freud developed the theory of jokes. "It involves a leap across a vast intervening stretch of mental life, to move from the symptom, with its roots in the pathogenic and the unruly, to the joke. Yet there are similarities between the two phenomena, and these are best approached by considering what each has in common with the dream."¹⁹ In Jokes and their Relations to the Unconscious (1905), Freud came to the conclusion that jokes express repressed and unconscious wishes. Richard Whlloheim notes :

"Dreams, errors, symptoms, jokes-all exhibit to varying degrees the fundamental role played by impulses in our psychic life. Further more, all four phenomena stand in some relation or other to what Freud in the scientific project had postulated as the most primitive, as well as the most vulnerable way, in which impulse seeks discharge : that is, by stimulating mnemonic image of the object it seeks and then, without establishing whether

there is a 'real' or merely a 'perceptual' identity between image and object, instantly spending itself. Dreams seem to be straight forward examples of 'the wish' as impulse is called when it seeks satisfaction in this immediate or hallucinatory way : symptoms, being compromise-formations are impure examples, but do not lie far behind : and errors and jokes are related more obliquely to the wish."²⁰

THEORY ON SEXUALITY

Freud's theory on sexuality has been criticised strongly from various psychological and non-psychological points of views. Freud held on to the believe that human action in most of the cases is conducted by sexuality. The manifest mental phenomenon, Freud first identified, as the expression of a wish or impulse, then the impulse with an unconscious, and repressed impulse; then the repressed impulse with a sexual impulse. The theory of sexuality in many ways stands out to be of unique importance to the edifice of psychoanalysis. For his insistence on the sexuality in human nature Freuds' theory on sexuality is often ascribed to pansexualism. Freud rejected the pansexualism, which he regarded as a travesty of his theory. He wrote :

"And it is thus that there is created in the imagination of the critics a pan-sexualism which exists neither in my views nor Jung's The wider public however, are ignorant of this, it is kept hidden from them."²¹

It is true that Freud applied the term "sexual" much more widely. But strictly speaking, it is not so much the meaning of the word that he expounds but the deeper concepts connotated by the word.

As Ernst Jones observes : "The heavy social ban that is laid on various aspects of sexuality and the extent to which the ideas of morality are concentrated against all sorts of radiation from this central sin (the very word "immoral" is commonly used as an equivalent for "sexual"), is only an echo of the internal repression of sexual impulse, a consideration which will perhaps give some faint idea of how strong and deep the latter must be. The greater part of this internal repression is unconscious so that we are referring to quite a different matter from ordinary conscious prejudice."²²

On the face of all adversity, Freud with his ruthless logic and detachment from consequences had always played the role of the iconoclast. Freud's first major work on the theory of sexuality is Three Essays on Sexuality, published in 1905. Since then the book has been substantially expanded and amended as it went through six editions over the subsequent twenty years. In spite of the changes and revisions, certain essential assumptions of the Three Essays have remained unaltered. The broad outlines of psychosexual development, the need for object relationship, the significance of the Oedipus complex, the regression, and fixation on infantile sexuality as the root of neurosis, the connection between neurosis and childhood all these, and much more have become indispensable to the theory of psychology. "We shall see, informing an opinion regarding those manifestations of human sexual life, which psychoanalysis pronounced to be sexual, that there is no essential difference between most of these, and what according to our feelings, we consider to be sexual in the adult."²³

The first essay in The Three Essays deals with sexual aberration. Confirming to the fundamental assumption that the sexual instinct is biological, Freud introduces a novel approach by which the so called aberrations or perversions can be understood. Freud introduced two concepts; the sexual object, i.e., the person from whom the sexual aim emanates, and the sexual aim, i.e., the aim towards which the instinct strives. This classification sets the very framework of these essays. There are many forms of behaviour deviations from the above norm in object or in aim, or both, which Freud assumed to be sexual. The facts contained in Freud's theory on sexuality could be found in the works of Krafft-Ebing, Moll, Moebius, Haverlock Ellis, Schrenk-Notzing, Lowenfeld, Eulenburg, Bloch, and Hirschfeld. The conclusions reached by psychoanalytic investigations, Freud refers to his own clinical experience, and that of J. Sadgar.

Freud claimed that psychoanalysis is the only successful method to investigate the sexual perversions of the neurotics. In summing up the effectiveness of the method, Freud notes that : (1) the symptoms of neurosis expresses the sexual life of the neurotic (which includes both the infantile and abnormal sexuality), and (2) neurosis is the negative of the perversion; pervert actually does what the neurotic phantasies. In order to explain this relationship Freud emphasized upon three aspects:

1. The Unconscious mental life of all neurotics (without exception) shows inverted impulses, and fixation of their libido upon persons of their own sex.

2. It is possible to trace in the unconscious of the neurotic tendencies every kind of anatomical extension of sexual activity. And these tendencies are factors in the formation of symptoms.
3. An especially important part is played, as factors in the formation of symptoms in neuroses, by the component instincts, which emerge the most part as pairs of opposites, such as the instincts of looking, and of being looked at, and the active and passive forms of the instinct for cruelty.

In the context of these observations Freud's assumption on psychoneurosis is based. He observed a strongly developed characteristic in the *psycho-neurotic* constitution and then distinguished a number of such constitutions according to the innate pre-ponderance of one or the other of the erotic zones, or one or the other of the component instincts.

The final section of the first essay while summarised deals with the question of infantile sexuality. If perversions and neuroses are complementary, then there must be something innate which is at the root of these manifestations. Freud concluded:

"A formula begins to take shape which lays it down that the sexuality of neurotics have remained in, or been brought back to, an infantile state. Thus our interest turn to the sexual life of children, and we will now proceed to trace the play of influences which govern the evolution of infantile sexuality till its outcome in perversion, neuroses or normal sexual life."²⁴

Infantile Sexuality

The second essay deals with infantile sexuality. Freud's opinion on infantile sexuality has been strongly objected and widely criticised. Yet, his findings are supported by his clinical observations, and are not wild guesses.

"Popular opinion has quite definite ideas about the nature and characteristics of the sexual instinct. It is generally understood to be absent in childhood, to set in at the time of puberty in connection with the process of coming to maturity and to be revealed in the manifestation of an irresistible attraction exercised by one sex upon the other; while its aim is presumed to be sexual union, or at all events actions leading in that direction."²⁵

Freud's concept on child sexuality was a challenge to the existing popular opinion. On the basis of available material on the history of sexuality, Freud tried to prove the narrowness of its understanding. Indeed, Freud broadened the concept of sexuality and attributed it the most important role in human life.

Freud questioned why the phenomenon of child sexuality was unknown ? Freud pointed out that the expression of sexuality in childhood is subject to a kind of amnesia. This amnesia is similar to those caused by repression in neurotics, and blots out the memory of first six to eight years of life.

Freud then, described successive phases of development of infantile sexuality. The first phase which is called the auto-erotic phase covers the period from birth to its flowering around

the age of three to five. During this period the sexual manifestation is attached to some erotogenic zone in the body. This oral phase is marked by thumb-sucking. The aim of infantile sexual wish is to derive satisfaction by self-stimulation, or by the discharge of tension. Freud concluded that children are polymorphus perverse.

The second stage is called the anal-sadistic. During this period the interest shifts from the mouth to the anus. The child derives satisfaction withholding the excretion. This stage is characterized by a curious combination of features. During this period the child engages himself in extensive sexual exploration, and carries out them in isolation. Because of his narcissistic preoccupation, and curiosity with secrecy he develops complicated mental attitudes relating to certain bodily needs. It can be said that during this period the child loves itself, a capacity it entirely never gives up. This period is also called as the "latency period". This is an interval period between the age of five and puberty.

The third stage which is known as the genital-stage or "pubertal stage", happens to be the most crucial period for the child. Here the child seeks in the outer world the objects not only of its liking but also its conscious and unconscious sexual phantasies. The interest in opposite sex gradually gets transferred to older generation, particularly towards the parents. This constitutes the Oedipus complex, which is characterized having sexual attraction towards the parents of opposite sex and rivalry with the same sex.

THE LIBIDO THEORY

In order to explain the manifestations of infantile sexuality, Freud postulated the *Libido* theory. The word *libido* is a derivation of the latin word *Lust*. "The energy of those instincts which have to do with all that may be comprised under the word "love" (*lust*). *Libido* is a quantitatively variable force that can serve as a measure of processes and transformations occurring in the field of sexual excitation. It is a unifying concept with many ramifications."²⁶ Sterba explains the concept more comprehensibly :

"Psycho-analysis, however, uses the term *libido* exclusively in connection with sexual pleasure and sexual desire. Freud has taken over this sense of the term from A. Moll, who makes use of it to designate the dynamic expression of sexuality. The manifestation of sexuality in human actions, dealings, thoughts, and perceptions are considered to be the expression of certain force or power, and it is this force which psycho-analysis calls *libido*."²⁷

The first model of a unified concept of the sexual instinct had been drawn by philosophers beginning with Plato. There are striking parallels between the "metaphysics *sexus*" of Schopenhauer and the *libido* theory of Freud.²⁸ The *libido* is obviously something much wider a concept than the sex urge as familiarly associated with it. "Jung makes use of the term in a much broader sense — something that represents the total strivings of the individual. As such it is exactly analogous to Bergson's *e'lan vital* or to Mc-Dougall's *hormé*."²⁹

The *libido* theory of Freud includes the following hypotheses :

1. Libido is the major source of psychic energy.
2. There is a development process consisting of various libidinal stages.
3. Object-choice results from the transformation of libido.
4. The libidinal drives can be either gratified, repressed being handled by reaction formation or can be stimulated as an adjustment of most instinctual needs.
5. Character structure is built on the modes in which the biologically determined instincts are handled.
6. Neurosis is a fixation on, or a regression to, some phases of infantile sexuality. Furthermore, the earlier the fixation, or the deeper the regression, the deeper is the psychopathology.

Libido and Psychic energy

Libido is dynamic in nature and is the major course of psychic-energy. The instinct is the psychic cause which originates in the interior of the body and flows into the psyche from the somatic field. The sexual instincts provide the major drives for the functioning of the individual. In 1920 Freud revised his theory of libido to allow for two basic drives i.e., sexuality and aggression. The sexual instincts remain as the dominant source of Psychic energy.

Libidinal stages

The development of the individual is marked with three stages of development of *Libido*. From Freud's clinical observations

of ¹⁸⁸⁰1980 till the final revision of 1923, the libidinal stages have been named in two sequences; the *autoerotic, narcissistic* and *anal-sadistic*, or the oral, anal, and phallic stages. These stages do not succeed in sequences rather their development overlap one another. These developments, starting from the oral stage and ending up in the phallic stage contribute some fundamental concepts such as *narcissism*, *character formation*, and *Oedipus Complex* in the course of human development. "Thus the final form in which the theory of libidinal stages comes from Freud is an approximate large scale map rather than exact blueprint, and still leaves much room for clarification both generally and for any given individual."³⁰

Object choice

Object choice is the most variable characteristic of the *libido* and easily transformable. The concept of *object choice* had undergone the most extensive changes in Freud's writing. The knowledge of early object relation has increased enormously since the advent of ego psychology. Object choice essentially presupposes transformation of the libido. Libidinal needs require objects for their satisfaction. The earliest stage of object choice is inword or narcissistic in which the person chooses himself and some one who is like himself. During the following stage, which is called anaclitic (to lean on), the object is some one on whom the child depends, especially the mother or mother substitute. Final stage is marked by the object love, when the other person is regarded as an individual partner.

The stages of object choice have a broader prospective. The flow of Libido besides being inward, and outward is also marked by libidinal arrest, backward movement, and deflection.

Narcissism

Narcissism is marked by the inward flow of the *libido*. Here the object is the self. This concept has assumed great importance in psychoanalytic theory. The essay On Narcissism: An introduction (1914), represents a turning point in Freud's views. The theory on Narcissism involves not only an extension but also fundamental modifications of the libido theory.

Freud's concept on *Narcissism* is characterized by a new look on the drive theory. The distinction between ego drives (non-sexual) and libidinal drives (sexual) was modified into the new concept of libidinal ego drives, and non-libidinal ego drives. Furthermore, Freud described the necessary stages in development during which the ego was normally the love-object. During auto-eroticism stage, when the libido is diffused, the ego earns the capacity for differentiation, which is called the stage of *primary narcissism*. The secondary form of *narcissism*, is marked when the libido is frustrated in the quest of a love object. The individual sets up the object as a fantasy within himself and proceeds to identify himself with the fantasy. The libido thus turns inwards by being directed to the love-object in fantasy. This mechanism is also called *introversion* (The word was coined by Jung while explaining the symptoms of Schizophrenia).

Besides *narcissism* there are other problems associated with *object choice*. The object choice normally is a progressive series of development starting from the self, to the mother ending at the mate. It continues through the process of maturation. But the problem arises when there is a fixation on an object of immature choice. This state calls for an arrest of the libido. The precise example of this arrest is the attachment to mother as the love-object instead of seeking for more mature choice.

Similarly, unusual *Object choice* leads to *regression*. The libido in this case flows backwards and the object-choice remains fixated to a love-object of earlier stages of development. This development is most significant from the psychopathological point of view.

Libidinal Drives

Normally the libidinal drives seek gratification. In the course of biological maturation sometimes the libidinal drives are thwarted or deprived of normal gratification. This leads to resentment or to repression. Freud noted four possibilities for libidinal drives.

The libidinal drives which achieve normal gratification applies relatively to a few possibilities. Secondly, when they are repressed, they lead to neurosis and follow the possibility for the return of the repressed. On the third place, when there is an opposition to such gratification, the phenomenon emerges as *reaction formation*, which leads to mental disgust, shame,

and morality. Finally, there is the possibility for the libidinal drives being cathected in a normal process into *sublimation*. In sublimation the energy of the sexual impulses is diverted either partly or entirely, and become desexualized being directed towards socially approved ends.

In his paper "Instincts and their Vicissitudes (1915)", Freud added other possibilities for libidinal drives in addition to the above mentioned ones. The one being particularly important is the reversal into the opposite and the turning around upon the subject. However, the concepts such as *repression*, *reaction formation*, and *sublimation* in this context need more elaboration.

Repression

Repression occurs when the libido is dammed up and no external love-object is chosen. Freud placed it third among the vicissitudes of drives. The first phase which constitutes the *primal repression* occurs in infancy because of a fixation. As Freud notes, "fixation is the precursor and necessary condition of every repression."³¹ The second phase is the repression proper, which is directed against mental derivatives of the repressed instinct or against trains of thought that have come into associative connection with it. The third phase which completes regression as a pathogenic factor, is the *return of the repressed*. This marks the failure of repression, the repressed irrupts : and the irruption occurs at the point of fixation, to which the libido now regressed.³² The motives of repression are attributed mainly to frustration or deprivation, anxiety, and other patho-

logical reasons. In explaining the motive of *repression*, Freud offered the examples of Lady Macbeth and Ibsen's Rebecca West as classic cases where the real world frustration became pathogenic and mark the psychic conflict at the point to which the individuals regress.³³

Freud till 1926, believed that *anxiety* is the result of repression. Anxiety in other words is transformed *libido*. This transformation takes place in repression. Finally, Freud never ceased to consider the constitutional factor which carried the implication that one individual might fail to tolerate, or to find compatible, what another could readily accommodate.

Reaction Formation

Reaction formation is a mechanism whereby the object of repression is partially served by the development of an antithetic attitude in the consciousness to the disapproved attitude. The energy in case of reaction-formation not only flows from the repression but also flows in the same direction. It is derived from the opposing ego forces. The unconscious obtains surrogate satisfaction while ostensibly satisfying *super ego* demands. Reactionformation stands in contradiction to sublimations. "The contrast between the two may be illustrated by a couple of examples. The primitive tendency to self-display (of the person) may be sublimated into the talking of pleasure in self-prominence, either physically as in oratory or, more indirectly still as it may in varieties of fame seeking, or on the otherhand, it may lead to the reaction of modesty, same and the like. The primitive

pleasure all children take in dirt may be sublimated into painting, sculpture work or cooking or it may lead to the reaction of cleanliness, tidiness and similar traits."³⁴ The manifestation of a strong reaction formation can be identified with a strong impulse behind it. It may be positive or negative in the same persons on different occasions.

Sublimation

sublimation in psychoanalysis is understood as an unconscious process by which the libido is deflected, so as to express itself in some non-sexual, and socially approved activity. It is in large part a transformation of sexual impulses, the energy of which flows to other activities. *sublimation* provides for varying degrees of stability. As Freud observed in his book "Civilization & its Discontents (1930)" that civilization has been built up under the pressure of the struggle for existence, by sacrifices in gratification of the primitive impulses, and that it is to a great extent for ever being recreated, as individual successively joining the community repeats the sacrifice of his instinctive pleasures for the common good. *Sublimation* is the process which makes it convenient for the individual to become asocial. If the sexual impulses assumed to be on rebellion they will threaten the very structure of the society. Only, the desexualized sexual energy when sublimated becomes socially productive. It involves the sacrifice in the part of the individual. The diverting of the libido emerges in creation of works of art, or the so called greater achievements of the society. Precisely, it is the achievements

of the greatest by the lowest, once the process of sublimation is successful. There is of course, the fear of the sexual impulse regressing to its original impulse in the unconscious. This amounts to the failure of the process of sublimation and leads to neurosis.

Character Structure

Freud's theory of the instincts provide for the basis for his thesis on *character structure*. It depends a lot on how the biologically determined instincts work for the individual. This proposition was put forward by Freud in Character and Anal Eroticism (1908) :

"We can at any rate lay down a formula for the way the character in its final shape is formed out of the constituent instincts : the permanent character traits are either unchanged prolongations of the original instinct, or sublimations of those instincts, or reaction formations against them."³⁵

The later part of an individual's character depends on various unconscious conflicts of the early stage. Sometimes, it so happens that the proper development of character traits are imperfect which is largely due to lack of the proper channalization of unconscious conflicts. A large number of character traits such as determination, ambitiousness, timidity, and tenacity have been traced as particular reactions in regard to these conflicts. A neurotic character is a person who mostly remain fixated to these unresolved conflicts. After 1923, with the growing knowledge in ego psychology, and defence mechanisms, the concept of character structure was revised by Freud to a great extent.

Neurosis and Infantile Sexuality

Every neurotic disorder is a compromise between the repressing forces and the repressed impulses. Both the characteristics are expressed in the neurotic manifestation. The chief repressed impulses are invariably sexual and never get desexualized as in case of sublimation. Freud attributed the cause of neurosis to infantile sexuality, where a fixation or repression occurs. This proposition initially discussed in the Three Essays constitutes the core of the later neurotic theories.

The *Libido* theory as a whole is viewed critically by culturalist School of Psychologists. They insist on Freud's ignoring of cultural factors which are also responsible for neurosis and attributing more importance to constitutional instincts. To the charges against Freud, one notices the defence of Freud's *Libido* theory indirectly by others. It can not be authentic to presume that Freud was considering the biological premises only, yet, the psychological considerations were also equally important to him. From the very beginning Freud is psychologically oriented, although he attached more weight to biological factors. "Thus in its broad form the libido theory and its attendant hypotheses are seen as the basic of all dynamic psychology today. It has given rise and still does to many real issues which are essentially of a quantitative nature. These can only be settled by empirical research whether it resulted in confirming his specific hypotheses or not."³⁶

METAPSYCHOLOGY

Freud's essay, An Introduction to Narcissism (1914) was aimed at a reformulation of the drive theory. With the revised opinion on ego drives as libidinal, and non-libidinal, the essay on narcissism became a prelude for Freud's forthcoming metapsychological concepts. In 1915 Freud announced that he was working on a book consisting of twelve essays called Introduction to Metapsychology. But only five essays out of the originally planned twelve were published. The motive behind such a project was to provide a comprehensive conceptual framework of all the facts and aspects of psychoanalysis. He defined *metapsychology* as a system that would explain psychological facts from the *topographical*, the *dynamic*, and the *economic* points of view. The topographical point of view refers to the structure of the psyche, and the mental apparatus as the unconscious, the conscious, and preconscious systems. The *dynamic* refers to the motives or the drives and the ensuing conflicts originating from the psychic forces. The *economic* aspect means the regulation of the mental forces through the pleasure and unpleasure principles. It also explains the origin, distribution, and consumption of Psychic energy.

The drive theory has been attempted in a more systematic way in "Instincts and Their Vicissitudes". Freud defined the drives as psychical representatives, of endo-somatic origin, continuously flowing as the sources of stimulation. Freud then defined the general features of the drives, their force, their aim, their

source, and their vicissitudes. Concluding on the vicissitudes of the drives Freud pointed out that "Our inquiry into the various vicissitudes which instincts undergo in the process of development and in the course of life must be confined to the sexual instincts, which are more familiar to us. Observation shows us that an instinct may undergo the following vicissitudes : reversal into its opposite turning round upon the subjects own self, repression, and sublimation." Freud also mentioned about the process of introjection (the infant introjects pleasure and projects unpleasure). Finally he touched upon the origin of love and hate. In his words : "Perhaps we shall come to better understanding of the several opposites of living if we reflect that our mental life as a whole is governed by three polarities : Subject (ego)-object (external world), pleasure-unpleasure, and active-passive."³⁸ Of these three polarities we might describe that of activity-passivity as the biological, that of ego-external world as the real, and finally that of pleasure-unpleasure as the economic polarity.³⁹

The third *metapsychological* paper deals with the *unconscious*. Freud observed that ^{the} unconscious contains more than repressed material. He explained the features of the unconscious previously known as the *primary process*. The unconscious has no relationship to reality, it does not understand the principles of contradiction, and time. The importance of unconscious fantasy is stressed in the paper. As Freud sums up; "exemption from mutual contradiction, primary processes (mobility of cathexis), timelessness, and

replacement of external by psychical reality — these are the characteristics which we may expect to find in process belonging to the system unconscious".⁴⁰ A stage of verbalization is required for unconscious representation at the preconscious level to be conscious. The symptoms of neurosis associated with unconscious because of repression also has been discussed in the essay.

The fourth essay dealing on dreams is a supplement to the metapsychological papers. Dreams, already discussed in the Interpretation of Dreams are attributed to be egoistical. It is accompanied by the narcissism of the sleep. "Narcissism and egoism, indeed, coincide; the word 'Narcissism' is only intended to emphasize the fact^{that} egoism is a Libidinal phenomenon as well; or to put in another way narcissism may be described as the Libidinal complement of egoism."⁴¹ The dream is considered as a projection, a process of externalization of the internal. The wishfulfilment concept of the Interpretation of Dreams is supplemented with the concept that the completion of the dreams-process consists on the thought content, regressively transformed and worked over into a wishful fantasy.

The fifth essay dealing with Mourning and Melancholia like the paper on Narcissism is one of the building blocks out of which the whole theory of ego psychology emerged. Freud offered in this essay an interpretation of melancholic depression in terms of the metapsychology. *Mourning* is usually a reaction to the loss of a loved person, or to the loss of some substitution^{it} which has taken the place of one, such as one's country, liberty,

an ideal, and so on. When *mourning* consists of a slow dissolution of the emotional ties with the lost object, in case of *melancholia*, which is a reaction to such a loss, manifests in pathological dispositions. The distinguishing mental features of melancholia are a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of a self regarding feelings to a degree that finds utterance in self-reproaches, and self-revealings, and culminates in a delusional expectation of punishment."⁴²

In melancholic depression the ego suffers worst. The ego is presented as worthless. In mourning there is a loss in regard to an object; while in melancholia, there is a loss in regard to the ego. This psychological situation can be put as : An object-choice, an attachment of the libido to a particular person, had at one time existed; then, owing to a real slight or disappointment coming from this love person, the object relationship was shattered. This situation results in having little power of object cathexis, no displacement of the libido on to another object, and it is withdrawn to the ego.

This process results in an identification of the ego with the abandoned object. An object loss is transformed into an ego-loss and the conflict between the ego and the loved object turns into a cleavage. The ego is altered by identification, which frequently manifests in hysteria. *Melancholia* is identified with narcissistic identification. The difference between narcissistic and hysterical identifications is that when in the former case

the object cathexis is abandoned, in the latter case it persists. Therefore, melancholia follows the process of regression from narcissistic object-choice to narcissism.

The topographical as well as economic aspects of metapsychology are applicable for resultant manifestations of *mourning* and *melancholia*. Melancholic expresses a strongness of ambivalence towards the self. As a consequence of its incorporation the shadow of the object has fallen on the ego; hence the melancholic tendencies intensify self-hatred, and results in a mania or in suicide.

Beyond the Pleasure Principle (1920) in the series of the metapsychological essays is considered as the culmination of Freud's views. "If its title is evoked by Nietzsche, its content was definitely inspired by Fechner."⁴³ It is the "economic factor" of the metapsychology that the theory of *pleasure* and *unpleasure* is attributed to. The concept of pleasure and unpleasure is related to the quantity of excitation that is present in the mind but is not in anyway 'bound'. While *unpleasure* corresponds to an increase in the quantity of excitation, *pleasure* corresponds to the lowering of excitation. Fechner had focussed on quantitative changes in both the cases of pleasure and unpleasure associated with *principle of stability*. Following Fechner, Freud formulated the theory of *constancy principle*. According to him : "The pleasure principle follows from the principle of constancy : actually the later principle was inferred from the facts which forced us to adopt the pleasure principle."⁴⁴ Thus

the basic principle of life is the regulation of the quantum of stimulation through the mechanism of pleasure and unpleasure principle. Freud has recognized two limitations of this principle. Firstly, the *reality principle*, in the course of human development takes over the *pleasure principle*. Secondly, because of repression, the pleasurable drives turn into unpleasure. However, he contented that these limitations go "beyond the pleasure principle".

"Repetition compulsion" is one of the most important contributions of the pleasure principle. The repetition compulsion is one of the ancient principles in which Freud saw the sole possibility of explaining certain clinical findings. In the repetitive dreams of traumatic neuroses, in hysterical attacks, and in child's play (a very seminal concept relevant to ^{the} literary theory of Freud), Freud observed that unpleasant events being repeated. The process of transference also focuses ample light on the revival of childhood situations in the patient which is unconscious in nature.

Freud has also discussed about the *life instinct* and *death instinct* (Eros-Thanatos) in Beyond the Pleasure Principle. Initiating the discussion on ego instincts and the libidinal instincts he went back to the beginning of psychoanalysis. Ego is also having a libidinal aspect. He made a bold observation ascribing the libidinal instincts (sex instincts) the attribute of *life instinct* or Eros, and to ego instincts the attribute of *death instinct*, or Thanatos. "The aim of all life is death." Freud has many precursors to this thesis. Von Schuber

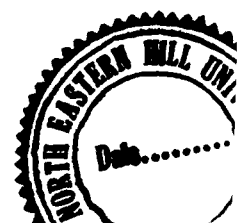
among all the romantics perhaps expressed the concept most clearly as mainly a wish in the later part of life to die. Freud is closer to Novalis's opinion : "life is for the sake of death", and again "the characteristic of illness is the instinct of self-destruction". Freud has drawn examples from Fliess, Weismann and Von Hartman.

Eros as the self-perservative instinct is viewed as a process of reorganization of sexual instincts, aiming at the perfection of the being. The *death instinct* or Thanatos is the reverse process. In every psychological process the presence of these two processes are inevitable. *Eros* is a tendency to form larger units, and Thanatos is a tendency for self-destruction. Freud's concept of the *death instinct* is very close to Spencer's concept of evolution and dissolution.

NEUROSIS

Neurosis is the cornerstone of psychoanalysis. Infact, the branch of knowledge that emerged as psycho-analysis has its origin in the study of neurosis. It has been asserted that the findings in the investigation of neurotic phenomena is equally applicable to normal psychology. Between the normal and the neurotic there is only quantitative difference of symptoms. Functional nervous disorder is in some form or other always a failure to grow up in relation to the necessities of one's surrounding. Freud's discoveries on the nature, symptoms, and treatment of neuroses are momentous in the history of psychology. Freud's life long endeavour was to study the nature of mental

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disorder. Starting from his *Studies on Hysteria* throughout his career, Freud was engaged in formulating the broader prospect for the neurotic mind explaining its multidimensional features.

The first step towards neurosis originates in privation which leads to accumulation of libido. As the neurotic lacks the normal capacity for sublimation, the accumulated libido is repressed, and reactivates phantasies in the unconscious. These unconscious fantasies then make their way to consciousness where the resistance of the ego is inevitable. If these fantasies overcome the resistance of the ego, then complete repression will follow. The libido here serves the dual role of ensuing libidinal satisfaction, and in the eye of the super-ego ranks as punishment and privation. Along with the overdetermination of symptoms, the manifest neurosis is a kind of compromise formation. In compromise formation two opposed tendencies act on one another, and represent both that is repressed, and also which has effected the repression while cooperating in bringing them together.

In hysteria the collaboration of two tendencies in one symptom is achieved. In the obsessional neurosis the two parts are often distinct. The symptom is then a double one, and consists of two successive actions which cancel each other. Infantile sexuality is one of the dominant reasons for both hysteria and obsessional neurosis. The neurotic symptoms may be ascribed to a fixation during the oral-anal and genital phases. If the fixation is at the genital stage then the reactivated fantasies will lead to Oedipus situation.

Anxiety is one of the important aspects of *neurosis*. It is a defensive reaction of the ego in danger. There are three typical anxiety situations : (i) Anxiety about the loss of love, (ii) Castration anxiety, and (iii) Social anxiety. The last of these three sources of anxiety is regarded as permanent, and in a moderate degree normal. The first two are conditioned by the imperfect developments of the libido, whereas the third emanates from the ego impulses. The neurotic is differentiated from the normal by the fact that he immoderately heightens the reactions to these dangers. Furthermore, the neurotic does so because of his inherent limitation to sublimate. Neurosis inherently fails to reality testing. "And the central idea here is that, inside the neurosis, desire, belief, and action are so concatenated that there is no interaction between the neurosis and reality : in the none of the outer manifestations of neurosis are directed upon reality, nor are any of its internal constituents over tested against reality."⁴⁷

TRANSFERENCE

"Transference" may be described as the situation in which the patient in psycho-analysis does not submit to dispassionate consideration of his difficulties, but rather enters at an early stage of the analysis into an interrelationship with the therapist. This relationship centers primarily around the two aspects of *Oedipus Complex* the sexual attraction for the parents of opposite sex, and the antagonism towards the parent of same sex. As in life in general the individual finds it difficult to recognize

his unconscious emotional drives and so he represses them. The first phase of the *transference* is marked by the patient's hostile feelings turning to a loving feeling towards the analyst. This *transference* may be negative or positive. The second stage of transference is that the displacement of the hostile feeling does not necessarily impugne its therapeutic value. It creates a kind of artificial neurosis inside which the patient reactivates and reenacts his most fundamental conflict around the analyst. The third stage is marked by the dissolution of the unconscious. Technically, this turns the repetition into a recollection. In other words, the various affective reactions to the analyst occurring in the transference neurosis must be linked up to the actual parent relationship in childhood.

THE EGO PSYCHOLOGY

The shift from the descriptive mental apparatus, i.e., unconscious, conscious and pre-conscious to the dynamic system of mind (id, ego and super-ego) marks a fundamental shift of perspective in Freud's theory of the psyche. In his book The Ego and the Id (1923), Freud reformulated his theory in terms of three major functional agencies. This reformulation does not change Freud's basic position regarding the function of the unconscious, or the primary process, rather it widens the function of the *ego* which is now more than the conscious mind. The inadequacies Freud faced in explaining certain types of mental conflicts as observed in case of traumatic neurosis, melancholia, psychosis led him to formulate the new system. However, a

close look at Freud's formulations will reveal that there had been sufficient hints for such ideas in the Project of 1895, Interpretation of Dreams, and in Metapsychological papers. "What is quite certain, however, is that, after the isolated attempt in the Project of 1895, at a detailed analysis of the structure and function of the ego; Freud left the subject almost untouched for some fifteen years. His interest was concentrated on his investigations of the *unconscious* and its instincts, particularly sexual ones, and in the part they played in normal and abnormal mental behaviour. The fact that repressive forces played an equally important part, was of course never overlooked and was always insisted on, but the closer examination of them was left to the future. It was enough for the moment to give them the inclusive name of the ego."⁴⁶ The criticism of Adler and Jung on, Freud's attaching excessive importance to sexuality, and psychoanalysis as a method of studying symptoms rather than the personality as a whole, ultimately led Freud to realize the significance of a total personality theory, though he has never explicitly accepted the so called criticism.

The structural organization of mind consists of three areas — the *id* the *ego* and the *super ego*. These sub divisions are operational concepts rather than demarcated compartments.

The Id

The *id* is the source of all drives, the reservoir of all instincts. "It contains everything that is inherited, that is present at birth, that is laid down in the constitution; above all, therefore,

the instincts, which originate from the somatic organization and which find a first psychic expression here (in the id) in forms unknown to us."⁴⁷ The term *id* as Freud himself acknowledged is an adaptation of George Groddeck's term 'das Es' (or the it).

The dynamic 'Id' is not very much different from the descriptive unconscious, the seat of both the repressed material and the drives. To these the unconscious fantasies, unconscious feelings of guilt have been added. "The word 'unconscious' was an adjective used to qualify not only the id but parts of ego and super ego."⁴⁸

The Ego

The *ego* is defined as the "coordinated organization of mental processes in a person". There is a conscious and unconscious part of the ego. To the conscious ego belongs perception, and motor control; to the unconscious ego, belongs the dream censor, and the process of repression. After maturation the ego becomes the dynamic center of behaviour.

At birth, there is no difference between the ego and the id. With the development of the individual the ego emerges. The first stage of the ego being existent corresponds to the bodily sensations being perceived, hence Freud states that the ego firstly is a body ego. However, under the pressure of the external reality, part of the id undergoes a special development. In Freud's words, "... a special organization has arisen which hence forward acts as an intermediary between the id and the

external world. To this region of our mind we have given the name of ego."⁴⁹ Then the ego is that part of the id which has been modified by the direct influence of the external world. By its control of perception and consciousness the ego wards off anxiety.

In satisfying biological needs and in defending the organism against excessive external stimulation, the ego performs its homeostatic task with the help of four basic faculties :

1. Internal perception of instinctive needs.
2. Internal perception of existing conditions upon which the gratification of subjective needs depend.
3. The integrative faculty by which the ego coordinates instinctive urges with one another, and with the requirements of the super-ego and adopts them to the environmental conditions.
4. The executive faculty by which it controls voluntary behaviours.

Ego is a composite of various defence mechanisms. Anna Freud's 'The Ego and the Mechanism of Defence' (1936) is in many ways a supplement to Freud's views on the ego, and explains in greater detail the mechanism of defence.

Super Ego

The third and the last agency of the dynamic mental structure is the *Super ego*. Through this concept Freud has expanded the notion of the Oedipus complex, and most systematically explained the inter-personal identification and relations.

Just as the *ego* is differentiated out of the *id*, the *super-ego* is differentiated out of the *ego*. In other words it is known as the *ego-ideal*. The *super ego* is the watchful, judging, punishing agency in the individual; the source of social and religious feelings in mankind. "The *id* and the *super-ego* have one thing in common: They both represent the influence of the past — the *id*, the influence of the heredity, the *super-ego*, the influence essentially, of what is taken over by other people ..."50

The *super-ego* as the internalized moral arbiter of conduct develops in response to the rewards and punishments meted out by the parents. However the main functions of the *Super-ego* are :

1. To inhibit the impulses of the *id*, particularly those of sexual or aggressive nature, since these are the impulses whose expressions are highly condemned by society.
2. To persuade the *ego* to substitute moralistic goals for realistic ones.
3. To strive for perfection.

Super-ego receives the energy from the *id*, and unlike the *ego*, it does not merely postpone instinctual gratification; on the other hand tries to block it permanently. There is also a collective *super-ego* analogous to that of the individual. Social cohesiveness is possible because of a number of people having similar *super-ego* sanctions and prohibitions. The *super-ego* also embodies spiritual and religious attitudes of men.

In Freud's words :

"It is easy to show that the ego-ideal answers in every way to what is expected of the higher nature of man. In so far as it is a substitute for the longing for a father, it contains the germ from which all religions have evolved."⁵¹

Sadism

The most important idea in the id is the aggressive instinct or precisely the death instinct. Freud to a larger extent modified his hitherto accepted instinct theory. Within the *libido* theory, the significance of the sadistic drives drew Freud's attention. The anal-sadistic fixation and obsessional neurosis which were not the features of the libido in his Three Essays (1905), were later on appended to the theory of libido. *Sadism* is a type of sexual perversion characterised by sexual pleasure and gratification from maltreating other individuals of either sex, known generally as love of cruelty. Though Freud at one stage refuted the suggestion of Adler on the question of aggressive impulse being diverted towards a love object, later on he accepted the proposition.

Masochism

Masochism in psychoanalysis is interpreted in terms of the aggressive and death instinct directed towards the self. In this case the individual punishes himself for the libidinal pleasure. Around 1915 the concept of *masochism* in Freud's thought started taking shape. In his paper "On Mourning and Melancholia" (1917), Freud, considered the problem of depression seriously, alongwith

its accompanied feature; the fear of punishment. He observed that the sense of punishment occurs in neurotic and psychotic depressive states because of which aggression is objectively internalized. Instead of the external object, the internalized object creates a state of hallucination in the minds of the neurotic and psychotic, bringing the impression of being punished unto them.

Anxiety

With the emerging concept of *id*, *ego*, and super-ego many a Freudian concepts have undergone changes. Freud's first theory of anxiety dates back to 1890. He offered the explanation that anxiety was dammed up libido; which being unable to find expression in the normal sexual manifestations, turns into fear and anxiety. But later on, Freud changed his stand. His revised the theory of anxiety is considered it to be part of the *ego* instead of ^{the}(*id*).

Freud recognized three types of *anxieties*; *reality anxiety*, *neurotic anxiety*, and *moral anxiety* or feeling of guilt. The basic type is *reality anxiety* or fear of real dangers in the external world, from it are derived the other two types. Neurotic anxiety is the fear that the instincts will get out of control for which the individual will face punishment. Neurotic anxiety has a basis in reality. The moral neurosis or feeling guilt is a super-ego dictate. *Moral Anxiety* also has a realistic basis amounting to the past experience of the person of being punished on such occasions and anticipating it. Further, reflecting on

the genesis of anxiety, Freud recognized that the instinctual impulse, if not immediately transformed into anxiety, can arise from different other impulses.

In his revised theory of anxiety Freud found that repression does not lead to anxiety, the view he formerly held. Now, anxiety leads to repression. Anxiety is a signal given by the ego that danger is eminent. Ego then explored the nature of this danger and comes to its defense. The best example of such signalling is the separation anxiety.

Revised views on Neurosis

There was a radical change in the concept of neurosis with the development of the *ego* psychology. The hitherto concept of neurosis as unconscious in origin and sexual in nature are not considered to be the only factors. Ego has now received the lime light and the relative strength of the ego determines the outcome of the inner conflicts. There is a shift in the major premise hereafter, instead of 'making the unconscious conscious', it follows the principle 'where the id was, ego shall be'.

The concept of the ego offered now a broader and simplified classification of mental illness. The new insight has become the cause of another type of neurosis known as the *transference neurosis* which emerges out of the conflict between the ego and the reality. Nevertheless, quantitative factors still play a decisive role. In the old concept neurosis was a symptomatic affair, but the new concept puts neurosis in a broader

perspective. The ego in neurosis is partly sick and partly healthy. It is the healthy part which is put as an affront against the sick for therapy. The ego is now a poor creature threatened by three agencies — the outside world, the id, and the super-ego. Clearly each of these agents can be identified as the source of neuroses.

SOCIETY AND CIVILIZATION

Freud's views on society, culture and religion put forward a number of profound ideas which are till today being strongly debated. Unfortunately, the commonly drawn "biological" and the "cultural" positions confuse the real issues involved in the study of society and culture. There were many aspects of society and social aspects of human behaviour and conduct, from the very beginning created interest in Freud. His major writings on society, religion, and morals in Totem and Taboo (1912-13), The Future of an Illusion (1927), Civilization and its Discontents (1930), Moses and Monotheism (1934-8), Group Psychology and the Ego (1936) are largely bold and highly speculative. Freud attempted in these works to answer the knotty social problems, and tried to explain the origin of civilization.

Actually, Freud's interest in social anthropology can be traced back to Fliess period. But his ideas on social anthropology in a systematic way made their first appearance in Totem and Taboo. The major contribution of this work is the thesis that the emotional developments of man display remarkable similarities in all different types of societies and cultures. In all **societies**

characteristic cause of neurosis is the preponderance of the sexual over the social instinctual elements. The social instincts, however, are themselves derived from a combination of egoistic, and erotic components into wholes of special kind. Freud elaborated the concepts of killing the primal father and the totem feast. He realized that tragedy as an art form has its origin in this social ritual.

"In the history of Greek Art, we came upon a situation which shows striking resemblance to the scene of the totem meal as identified by Robertson Smith, and not less profound difference from it, I have in mind the most ancient Greek tragedy The hero of the tragedy must suffer, to this day that remains the essence of a tragedy. He has to bear the burden what is known as 'tragic guilt'"⁵²

The characteristic preoccupation of Freud with the primitive, and archaic, not only dominated his scientific work, but for he thought that the work of Psycho-analysis is like "archeological investigation".⁵³ This preoccupation has led Freud to believe that there is a match between what is early historically, in the life of the species, and what is early psychologically in the life of the individual.

Freud's next work along this line is The Future of an Illusion in which he deals with the origin of religion. He offers a psycho-analytic view of religion. "Freud defines religion as an illusion inspired by the belief in the omnipotence of thought, a universal neurosis, a kind of narcotic that hampers the free exercise of intelligence and something man has to give up."⁵⁴

Freud accepted the Oedipus complex and its manifold derivations as the root of religion and morality. As he put it at the end of Totem and Taboo :

"At the conclusion, then of this exceedingly condensed inquiry, I should like to insist that its outcome shows that the beginnings of religion, morals, and society, and art converge in the Oedipus complex."⁵⁵

Freud pointed out that the relationship of the child and his parents are most crucial for his psychological understanding of religion and morals. This concept is in complete agreement with the psychoanalytic findings that some kind of complex constitutes the neurotic self. In his analysis of the classic case of the "Rat-man", and "Obsessional acts and Religious practice", Freud attempted to explain how the neurotic structure and ritualistic practice tend to manifest same characteristics. He held to the opinion that religion is the universal obsessional neurosis of man kind.

Freud clearly advanced a set of hypotheses which encompassed the manifold features of the development of human civilization . In this context the taboos of primitive man, with the rituals of modern religion, the Eleusinian mysteries, the Dionysian rites, and the Christian sacrament of communion are the practices in which the myths and fears of childhood, get mingled. Religious adherence also acts to strengthen the forces of repression in the individual and tends to make bearable, those necessary instinctual renunciations which make civilized life feasible. Religious belief serves the function of a wishfulfilling

illusion and comforts man in his struggle against the powerful forces threatening him from within and from without.

The book Moses and Monotheism (1934-8) deals with the monotheism character of Jewish people and their relation to the Christian world. He returned to many of his theories already advanced in Totem and Taboo and concluded that "there was a truth in religion not a material truth but historical truth whose reverberations from the forgotten past are felt until the present day."⁵⁶ Freud has attributed to the return of the repressed from its historical repression relating it to the Messianic concept which is at the root of Christian faith. However, the powers of the religious memory stretch across the centuries and force the masses under its spell. Freud admitted that the psychoanalytic investigation of religion, however, could not quite grasp sufficiently the peculiar profundity of religion. As he puts it :

"To all matters concerning the creation of a religion and certainly to that of a Jewish one — pertains something which is majestic which has not so far been covered by our explanations. Some other elements should have part in it; one that has few analogies and nothing quite like it : something unique and commensurate with that which has grown out of it, something like religion itself."⁵⁷

Freud's Civilization and its Discontents (1930) offers the fullest account of his views on society and human civilization. Civilization has grown up out of the exigencies of life. Life is dominated by pleasure-pain principle in its most intense form.

Man has to limit his pleasure seeking, for the on going process of the society and civilization at large. Freud's instinct theory by this time has undergone changes. The older formulations which is related primarily to sexuality, therefore, had to be considered in the light of his present concept of aggression.

According to Freud, aggression constitutes the most powerful obstruction to culture. In civilized society this aggression is internalized by the procedures of education and results in heightened sense of guilt. Social relation, infact, is the very beginning of civilization. The process of socialization is possible, when a large number of people allow restrictions on their impulses of gratification. Freud suggested a common purpose by which the group is guided psychologically: "as a number of individuals who have put one and the same object in the place of their ego ideal and have consequently identified themselves with one another, with their ego."⁵⁸ Of course, identification accelerates the process of socialization. On the whole, breaking down of social sanctions by the individual wish amounts to endangering the very foundation of society. The aggressive impulses have to be shunned, and the renunciation of happiness through an increase in the sense of guilt is the price, the individual pays for the progress of the civilization.

Freud came to believe that a non-repressive civilization is impossible. The *pleasure principle*, and the *reality principle* as antagonists put tremendous pressure on the individual. The diffused erotic ties between members of a society, depending

at once on a self-effecting attachment to authority, and on the other hand a massive renunciation of direct satisfaction, are the preconditions for the ongoing process of civilization.

Freud observes :

"It must present the struggle between Eros and Death, between the instinct of life and the instinct of destruction, as it works itself out in the human species. This is what all life consist of and the evolution of of civilization may therefore be simply described as the struggle for life of the human species."⁶²

Freud's view is characterized by an uncompromising insistence on showing the repressive content of the highest values as achievements in culture. The ontogenetic point of view marks the growth of the repressed individual from infancy to his social conscious existence. Similarly, phylogenetically the growth of the civilization from the primal horde to the fully constituted civilization is a long leap forward. "The interrelation in these two concepts is epitomised in Freud's notion of the return of the repressed in history : the individual reexperiences, re-enacts the great traumatic events in the development of the genus throughout the conflict between the individual and the genus."⁶⁰

Freud's view on civilization is understood to be pessimistic. He saw the dominance of aggressive impulses as a threat to civilization. Unless, the aggressive instinct is curbed through the process of social sublimation, the very existence of civilization will be threatened. Freud, indeed, has offered four methods for arresting

the instinctual aggression. Defending his point of view, Freud in his letter to Oscar Pfister wrote :

"If I doubt man's destiny to climb by way of civilization to a state of greater perfection, if I see in life a continual struggle between Eros and Death instinct the outcome of which seems to be interminable, The question is not what belief is more pleasing and more comfortable but more advantageous to life, or what may approximate most closely to the puzzling reality that lies outside us Thus to me my pessimism seems to be a conclusion, while the optimism of my opponents seems as an a-priori assumption."⁶¹

Till his last, Freud strongly adhered to the principle of reason. Reason and experience basically constitute his world wide outlook, which he converted into generalized assumptions. As he put it; "I might also say that I have concluded a marriage of reason with my gloomy theories, while others live with theirs in a love match. I hope they will gain greater happiness than I."⁶²

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CHAPTER FOUR

THEORY OF ART AND LITERATURE

*"It is strange — but true; for truth is always strange,
Stranger than fiction."*

Lord Byron

The mutuality between psychoanalysis and literature takes the paradoxical subject-object relationship : "in much the same way as literature falls within the realm of psychoanalysis (within the competence and its knowledge) Psychoanalysis falls within the realm of literature and its specific logic and rhetoric."¹ The interdependence between a science authenticating its position with the support from creative literature, and the creative art playing the willing subject, like a patient to be analysed and interpreted is heuristic. "Literature is not alone in its uneasy status with respect to psychoanalysis — quite the contrary. To all of the other disciplines psychoanalysis has visited, invaded, and (at times) colonized, it assigns the same place as it does to literature."² The seeming paradox that existed at the outset between literature and psychoanalysis gets resolved, on the basic premise that both the branches of human knowledge aim at the study of the hidden self.

As Trilling notes :

"There is perhaps a certain paradox in the picture of a science standing upon the shoulders of a literature which was in so many ways actively opposed to science. But the paradox, if there be any, will vanish if we remember that this literature was assimilated, in a degree it could not possibly perceive, to the science it so often protested; it was a literature passionately devoted to one form of knowledge, the knowledge of the self."³

While literature is the manifest hidden self, psychoanalysis is the method to explore it. This mutuality is complementary and dialectical. Literature in itself is a system of "disguise". Psychoanalysis has offered a new method in the technique of dismantling the "disguise". It is no more the written words alone, but the person behind them, became equally important for psychoanalysis. For Freud : "Literature here exists for the purpose of manifesting almost inspite of itself, a psychoanalytic truth."⁴

Freud was drawn to the creative writing and the creative artist in his endeavour to understand the unconscious mind. Admittedly, he was aware of the limitations of the analytic method for exploring the creative art in its totality. As he notes, "before the problem of creative artist analysis must, alas, lay down its arms"⁵ Nonetheless, Freud acknowledged that the creative writers were the ones who knew the unconscious well. The interdependence was for mutual benefit. "Yet the relationship is reciprocal, and the effect of Freud upon literature has been no greater than the effect of literature upon Freud."⁶

The difficulty one confronts, while approaching Freud's theory of art and literature, is the absence of a systematic theory. Freud nowhere attempted a systematic approach on art and literature, nevertheless his scattered references throughout his writings, when gathered together, forms a consistent exposition of the subject wholly in accord with the principles of psychoanalysis. He was no cognoscente, for he declared himself as a layman. He expressed his attitude with a note of a disclaimer :

"Nevertheless, works of art do exercise a powerful effect on me, especially those of literature and sculpture, less often of painting. This has occasioned, me when I have been contemplating such things, to spend a long time before them trying to apprehend them in my own way, i.e., to explain to myself what their effect is due to. Whenever I can not do this, as for instance with music, I am almost incapable of obtaining any pleasure. Some rationalistic, or perhaps analytic, turn of mind in me rebels against being moved by a thing without knowing why I am thus affected and what it is that affects me."⁷

The peculiarity of Freud's temperament, and the imperatives of psychoanalysis put together, explain the ingenious way Freud approached the study of art and the artist. "A proper understanding of what Freud meant when he wrote specially about art requires a grasp of nothing less than the whole of psychoanalysis."⁸ The various aspects of art such as "disguise", "symbolism", "identification", "myths", etc. along with the artist occupying the central position constitute the very core of the

Psychoanalytic theory of art and literature. In the words of Alfred Kazin : "He (Freud) brought, as it were, the authority of science to the inner prompting of art, and thus helped writers and artists to feel that their interest in myths, in symbols, in dreams was on the side of reality, of science, itself, when it shows the fabulousness of the natural world."⁹ In art, Freud saw the manifestation of the human spirit — which he studied scientifically. "What Freud did was to establish the principles that evaluations of art fall within the perview of Psychoanalysis only as they reveal the Psychic needs out of which art arises, the psychic materials which it uses and the psychic purpose it serves."¹⁰

Freud held the artistic acuity in high regard. He not only praised them for their accurate observation and insights into human nature but also credited them as the forerunner to many scientific observations. Psychoanalysis stands in a complex relation to art and literature. Freud followed the practice of drawing upon literary sources throughout his life. And also applied psychoanalytic tools successfully into the study of works of art and literature. The overwhelming grandness of any work of art has a riddle at the bottom, Freud observed. The compelling impact of art, the artist, and the hidden meaning of the art work, are the main factors which are variously discussed in psychoanalysis. Freud was also aware of the limitations of his methods, nonetheless psychoanalysis has dealt with some of the basic areas concerning aesthetics and criticism.

As Freud puts it :

"Psychoanalysis throws a satisfactory light upon some of the problems concerning arts and artists; but others escape it entirely."¹¹

Despite Freud's awareness of the limitations of his method, psychoanalysis has not only opened up new directions in literary and artistic studies, but also moved far beyond the original Freudian application. "Whether in relation to his own discoveries then or in relation to tradition Freud establishes his priority as a writer by situating both his texts and the objects of his science in a realm of imagination that benefits from a wealth of influences while paying taxes to none."¹²

Freud thought that the psychic experience of modern man has been detoured by the force of such work as Oedipus Rex and Hamlet. The writer and the reader share the same neurotic symptoms originating from their unconscious in regard to the work of art.

In the Psychoanalytic set up the artist occupies the central position. "In the exercising of an art, it sees once again an activity intended to ally ungratified wishes in the first place in the creative writer himself subsequently in his audience or spectator."¹³ Both the artist and the audience or readers respond to the same psychological tendency for seeking gratification in the creative art for their ungratified wishes. Art is an exercise of imagination: or psychoanalytically speaking of phantasy. Fantasy supplies the medium for the ungratified wishes, and ultimately leads to the production of art.

The personality of the artist or the constitution of his genius is the focal point in psychoanalysis. As an individual his innate drives, infantile wishes, his immediate experiences, and impressions are psychoanalytically significant. The total endeavour of the artist is the reenacting of these factors in his art medium. Freud has a great deal to say about the constitution of the artist's natural endowment. As in any ordinary person, the artist has strong childhood instinctual needs. Like any other child he is poly-morphous or perverse type. He is endowed quantitatively with more energy or Libido, in comparison to normal human beings. As he finds hard to channelize the excess libido, the motive associated with it gets frustrated. "These impulses are either frustrated by reality, or redirected through the artist's 'extraordinary capacity for sublimating the primitive instincts' or suppressed or reversed by reaction formation or over compensation. Of these three endowments, the artist or the writer seems to have a special ability to sublimate."¹⁴

Granting the artist the special power to sublimate, the drives being frustrated by reality or otherwise, the enactment of such a gift as Freud observed, is like that of the child at play. In Creative Writes and Day-dreaming (1908), Freud admitted that psychoanalysis can not say how the artist masters his "innermost secrets". "By a series of displacements he works from the child at play, to the writer's fantasyworld to the novelist's hero, bringing together dream and fiction in their joint function of fulfilling a wish."¹⁵ The world of play for the the child and the world of fantasy for the creative writer

are based on necessary connection. The play and fantasy are the manifestations of the same condition, fulfilment of an ungratified wish. While the child's play is represented by a single wish, the artist's world of fantasy is the expression of a complex structure.

"The motive forces of fantasies are unsatisfied wishes, and every single fantasy is the fulfilment of a wish, a correction of unsatisfying reality. These motivating wishes vary according to the sex, character and circumstances of the person who is having the phantasy; but they fall naturally into two main groups. They are either ambitious wishes, which serves to elevate the subjects personality; or they are erotic ones."¹⁶

The artist is guided by both the principles of fantasy and play. He seeks his wishes to be fulfilled, while trying to get the love of women. He builds castles in the air. The fantasies of the artist like the child's play are day-dreams. As the dreams are a means for gratification of onconscious motives, the day-dreams are the expression of the same kind of motives for artistic fulfillment. (As Nietzsche had pointed out : "... If anyone had asked the Greek poets about the mystery of poetic creation they too would have referred to dreams, and instructed him much as Hans Sachs instructs us in Die Meistersinger :

My friend it is the poet's work
 Dreams to interpret and to mark.
 Believe me that man's true conceit
 In a dream becomes complete :
 All poetry we ever read
 Is but true dreams interpreted."¹⁷

In the sphere of dream, every body accomplishes himself as an artist. (Freud's essay on the Creative Writers and

Day-dreaming holds the Key to the meaning that the phantasies of the day dream lead to the poetic production. The subject matter of fantasy touches upon two aspects : "the choice of material" and "the poetic effect". The effect of the creative production is equivalent to the amount of pleasure it offers to the reader. In a striking maneuver of abridgement Freud brought the two aspects of fantastic dreams and poetry together.

"Phantasy plays a most decisive function in the total mental structure : it links the deepest layers of the unconscious with the highest products of consciousness (art), the dream with the reality; it preserves the archetypes of the genus, the perpetual but repressed ideas of the collective and individual memory, the tabooed images of freedom."¹⁸

The *unconscious* is the source of all kinds of creative impulses. As the *unconscious* provides material for the dreams, likewise it also provides for creative fantasy. Psychoanalytically, the dreamwork and the creative act follow the same mechanism of mental functioning. The two important features, therefore, of the creative fantasy are the past of the artist, and the Oedipal or the pre-Oedipal mental conflicts.

Neurosis is the touchstone of Psychoanalysis. The artistic gift according to Freud's understanding has a neurotic basis. However, opinions differ on the question of whether the artist is a neurotic or not. Of course, it is a common knowledge that, every human being has some neurotic tendency, which differ only in quantitative terms between the mentally sick and the healthy. Hence, the question arises how much neurotic an artist is ?

In explaining the nature of artistic neurosis on the fundamental premise that like any other individual the artist's unconscious motives are frustrated by reality. Freud subsumed that by his extraordinary gifts, the artist scores over the neurotic. In his words :

"There is infact, a path from fantasy back again to reality, and that is art. The artist has an introverted disposition and has not far to go to become neurotic. He is one who is urged on by instinctive needs which are too clamorous; he longs to attain to honour, power, reaches, fame and the love of woman, but he lacks the means of achieving these gratifications. So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido, too, on to the creation of his wishes in life. There must be many factors in combination to prevent this becoming the whole out come of his development; it is well-known how often artists in particular suffer from partial inhibition of their capacities through neurosis. Probably their constitution is endowed with a powerful capacity for sublimation and with a certain flexibility in the repressions determining the conflict. But the way back to reality is found by the artist thus: He is not the only one who has a life of fantasy, and every hungry soul looks at it for comfort and consolation. But to those who are not artists the gratification that can be drawn from the springs of the fantasy is very limited; their inexorable repressions prevent the enjoyment of all but the meagre day-dreams; can become conscious. A true artist has more at his disposal. First of all he understands how to elaborate his day-dreams, so that they lose that personal note which grates upon strange ears and become enjoyable to others; he knows how to modify them sufficiently so that their origin is prohibited, source is not easily

detected. Further he possesses the mysterious ability to mould his particular material until it expresses the idea of his fantasy faithfully; and then he knows how to attach to this reflection of his fantasy-life, so strong a stream of pleasure that for a time at least, the repressions are not balanced and dispelled by it, when he can do all this, he opens out to others the way back to the comfort and consolation of their own unconscious source of pleasure, and so reaps their gratitude and admiration; then he has won through his fantasy what before he could only win in fantasy : however, power and the love of women."¹⁹

The artist endowed with an unusual amount of drive has the ability to get back his fantasy or daydream to the actuality of the real world. He is drawn by the instinctive needs of achieving fame, power, riches and the love of women. Like any other person his ungratified longings get expression in his work which in the process delivers pleasure and consolation to others. Like Coleridge, Freud believed in the esemplastic power of the artist by which he blends different aspects of his own conflict and fantasy in the body of the work of art, and presents it altogether in a different mode. He is a perfect craftsman and the successful artist enjoys superior capacity in this endeavour. The three important factors characteristic of the artistic endowment are : the artistic gift, the power of sublimation, and the special laxity in the artistic repression. The artist by his special gift sublimates his libidinal drives towards socially useful art, and scores over the neurotic who lacks the capacity directing his own neurosis towards a higher or aesthetic goal, and fails to make a way back to reality.

A true artist has plenty at his disposal, which, when modified and elaborated properly glosses over the individual character of the artistic conflict and partial neurosis; in the process his product becomes a means of pleasure and consolation for others. "Id-Psychological criticism is founded on these reductions: the content of the wish is paramount and as a consequence a direct relation between the artist and the work is presupposed and usually made the center of the inquiry."²⁰ However, the relationship between the work of art and the reader or audience is also equally important. Art not only provides pleasure it acts as a means of gratification. The repression is out balanced by the power of the artist attaching pleasure to it. "After all, creative writers themselves like to lessen the distance between their kind and the common rung of humanity; they so often assure us that everyman is a poet at heart and that the last poet will not perish till the last man does."²¹

The key question which is highly debated in Psychoanalysis and literature studies is the concept of the relationship between neurosis and the artist. Even Freud declared that human beings have an inevitable tendency towards neurosis. Between the healthy and the mentally ill, the difference of neurotic symptoms is a matter of degree. If we accept this hypothesis of Freud, then there is no opposition to the view that the artist primarily as an individual, is subject to some quantity of neurosis. However, when it is related to the creative act, the interpreters of Freudian thesis differ substantially. William Barret and Lionel Trilling present opposite views concerning neurosis and art. While Barret emphasizes the neurotic aspect as the beginning of creative

act. Trilling ascribes creative act as the healthier side of the artist. On the one hand art is associated with madness, on the other with wisdom.

Drawing upon the writings of Swift, Kafka, Joyce, and others, Barret argues that neurosis is the Prime-mover of creative endeavour. He explains the point of departure from Trilling on the issue of literary process, and agrees to the quantitative measure of neurosis while admitting that it is not neurosis alone which makes great writers. Edmund Wilson, in his essay 'Philoctetes', finds the parallel between the so called artistic wound and the Freudian neurosis. He opines that the wound of the mythical character Philoctetes is the source of creative power (in case of the artist, neurosis being the source of creative power). In his words : "Yet behind both the picture of old age and the line in regard to Alcibiades one feels in the Philoctetes a more general and fundamental idea : the concept of Superior strength as inseparable from disability."²²

Refuting the opinions of both Barret and Wilson, Trilling sees the artist's special ability to sublimate, and his flexibility of repression are the most striking of Freud's insights on art. He feels that the artist stands in a special relationship to his neurosis. "The current literary conception of neurosis as a wound is quite misleading. It inevitably suggests passivity, where as if we follow Freud, we must understand a neurosis to be an activity, activity with a purpose, and a particular kind of activity, a conflict."²³ Trilling's understanding of the nature of neurosis as an activity is significant. Precisely, Trilling believes that the sickness or health of the artist does not necessarily

affect the production of art. In his words :

"We no longer think that health and disease normal and nervous are sharply distinguished from each other. We know today that neurotic symptoms are substitutive formations for certain repressive acts which must result in the course of our development from the child to the cultural man, that we all produce such substitutive formations and that only the amount, intensity and distributive of these substitutive formations justify the practical concept of illness."²⁴

Trilling in his explanation ascribes the quantitative difference between the healthy and the neurotic. And takes neurotic symptoms as substitutive formations which is part of human growth and development. He sees art as a normal process of creation based on the neurotic symptoms as substitutive formations. However, "Freud... side stepped the issue by emphasizing the common elements in the Psyche of literature and the Psyche of humanity, although he recognized the skill and aesthetic power that separated the writer from the ordinary neurotic."²⁵ In this context the opinion of Norman O'Brown ²⁶ coincides with that of Trilling. He argues that the artist is capable of successful objectification of his neurosis. He shows tremendous control over his neurosis and capable of reproducing it in art. He points out that the Freudian thesis of cultural achievements is similar to various forms of neurosis. As imaginative art resembles hysteric phantasies, religious ceremonies, and prohibitions look like the symptoms of obsessional neurotic; and the delusions of the paranoids having external and internal similarities to that of the systems of philosophers. Freudian theory

on art and neurosis is complex. The tenets of his theory defies all traditional approach. Art is definitely a mental product. Similarly, neurosis is a mental tendency. The interdependence between the two can not be ruled out at any cost. The artist is endowed with unlimited gift. Yet, the various conflicts, dilemmas, feelings, which provide the raw material for his work of art are parts of his subjective life, where neurosis plays a significant role. The example of neurotic artists in the literary and art history are numerous. Yet, Freudian hypothesis attributes more significance to the ability, to conduct and control these neurotic tendencies. Of course, he did not offer in detail the nature of that power.

Art shares the characteristics of the dream. The concept of dream, indeed, is a process of wish fulfilment. The dynamism of dream work, provides the cue for the understanding of creative act. In both the processes, the importance of the *unconscious* mind is overlaid. The day-dream of the artist gets transformed into art. It is in this way that Freud laid the foundation of a veritable "Ars poetica". The egoistical character of the day-dream by changes and disguises takes artistic transformations. The mechanism involved in this act is that of the dream work. "Dream and arts are not merely linked because they fulfill wishes, but because both have to make use strategy in order to overcome the resistance of consciousness."²⁷ The artist transforms his desires into culturally acceptable meanings. The strategy he follows is that of disguise as in case of the dream. As Freud noted in his essay "Delusions and Dreams in Jensen's

Gradiva :

"For when an author makes the characters constructed by his imagination dream, he follows the every day experience that people's thoughts and feelings are continued in sleep and he aims at nothing else than to depict his hero's state of mind by their dreams. But creative writers are valuable allies and their evidence is to be prized highly, for they are apt to know, a whole host of things between heaven and earth of which our philosophy has not yet let us dream. In their knowledge of the dream they are far in advance of us every day people, for they draw upon sources which we have not yet opened up for science."²⁸

The mechanism of dream is the very method, Freud believed, by which the artist draws his characters. In his magnum opus, "Interpretations of the Dream", Freud drew upon various extant opinions on dream, and went on to say that dream is the royal road to the *unconscious*. Freudian observation in this context has confirmed the multiple observations and opinions of literary theorists over the ages. The importance of dream in creative endeavour is an accepted premise in romantic literary theory. Coleridge attributed much significance to dream, and his poems bear the testimony of dream being transformed into poetry. Similarly, French surrealists accept the significance of dreaming mind in the service of the creative process. The dream has persuasiveness that often times logic does not have. In interpreting a dream the structure of the dream expresses characteristically some method or grammar. Creative writing follows the pattern of that grammar, or structure of the dream, where most of its parts are hidden.

The process of dream work is "over determined" by disguise or defense. The disguise in a dream work can be of two types: condensation and displacement. Displacement means the transfer of intense feelings from their real objects on to less revealing substitutes. The part which defies the logic in our conscious mind forms fresh and separate unities under condensation. A simple element in the manifest dream is conversely the outcome of several elements in the latent dream thought. Artistic activity follows similar method of *condensation*. The artist while trying to achieve aesthetic reconciliation condenses several latent thoughts into a single manifest thought.

Alongwith *displacement*, *condensation* also plays a key role in artistic creation. *Condensation* is basically a method of contracting by which the artist converts his intense feelings into a single image, person, phrase or event. For example, in Dostoevsky's Brother Karamazov, old Karamazov is not only the father, but also a sexual rival. He is the opposite of the rational super-ego of the author, and represents a harsh, irrational source of guilt. The Oedipal complex in the part of the author is strong and the underlying motives in the works get condensed in to acceptable images and representation. *Displacement* unlike condensation aims at expansion. Freud distinguished four major forms of *displacement*, depending on the qualities of the object to which the transfer is aimed at.

Displacement is a methodical strategy. It is characterized by transfer of attributes or emotions associated with one thing to another. Projection is first type of *displacement* in which an attitude is projected in the character which is like the

object displaced from. In this process an internal impulse becomes the perception of the external world. For example, the oracle in Oedipus Rex, is axiomatic of the hero's wish to kill his father and marry his mother. Similarly, the conflict in Hamlet is a projection of his Oedipal attachment towards his mother. Projection, then is defense against unpleasant feelings in ourselves, which in the process is attributed to others.

Reversal or representation through opposite, is the second type of displacement. In this process the important attribute of a thing displaced on to is that it is the opposite of the thing displaced from. Freud describes the role of chorus in Greek tragedy as a reversal. Tragedy is a ritual enacting of a primal crime in which the horde of brothers slew the father. By reversal one might even mean as the product of a refined hypocrisy, the slain father becomes the chorus who advises against the crime.

The mechanism of displacement, in the third place undergoes splitting off. A particular motive gets divisible into several. In the story of C.F. Meyers, as described in Freud's letter of 20th June, 1898 to Fliess, the good and bad got split off and displaced into four figures, two each for each parents. Similarly in Hoffman's story of the "Sandman", the father is split off into bad father who threatens to blind the hero and the good father who intercedes for him. Again in the early Greek tragedies, at first there was only one hero and chorus. Later a second and third actor were added to play counter parts to the hero from ^{whom} characters split off. The mechanism here is involved

is transforming a simple wish in to an elaborate work of fiction as the doubling or splitting off characters.

"Displacement upwards" is one of the lurid aspects of Freud's analysis. He offers the analysis of the myth of Medusa, in which Medusa's head will serve to suggest the ways symbols come together to serve multiple functions that are over determined.²⁹ Explaining well the different parts of Medusas' horrible appearance having symbolic significance one can be led to find similar representations in work of art.

Symbolism offers the most important means of artistic disguise. Physical or psychic displacement occurs in the process of symbolization. Of all the symbols the phallic symbols are most important in psychoanalysis. Yet, the use of symbols in creative art are widespread. In Gensen's *Gradiva*, for example, the archeological past symbolizes the infancy of the characters. A symbol, therefore, is an object or activity representing, or standing as substitute for something else. Systematic employment of symbols in psychoanalytic theory represent repressed material, so that the real meaning may not be recognized by the normal consciousness. In other words, it may evade the censorship, as in dreams. These symbols in psycho analysis are usually directly connected with the *unconscious*. For example the ambivalent feeling of Leonardo's mother towards him is symbolized through an enigmatic smile. The blinding of Oedipus, psychoanalytically symbolizes castration.³⁰

Oedipal and pre-Oedipal wishes of the artist gets deflected in his work. Freud pointed out that in *Hamlet, Oedipus Rex*,

and Brother Karamzov, the ambivalence of feeling of the artist occurred in the form of the hero's animosity towards a father figure, or father. The artist moulds his material into an objective reality. From the surface it is usually difficult to discover the motive behind the work. However, psychoanalysis as a method of unfolding, helps us to reach at the original source of the motive. There is no denying of the fact that the artist is unusually gifted and hides his motive, through objectifying the illusions. For the study of the hidden meaning in art, to know the artistic wish, which is most important. In Freud's words:

"What grips us so powerfully can only be the artists' intention, in so far as he has succeeded in expressing it in his work and in getting us to understand it. I realize that this can not be merely a matter of intellectual comprehension; what he aims at is to awaken in us the same emotional attitude, the same mental constellations as that which in him produced the impetus to create. But why should the artist's intention not be capable of being communicated and comprehended in words, like any other fact of mental life ? Perhaps, where great works of art are concerned this would never be possible without the application of psychoanalysis. The product itself after all must admit of such an analysis, if it really is an effective expression of the intensions and emotional activities of the artist.³¹

Artistic intension, Freud found to be incomprehensible intellectually. The strategies of psychoanalysis when applied to any work of art can only facilitate the process of interpretation and understanding. To Freud the artistic expression though purely subjective, it aims at to make the readers aware of the same intentional identification or understanding.

Psychoanalysis follows the methods of free association on the work and tries to unfold the hidden meaning of the work of art and the personality of the artist. The artist's unconscious motives cast in the work of art provide succour to the like motives of the reader. In this context Freud offered the example of Shakespeare's Hamlet. In Hamlet, the Oedipus theme according to Freud explains the mystery of its impact on the audience.

Freud was aware of the limitations of his method vis-a-vis artistic endowment. In "Dostoevsky and Parricide", he noted: "Before the problem of the creative artist analysis must, alas, lay down its arms."³² It is a cautious statement and Freud was careful enough to guard himself for his the subjective encroachment on artistic freedom. He made it candid enough : "The layman, may expect perhaps too much from analysis.... for it must be admitted that it throws no light upon the two problems which probably interest him the most. It can do nothing towards elucidating the nature of the artistic gift, nor can it explain the means by which the artist works; the artistic technique."³³ This statement of Freud tends to raise the question, about the validity of psychoanalysis as a method. But on the question of the enigma of the artistic gift, so far, in the gamut of art history, there is no such accepted concept. Psychoanalysis can not be countered on this issue though the humility of Freud on the inadequacies of his method is a defense for himself. However, the achievements of psychoanalysis undoubtedly is directed towards the understanding and interpreting of the enigma of artistic gift in a new direction, of course, with its

own limitations. Theoretically, every method has its own limitation, so also psychoanalysis has. If the need for any critical method is to sharpen our skills to deal with any creative work effectively, then psychoanalysis leaves no room to suspect its effectiveness, at the same time not being the ultimate strategy. In his interpretation of the works of Dostovesky, Shakespeare, and Sophocles we come to know that the subjective experience and the unconscious motives do play inseparable roles in the making of the art product.

Creative act is a processes of release. If we view it psychoanalytically, it is a release of that amount of energy which emerges out of psychic conflict or tension. Once the work is accomplished it offers gratification in the form of joy. In this context Freud's highly speculative essay "Beyond the Pleasure Principle" delineates the nature of the conflict and its emergent result. Pleasure principle contrary to reality principle is most crucial in the life of the work of art. Pleasure becomes a bi-directional flow, moving from the work of art to the artist and also to his audience. The creative writer softens the egoism of day-dreams by appropriate alterations and disguises, and he bribes or allures us by a yeild of purely formal pleasure attached to the presentation of his fantasies. As Freud puts it :

"We give the name of an incentive bonus, or a fore-pleasure, to a yeild of pleasure such as this, which is offered to us so as to make possible the release of a still greater pleasure arising from deeper psychical sources."³⁴

The artist is careful enough to offer an incentive of pleasure to the readers. Art is essentially a liberation for the artist and his latent thoughts get transformed in to the work of art. The work of art then is a means to the end of artistic motives.

"The artist's first aim is to set himself free, and by communicating his work to other people suffering from the same arrested desires, he offers them the same liberation."³⁵

The sense of liberation, in fact is the source of pleasure. This liberation is from the instinctual frustration that both the artist and his reader experience. As Paul Ricour points out : "The connection between artistic technique and his hedonistic effect can be used by Freud and his school as a clue in the most penetrating investigations. It meets the conditions of modesty and coherence required of an analytic interpretation. Instead of raising the immense problem of creativity, one explores the limited problem of the relations between the pleasurable effect and technique employed in producing the work of art. This reasonable question remains with the restricted competence of an economics of desire."³⁶ Taking cue from Ricour, we can see that the whole concept of pleasure in art is a derivation from the economics of desire. In this context the competence of psychoanalysis as a method to investigate its source and nature is well founded.

Freud believed that the power of the artist over his audience consisted in his ability to provoke and manipulate shared unconscious desires over which the artist had an extraordinary

control that matched his extraordinary psychic conflict. The audience is allowed to share the privacy of dreams and the day-dreams of the artist coming closer on the premise that both the creator of art and the reader, or audience seek wish-fulfillment. In his essay, "The Psychopathic Characters on the Stage", Freud elaborated on the issue of the audience response. While opening up the source of pleasure for the audience, the artist meets the reader's or audience's requirement for wish-fulfillment. The reader has to be lured away by the artist's unconscious motives through the formal properties of the works of art. The spectator has to be drawn into the psychopathology of the character by means of having his attention "diverted". "The focus has thereby shifted from the authors' need to that of the reader's."³⁷

The reader or spectator seeks a kind of unconscious pleasure in the artists' creative illusion. Being led to the source of pleasure, the spectator resists suffering. The spectator in his search for pleasure unmasks the artists' day-dream preconsciously. The very situation, as Freud noted, is like the child at play. On the analogy of the child at play on the one hand; the effort is to escape from the unconscious, and on the other to seek solace in the make believe illusion, by identification. This illusion is "only a game".

In a drama, the spectator wants to be the hero, to have an illusion of greatness, but he does not want to undergo any real suffering. Through the process of identification, the spectator and reader unconsciously or partially, as a result of an

emotional tie behaves or imagines himself behaving, as if he were the person with whom the tie exists. To some extent the observation of Freud in this context is Aristotlean. Aristotle's view on the "Purgation of like emotions" is like the psychoanalytic observation of the effective emotions in the spectator which he shares with the characters of the artist. The release of tension is only possible through art. As Freud puts it :

"If, as has been assumed from the time of Aristotle the purpose of drama is to arouse 'terror' and 'pity' and so to 'purge the emotions' ... Opening up sources of pleasure or enjoyment in our emotional life, ... In this connection the prime factor is unquestionably the process of getting rid of one's own emotion by blowing off steam; and the consequent enjoyment corresponds on the one hand to a relief produced by a thorough discharge and on the other hand, no doubt to an accompanying sexual excitation; for the later, as we may suppose appears as a byproduct whenever an affect is aroused, and gives people the sense, which they so much desire, of a raising of the potential of their psychical state."³⁸

The source of pleasure is asexual. The spectator deriving his sense of pleasure from drama identifies with the hero. He does not want to suffer but driven by his motives wanted the release of his excitation for which identification is the means. He avoids pain and suffering because of the fact that the sexual motives are predominately hedonistic in nature. A sense of personal security and pleasure comes to the spectator through the dramatic illusion. "In these circumstances he can allow himself to enjoy being a 'great man' to give way without a

qualm to such suppressed impulses as a craving for freedom in religious, political, social and sexual matters and to 'blow off steam' in every direction in the various grand scenes that form part of the life represented on the stage."³⁹

Tragic drama, though deals with death and suffering, arouses a feeling of freedom from death in the spectator. The spectator is simultaneously one and away from the hero. His motives are more guided to seek pleasure with the swelling feeling of being the hero and avoiding pain. Explaining the various types of tragic drama, Freud approached the audience response by making a distinction between the theater of the ancients and the moderns. He pointed out that the moderns have often failed to maintain the precondition that "(drama) should not cause suffering to audience, that it should know how to compensate, by means of the possible satisfactions involved for the sympathetic suffering which is aroused."⁴⁰ Conflict being one of the important factors of drama; Greek tragedy involves a conflict with an authority; in religious drama against the authority of divinity, against the state in social drama and against another individual in psychological drama. The nature of the conflict is external. There ~~exists~~ are two conscious impulses in opposition. But when psychological drama gets transferred to psychopathological drama, Freud argued, "that the source of the suffering in which we take part and from which we are meant to derive pleasure is no longer a conflict between two almost equally conscious impulses but between a conscious impulse and a repressed one."⁴¹ Here the precondition of enjoyment suits the neurotic spectator. The non-neurotic

spectator would not be affected whose gain is not much, and he reacts to it with aversion.

The general spectator wants to identify with the hero without suffering. There are two possible strategies in a drama; to create an illusion and to divert attention. These two basic strategies are in keeping with Freud's analogy of 'wishfulfillment'. In order to provide the pleasure to the spectator who consciously does not want to be the person on the stage, Freud emphasized the play aspect. As Elizabeth Wright notes that "in the light of the spectators willingness, to enter the illusion created by the playwright and the actor, who 'enable' him to play.... however the 'dramatist's skill' is presented as creating a surrogate neurosis. There is aesthetic pleasure in both, in providing the unconscious with a release, but in the former, the play part takes a collusion that is publicly validated, while in the latter the collusion is private."⁴² In order to drive home his arguments Freud explains the play of Hamlet in this context. The play, he argued, offers us fore pleasures that divert our attention from the real sources of its emotional conflict; the repressed impulses we share with the hero. Like the audience participation in drama, the readers participation in lyric, epic poetry, and fiction is similar. As Freud writes :

"Several other forms of creative writing, however, are equally subject to these same preconditions for enjoyment. Lyric poetry serves the purpose, more than anything, of giving vent to intense feelings of many sorts just as was at one time the case with dancing. Epic poetry aims chiefly at making it possible to feel the enjoyment of a great heroic character in his hour

of triumph. But drama seeks to explore emotional possibilities more deeply and to give an enjoyable shape even to forebodings of misfortune; for this reason it depicts the hero in his struggle or rather (with masochistic satisfaction) in defeat."⁴³

Drama allows more emotional possibilities to the spectator in comparison to lyric and epic poetry. It is in the fiction that he enters into the world of the good and the bad persons. "In serious novels entertaining internal conflicts, the ego, the character with whom we identify, we vicariously act through our internal conflicts projected into this community of interacting parts of a single personality."⁴⁴ Freud's essay The Uncanny is relevant here. In the case of a horror and ghost story, we feel fear only if we identify with the person in the story who fears. If we see the events from the point of view of the one creating the fear or if we know how the fear is being created and feel superior, then there is no fear in us. Discussing the story of Hoffman's 'The Sandman', Freud stressed on the power of the writer to control the return of the repressed and demonstrated how the foregrounding of the uncanny is effected. The uncanny is a method of diverting attention. Freud was successful to prove his basic hypotheses on pleasure, by which attention in the context of the spectator or reader in response to the work of art is diverted.

In recent years the concept of the reader's response in the area of literary criticism has been taken seriously. Norman Holland is at the forefront of this approach to criticism. He insists on the question of audience participation as the actual

method for literary evaluation. Holland emphasizes in his examination of our "willing suspension of disbelief" as the response of the reader. We bring to literature, he says, two expectations which allow us this suspension : "We do not expect to act on the external world, we expect pleasure. Even if the work makes us feel pain or guilt or anxiety, we expect it to manage those feelings so as to transform them into satisfying experience."⁴⁵

Audience is one of the ^{most} integral part of the work of art. Reader's response in the context of the textual criticism has been one of the approaches in literary studies. From psychoanalytic point of view among others, Susan Felman has dealt the issue squarely.⁴⁶ The reader's status, as the interpreter has been highlighted by the French structuralist and deconstruction school. The text becomes an object to which the methods of psychoanalysis is applied. The followers of Lacan, in fact, have taken the textual approach to literary interpretation beyond the formalists. In this context the question arises regarding the competence of the reader interpreter. Stanley Fish, resolved the problem of 'free for all' status associated with the reader. The reader according to Stanley Fish is an informed reader. "Fish's contribution did not really differ much from the view of literary history held by critics who are not structuralists or deconstructionists. As to the ideal readers they turn out to be, for the most part, Derrida, Lacan, Barthes, Girard, Todorov, Genette and their students."⁴⁷

The work of art, in Freud's writing did not receive much attention. He had expressed his feelings that some of the work of art do and others do not affect him. However, he was more

engaged to unravel the nature and origin of the power of the influence. In the process, the artist was attributed more weightage in comparison to the formal aspect of the work of art. To dissociate the work from the artist is not possible in Freudian arrangement of things. "Nevertheless, Freud showed on occasions a modern critic's formalist interest in the significance of textual details and other times a quite classical interest in the work of art as a just representation of general nature and the poet as vates or seer."⁴⁸

The work of art undergoes a process of transformation. While confirming the laws of formal beauty, it conceals the personal wishfulfilling fantasies of the artist. "Thus art constitutes a region between a reality which frustrates wishes and the wish fulfilling world of the imagination...."⁴⁹ Different genres of art in fact, through their formal representation put forward the motives of the artist. As a successful artist is capable of controlling and conducting his inner conflicts, he chooses the form, and also the language to project in the best way his inner feeling as he likes. Freud is silent on the formal aspects of the work of art, but he understands its tenents from the Anglo-British aesthetic tradition. The work of art can not be considered in isolation of its creator. Psychoanalysis is the study of mind and in the work of art it tries to explain how the creative mind works in the medium.

Freud applied his analytical knowledge for the study of literary texts as well as painting and architecture. His analysis of Jensen's *Gradiva*, Dostoevsky's *Brothers Karamzov*, Shakespeare's *Hamlet*, led him towards the analysis of character and

personality of the writers through the text. Though he approached the study of these works more like formalist critics, he went a step further trying to analyse the creative writer taking into consideration the work of art as a subjective cast of his mind. "Psychoanalysis has no difficulty in pointing out, alongside the manifest part of artistic enjoyment, another that is latent thought far more potent, derived from the hidden sources of instinctual liberation."⁵⁰ The writer also is capable of depicting characters by exploring their hidden impulses and allow their own unconscious to speak. In "Some Character Types Met with in Psycho-analytic Work", Freud turned not to cases of clinical observation but to figures which great writers have created from the wealth of their knowledge of the mind.⁵¹ In this context he had discussed characters such as Richard III, Lady Macbeth, and Ibsen's Rebecca.

The essay on "The Moses of Michelangelo" is an exemplary study from the formalist point of view. His efforts, he said do not stop short at the general effect of the figure, but are based on separate features in it, which we usually fail to notice, being overcome by the total impression of the statue and was paralysed by it. Freud's approach to the study of Moses is that of a connoisseur than of an analyst. However, this essay is a typical, where psychological considerations come closer to the special aesthetic effect the statue exerts on the onlooker. He took the two basic issues, the artistic intention and the emotional effect into consideration. And found that the "intention" in Michelangelo's "Moses" is to make the passage

of a violent gust of passion visible in the signs left by it on the ensuing calm. In this observation Freud came closer to the modern critic, and scrupulously avoided the "intentional fallacy", of which he is often accused. As Norman Holland puts it : "he insists that intention (the configuration of the artists mind conscious and unconscious) is to be determined by examining in detail the work itself; the significance of the work is not to be determined (limited) by some necessarily speculative "intention" derived from the outside work."⁵²

In the context of the above discussion it is clear that Freud seems to endorse the modern critic in a peripheral way. In all this formal literary studies he was more after the mind behind the work than the work of art itself. He saw the work of art as a mental event than an end in itself. This attitude led Freud to add importance to biography. The work of art becomes an object of studying the biographical details of the artist. Psychoanalysis becomes an effective tool for this purpose. In the essay Leonardo Da Vinci and A Memory of his Childhood the inexplicable nature of artistic creation becomes the starting point for discussion of the relationship which exists between individualism and determinism, or between determinations that exist outside, and those that exist inside the individual. From infantile sexual exploration to the adult's desire for knowledge, and from the psychogenesis of male homosexuality through narcissism, to an unconscious attachment to the mother, Freud recreated the biography of Leonardo through his study of Leonardo's paintings. Similarly, the life of Dostovesky, Shakespeare and other creative artists are recreated through their

works. The characteristic mode of studying the biography of a great artist through his work is same as the clinical situation where the focus is on the biography of the patient. Psychoanalysis attempts to reconstruct the repressed events in the life of the patient, similarly psychobiography operates on the similar situation dealing with aspects of artists life. "It is an inevitable step from the study of the dream and fantasy to the study of the creation of a work of art. The biography of the artist is a prelude to the study of imagination because in the artist and in his work we are vouchsafed insight into thought process and fantasy formation to a degree rarely possible elsewhere."⁵³

In his essay "The claims of psychoanalysis to Scientific interest", Freud briefly discussed on the aesthetic interest of psychoanalysis. The short essay high lights on four aspects of art. Aesthetically, they are, the artist seeking satisfaction of his ungratified wishes, in the processes liberating the suppressed feelings of his audience, the Process of transformation in art obeying the concept of formal beauty, and provoking real emotions through symbols. In this Freud's attempt is far reaching aesthetically.

Man is essentially an aesthetic animal. It is the beautiful in art that has been the single potent characteristic of attraction to him. Beauty is parallel to 'truth' and 'goodness'. As Keats puts it : "A thing of beauty is a joy for ever." "A detailed exposition of the history of this word shows that it is identical with the suggestive, the fascinating, the effective,

the enlightening, and the elevating, the concept of the beautiful what floats up, alongside and within it is without a definite contour."⁵⁴ Keeping in view the subjective nature of the beautiful, Freud went on to say that "the science of aesthetics examines the conditions under which beauty is perceived, but it can not shed any light about the nature of beauty or its origin." In Freud's deductions on the beautiful' he avoids the metaphysical speculations and traced the beautiful to sexual attraction; the beautiful is the premium of seduction."⁵⁵ Freud stressed on the nature of the beautiful from psychoanalytic stand. In the process he stood in confrontation with established concepts on beauty. Though, Freud did not explain in detail the nature of the beautiful, yet it is understood that he added a new dimension. Jones sees the nature of the beautiful inseparably connected with the formal aspects. In his words : "Nor can aesthetic feeling be completely identified with the sense of beauty, for it appears in some instances to transcend this. There is wide agreement now a days that its essence resides in an impersonal but pleasurable contemplation of various formal relations, whether in visual outline, colour, sound, or ideas."⁵⁶

In this context Freud in more ways than one came closer to the ideas of the Swiss art historian Wollfinn. Freud set the role of the psychoanalysis in a broader perspective. But he strongly believed that art must confirm the formal tenets of beauty. Freud had not offered any detail analysis of the formal and structural aspect of any work of art. Nevertheless, his scattered observations add importance on the structural aspect

of art. Work of art is subject to its various constituents. The poetic form through rhythm and rhyme is equivalent to oral eroticism. Similarly, the symbols in art are the projections of hidden motives. Many critics have applied the psychoanalytic techniques for the analysis of the formal aspect of the work of art. But psychoanalytically speaking art goes beyond the formal aspects. "The elements of art are not limited by art, they reach into life and whatever extraneous knowledge about them we gain - for example by research into the historical context of the work - may quicken our feeling for the work itself and even enter legitimately into those feelings."⁵⁷

Freud's understanding of the beauty in art as put by Otto Rank, is attribution of high esteem of *id* over *ego*. Lionel Trilling felt that Freud saw art in contempt. But Freud did not have any contempt for art when he say it as a cultural phenomena. The whole concept of art has been democratised in the psychoanalytic theory. "Art becomes, in his view a public dream." Freud saw art as a social product. From the social point of view" in participating as a group, as substitute gratifications offered by art and literature, we gratify these impulses licitly, and we repeat their renunciation (as the work of art revolves itself); we identify with our cultural group and we recall the ideas of our particular culture."⁵⁸

Freud's three historical sources of art (the poet, the play and connection of beauty as psychosexual) explain his attitude on the theoretical concepts of art and aesthetics. In his treatment of art and literature, one finds that he is more guided

by the solid scientists approach, yet he landed up as a romantic. His ideas confirm in many way the tenents of the romantic traditions of Schelling, Schopenhauer, and Goethe. Besides having his sensibility being entrenched in the German romantic tradition, he confirms the ideas of Coleridge, Wordsworth, Keats, and other British romantists variously.

Romantic art presents a complex arrangement of things. It presents a view of nature complicated, by various phases of reflexiveness and subjectivity. The main paradox of the romantic mind is that it yearned for a primitive nature, yet was compelled to do this through the medium of its own historical awareness and introspection. Freud's primary process, and its affinity with the primordial explain the romantic philosophy in a clearer way.

The concepts of bisexuality, the dream, and the uncanny are as important to romantic literature as to Freud. The theory of dream has got its fullest expression in romantic literature. Freud has substantiated his theory of dream in his literary criticism of Jensons "Gradiva". Dream in its latent content is a revelation of not only the individual past but humanity's archaic past. Ramanticism is essentially the human past-enacted in many ways. Freud believed in the continued existence of the past, and in the perennial hazards of its revival links him with the romantic poets for whom the whole of experience and especially childhood survives in a mental underworld.

The significance of Psychoanalysis in the context of the study of art and literature had definitely broadened the horizon

of aesthetics. Freud at a stage rejected the works of Dali, and other surrealists, and expressionists saying that they have confused the mechanisms of primary process with art.⁵⁹ Whatever might be Freudian contention, it goes without saying that he has influenced the twentieth century climate of art and literature extensively. The art movements such as cubism, impressionism, and surrealism are definitely indebted to psychoanalysis. Similarly, in the field of literature various experiments are being carried out from the psychoanalytic point of view. In this context it can be said that the relevance of Freud is far reaching, he is at the same time a theorist not alone for romanticism but also for modernism. With all the lapses Freud's thought is multidimensional. To conclude in the words of Lionel Trilling that "there are, it is true elements in Freud's view of life which seem hostile to the usual notions of man's dignity; like every great critic of human nature - and Freud is that he finds in human pride the ultimate cause of human wretchedness and he takes pleasure in knowing that his ideas stand with those of Copernicus and Darwin in making pride more difficult to maintain. Yet the Freudian man is, I venture to think, a creature of far more dignity and far more interest than the man which any other modern system has been able to invent."⁶⁰

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CHAPTER FIVE

THEORY OF JOKES

"Brevity is the Soul of Wit"

William Shakespeare

"Jokes and their Relation to the Unconscious" was published in 1905. Among all the works of Freud; "It involves a leap across a vast intervening stretch of mental life, to move from the symptom, with its roots in the pathogenic and the unruly, to the joke."¹ Reviewing the available literature on jokes, Freud felt that such an important aspect of human behaviour has not received the due consideration either in aesthetics or in philosophy. As has always been, Freud's inquiry into the subject matter of the jokes is a cautious move. Ultimately, he was successful in offering a coherent theory on the *Jokes*. Freud's theory of jokes is considered by Ernst Kris,² E.H. Gombrich,³ and others as the germinal model for understanding his aesthetics. Freud asserted in his book "The History of Psycho-analytic Movement" that it is in *Jokes* that he had successfully applied his analytic mode of thought to the problems of aesthetics. Substantiating Freud's statement, Richard Wollheim is of the

opinion that "We have now become habituated to the idea that Jokes and Their Relation to the Unconscious could be made use of in explicating some of the problems of art, but it is perhaps insufficiently appreciated that the credit for this initiative must go to Freud himself."⁴ Freud started his analysis of the nature and technique of the jokes from the psychoanalytic point of view. And then he switched over to comic and humour. Ultimately, taking the theoretical concept of the joke, and identifying its similarity with dream work, Freud elaborated the theory of *pleasure principle*. There are then a developmental, and a functional aspect of the theory of the joke.

Keeping in mind these two basic methods, Freud reviewed on the extant opinions of such illustrious names such as poet Jean Paul, philosophers, K. Fischer, Theodore Lipps, and Theodore Vischer, in his attempt to put the theory of the joke in its proper perspective. Freud found these opinions after careful consideration to be inadequate. Freud's psychological theory of the joke opened up new vistas for its analysis and study. It is interesting to note that Freud's inquiry, all along was cautious, and in his guarded endeavour, he tried to drive home the analogy that the sense of the *Joke*, or on a broader perspective, the *comic* is a psychic phenomenon. In his words:

"Leaving on one side the personal motives which make me wish to gain an insight into the problems of the jokes and which will come to light in the course of these studies, I can appeal to the fact that there is an intimate connection between all mental happenings-

a fact which guarantee that a Psychological discovery even in a remote field will be of an unpredictable value in other fields. We also bear in mind the peculiar and fascinating charm exercised by jokes in our society."⁵

Joke as a psychological phenomenon, is grouped with such other phenomena, as dreams, parapraxis, neurosis, etc., which constitute the fundamental outline of the psychoanalytic study of the mind. To put it precisely, Freud looked for the conscious and unconscious sources of pleasure in jokes. He examined the technique of the jokes, their aim, their social function, and the role of the participants in a joke, from the point of view of their relation with the unconscious mind mostly.

Considering joke as a psychic phenomena, Freud reached at the conclusion that many of the techniques of jokes are similar to that of the dreams though their functions ~~are~~ different. Both the joke-work and the dream work share analogous psychic mechanism. Freud offered his "Subjective Reason" for taking up the new problem, the fact that if a dream interpretation is placed in the hands of "an uninformed or unaccustomed person", he will react to it as though it were "in the nature of a joke".⁶

Freud took the same basic position as taken by him in his studies of the dreams in the context of the jokes. His method was mostly reductive. The three important techniques, condensation, displacement and indirect-representation of the dream-work are applied to the techniques of jokes. Any other casual relation was totally unacceptable to Freud, as he

"believed that this can scarcely be a matter of chance."⁷ These above mentioned three methods, already testified in the interpretation of dreams paved the way for evolving the fundamental categories for the study of the jokes. As Richard Wollheim observes : "It was precisely to avoid this imputation that Freud gave "Jokes and their Relation to the Unconscious" the form that it has, beginning with a review of a very large number of jokes, and then trying to extract inductively the techniques according to which they have been constructed."⁸

Among the three techniques, *condensation* constitutes the major category. Condensation with substitutive formation, which forms the nucleus of the dream-work, also direct our attention to the similar function in the joke-technique. Condensation being the major category, Freud summarised other varieties of jokes as follows :

1. Condensation :

- (a) With formation of composite words
- (b) With modification

2. Multiple use of the same material :

- (c) As a whole and in parts
- (d) In a different order
- (e) With slight modification
- (f) Of the same words full and empty

3. Double Meaning :

- (g) Meaning as a name and a thing
- (h) Metaphorical and literal meanings
- (i) Double entendre
- (j) Double meaning with an allusion

Examples of these varieties without any hindrance with alternations can be put under the concept of double meaning. The jokes which come under these classifications are products of *condensation* and *Substitutive formation*. Condensation is essentially a tendency of economy. The joke mostly depends on this tendency. Freud asserted that, "the interesting process of condensation accompanied by the formation of a substitute, which we have recognized as the core of the technique of verbal jokes, point towards the formation of dreams, in the mechanism of which the same psychical processes have been discovered."⁹ Along with the sub-divisions of jokes grouped under the technique of condensation the dividing line between the pun and play of word is very thin. Hence, Freud concluded that pun is a Sub-species of the group which reaches its height in the play of words.

The second important aspect of the joke technique is *displacement*. "Displacement is responsible for the puzzling appearance of dreams, which prevents our recognizing that they are a continuation in our waking life."¹⁰ The joke follows the same pattern of displacement as in the dream.

Indirect Representation is the third important joke technique having significant co-relation with the features of dream-work." Representation by the opposite is so common in dreams that even the popular books of dream-interpretation, which are completely on a wrong track, are in the habit of taking it into account. Indirect representation - the replacement of a dream-thought by an allusion, by something small, a symbolism

akin to analogy - is precisely what distinguishes, the mode of expression of dreams from that of our waking life."¹¹ The joke technique of *Indirect Representation* is clubbed with *Condensation*.

Looking at the far-reaching agreement between both the techniques of the joke and the dream, it is interesting to note that Freud found in various manifestations of our activities the same kind of mental functioning. Just as the manifest-latent concepts of the dream, the unconscious becomes the *tour d'ê* force behind most of the joke manifestations. The unconscious, in fact holds the key to all our psychic activities. Richard Wollheim objected to Freud's joke techniques on two grounds. Firstly, he has found Freud's review to be incomplete and suspected that Freud has overlooked some other important techniques. Secondly, even granting the Freudian review to be adequate, it is incorrect to say that the various techniques have been elicited from it rather than read in to it. The first charge is defended on the reasonability of Freud's own argument that the material he had considered exemplified the commonest, most important and most characteristic methods of joking.¹² The second charge can be defended on the ground of "reduction" method, which consisted in spelling out the total meaning of the joke, at the price of it ceasing to be a joke.¹³

On the basis of the large amount of joke materials being verified through various joke techniques Freud classified the jokes in to "Verbal jokes" and "Conceptual jokes". Freud connected these verbal and conceptual jokes with various joke

techniques, mainly the verbal joke with condensation and the conceptual joke with indirect representations and displacement. Again on the basis of the purpose of the joke, Freud divided them into two major categories. When a joke is an end in itself and serves no particular aim is called an "innocent joke". On the other hand when it serves to an aim it becomes "tendentious". "The relationship between verbal and conceptual jokes on the one hand and abstract and tendentious jokes on the other is not one of mutual influence; they are wholly two independent classifications of joking products."¹⁴ Technically an 'innocent joke' or 'verbal joke' working upon play of words or sounds employs the same technique of a 'conceptual' or 'tendentious' joke which mostly employs definite purpose. Jokes on the whole have their purpose served depending on the reaction of the hearer. Then it is significant that the characteristics of the jokes lay in their form of expression.

Normally a joke when delivered excites pleasurable effect on the listener. The pleasurable effect of any innocent joke is moderate, where as the quantity of pleasure released by a tendentious joke is more. Because a tendentious joke having a purpose or aim of its own couches in it self the source of pleasure. In the process, a *tendentious joke* serves two purposes. It is either a 'hostile joke' (Serving the purpose of aggressiveness, satire, or defense) or an 'obscene or smutty joke' serving the purpose of exposure). Joking as a social process, in case of a tendentious joke calls for the participation of three persons. "Generally speaking, a tendentious joke calls for three

people : in addition to the one who makes the joke, there must be a second who is taken as the object of the hostile or sexual aggressiveness and a third in whom the joke's aim of producing pleasure is fulfilled."¹⁵ To the two types; the 'hostile' and the 'sexual jokes', a third type called the 'cynical' (critical, blasphemous) joke is added to the sub-divisions of tendentious jokes. From this discussion, it leads to the understanding that the pleasure provided by the jokes depend as much on the techniques as on their purpose.

Deriving pleasure from the joke-work is a fundamental principle, that goes along with the purpose of the joke. The intellectual aspect of our enjoyment should not be confused with the source of the pleasure proper in the joke. The technique and the purpose of the joke are the two important sources of pleasure, responsible for the origin and effect of the pleasure. The satisfaction that we derive from a joke is subject to certain conditions. On the variation of the jokes, the yields of pleasure differ quantitatively. For example a tendentious joke gets priority over an *innocent joke* for being capable of yielding more pleasure.

The different types of jokes can be ordered on a social-behavioural scale. There are three successive stages of development of the joke. "All three levels rest upon a primitive substrate of play, which initially comes into operation with the infantile acquisition of skills specifically so that we may now single it out for attention."¹⁶ Jokes allow us like humour to release ideas and emotions which have been repressed, and

the euphoria we reach is the same as the mood of childhood; the stage in which we are usually ignorant of the comic, and incapable of jokes, having no need of humour. In this context the child's interest in the recognition of play is the first level which often manifests itself in verbal play, for "children, who as we know, are in the habit of treating words as things, tend to expect, words to have the same meaning behind them."¹⁷

Play for the child generates pleasures. The recognition of pleasure in child's play, Freud maintained, comes from the saving of Pshychic energy. This Psychic saving in itself is enjoyable. According to Freud, "the games founded on this pleasure make use of the mechanism of damming up only in order to increase the amount of such pleasure."¹⁸ This insight of Freud into the joke work offers the understanding that the play of the child is not quite so innocent. The child's gradual recognition of the play as meaningless only happens when his critical faculty is strengthened. But the individual finds it difficult, to give up this old sources of pleasures when he grows up. He then directs his energies towards finding a way for engaging himself in such play which can withstand criticism. The very mechanism of play manifests in some other forms. Therefore, the way out for an adult to derive pleasure is jest, which offers more possibility for play.

The next stage is marked by the play emerging in the form of *jest*. "It entails making a concession to the growing demands of the intellect which is not content to rest on the absurd chiming of words."¹⁹ A *jest* is a playful way of saying something. The *jest* meets the elementary requirement of

pleasure without any consequence. It helps only to protect the pleasure in a joke to withstand criticism. The joke is constructed around a thought, though the thought as Freud observed makes no contribution to the pleasure. The jest is a modest endeavour for deriving pleasure and essentially differs from the complex arrangement of the joke proper. In a jest the method of play in fact, contributes for the pleasure, while the thought content gives it respectability falsely claiming credit for the pleasure. "What distinguishes the jest from the joke proper is that it is non-tendentious; it has no axe to grind its soul purpose is to give pleasure."²⁰

The common feature that both the jest and an innocent joke share is to yield pleasure from the play of words as in the sense in nonsense. The pleasure derived is well kept off from criticism. Though, Freud attributed Psychological significance to these two stages of joke development nevertheless, he did not explicitly suggest as to how the techniques of condensation, displacement, and indirect representation are fully exploited for this purpose. The significance of Freud's explanations shifted from the technique to the evaluation of the joke stages. As he notes, "We do not make of a joke in the sense in which we make a judgement or an objection : the thought that is the substance of the joke is given over for a moment to unconscious revision, and we then perceive or presumably accept or reject, the result."²¹ Freud in this context held on to the view that the jest or an innocent joke unlike the symptoms is not a compromise formation. The joke serves

having both the "sense" and "nonsense" in itself. In Freud's words :

"Nothing distinguishes jokes more clearly from all other psychical structures than this double-sidedness and this duplicity in speech."²²

This double sidedness or duplicity in jokes, Freud accounted to the principle of confusion of the sources of pleasure.

The *tendentious joke* as has already been discussed manifests an aim in view. Usually, unlike the *jest* and the *innocent joke* it encounters opposition. This opposition may emerge either from challenging a person or social inhibition. This constraint of opposition may be external or internal. While *jest* has to overcome only one inhibition, the *tendentious joke* has to overcome both external and internal inhibitions. The two oppositions in case of the *tendentious jokes* Freud noted are those opposed to the joke itself and those opposed to its purpose."²³ A *tendentious joke*, protects a repressed purpose; either sexual or aggressive which seeks discharge. The mechanism of the *tendentious joke* therefore, is complex. Because of the fact that the pleasure that is released through the overcoming of one kind of inhibition is then harnessed to the overcoming of the other. The formulations of the 'fore-pleasure' is significant in this context. The 'fore-pleasure' principle is the *modus operandi* in the *tendentious jokes*. Because by the fore-pleasure the inhibitions both external, and internal are overcome.

In surveying the various stages of development of the joke process, Freud surmised that it begins as play to derive

pleasure from the use of words and thought. Then with the development of reasoning power the play comes to an end.

The tendency in the whole course of joke development is to hold on to its original sources of pleasure as in play and jest for which the principle of 'fore-pleasure' helps overcoming the challenges of reason, critical judgement, and suppression. In all aspects of the joke-work, there is saving of energy that accounts for pleasure quantitatively. Freud considered this aspect of pleasure from the 'economic' point of view. Freud asserted that "Pleasure that it produces whether it is pleasure in play, or pleasure in lifting inhibitions, can invariably be traced back to economy in Psychological expenditure, Provided that this view does not contradict the essential nature of pleasure and that it proves itself fruitful in other directions."²⁴

The joke is essentially a social product. One can not crack a joke and laugh at it. "Joke is the most social of all the mental functions that aim at a yield of pleasure."²⁵ In a joke, besides the creator of the joke, there should be other participants. A joke must be told to some one. The joke then is based on two aspects, the construction of it and the need for a listener. This feature of the joke makes it necessary for the joke-work to submit to the demands unrecognized by the dream or the symptoms.

Therefore, a joke is subject to subjective determinants. An urge to tell the joke to some one is inextricably bound up with the joke-work. If the joke once said is well received, the person who has created the joke feels happy. Considering

joke in the broader context of the comic, Freud maintained that the joke does not correspond to the second person as the object but to the third person. "As in the case of the comic, though the part played by the third person is different; the psychical process in the jokes is accomplished between the first person (the self) and the third (the outside person) and not, as in the case of the comic between the self and the person who is the object."²⁶

The laughter of others convince us that we have constructed a good joke. The mechanism of laughter adds to the pleasure and above all, it allows us to discharge the pleasure that has been generated. Freud's inquiry into laughter and the involvement of the third person follows his basic theoretical construct on the joke. The importance of the third person, clubbed with the 'play' the principle of 'fore-pleasure'; mostly from the economic aspect of the pleasure for overcoming the inhibitions, provide the basic parameters for psychoanalytic theory of the joke.

Laughter as an expression of pleasure is infact, the product of an automatic process, which is only made possible by our conscious attentions being kept away from it. It produces its effect on the hearer, if it is new to him and surprises him. The pleasurable effect on the third person is important. Only the creation of a joke is not enough for the joke process; once its effect is guaranteed by the third person it excites maximum pleasure. The Janus-like, two-way facing character of the joke which protects its original yeild of pleasure from the disapproval

of the critical judgement utilizes the mechanism of 'fore-pleasure'. Everything in the joke that aims at gaining maximum pleasure is calculated having an eye on the third person. The presence and the role of the third person is in fact crucial to the very life of a joke. Referring to Weber's observation on Freud's concept of the joke, Elizabeth Wright notes that "there is an ambivalence in the third person of the joke for though on the one hand, it represents the spontaneous breakthrough of the id in that bodily phenomenon of laughter, on the other, it partakes of the super ego, which characteristically voices its demands in the public grammatical third person. The narcissistic confidence in the continuity of 'self and other' is reassured by the others complicity. The first and third persons are fused id and super ego become identical in the illusion of the joke. The third person is that nameless other who is listening to you, the laughter is an id confirmation of a super-ego agreement."²⁷ Wright's observation makes it sufficiently clear how the psychic mechanism works in case of a joke.

In the final section of the book *Jokes* Freud focussed on the relationship of the 'comic' and the 'joke'. The joke is considered to be a sub-species of the comic. Freud found that the psychological formulations, those are applicable in case of the joke are also applicable in case of the comic. In a systematic methodical approach Freud took into consideration the two main aspects; the nature and the thought of the comic. A joke is made; where the common objective is to produce

pleasure. The third person is indispensable in case of the joke, where as his significance in case of the *comic* is minimal. The 'comic' and the 'joke' stand in a complex arrangement to each other. However, the joke sometimes serves for penning the source of pleasure for the comic, where as the comic often serves as a facade for the joke.

In order to highlight the intricate relationship that exists between the 'joke' and the 'comic', Freud considered at the beginning the rudimentary form of the comic, i.e. the naive. The 'naive' in fact, comes nearest to the joke. "The naive must arise, without our taking any part in it, in the remarks and actions of other people, who stand in the position of the second person in the comic or in the jokes."²⁸ The 'naive' occurs only when there is no inhibition. It comes closest to the joke only in the form of misuse of words, in presenting nonsense and being smutty. On the question of the internal and external inhibitions, the 'naive' and the 'joke' enjoy the same position. The pleasure on both these cases arise only after lifting of the inhibitions, specifically the internal inhibition. The comic is fundamentally an expression of human behaviour which is of deep rooted psychic origin. Freud saw the comic not as a thing in itself but a representation of it. One can make oneself comic, as easily as the others do.

The methods those serve to make a person comic are putting oneself in a comic situation, mimicry, disguise, unmasking, caricature, travesty, parody, so on and so forth. All these methods account for the Psychic origin of the comic. Analysing

all these methods, Freud made some studied observations on the source of pleasure. Even, if there is topographical difference between the 'comic' and the 'joke' both these phenomena aim at an economy in expenditure of psychic energy and ultimately produce pleasure.

Freud elaborated the views of Theodore Lipps (Komic and Humour), in his attempt to formulate a wider Psychological formulation for the comic. He differed substantially from the views of Kant and Bergson on the nature and function of the comic. His findings, were successfully applied by Ernest Kris in his study of the "caricature."²⁹ To Freud's concept that "the joke contribution made to the comic from the realm of the unconscious", Kris added, the importance of the ego. Kris points out that in the comic process the ego renounces some of its functions and does not exercise its full power. Like the joke the comic is also double-edged.

Humour has an essential kinship with the comic, Freud asserted. Inquiring into the nature and function of the humour, Freud noted that it is the most easily satisfied species among different varieties of the comic. It completes its course within a single person; another person's participation adds nothing to it. Like the joke and the comic it is also double-edged. The same parameters applied by Freud in his studies of joke and the comic are also applicable to humour. Pleasure originating from humour confirms the same economic factors. While pleasure in the jokes arises from an economy in expenditure upon inhibition, the pleasure in comic arises from an economy

in expenditure upon ideation whereas the pleasure in case of humour arises from an economy in expenditure upon feeling.

Freud saw the principle of pleasure having an important psychological dimension. Besides its economic relevance, pleasure is a substitute to ward off pain. For example the criminal who is led to the gallows on Monday, says : "Well this week is beginning nicely." This gallows joke when interpreted, shows that the humour here arises from an economy of expenditure of painful feelings. As Freud puts it :

"We can only say that if some one succeeds, for instance in disregarding a painful affect by reflecting on the greatness of the interests of the world as compared with his own smallness, he does not regard this as an achievement of humour but of philosophical thought, and if we put ourselves into this train of thought we yield no pleasure."³⁰

In all three; the 'joke', the 'comic', and the 'humour' arousal of pleasure is the common purpose. The pleasure-principle theoretically viewed in these processes makes an allowance over the reality principle.

In a separate essay on "humour" published in 1928, Freud added some new aspects to the concept of the humour. In this essay, Freud has correlated 'humour' with the 'sublime'. Humour elevates us above misfortune only by saving our narcissism from disaster.

"The grandeur in it clearly lies in the triumph of narcissism, the victorious asseration of the ego's invulnerability. The ego refuses to be distressed by the provocations of reality, to let itself be compelled to suffer. It insists that it can not be affected by the

traumas of the external world; it shows, infact, that such traumas are no more than occasions for it to gain pleasure..... Humour is not resigned. It is rebellious. It signifies not only the triumph of the ego but also of the pleasure-principle, which is able here to assert itself against the unkindness of the real circumstances."³¹

Humour here is dealt from the ego psychological point of view. By the time the essay was written, ego psychology has already taken a new dimension. The ego infact, wants to be victorious and stick to the pleasure principle. It avoids the unpleasure of the reality principle. Ultimately it is from the super-ego that the humour gets the power of rebellion or withdrawal. "In bringing about the humours attitude, the super-ego is actually repudiating reality and serving an illusion.... And finally, if the superego tries, by means of humour, to console the ego and protect it from suffering, this does not contradict its origin in the parental agency."³² Humour thus has a self prestige in comparision to the 'joke'. Thus, while a joke is the contribution made to the comic by the unconscious, the humour is a contribution made to the comic through the agency of the super-ego.

The study on the jokes highlights four basic factors, such as 'form' and 'content', the concept of 'pleasure', . . . 'play', and the participation of the 'hearer'. These four factors hold the key as a gernal model for any account of artistic creation in Freudian lines. It was Kris's brilliant analysis in his Psycho-analytic Explorations in Art, that the model for the joke and the comic become indispensable for the study of art.

Nevertheless, the joke can serve as a model for larger and purposeful understanding of literature. "Jokes for example have a "frame" as serious literature does, that makes them off from ordinary experience and leads us into an attitude of playful attention a special combination of involvement and distancing, the aesthetic stance, just as the appearance of a poem on the page does."³³

Precisely, Freud's formula for the joke is : "A Preconscious idea is exposed for a moment to the workings of the unconscious". Infact, this statement suggests keeping the quantitative proportions between unconscious material and preconscious elaboration within certain limits. Freud has made it very clear in his letter of July 20th, 1938 that "the concept of art resisted an extension beyond the point where the quantitative proportion between unconscious and preconscious elaboration is not kept within a certain limit."³⁴ The preconscious and the unconscious with the sanctioned limit, function as 'form' and 'content'. "What first needs to be made clear in Freud's method is this: it is not the thing itself, but a representation of it, that is being interpreted."³⁵ It is clear that 'form' alone does not make a joke, it needs a 'content' too. Jokes involve on this ground Freud's basic distinction between the idea and its technique of expression. This distinction outlines the very concept of psychoanalytic aesthetics. "So for example, Freud begins his Wit and its Relation to the Unconscious, by distinguishing to possible causes of wit: either the thought expressed in the sentence which carries in itself the character of the

Wittism; or the mode of expression which clothes the thought."³⁶

Any kind of literary creation is an emotional response which emanates from the *primary process*. Joke also calls for an emotional response and it succeeds or fails depending on the response it gets. The artistic creation invariably couches in itself some latent thoughts as the joke content does. There is disguise in art and as in dreams it expresses itself symbolically. The concept of 'form' and 'content', therefore, provides for the basic structural aspect of the literary work, as much as in the joke-work.

The 'content' of the joke once responded leads us to the concept of pleasure. Freud affirms this connection between art and pleasure. As in case of the dream and the joke, Freud in the same way asserted that work of art excites pleasure by means of "Perception of formal beauty", and by "the incentive bonus or "fore-pleasure". "When we do not use our psychic apparatus for the fulfillment of one of our indispensable gratifications, we let it work for pleasure and we seek to derive pleasure from its own activity.... this is really is the condition which underlies all aesthetic thinking."³⁷ The economic aspect of pleasure is brilliantly and meticulously elaborated in the *Jokes*, which sets before us a precise theory of art based on the theory of pleasure.

Thus for Freud, "the art in art "becomes the essential thing : "without this conscious intellectual organization and disguise we can not get down even deeper sources of pleasure

in the content of the work of art."³⁸ Thus pleasure principle precisely, is the foundation of Freudian aesthetics. The methods Freud adopted for both inquiring the creative process and its resultant consequence, do not alter his basic position in any way. Looking at the whole gamut of Freud's views and his studies on the 'dream', the 'jokes', and the 'art', it is apt to say with Paul Ricour that, "this link between the technique of a work of art and the production of a pleasurable effect is the thread that serve both as guide and as the element giving rigor to the psychoanalytic aesthetics. One could even classify the aesthetic essays according to their greater or lesser conformity to the model of the interpretation of Jokes."³⁹

The concept of 'play' has wide significance in psychoanalytic aesthetics. In the previous chapter it has already been discussed how creative process is an activity similar to the child's play. "In Wit and the Unconscious, Freud also suggests that art, both as a return to pleasure-principle, and a return to childhood, must be essentially a play activity."⁴⁰ While discussing the three stages of development of the joke, Freud had sufficiently elaborated how the child starts initially, playing with words without any logic or meaning in it. With the growing awareness of the reasoning, the joke changes in to conceptual and later on to tendentious jokes. However, in all these successive developments the 'play' aspect is indispensable. What turns play in to art is the presence of logic, or "sense in nonsense." In other words mental play becomes a true joke. As Freud notes, "the pleasure of wit arises from word play or

the liberation of the nonsense and, the sense of wit is meant only to guard this pleasure against supression through reason."⁴¹

The creative artist is almost like a composer of a joke following the methods of 'play'. For example that metaphor which is playing with words is an important factor in composition. The child's pleasure in playing with words to derive functional pleasure is connected with the acquisition of mastery. In this play the ego gains control and mastery over the primary process. Gombrich, in this connection compares the poet with the punster and finds a kind of kinship between the two. "Both make their discovery in and through language. If great masters found satisfaction for many centuries in the device of the rhyme it was obviously not only because they were fond of jingling sounds. The search for the rhyme gives a purpose and satisfaction to the search for the poet's language."⁴² Freud worked out in his theory of the joke on the elements of pure play leading to instinctual liberation. Freud asserted that the element of pure play in joke serves as an "alluring premium", which makes possible the much greater pleasure of liberating repressed desires. Infact, art seduces us to the same purpose and liberates us from repression.

The participation of the second and third character in the joke-work is similar to that of the role of the audience in the work of art. Both the third character and the audience seek pleasure without pain. The third character being most indispensable for completion of a joke, stands as a substitute

for the audience. In both, a lifting of the inhibitions take place and a kind of identification with the artist or the man who composes the joke is established. With the lifting of the inhibition the third character finds in the joke a means of cathecting his repressed desires. And, the joke turns to be a source of pleasure. Similarly, the audience seek a kind of liberation from his repression and art provides the means. Considering Aristotle's views on catharsis, Freud attributed significance to the audience and found psychological kinship between the artist and his audience.

On the whole, as Kris has pointed out the joke theory of Freud is based on three basic approaches, i.e., the topographical, the economic, and the pathogenic.⁴⁴ The theory of jokes as a germinal model for aesthetic considerations also stand on these three approaches. To conclude in the words of Gombrich "one may argue about the complete applicability of Freud's model of the joke to other forms of artistic creation, but this model certainly has two supreme virtues which must recommend it to the historian and critic of art. It explains the relevance both of the medium and its mastery : two vital elements which are sometimes neglected in less circumspect application of Psychoanalytic ideas to art."⁴⁴

Notes

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4. Richard Wollheim, "Freud and the Understanding of Art, British Journal of Aesthetics, vol., 10, (1970), p.222
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6. Wollheim, Freud, p. 96
7. Freud, SE vol., VIII, p. 89
8. Wollheim, Freud. p. 97
9. Freud, SE. vol., VIII, p. 88
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24. Ibid, p. 137
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27. Wright, p. 141
28. Freud, SE vol., VIII, p. 182
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30. Freud, SE vol. VIII, p. 233
31. Freud, "Humour", SE vol., XXI, pp. 162 - 63
32. Ibid, p. 166
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34. Gombrich, p. 134
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36. Ibid, p. 105(n)
37. Norman O' Brown, Life Against Death : The Psychoanalytic Meaning of History, (London : Rautledge and Kegan Paul, 1959), pp. 59 - 60
38. Holland, p. 30
39. Paul Ricour, Freud And Philosophy, (Yale : Yale University Press, 1970), p. 168
40. Brown, p. 61
41. Freud, SE vol., VIII, pp. 150 - 51
42. Gombrich, p. 136
43. Ernst Kris, "Psychology of Caricature", International Journal of Psychoanalysis, vol., XXXII, pp. 285 - 303
44. Gombrich, p. 135

CHAPTER SIX

APPLICATION OF PSYCHOANALYSIS IN
LITERARY CRITICISM

*"Before the problem of the creative artist analysis must,
alas, lay down its arms."*

Sigmund Freud

"In solving the riddle of the Sphinx, Sigmund Freud unknowingly laid the foundations for a new school of literary criticism, for it was he who solved, as well, the riddle of Hamlet, and the riddle of Rebecca Gamvik of Rosmersholm."¹ Psychoanalytic literary criticism once viewed as a method of solving the riddle of the creative works as stated in the above qualified statement held by Kaplan and Kloss (1970), in the contemporary context has far reaching consequences. The present scene in the field of literary interpretation comes closer almost to the concept of "Nietzsches contention that there is no truth, only an array of interpretations...."² Whatever might be the relevance of Freudian methods to literary criticism, undoubtedly it has furthered the cause of critical pluralism. The out right rejection of Freud's critical methods by the anti-Freudians is in fact a bias. Nonetheless, it cannot be claimed that Freud's

critical method is the ultimate monistic formula for literary interpretation. This method has its own limitations too. As Freud admits, "before the problem of the creative artist, analysis must, alas, lay down its arms."³ However, Freud's approach has indeed, opened up new insights in the field of literary criticism, more so bringing into its fold radical imaginings and application.

Since Freud, the horizon of literary criticism has too far been expanded. From his simple observations on creativity and the artist, literary criticism has been launched as a serious business. Freud's concepts by far has given birth to such schools as deconstruction, third force, reader-response, and cognitive literary criticism. Literary criticism now demands a kind of scholarship that is no more an end in itself, rather embodies in itself other branches of human knowledge alongwith psychology, philosophy, anthropology, sociology, and so on. Can we afford to ignore such a genius who is at the root of this consequence ? As no system is final; Freudian literary criticism without any bias should be accorded its right place, in the critical history. Psychoanalysis as an interpretive tool justifies its validation and needs serious consideration.

The informations served by psychoanalysis emerged as a promising method for examining literature and also equally made itself attractive to a large number of critics. "It seemed to shed new light on age old critical problems, the mystery of the creative process, the nature of the aesthetic response, the problem of the "universality" of great art, the problem

of the extent to which form and content contributes to aesthetic enjoyment."⁴ Interestingly, Freud himself initiated the process for applying his findings in psychoanalysis to literary interpretations. Cautious as he always was, Freud never made the mistake of making his interpretations typical case studies, rather in his own way attempted to validate a new critical methodology for literary studies with the sanction of tradition. It is a kind of new awareness, he was aiming at, and has been successful to a great extent. Initially, creative literature was used by Freud to substantiate his own findings in psychology and later on he approached literature and art for trying out the psychoanalytical findings for their analysis and interpretation. His talent can not be suspected in this direction as he had never made any concession or compromise on the basic rationalistic stand.

Freud's initial venture into the interpretation of literature dates back 1898. He wrote a paper on the Swiss writer Conrad Ferdinand Mayer's story "Die Richterin", which he sent to his friend Fliess. In his maiden attempt to literary study, Freud tried to analyse the significant motives on which the characters are drawn and related those methods to the life of the writer. "Die Richterin"⁵ is a story of gloomy tragedy, full of violence, incest, suicide, and murder. The tale is set in Switzerland, during the reign of Charlemagne. Stemma, the Richterin poisoned her husband and ruled in his stead the Canton of Graubünden. Her step son who fled away came back to stake his claim as the ruler of the Canto with the help of Charlemagne's

army and fall in love with his half-sister, Palma.

Stemma, the Richterin is eventually revealed as a murderous usurper and commits suicide. In this grim family romance Freud was looking for justification for the identity of 'revange and exoneration' romances what the hyssterics usually compose. Ultimately, Freud has no doubt that the story was Meyor's defense against the memory of an affair with his sister. "Though, Freud's approach to the story was mostly reductive, yet, as his first attempt to literary studies Freud has to be credited for bringing about a mutuality between literature and psychoanalysis.

The 'Die Richterin' remained unpublished for many decades. The first literary analysis of Freud that came to public notice was Hamlet. Originally, one paragraph foot-note in the first edition of The Interpretation of Dreams (1900), it has since, 1914, been included in the text.⁶ It is not only that Freud has attempted an analysis of Hamlet only, but his comments on Shakespeare's works are scattered throughout his works. He held Shakespeare as the "greatest of the poets."⁷ Nevertheless, he put him above examination on the analogy that Shakespeare's genius "should not be called upon as an explanation until every other solution has failed."⁸ However, it was Hamlet which was his most favourite among all the works of Shakespeare. Freud explained Hamlet's inaction comparing him with Oedipus Rex. The difference between the two characters is that while Oedipus made his incestuous impulses expressed, Hamlet repressed them. "As a consequence, Hamlet

is inhibited by the nature of his task, by having to kill the man who has done in reality what he wished to do in fantasy."⁹ In this context Freud wanted to prove, the secular advance of repression in the emotional life of mankind. Hamlet in his Oedipus complex realized the repressed wishes of his own childhood. Freud related Shakespeare's distaste for sexuality and the writing of Hamlet followed the death of his father and also of his son Hamlet, conforming the timing of the place with George Brande's observation. Freud drew parallels between Macbeth's childlessness and Hamlet's Oedipal situation and concluded that "it can, of course, only be the poets' own mind which confronts us in Hamlet."¹⁰

In The Psychopathic Characters on the Stage (1906), Freud made his next attempt in literary analysis. Considering various forms of drama, such as religious, social, and character types he elaborated the discussion on psychological drama. Tragedy exerts a special kind of effect on the audience. Freud indicated that although in tragedy the audience, want to avoid physical suffering, yet they vicariously wish to enjoy the effect. The members of the audience while identifying with the hero insist upon mental suffering being depicted and unconsciously want to avoid physical pain. In the psychological drama Freud pointed out that the conflict is essentially psychic and the conflict gets dissolved not in the death of the hero, but in renouncing one of the conflicting impulses. "He then distinguishes psychological drama from psychopathological drama, in which the suffering stems not from the conflict between

two conscious impulses, but between a conscious impulse and a repressed one."¹¹ In this context Freud cited Hamlet and asserted that Hamlet's success depends on three conditions. (1) The hero, at the outset should not be psychopathic, but must become psychopathic in the course of the play. (2) The impulse, the character represses must be common to the audience. (3) The impulse so repressed and struggling into consciousness must never be named, so that the spectator, caught up in his emotions, does not resist what he is viewing. These conditions are very important for any psychopathic drama, otherwise the drama will be ineffective. Commenting on Hamlet, Freud said that "the conflict in Hamlet is so effectively concealed that it was left to me to unearth it."¹²

The next literary interpretation to follow was Delusions and Dreams in Jensen's Gradiva (1910). Gradiva, a novel written by the Danish author Wilhelm Jensen was brought to Freud's attention by Jung. Freud in his analysis of Gradiva, attempted to apply his dream theories and in the process paved the way for psychoanalytic approach in literary criticism. The essay stands out as a proof of Freud's ability as a literary critic. In an immaculate style, terse and rich in insights, Freud proved himself to be a trained literary critic.

Gradiva essay mainly deals with the wishfulfilling fantasy. It is a tale of a young archeologist Norbert Hanold, who falls in love with a Grecian maiden of striking gait depicted on a bas relief in a Roman museum. Hanold indulges in many ways and dreams about her of the manner and place in which she perished and buried in the destruction of Pompeii in A.D. 79.

Hanold's journey to the excavated cite of that city and ultimately coming across a similar maiden there, as a living person complicates his fantasy. She, however, recognizes his delusions and enters into it in order to cure him. She is then identified as the childhood friend of Hanold, living in the same town, but completely forgotten by him. Freud praised the intuitive grasp of Jensen in this novel. He even went up to the extent of writing to Jensen in order to substantiate his findings.¹³

The discussion was mostly based on the delusions of Hanold on the line of dream interpretation. Trying to justify his approach Freud noted : "For when an author makes the characters constructed by his imaginative dream, he follows the everyday experience that people's thoughts and feelings are continued in sleep and he aims at nothing else than to depict his hero's states of mind by their dreams."¹⁴ The use of dreams and delusions, Freud observed are effectively used in the character of Hanold by Jensen. The delusional phantasies and actions of Hanold have two sets of determinants, derived from two different sources; one is manifest, the other hidden like any archeological cite being buried. "In this case it was the conflict" Freud asserted, "between suppressed eroticism and the forces that were keeping it in repression. In the formation of a delusion this process is unending."¹⁵ The gait of the girl which is one of the important means to reach the latent content of Hanold's dream, Freud pointed out that "this then was the idea which was realized by the manifest content of the dream and was represented as a present event actually being

experienced."¹⁶ Justifying the subtitle of the book "A Pompeian Fantasy," Freud made an analysis of the dream world of Hanold and substantiated his own findings. The protagonist had constructed his fantasies around the childhood playmate, turning her into a Grecian maid with a distinctive gait. Her first name was, in reality, Zoe (Greek for "Life"), her last, Bertang (German for "one who steps brightly," equivalent to Latin Gradiva). The two thousand year-old-life in Pompeii or which he had dreamt was in actuality the time of childhood when they had played together. The burial under the volcanic ashes of the toworship of Pompeii is parallel of the repression of the childhood memories. "These and other points served to corroborate Freud's theories of repression, the unconscious, and compromise formations."¹⁷

Freud discussed other works of Jensen too. In the post-script to the second edition of Delusions and Dreams in Jensen's Gradiva, Freud noted that Jensen's other stories such as Der Rote Schirm (The Red Parasol), the Im Gotischm House (the Gothic House), and his last novel Fremllinge unterden Mershen (Strangers among Men) provide the same kind of psychological features as Gradiva with little variation. In the novel which is autobiographical, the main motif is Gradiva - "describing the history of a man who sees a sister in the woman he loves."¹⁸

After Gradiva, Freud's essay "Creative Writers and Day-dreaming", deals with the psychogenesis of creative process. In this essay, Freud arrived at the threshold of a theory of

creativity and aesthetics. This essay is significant for focusing on what is known as the rudiments of a Freudian theory of art and literature. He acknowledged that creative process is a very complicated matter, yet the artist espouses some of the basic tenets of psychoanalysis, the concepts which later on were developed by Hans Sachs, Simon, O'Lesser, and Norman Holland. The main thesis of this essay is that like the child at play the creative artist creates his own world of fantasy, full of emotions but sharply separated from reality. The ordinary people are ashamed of sharing their day dreams with others, while the artist has apparently find a means of sharing them without any guilt and without arising repulsion in his audience. Although, his tendencies are almost same as that of a neurotic, but, he scores over the neurotic for he knows the way back to reality. The total process is a matter of wish fulfillment which the artist seeks through the means of art. Thus, "past, present, and future are strung together, as it were, on the thread of the wish that runs through them."¹⁹

Softening his egoistical character the artist changes and disguises his fantasy. And then he bribes the reader with pleasure to share his fantasy. The concept of pleasure is connected with the dynamics of art, as Paul Ricour sees it : "Various-ly interpreted there is no doubt that this theory has been all pervasive influence within psycho-analytic applied criticism."²⁰

The essay on The Theme of Tree Caskets (1913) deals with Shakespearean theme. Freud found the opening love contest in King Lear as " an improbable premise". Freud started his

probe from Bossanio's speech concerning his preference concealed in psychological motives. He does it by tracing Shakespeare's sources and noting parallels in other folktales and myths, and concluded that the caskets stand for the sun, the moon, and star suitors are false. Freud did not agree with the traditional interpretations and turned for psychoanalytic meaning of the symbols. "What we were concerned with were a dream, it would occur to us at once that caskets are also women, symbols of what is essential in woman, and therefore of a woman herself - life coffers, boxes, cases, baskets, and so on."²¹ The caskets are then choices for women. Freud drew the parallels from mythological stories of Cinderella and Aphrodite, finally found a common pattern in all : "a man must choose from among three women, the third of which is the youngest, and most beautiful, but characteristically silent as well."²² The muteness and silence is identified with death. "Freud therefore, concluded that Cordelia, the third, the mute woman, as in the tradition of triple mother goddesses, stood for death."²³

Freud drew an equation of death with beauty and youth. He explained his point by the psychoanalytic premise - "representation by the opposite," which often occurs in dreams and stories. Freud proposed that in his desire to overcome death, man reverses the truth and his denial is embodied in various myths. In this light Freud explained Lear's initial rejection of Cordelia, as his resistance to death and his longing for the love of woman. His final entrance is also a reversal. In Freud's words : "No greater triumph of wishfulfillment is conceivable.

A choice is made where in reality there is obedience to a compulsion and what is chosen is not a figure of terror, but the fairest and most desirable of woman."²⁴ Lear entering with the dead Cordelia in his arms enacts this reversal, symbolizing his own being carried away by the death Goddess, the ultimate mother, mother Earth. In the final paragraph Freud speculated that : "We might argue that what is represented here are the three inevitable relations that a man has with a woman; the woman who bears him, the woman who is his mate, and the woman who destroys him, or that they are the three forms taken by the figure of the mother in the course of a man's life - the mother herself, the beloved one who is chosen after her pattern, and lastly the Mother Earth who receives him once more."²⁵

In "Some Character Types Met With in Psycho-Analytic Work" (1915), Freud used examples from dramas. Of "the Exceptions" type Freud pointed to Richard III. Richard III's motivation apparently stemmed from his congenital deficiency. Richard III's deformity leads him to feel exceptional. His failure to become a lover turns him to a villain because he feels that wrong having been done to him will be simply repaid by him in kind. Gloucester's opening soliloque reveals his cast of mind, for being "rudely stamped". He will see that he gets separation from life for his deformities playing the villain." "So wanton a cause of action," Freud said, "could not but stifle any stirring of sympathy in the audience, and for the play to succeed the writer must know how to furnish us with secret background of sympathy for his hero."²⁶ There is a hidden aspect

of Richard's deformity. "Richard is an enormously magnified representation of something we can discover in ourselves", namely the tendency to reproach nature and destiny for our own lack of perfection and "to demand separation for early wounds to our narcissism, our selflove," in short, the tendency to consider ourselves "exceptions."²⁷ Freud wanted to prove a point for our identification with the hero without being aware of the operative unconscious motif. He credits Shakespeare for his subtle insight in developing Richard III's character in combining well the psychological contradictions.

The second part of the essay is devoted to those characters wrecked by success. Such individuals are happy till they achieve the goal, once reaching the destination of their ambition, they fall sick. In explaining the reason Freud differentiated between "internal" and "external" frustrations. He attributed the cause of the frustration to be mostly internal. The external frustration is replaced by wish-fulfillment. "The ego apparently tolerates the wish as long as it remains a fantasy, but once it becomes a reality or threatens to do so, the ego responds with threats and defenses of its own."²⁸ In this context Freud analysed the characters of Lady Macbeth, and Rebecca Gamvik of Ibsen's Rosmersholm.

Lady Macbeth is one of the fascinating characters for psychoanalytic study. Freud found her changing from an unscrupulous woman, lack of introspection, to a guilt ridden, ultimately being a mentally wrecked person. Lady Macbeth is a case of wrecked by success. Her's is a typical phobia, for she keeps washing her hands repeatedly. "The washing is symbolic,

designed to replace physical purity, the moral purity which she regretted having lost."²⁹ Yet, allthroughⁱⁿ the play Lady Macbeth is resolute and presents herself to be a strong character, Freud attributed her ultimate break down to childlessness. Her sickness, Freud felt is because of her failure to produce a male heir to the throne. Freud noted :

"It would be a perfect example of poetic justice.... if Macbeth could not become a father because he had rubbed children of their fathers and a father of his children and if Lady Macbeth had suffered the unsexing she had demanded of the spirits of murder. I believe one could without much ado explain the illness of Lady Macbeth, the transformation of her callousness into patience, as a reaction to her childlessness by which she is convinced of her impotence against the decrees of nature and at the same-time admonished that she has only herself to blame if her crime has been barren of the better part of its desired results."³⁰

Alluding to the fact that the event of the play spans the duration of one week, Freud found it impossible to reconcile the proposition of childlessness. However, taking the cue from Jekels, Freud went on to suggest another motive. Macbeth, and Lady Macbeth, Freud showed are really "splits" of the same character. They are divided images of a single prototype, psychologically complement to each other. "She is incarnate remorse after the deed, he incarnate defiance together they exhaust the possibilities of reaction to the crime, like two disunited parts of the mind of a single individuality."³¹ Finally, Freud hinted that the sense of guilt seems to be derived from the

Oedipus complex, as Lady Macbeth has helped in the murder of Duncan who resembled her father.

Freud was drawn to Ibsen's works and found most of the great master's achievements psychoanalytically fascinating. After having described the Oedipus complex he declares that "an author who like Ibsen, brings the immemorial struggle between fathers and sons into prominence in his writings may be certain of producing his effect."³² This may be an allusion to "Ghosts" or to "The Wild Duck." But Freud's study of Rebecca Gamvik in "Some Character Types Met With in Analytic Work" "remains today as the best piece of literary criticism he ever produced and a model of the type."³³ Unlike of his other pieces, Freud started with neither psychoanalytic theory nor clinical data. But he focussed on the problems that a reader confronts in Rosmersholm. The obvious questions which need to be answered for clarification are : why Rebecca rejects the proposal of Rosmer for marriage, what she desired most ? why was she over reacted to her illegitimate status revealed by Kröll ? what motives worked in her role in the estrangement of Rosmer and his wife, leading to later's death ? Freud examined these problems carefully and appreciated Ibsen's ability in managing to keep Rebecca's motives partially hidden for dramatic success. After trying to explain the problems, Freud supported his arguments at the end with clinical asserations.

Rebecca's overreaction to Kröll's revelation that she was actually the illegitimate daughter of Dr. West, brought back to her memory the significance of the "past"; she is

disturbed of. The 'past' can only mean that she had sexual relations with another man. "The early guilt over pre-marital intercourses - the reason for her initial refusal of Rosmer is thus exacerbated by the revelation of actual incest, finally leading to her confession and decision to bear her terrible secret alone."³⁴ Freud here alluded to his earlier observation in his study of Meyer's story "Die Richterin" in which he noted on the common fantasy of the maid, willing to replace the mistress. In his words : "Mistress and maid end by lying lifeless side by side. In the end ~~the~~ maid leaves the house, which is usual end of stories about domestic servants, but in the story this is also the maids punishment."³⁵ Along with the common fantasy of the family romance, Freud added that in the tragedy of Rosmersholm, Rebecca's fantasy had been preceded earlier by an exactly corresponding reality. The essay on the whole remains free from all jargons, and is immaculately presented through a lucid style with penetrating insights into the psychic problems of the main character.

Next, Freud analysed two of Hoffman's stories. Out of the two stories, it is The Sandman that has been considered in full detail in "The Uncanny" (1919). The uncanny dissipates a peculiar emotional effect. Freud observed that "E.T.A. Hoffman has repeatedly employed this psychological artifice with success with his fantastic narratives."³⁶

The story of the 'Sand-Man' opens with the childhood recollection, of Nathaniel, the protagonist of the story. The 'Sand-Man' is a creation of his childhood memories during the

period of which he was told by his mother that the 'Sand-Man' is wicked and peckes the eyes of naughty boys and girls who refuse to sleep. In spite of his present happiness Nathaniel cannot banish the memory of the mysterious and terrifying death of his father. He hates his father's friend Coppelius. He had identified Coppelius with the dreaded 'Sand-Man'. Nathaniel, now a student, believes that he has recognized this phantom of horror from his childhood in an itinerant optician, called Gireseppe Coppola. Then he falls in love with Olympia, an automaton, whose clock-work has been made by Spalanzani and whose eyes are put in by Coppola. Nathaniel surprises the two masters quarrelling over their handiwork. The optician carries off the wooden eyeless doll, and the mechanic, Splalanzani, picks up olympia's bleeding eyes and throw them at Nathaniel's breast, saying that Coppola had stolen them from the student. Nathaniel became mad once again and attempted to strangel Splalanzani.

After a longspell of mental derangement, Nathaniel recovered and got married to Clara. On her suggestion they climb the townhall tower. From the top Nathaniel tried to look at the curious object moving on the street by Coppola's spy-glass. The memory of Coppola's glass brought him a bout of fresh madness. He tries to throw Clara, who was rescued. Ultimately, Nathaniel jumes off and dies. Freud notes that "the writer **creates** a kind of uncertainty in us in the beginning by not letting us know whether he is taking us into the real world or into a purely fantastic one of his own creation As

Shakespeare does in Hamlet, in Macbeth and, in a different sense, in The Tempest and A MidSummer Night's Dream, he (Hoffman) intends to make us too, look through the demon optician's spectacles or spy-glass perhaps, indeed that the author in his very own person once peered through such an instrument. For the conclusion of the story makes it quite clear that Coppola the optician really is the lawer Coppelius and also, therefore, the Sand-Man."³⁷

The central theme of the Sand Man, Freud asserted, is the childhood knowledge of Nathaniel that the Sand-Man is the one who steals children's eyes. The uncanny sense is attributed to this observation than to the concept of Olympia as an automaton. The fear of having one's eyes stolen or damaged is a substitute for fear of castration. Freud pointed out that in the story the fear is closely linked with the father's death. The Sandman then represents the father himself from whom one expects the fear of castration. The father is represented as a "split" image. "In the story of Nathaniel's childhood, the figures of his father and Coppelius represent the two opposites into which the father imago is split by his ambivalence, where as the one threatens to blind him - that is to castrate him, the other the good father, intercedes for his sight. The part of the complex which is most strongly repressed, the death wish against, the 'bad' father, finds expression in the death of the 'good' father and Coppelius is made answerable to it."³⁸ Olympia's lifelessness symbolizes Nathaniel's feminine attitude

toward his father in infancy, that as a result of this attitude he remains fixated upon his father and ^{was} incapable of loving a woman. Freud taking cue from the story relates it to the life of Hoffman who was the child of an unhappy marriage and his relationship with his father remained ever very sensitive. Freud's analysis of the Sand-Man like his analysis of Rosmer-sholm, and Macbeth has served as the basis for psychoanalytic analysis by various other writers.

Freud's last and one of the important contribution to psychoanalytic literary criticism is "Dostovesky and Parricide (1928). The creative artist to Freud is a person of bewildering complexity. Even he admits the limitation of psychoanalytic cannons for analysing the creative artist. "Dostovesky's place is not far behind Shakespeare. "The Brothers Karamazov" is the most magnificent novel ever written...."³⁹

The study of Dostovesky falls into two distant parts. In the first part Freud deals with the author's character in general dealing with his masochism, his powerful guilt feelings, his epilepsy, his bisexual disposition, and the oedipal situation. The sense of guilt Freud sees, has arisen from parricidal impulses. He attributes the epileptic fits of Dostoersky as a neurotic symptom. He identifies with the father who was murdered when Dostoversky was only eighteen. The fits were thus self-punishment for death wishes against a hated father. This tendency of Dostoersky resulted in his acceptance of exile in Siberia, as submission to punishment from a father figure, the Czar. Freud pointed out that the same parricidal desire is also

pronounced in Hamlet, Oedipus Rex, and The Brothers Karamzov. Briefly, discussing the psychoanalytic reasons for parricide, committed out of sexual rivalry,⁴⁰ Freud passes on to the second section.

In the second section, Freud deals with Doestoevsky's compulsive gambling. He points out that the habit of compulsive gambling is a substitute for masturbation; the primal addiction which is later replaced by other addictions. Drawing from the story of Stefan Zweig's, Freud demonstrated that Dostroeovsky's gambling is understandable in the light of the relationship between the fear to supress his primal addiction and its manifestation. Freud's analysis illuminates Zweig's story and his interpretation of the Brothers Karamazov goes beyond the obvious.

The most important aspect of all Freudian literary analysis is to find out clues for the understanding of the creative personality of the artist. Besides literature he made his forays to the study of architecture and also painting. In this connection his two best pieces are Michelangelo's Moses and Leonardo Da Vinci.

The personality and historic image of the great Jewish Leader, Moses, intrigued Freud through out his life. No piece of statuary ever made a greater impression upon him than Michelangelo's heroic representation of Moses holding the tablets of the law. Freud was seized by the power of this great work. "Nevertheless, works of art do exercise a powerful effect on me, especially those of literature, and sculpture, less often of painting This has brought me to recognize the apparently

paradoxical fact that precisely some of the grandest and most overwhelming creations of art are still unsolved riddles to our understanding. We admire them, we feel over awed by them, but we are unable to say what they represent to us."⁴¹ Freud with the skill of a thorough going art critic studied in minute detail various aspects of the statue and tried to unravel the secret of the grandeur of Moses statue. "Binswanger noted that the method used by Freud in this study, belongs to the psychology of expression, which is also one of the first stages of Psychoanalytic methodology."⁴²

Every detail of the statue unfolds a train of thought touching upon the deep awareness of feeling in every beholder. The enigma of Moses after a detailed scrutiny of each facet of the statue led Freud to conclude that it was indeed a concrete expression of a moment of immense grandeur - a representation of the fulfillment of the highest mental achievement that is possible in man - struggling successfully against an inward passion for the cause, he was devoted. No part of the statue escaped Freud's meticulous scrutiny - the position of the fingers, the folds of the beard, and the upturned tablets of law. The attitude that is being expressed by Michelangelo's Moses is not recorded in Bible, Freud pointed out. "This was not a wrathful leader, smashing the tablets in rage, but the hero of self-mastery who curbs his immediate passions to preserve for his people, the law of morality, unworthy though his people may be to receive them."⁴³ However, Freud has to be credited with the interpretation of the statue, irrespective

of his ability as an art critic : "It can be hardly doubted that in many respects Freud felt a strong sense of identification with Moses."⁴⁴

The essay on Leonardo Da Vinci and Memory of His Childhood, is an attempt in psychobiography. Though there are uneasy questions from various critics on the validity of such an attempt, Richard Wollheim argues that Freud was fully aware of the difference between treating art as biographical evidence and treating it as an aesthetic object."⁴⁵ In tracing the complex history of Leonardo, Freud found out the working of sexuality experienced during childhood affecting the adult life of the great painter. Freud's study is rooted tenuously in a supposed "childhood memory" of Leonardo's in which a 'vulture' that opens the infants' mouth with its tail (the word nibio meaning kite is mistranslated by Freud, however, the mistranslation of the species of the bird in no way affects the analysis). Freud relates biographical findings in the context of some of Leonardo's painting such as, "Monalisa" and "The Madona with St. Anne". The fantasy of the kite inserting its tail in the infant's mouth was an omen of inspiration. Previous artists have painted St. Anne and Mary together, looking very much of the same age. There is evidence that Leonardo spent his first years alone with his mother, there are reasons to assume that he was taken by his father at birth. As regards 'Monalisa', Freud argues that the smile condenses two images of Leonardo's first mother, one signifying tenderness and reserve, the other sensuality and seduction. In the other picture both natural mother

and equally loved step mother are present and linked in a pyramidal structure. The emigmatic smile can be read on the faces, doubly condensed in dreamlike fusion. "The focus is thus on processes whereby a conflict of meaning can be discerned within the work itself : in psychoanalytic terms a wish, to yeild to the tenderness of the mother is confronted by a defense, the danger of yeilding to this wish. In artistic terms there is an ambiguous element the viewer can not account for, what has been called 'the daemonic magic of this smile.'"⁴⁶

Freud's essay on Leonardo has been generally admired for its beautiful style and charms. Possibly, some of Freud's interpretations of Leonardo applied to his own self analysis of viewing human life as an *out* growth of childhood. "Everyone of us human beings corresponds to one of the countless experiments in which these 'ragioni' of nature force their way into experience."⁴⁷ Freud admits that though psychoanalysis can throw some light on these experiences yet, it is inadequate in its own way.

Over the years, so many other critical theories have been emerged from Psychoanalysis. These approaches have been variously changed conceptually and in application. The initial entries of Freud, with his simple psychoanalytic cannons have emerged into a complicated ethos, and it is very difficult in the present context to keep track of all these developments. However, Freud's application of Psychoanalytic cannons in critical interpretation have been limited to probe the life and

works of famous artists whose known neuroses might lend themselves to generalization in their work. Confining our discussion only to the Freudian attempts in traditional psychoanalytic frame, criticism tends to fall in to three general categories depending on the object of analysis : the author, the reader, and the fictive persons of the text. These three constituents of the literary work are the classical locus of the psychoanalytic criticism.

The total gamut of classical Freudian interpretations basically rest on the id and ego dimensions. The id psychology of Freud provides the model of a psyche in which the concepts of repression, the role of sexual instincts; their nature, and place in the unconscious, dream, and the phenomena of transference are skillfully applied in the interpretation of literature. The metapsychological concepts of Freud tend to accept dream as the basic strategy of desire. The dream prove to be an effective means for understanding the unconscious of the artist. "Classical applied psychoanalytic criticism related the work back to the author's psyche, which it explored via the analysis of his earliest childhood experiences gleaned from what is known of his life..."⁴⁸

Besides the artist, the art-object is of significance to the Psychoanalytic critic. It provides vital clues for studying the motives of the artist expressed in his characters. It is part of the ego psychology leading to the concept of the object relation theory in criticism. Object-relations aesthetics contributes to the understanding of what goes on between the artist and his medium, the critic and his art object. "The focus thereby

moves from what happens between one psyche and another."⁴⁹ The successful strategies of the artist in getting an audience to share the pleasure was what Freud called the artists' "innermost secret".⁵⁰ In object-relation aesthetics art is seen as a privileged means of relating to an object which involves both the artist and his audience in sharing the same psychic process on the count of pleasure.

Psychoanalytic criticism is often blamed as reductive and offers a closed system. This criticism that Freud brought to the field of literary interpretation, however, is not without its own justification and utility. The opinion on Freud's position as the pioneer of a new school of criticism can not be contested. He was very much aware of the limitations of his system. "Since artistic talent and capacity are intimately connected with sublimation we must admit that the nature of the artistic function is also inaccessible to us along psychoanalytic lines."⁵¹

Initially, Freud's application of psychoanalysis in literary criticism were taken up in a large scale only by the analysts. Among the better known practitioners were C.G. Jung, Marie Boraparte, Phillias Greenacre, Eric Fromm, Henry Rosenzweig, Henry Murray, Selma Fraiberg, Ernst Kris, Ernst Jones, and Theodre Reik. They have an eye on more neurotic writers and their output can be classified as literary case studies. Gradually, with the increase of literary sophistication, literary figures and literary critics like Thomas Mann, W.H. Auden, Lionel Trilling, William Empson, Alfred Kazin, E.H. Gombrich, Meyer Schapiro, Geoffery Hartman, William Barret and others join

the fray. The horizon of psychoanalytic literary criticism gradually started widening, almost making the whole business an industry. "No longer was aesthetic quality taken for granted, and formal questions as well as those broader ones involving literary tradition and social history were now being taken into consideration."⁵² Psychoanalysis gradually made incursions into a wider spectrum and in the process put the literary critic under tremendous pressure to extend his own scholarship to other branches of human knowledge. Psychoanalysis with its limitations must be equivocally credited with creating this pressure on the literary critic.

The French approbation of Freud by Lacan introduced new complexities and speculations in literary interpretation. The critical approaches of both Lacan and Derrida move beyond psychoanalytic derivatives. Lacan has attempted a thorough revision of Freud. "Parallel to this discovery and revision of Freud, structuralism and its offspring deconstruction, were born, and soon took over much of French philosophy and criticism."⁵³ Critics, like Susan Felman, Stanley Fish, Genette, Todorov produced brilliant and capacious criticism basing their strategies on Psychoanalytic canons. The Reader's Response criticism took shape as an offshoot of the Lacanian thesis. Critics like Norman Holland, Peter Brook, and others have contributed their might in this direction. Further certain marxist tenets have been absorbed into French Freudian critical approaches, such as, an adversary position in relation to bourgeois culture and a belief in the necessity of its demystification; a view of

history as relative and changing.⁵⁴

These developments in psychoanalytic literary criticism has certainly benefited critical strategies in a broader way. Yet, sometimes, one feels nostalgic for Freud's own simpler observations. Ofcourse, there can not be any stagnancy in any theory. Any critical theory has a need to grow and develop with the changing time. In the present context, when literary criticism is a reality, to accord Freud a place of pride and to speak of his relevance in today's context wo'not be a sin. Of course, literary criticism is a pluralistic universe though, there are "limits to its pluralism", observed Paul B.Armstrong.⁵⁵ Granting due share of failures in Freud's system, it is apt to conclude with the words of Trilling here for the single most important aspect of his system which has its permanent validity:

"The first thing that occurs to me to say about literature, as I consider it is the relation to which Freud stands to it, is that literature is dedicated to the conception of self ... In almost every developed society, literature is able to conceive of the self, and the selfhood of others, far more intensely than the general culture can."⁵⁶

Notes

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26. Holland, p. 71
27. Ibid, p. 71
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33. Kaplan and Kloss, p. 159
34. Ibid, p. 160
35. Bonaparte, et al., p. 256
36. Freud. SE. vol., XVII, p. 227
37. Ibid, p. 230
38. Ibid, p. 232 (n)
39. Freud, SE vol., XXI, p. 177

40. Freud notes in the essay that "Parricide according to well known view, is the principle and primal crime of humanity as well as of the individual." He also refers to his book Totem and Taboo, in this connection.
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CHAPTER SEVEN

FREUD AND JUNG

*"We must not quarrel when we are besieging Troy,
Do you remember the lines from the Philoctetes:
These arrows alone will take Troy."*

Sigmund Freud

"I told myself, Freud is far wiser and more experienced than you. For the present you must listen what he says and learn from him. And then to my own surprise, I found myself dreaming of him as a peevish official of the Imperial Austrian Monarchy, as a defunct and still walking ghost of a customs inspector. Could that be the death-wish which Freud had insinuated I felt towards him?"¹ Once held as a prophet to Jung, Freud was transformed as a hunting spirit, through the course of their interpersonal relationship visa-vis psychoanalysis. The source of the conflict was a kind of egoclash between the two giants and also the fear of intellectual subjugation in part of Jung. It was a struggle in a way in Jung's part to liberate him self from Freud. In psychoanalytic terminology Jung becomes the rebel son who wanted to dethrone his father. Ultimately, the time came for his final parting with Freud. Once

thought to be the heir apparent, the crown prince of the psychoanalytic kingdom by Freud, Jung deserted his master lonely and sad.² It was Adler who rebelled first, then others followed suit. In the year 1913, Jung left the Freudian group complaining as Adler did years ago that Freudian psychoanalysis leans too much on sex.³ After his defection from the psychoanalytic fraternity Jung founded the Analytic Psychology school, in the year 1914. The objective of this school was not only to approach the study of human psyche from altogether a new stand, but an anti-Freud bias was too strong from the beginning.

While under Freud, Jung added some important discoveries to the gamut of psychoanalytic theories. He developed *word association* test for tracing complexes and produced a valuable study of *Schizophrenia* through his study of *Dementia Praecox*, together with an account of temperament (psychological types). The beginning of Analytical Psychology marked a radical shift in attitude and approach to the study of psyche from the initial methods.

Jung not only differed methodologically from his mentor but conceptually also. On the concept of the psyche, Jung differed both from Adler and Freud. If Freud's metapsychological concepts are to be considered as the high acme of his thinking where psychology verges into philosophy; Jungian psychology from the very beginning took to a more esoteric and mystical approach. Philosophically, Jung's thought bears strong resemblance to the philosophy of Henri Bergson. To Jung, the Freudian touchstone; *the unconscious* mind is much more

uspects what Freud had explained. He felt that Freud had only touched on a fraction of the whole thing. Contrary to Freud's concept on human psyche, Jung believed that human evolution consists of the enlargement of consciousness, a process of progressive adaptation to reality.

Jung put the *unconscious* in a more broader perspective. Alongwith the *personal unconscious* he identified a "*collective unconscious*" or racial unconscious. In a way the whole concept in Jungian understanding in this context is the extention of Freudian concepts of *ontogeny* and *phylogeny*. But the way Jung interpretes these concepts are in varience with Freud, substantially. The archaic elements in man's unconscious constitute the collective psyche. As consciousness in personal development enlarges, it makes materials from primitive unconscious conscious. What is individual is a selective process by means of which the impersonal unconscious becomes personal. According to Jung there is no limit to *consciousness*. It is capable of indefinite extension. The unknown in the inner world is the territory of the *unconscious*. "Besides these we must include all more and less intentional repressions of painful thoughts and feelings. I call the sum of all these contents the personal unconscious. But over and above that, we also find in the unconscious qualities that are not individually acquired but inherited, e.g. instincts as impulses to carry out actions from necessity, without conscious motivation. In this deeper stratum we also find the ... archetypes.... The instincts and archetypes together form the collective unconscious, it is not made up of individual

and more or less unique contents but of those which are universal and of regular occurrence."⁴ Jung's concept of the *unconscious* is substantially different from that of Freud's in the following respect.

1. The unconscious mind of the individual is said to contain not only those primitive processes which are held repressed and forbidden entry into the consciousness, but also different aspects of mental life which have been neglected in the course of development.
2. It also contains unapprehended personal experiences and ideas which have quite simply been forgotten, because they have lost certain energetic value.
3. In the understanding of Jung, the personal unconscious (in the Freudian sense) is only a relatively insignificant fraction of the total mass of unconscious material. That which lies below the personal unconscious is known as the collective beliefs and myths of the race to which the individual belongs.

However, the *collective unconscious* is an area of mind with which Jung was too much involved. He believed that the deepest levels of the *collective unconscious* are common to all humanity, and even it would appear, to man's primate and animal ancestry. The archaic heritage, Jung believed plays a dynamic role in the psyche. The *collective unconscious* helps to interpret man's experience. The phylogenetic material that the new born carries may be classified as (i) instinctive reactions (ii) the ancestral modes of behaviour. (iii) ancestral interpretations of experience. The last category covers all the primitive

explanations of the forces of nature.

The concept of the self is independent of both the *ego* and the *unconscious*. It is called the *persona*.⁵ The *persona* is like the mask one puts on. "The *persona* is the individuals systems of adaptation to, or the manner he assumed in dealing with, the world. Every calling or profession for example, has its own characteristic *persona* ..." ⁶ "The *persona* is a collective phenomenon, a facet of personality it is often mistaken for individuality."⁷ But there is significant difference between the individual character and the *persona*. Role playing becomes inevitable under the pressure of the society. As Jung puts it:

"Society expects and indeed must expect, every individual to play the part assigned as perfectly as possible, so that a man who is a Parson ... must all time play the role of Parson in a flawless manner."⁸

Persona is attributed to the nature of role playing in an individual. While *persona* is one side of the individual, the other side is called *shadow*. It is found in the *personal unconscious*. "Jung's concept of the unconscious is very involved when he describes it as being a replica, as it were of the unconscious- or rather vice-versa. Corresponding to the ego in consciousness there is a shadow of the ego which constitute the focal point of the racial unconscious."⁹ The *shadow* appears in the dreams, personified as an inferior, and a very primitive person, someone with unpleasant qualities and some one we dislike.¹⁰ The very concept of shadow emerges from the idea of Jung that what

is weak in *conscious* is strong in *unconscious* and vice-versa. And the *unconscious* plays a compensatory role for the *conscious*.

The accumulated archaic and primitive ideas in the unconscious are called archetypes. "The concept of the archetype... is derived from the repeated observation that, for instance, the myths and fairy tales of world literature contain definite motifs which crop up every where. We meet these same motifs in the fantasies, dreams, deliria, and delusions of individuals living today. These typical images and associations are what I call archetypal ideas."¹¹ The primordial images in fact, constitute the core of *archetypes*. The real nature of *archetype* is not capable of being conscious that it is transcendent. However, "as the elements in the personal unconscious tend to irrupt in consciousness, so material from the racial unconscious presses up wards finding expression chiefly in the dream life."¹²

The "*anima*" and "*animus*" concepts are an elaboration on the bisexual character of the individual. These concepts are important in the context of the *collective unconscious*. The "*anima*" constitutes the feminine in man. Similarly the *animus* represents the undifferentiated masculinity in women. *Anima* and *animus* according to Jung represent the personification of the feminine nature of a man's unconscious and masculine nature of a woman's. This psychological bi-sexuality is a reflection of the biological fact which is the decisive factor in the determination of sex. A smaller number of contrasexual genes seem to produce a corresponding contrasexual character, which usually remains unconscious. "Anima and animus manifest themselves most typically in personified form as

figures in dreams and fantasies ("dream - girl", dream - love") and in the irrationalities of a man's feeling and a woman's thinking. As regulators of behaviour they are two of the most influential archetypes."¹³ Alluding to examples of harsh men being soft and gentle to children and women taking the job of men during war, Jung justifies the presence of *anima* and *animus* in man and woman's nature. The archetypal relevance of these two aspects, Jung describes as to be an inherited collective image being present in both man and woman's consciousness. But the two features are not exactly comparable. Because the woman's unconscious is polygamus where as her conscious is monogamus. Therefore, her *animus* is multiform. It corresponds to the rational and masculine principle. Thus, Jung offers a complicated concept of the psyche which is partly conscious and partly unconscious.

The motive force in Jung's psychology is known as the "*libido*." It is non-sexual. "The libido to Jung is a primal and universal life force, it is transformable and conceived of as being more or less constant in potential."¹⁴ He identified it with the life-impulse, with the will to live which is the essence of the continuation of the species through the preservation of the individual. The Jungian libido is a primal vital force and corresponds closely to the concept of *elan vital* of Bergson. Jung differed conceptually on the concept of *libido* from Freud. To Freud it is primarily the sex energy and imbalances in the libidinal drives lead to mental sickness. Like Adler, Jung on the concept of *regression* is more concerned with the future

goals than past history. He sees the present situation instead of the past as the key to *neurosis*. The archaic gradually replaces the recent function which usually fails in *regression*.

The study of psychological types is another important area of Jungian psychology. The processes of "thinking" and "feeling" are dependent on the individual's adaptability to the situation. The individual may be a thinking or a feeling type, in other words either an *introvert* or an *extrovert*. The type psychology is very elaborate and extensive. Jung's basis for classification of individuals to different types has parallels in the psychology of William James.¹⁵ The two main types, the *introvert* and *extrovert* are further divided. The subdivisions are drawn on the main functions of the psyche-thinking, feeling, intuition, and sensation. Every individual possesses these four functions, but it is always with the dominant function that the individual identifies. To the main type divisions, Jung added four compromise forms of functioning. They are (i) between thinking and sensation, (ii) between sensation and feeling, (iii) between feeling and intuition, (iv) between intuition and thinking. On the basis of this classification an introverted type can be either, (a) introverted thinking, (b) introverted feeling, (c) introverted sensorial, and (d) introverted intuitive type. Similarly an extroverted type can be either thinking, feeling, sensorial or intuitive type.

Drawing upon the historical evidences from the Greek period (particularly of Greek physician Galen's division of individuals into Sanguine, phlegmatic, choleric and melancholic), Jung reduced the total human society into *introverted* and

extroverted types. In his words :

There is a whole class of men (he says) who at the moment of reaction to a given situation at first draw back a little as if with an unvoiced 'No' and only after that are able to react; and there is another class who, in the same situation come forward with an immediate reaction, apparently confident that their behaviour is obviously right. The former class would therefore be characterized by a certain negative relation to the object, and the later by a positive one the former class corresponds to the introverted and the second to the extroverted attitude."¹⁶

The *extroverted* attitude is characterized by an outward flow of libido. An *extroverted* type takes more interest in life and in his or her surroundings. Outside factors play a dominant role on these types. The *extroverted* type does not feel alienated in new situations. Instead of withdrawing this type is at home with everything in the world. Extroverts tend to be both optimistic and enthusiastic though their enthusiasm do not last long. The weakness of extroverts lies in their superficiality. They dislike to be alone, lack self-criticism and give least importance to thinking. As they are well accepted in society, they easily accept the morals and other rules governing the society without questioning them. The *extroverted thinking type* is positive and down to earth. His concentration on objects, puts its own limitation to his thinking process. The *extroverted feeling type* is well adjusted to the world valuing on the whole what is generally valuable and finding no difficulty in finding ease at any

time any where. Jung identified this attitude mostly with woman. *The extroverted sensorial type* leads a life where his life is conditioned by his objective environment. His personal resources are minimal and depends mostly on external stimulus. The extroverted intuitive type is unstable like the introvert intuitive type. He always seeks change. His dissatisfaction with anything static makes him to welcome change and he obtains the reputation of an optimist.

On the other hand the *introverted* attitude, is one of withdrawal; The *libido* flows inward and is concentrated on subjective factors which predominately influence "inner necessity." This type lacks confidence in relation to people and things, and tends to be unsocial and prefers reflection to activity. The *introverted* adults dislike the society and feel lonely and lost in large gatherings. They tend to be over - conscientious, pessimistic, and critical. The *introverted thinking type* is interested in the inner, not in the outer reality. What is important to him is the development and presentation of the 'primordial image' and its shaping into an idea. The *introverted feeling* type is governed by subjective factors. While appearing reserved, the introverted person is very sensitive to personal relationship. His feelings, unlike the extrovert gathers intensity without expression.

The *introverted sensorial type* is very difficult to understand because of his lack of expression. This type is overwhelmed by impressions and events, but need time to assimilate them. The introverted sensorial type is least bothered

about the facts. His world is primarily subjective. This types are very much unstable in their inter-personal relationship. To the mixing of functions, Jung calls co-function. Most people use one function (the dominant one) but more complicated people use two functions, and highly differentiated personality would make use of three functions. The inclusion of the fourth function belongs to what Jung has called the individuation process, which is a process of reconciliation of the opposites in one's nature.¹⁷

Unlike, Freud Jung considered religion as one of the most important aspects of man's life and society. He believes that "natural religious function is necessary for normal psychic health. Religious functions do exert tremendous influence on individuals as powerful as the instincts of sexuality and aggression. In this context he has said about the process of individuation. *Individuation* is not usually an aim or an ideal for the very young, but rather for the mature person or for those who have been impelled by a serious illness, a neurosis or some unusual experiences to leave the ordinary safe paths and look for a new way for living. "Individuation means becoming a single, homogeneous being, and in so far as individuality embraces our innermost last and incomparable uniqueness it also implies becoming one's own self. We could therefore, translate individuation as 'coming to selfhood' or 'self-realization'".¹⁸

Such a process is described in detail by Jung in The Integration of Personality". The person who has undergone through the process of *individuation* gets liberated. In Jung's words:

"It is as if a river that had run to waste in sluggish side - streams and marshes suddenly found its way back to its proper bed, or as if a stone lying on a germinating seed were lifted away so that the shoot could begin its natural growth."¹⁹

Ultimately the personality is liberated, cured, and transferred to become the individual in the fullest sense.

Dream interpretation is another area in which, Jung substantially differed from Freud. "A dream", he says, should be regarded with due seriousness as an actuality that has to be fitted into the conscious attitude as a co-determining factor."²⁰ Jung's way of dealing with dreams differ from the method of "*free association*" of the psycho-analysis. Jung did not believe in Freud's reductionism and advocated the idea that all psychic functions are purposive. To Jung the dream is not only a symbolised account of what has happened already but also a symbolic guidance for the present and future. He regarded the dream as a corrective tendency on the basis of the concept that the *unconscious* involves a ceaseless compensatory function.

Jung rejects the concept of censor in dreams. On his completely different concepts of the *conscious* and the *unconscious* he recognized that though the dream is a royal road to the *unconscious* its purpose is different to that of Freud's. "He recognizes that the symbol is not merely a sign of something repressed and concealed, but it is at the sametime an attempt to comprehend and point out the way of the further psychological development of the individual."²¹ The dream represents a "prospective tendency". In case of the neurotic, in his dreams even if there is regression yet it represents an archaic

presentation of the progressive solution from which he has retreated.

Jung regards the dream as the continuation of the process of reflection and introspection being evoked by every situation in the waking state. Jung also makes a distinction between subjective and objective interpretation of dreams. Dreams emanating from *personal unconscious* should be objectively interpreted where as dreams originating from the *racial unconscious* should be subjectively interpreted.

Besides dreams Jung has also dealt with Psychopathology and treatment. He also applied his theories in education, sociology, and other areas of human knowledge. He differs in his approach and concepts radically from Freud. The two systems of both Jung and Freud differ fundamentally, though the basic starting point for Jung was Freud's psycho-analysis. Those who prefer Jungian system over Freud's accuse Freud of offering a system which is one sided and over determined by the condition of causality. On the surface, the Jungian system seems to be in some occasions closer to reality and to experience. Contrasted with Freud, Jung is an optimist and adheres strongly to human values and upholds the importance of religion. However, deeply studied Jungian system fails to crystalize the strong rationalistic temper of Freud's thought. As Rickman puts it :

"Freud is not falliable, but without work by his method it will not be possible to demonstrate that Jung is right."²²

Rickman's observation is correct in the sense that if scientific demonstration is required Jung's system stands a poor chance of enduring. Jung's thought on the whole is more esoteric and leans on the tenets of traditional concepts of religion and morality without a proper scientific basis. It is apt to say here in the words of Ernst Jones that "the quarrel between Freud and his disciples had their origins not as seemed in doctrinal divergences but actually in unresolved infantile conflicts of the dissidents"²³ Even by his own admittance Jung unlike Freud put importance to his inner dictates (inner images) for developing his own theories. His approach to everything was almost Nietzschean. The disciplined demands of reason was substituted by him for his own metaphysical longings. Towards the laterpart of his life he was more drawn towards the spiritual longings of his own inner being than to Freud's cautious revisions of his theories. As he puts it :

"The more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things. In fact it seems to me as if that alienation which so long separated me from the world has become transferred into my own inner world and has revealed to me an unexpected unfamiliarity with myself."²⁴

Jungian psychology also deals with art and artists. Some of the literary critics found Jungian concepts on art and literature more congenial to Freud's. Some of the practitioners of literary criticism found Freud as a threat to literary values. Jung to them is much more sympathetic than Freud to visionary, religious, and even magical traditions.

In his essay "Psychology and Literature" (1933) Jung spelled out his own concepts about art and the artist. The human psyche is considered as the womb of all sciences and arts. Psychology, being the study of psychic process is naturally drawn to literature and artistic creativity. Like Freud, Jung said that creative act is a complicated psychic process. He considered the case of art product as the basis for understanding the artist. As Jung puts it :

"In the case of the work of art we have to deal with a product of complicated psychic activities— but a product that is apparently intentional and consciously shaped. In the case of the artist we must deal with the psychic apparatus itself. In the first instance we must attempt the psychological analysis of definitely circumscribed and concrete artistic achievement, while in the second we must analyse the living and creative human being as a unique personality It is of course possible to draw inferences about the artist from the work of art, and vice versa, but these inferences are never conclusive."²⁵

Though, Jung admits that psychology can not be the final means for the analysis of art and the artist, yet it can help enriching the insight of the critics. However, he has attempted partly an examination of Freud's concepts and partly his own psychological concepts in order to provide a comprehensive view on art and literature.

There are two modes of expression in artistic product namely the "psychological" and the "visionary." While the psychological mode limits itself to human experience, the

visionary mode goes beyond it. The psychological mode is drawn from the realms of human consciousness and ^{of} his feeling life in particular. "Whatever its particular form may be, the psychological work of art always takes its materials from the vast realm of conscious human experience - from the kind foreground of life we might say. I have called this mode of artistic creation psychological because in its activity it no where transcends the bounds of psychological intelligibility."²⁶ On the other hand the visionary mode transcends the human experience to a different world. It is associated with man's primordial experience. It is a strange something that derives its existence from the hinterland of man's mind. In the visionary mode, the value and the force of experience are given by its enormity."²⁷

Jung accepts the Freudian pathological consideration for the purpose of understanding the sources of the material in visionary creation. He felt justified Freud's consideration of neurosis as part of the visionary artist to some extent. In his words :

"....I can not avoid taking up in the present connection this Freudian view of the visionary work of art. For one thing it has aroused considerable attention. And then it is the only well-known attempt that has been made to give a "scientific" explanation of the sources of the visionary material or to formulate a theory of the psychic processes that underlie this curious mode of artistic creation."²⁸

However, Jung felt the significance of "primordial vision" in relation to visionary mode of artistic creation. This vision goes beyond the artist's psychic disposition. The works of art of

this nature should not be confused with the artist as a person. "... we can not doubt that the vision is a genuine, primordial experience, regardless of what reason mongers may say. The vision is not something derived or secondary, and it is not symptom of something else. It is true symbolic expression that is the experience of something existent in its own right, but imperfectly known."²⁹ Mythological themes as the essence of primordial experience provides the basis for such a vision. Mythological themes clothed in modern dress are part of the "*collective unconscious*", to which Jung attributed significant importance in relation to artistic creation.

In the context of the artist Jung accepted to some extent three main considerations of Freud i.e. neurosis; originating from psychic realm, art as a means of gratification, and the narcissistic tendency of the artist. But he differs on the question of Freudian consideration of personal experience as a hidden secret in the product of art. Creativeness, Jung believed like the freedom of will, contains a secret. "Creative man is a riddle"³⁰ and remains unanalysable. While Freudian psychology holds on to the belief that personal experience is the key for understanding the artist, Jung believes personal aspect as a limitation and even a sin - in the realm of art. He differentiates between the personal life of the artist having a life like other individuals and impersonal life in relation to his creation. He represents the "collective man."

"Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is

not a person endowed with free will who sees his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and will and personal aims, but as an artist he is 'man' in a higher sense - he is 'collective man' one who carries and shapes the unconscious, psychic life of mankind."³¹

In the above observation Jung attributes the artist higher status, and also feels that in his creative work the artist explores the "*collective unconscious*". He becomes art itself. The artist is like a physician, a teacher, and a person who offers the right corrective to problems of humanity. The great work of art is like a dream, aspired by the total humanity; it is a participation mystique - it leads to the level of experience where man lives as a collective entity, not as an individual.

Jungian psychology has been taken up seriously by many critics for literary criticism. The practitioners of Jungian criticism based their strategies on archetypal studies mostly and the various complexes of the character ^{types.} Jung's famous piece of criticism on Howthorne's "The Good Man Brown" has drawn significant attention, along with his writings on "Ulysses", and "Picasso". Generally, speaking Jungian criticism is concerned with the discovery in literary works, of *archetypes*, *anima*, *animus*, *persona*, *self*, and so on, and the elucidation of what is really happening to the story thereby. Jungian criticism is also reductive in its relation to collective unconscious and archetypal symbols. In his archetypal analysis all women become the 'Magna Mater' all men the 'wise old man', and the evil person, is the 'Shadow'. "A literary work, a painting, a symphony,

is more than simply the spontaneous re-working of a long slumbering archetype in the mind of its creator, which when caught and labeled "explains" the work in which it was elaborated."³² In his frantic desire to eliminate sex from psychoanalysis Jung was hailed by many critics of literature as a god-sent alternative to psychoanalysis. Jung's approach without its empirical validity was successful in offering an elevated notion of criticism. Among the practitioners of Jungian mode in literary criticism Maud Bodkin is most noteworthy. In her book Archetypal Patterns of Poetry, she tried to study the archetypes in poetry. Stanley Edgar Hayman, initially started with Jungian cannons but later on found it inadequate. Similarly, critics such as Frye, Fiedler, and a horde of others are practicing today the Jungian method.

However, Jungian approach to literary criticism has its limitations too. First of all it lacks the logical validity and the understanding of his ideas are left to be highly esoteric. Glover in his book, Freud or Jung (1950), found Jungian system to be deficient at the base. He points out that "the truth is that no psychological theory worth the paper it is written on, unless, it can give an objective account of the structure, function, and dynamics of mind, can trace the stages of mental development from infancy to sense scene, can indicate the main factors giving rise to mental disorder and correlate these with the mental mechanisms responsible for the more significant manifestations of normal mental life both individual and social."³³ Glover's argument obviously favours Freudian system.

Joining Glover, Ruth. L. Munroe criticises, Jung's method as unreasonably biased against Freud.³⁴ Frederic Crews put the Jungian approach to literature in a fine phrase, "the Jungian peril."³⁵ Victor Von. Weizsaecker in his reminiscences of Jung, concludes that "he befogged his ultimate thoughts in a certain way, but it is not certain whether those ultimate thoughts were clear ... His style is uneven and rather impersonal, and that seems to lack a point of depth in his thinking and of decisive clarity at the base of his character."³⁶ The observation of Weizsaecker is indeed important from the point of view of comparing the Freudian method with that of Jung. It is interesting to note that Stanley Edgar Hyman, once a practitioner of Jung's method, commenting on the revisionists - observed that: "the result of their revisions has nevertheless, in my opinion, been not to improve or modernise psychoanalysis, but to abandon its key insights both as science and as a philosophy. Their effect has been to repress what ever distasteful or tragic truths Freud dug out of his own unconscious or his patients, and to convert the familiar device of resistance into revisionist theory."³⁷ Thus, the neo Freudians in general and Jung in particular for acquiring some accurate information about the nature of man in society and his various creative endeavours seem to have ended up in some cheerier illusions.

Notes

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CHAPTER EIGHT

C O N C L U S I O N

"you know that the truth often has to be said manytimes"

Oscar Pfitser

In his letter of November 14, 1911, Freud wrote to Jung :

"As you know, I always have to proceed from the outside to the inside and from the whole to the part."¹

This statement of Freud, underlines the basic position that he took all along his life. The paradigms of Freud's thought have been crystallized into positive myths, even if he is often accused of being the father of a subversive science. However, Psycho-analysis as a method and theory for the study and understanding of human mind, nature, society, art, and literature has come to stay. To explore the encoded truths about human nature, indeed, becomes the main objective of Psychoanalysis. Even if we strip of Freud, the status of the law giver, we can not escape from the tremendous influence that Psycho-analysis has exerted on our day to day life. However, Freud's sincerity in his path-breaking discoveries is beyond

doubt. There is undoubtedly a certain monkishness of intent and purpose in his intellectual odyssey that covers such diverse areas as Psychology, art, literature, sociology, and religion.

To understand Freud's oeuvre, one is obliged to return to his thesis on the *unconscious*. The *unconscious* for all the theoretical and practical purposes is the corner stone of the Psychoanalytic superstructure. While confirming his unconscious as a parallel of Blake's "devourer", Schopenhauer's "will", and Nietzsche's "Dionysus", Freud embraced the "dualistic" concept of nineteenth century naturalism. "The dualism of being is certainly no new conception and the idea of *coincidentia oppositorum* is quite familiar to us ... but the double meaning and the duplicity of existence, the snare and the reduction for the human understanding which lie hidden in every single phenomenon of reality, had never been experienced so intensively as now"². Freud has not only come closer to the natural scientists like Darwin, and Newton, he also put forward a romantic theory of art on the line of Schelling and others. "Freud's vision of Psychic life set upon a quest for the recent inner experience of man analogous to the other sought by Physics in natural order. Like Newton, Freud bracketed the human experience as a domain between two unknowables, a phenomenal realm of limited sense awareness whose confinement sentences human kind to the hard labour of discovering, by various influential methods, the realities without and within. Freud regarded his quest for the revelation of inner reality as one that had already been undertaken, successfully in regard to nature by

the natural scientists in the tradition to which he gave his allegiance."³ Freud's distinction with his illustrious predecessors is his credit for providing a systematic theory of the psyche. He pursued the study of the *unconscious* with the determination of a radical scientist and reached almost at the same conclusion of his speculative peers. The *topographic, economic, and dynamic* descriptions of the psyche precisely, was addressed to uncovering an inner psychic reality through a distinction between unconscious and conscious mind. "The Psychoanalytic quest for an unrecognized and here to fore unknown inner reality sought what had escaped the investigations of both the natural scientists and the Philosophers. Freud, pointed out with considerable satisfaction, that his conclusions completed a scientific organization of nature and human psychic life that the enlightenment and nineteenth century positivism failed to complete."⁴ With his objective analysis of the Psyche, Freud projected a temperament that is both classical and romantic in temper. While his method is strongly rooted in the classical objectivity, the outcome of his study commonsurated with the romantic understanding of the Psyche. In this sense Freud is a typical classical romantist.

Freud as a scientist in his training and practice basically belonged to Helmholtz School. Though Psychoanalysis has undergone modifications, and revisions by Freud himself, but the fundamental principles of causality and determinism have remain unaltered. Every phenomenon Freud believed must have an antecedent cause whether the phenomenon is physical of Psychic.

Psychoanalysis in fact, followed this principle with devotion through the arduous path of its development. Freud is justified saying that his study of the Psyche is a movement from the without to the within. In order to cure hysteria, Freud developed the theory of "*free association*", which ultimately turned out to be an effective tool for analysis of other aspects of human knowledge. He also went to discover various other features of the Psychic function. Dream interpretation of course is one of his greatest achievements for the study of the unconscious. And he proved himself to be right that "dream is the royal road to the unconscious". Dream interpretation was not only confined to the study of the unconscious but it led to influence Freud's total thinking process while approaching other branches of human knowledge, particularly art, and literature.

Freud's metapsychological analysis of the mental function is salutary. For he introduced altogether a new method of inquiring into the Psyche. The *economic*, *topographic*, and the *dynamic* analysis of the Psyche is the theoretical modification on the hitherto concepts of mind and led to the renaming of the Psychic apparatus as *id*, *ego*, and *superego*.

The unconscious process and the life of the instincts are the two important factors which have earned the dislike of the total world. Freud is often, blamed for reductionism and for being too much subjective. Nevertheless, if we accept that subjective phenomena can be objectively interpreted, then Freudian hypothesis of the dualism of human psyche is incontrovertible, as in natural science. The manifestation of the

unconscious and the compelling effect of the instincts on human situation are not like the physical manifestations, they are part of human behaviour. Therefore, the study of behaviour, which Freud undertook from a scientific point of view, obviously remain incomprehensible as they are not concrete phenomena. However, Freud's findings have an organised basis and logical coherence. And Psycho-analysis should be credited with having the wider perspective of touching upon all aspects of human activity and existence.

Freud's Studies on Psychopathology opened up new vistas on the workings of the enigmatic unconscious. Freud explained that behind every small acts of omission and commission in our day to day life an unconscious motive is at work. Freud found out that the unconscious motives have a strong bearing of sexuality. Inevitably sex or *bibido* theory becomes the touchstone of psychoanalytic paradigm. Freud's historic findings on child sexuality, became an unseemingly subject matter of controversy. The advocates of morality, and ethics declared open war against Freud on the ground that his Psychosexual finding about children is a devastating blow for the hitherto concept of children being closer to divine and are the flowers of innocence. But the truth can not be blotted out on traditional beliefs. Ultimately, Freud proved others wrong and his concepts on Libidinal fixations, sexual aberrations leading to neurotic disorders and finally successive stages of infantile sexual developments offered an organised picture of man's psychosexual development from childhood to adulthood. New concepts such as

narcissism, Oedipus complex, and character formations were developed. Freud's studies on instincts and their vicissitudes led him to develop concepts such as *sublimation, reaction formation, and expression*. Towards, the later part of his life Freud made important observations on pleasure and unpleasure theories. He came to the conclusion that the *reality principle* takes over the *pleasure principle* in the course of human development and repression is responsible for turning pleasure into unpleasure. Taking cue from his psycho-sexual studies on man, Freud applied his findings to society, culture, and religion. In the process, psychoanalysis turned out to be an enlarging system encompassing the issues which are very much part of human life and his existence. His radical opinions on the inter-relationship between repression and civilization are striking. Within Psychoanalytic ambience Freud made an uncompromising stand on believing that achievements of any civilization is exclusively dovetailed with repression. However, his opinions are subject to unending debate. Among all the critics of Freud, the Culturalist psychologists are most severe on his observations about society and culture. But Freud's stand should not be confused with the culturalist's accusations as his approach is biological. The attack on Freud's observations are almost parallel to that of all great thinkers like, Darwin, Newton whose path-bearing discoveries were never accepted and had been subject to derisive criticism initially. Similarly, one finds the clear difference between the approaches of the culturalist and Freud. While Freud took up the individual and his psychic behaviour being

the first principle for study of society, the culturalists take the opposite road, taking the society first and the individual there in.

Literature has a peculiar relationship with psychoanalysis. I am purposefully using the word peculiar in order to say that throughout Freud's career, it is literature which had provided sustenance to a science to which it is apparently opposed. Freud's writings on literature are not organised. Scattered though, throughout his writing his theory of art and literature today undoubtedly occupies an important place in critical arena as a germinal model of literary theory.

Within the bounds of Psychoanalytic model of literature, the artist occupies the central position. His past life, his obsessions, and experiences are the main ingredients to which he gives colour, and shape. Those who take the text as the object, they may fall short of knowing about the psychogenesis of art. The artist's life is no more considered in the psychoanalytic frame work as altogether invisible. Nevertheless, through the artist we come to know about the art. The artist like the child's play structures his castles in the air. But his endowment, has the distinction of adopting to reality, through language and $\text{p} \rightarrow \text{s}$ sublimation, by which he creates art. However, the artist like any other ordinary man is prone to neurotic tendencies. He too also gets frustrated with reality. But he sublimates his frustration into art. Because he is the one who knows the way back from fantasy to reality. Here the artist scores over the neurotic. Therefore, the debate on the artist as neurotic should not be taken too far. The nature of the

artist, therefore, should not be held in suspect. Freud's contention on neurosis and the artist is acceptable, along with artist's power of sublimation. Critics allude too much importance to the neurotic aspect of the artist while offering least importance to *sublimation*. *Sublimation*, however, is the key to overcome the neurosis and to reach a higher goal. Successful *sublimation* makes art a transcending reality. Psychoanalytic theory of art will remain incomplete without attributing adequate significance to sublimation.

Of course, Freud has made only cursory remarks on various literary forms. But, he has made authentic observations on audience. In his observations on the audience, particularly his concept of *identification* in the part of the spectator with the characters is substantially Aristotelean. However, his concepts on the audience, or reader has led to the birth of Reader Response criticism.

The continuance of the application of Psychoanalytic findings in human behaviour embarked Freud to put forward a systematic theory of the joke. Freud's theory on the joke is less controversial and can be taken up as the germinal model for the understanding of his theory of art and literature. The *unconscious* undoubtedly plays an important role in the joke situation. Freud's "techniques" and "analysis" of jokes clearly show how the unconscious manifests itself. However, the joke as the manifestation of the unconscious, found as an act of consciousness is expressed through voluntary, social, and institutionalized verbal mediums of communication. Freud uses

reduction in order to establish that the character of a joke is irreparably lost in every new formulation. Like Bergson, Freud attempted some remarkable analysis of what he regards the basic comic situation. However, Freud's contributions on joke bear the stamp of his genius and has enriched the hitherto theoretical developments on the comic as a genre.

In the pluralistic set up of the critical literary theories of today, Psychoanalytic literary criticism not only achieved a place of distinction but also forced us to rethink over the traditional methods of literary inquiry. The influence is not merely superfluous, nevertheless, it has affected the whole system. Freud himself should be credited for establishing a school for his creed by pioneering the new method through his various interpretations of literary text. The interpretations of *Gradiva*, *Hamlet*, *Brother Karamzov*, etc. have been salutary. However, Freud's concepts have never been accepted easily by the academic critics. He had always been looked upon with suspicion. However, what Freud could not have anticipated during his life, the impossible has happened now. Psychoanalysis literally has given birth to so many new methods of literary interpretations such as deconstruction, reader response, third force, and cognitive schools of criticism. Freud's importance, in the context of literary criticism should be above any controversy. Because, his ideas are germinal, and only time will tell us what more Psychoanalysis has to offer to the world of art and literature. It is apt to say here in the words of Sterba that "a proper understanding of what Freud meant when

specifically talks about art requires nothing less than the whole of Psychoanalysis."⁵

From within the Psychoanalytic movement, the critics of Freud initiated the theoretical opposition to Freud's ideas. Many of Freud's disciples broke away from him and developed their own schools which in the course of time became redundant, except the Jungian School. Jung has in fact, contributed very many important concepts on art and literature. His studies on *myths*, *archetypes*, and *collective unconscious* are seminal. While looking at the theoretical differences between Freud and Jung, it is found that basically Jung's ideas have taken their origin in Freud's thought. Deliberately, certain aspects such as the importance of sex, child sexuality, and other issues were ignored by Jung. However, any discussion on Jung helps in a greater way for understanding Freud's ideas. Jones comments that the relationship between Freud and his disciples had their origins not as seemed, in doctrinal divergences, but actually in unresolved infantile conflicts of the dissidents."⁶

Any attempt to conclude on Freud is in fact, another beginning. He is a person who has been as much held in adoration, as much abused. Freud's modest statement, that like Darwin he has his few pebbles of knowledge, holds more meaning than what has been said on Freud, . . . It is wrong to say that Freud has disturbed us rather he deserves the adulation for enlightening us. It might be that psychoanalytically we are not yet capable of making us free from the clutches of the *unconscious* and accept the truths about life. However, the

essential Freud is very much of a complexman. But he armed himself with solid logic without making any allowance for criticism. Therefore, Freud's intellectual honesty is the hallmark for everything he stands for.

Sometimes a single individual in the course of human history makes the whole humanity obliged to him for his service to the world for something or the other. Freud definitely deserves more of our adulation and praise than derision. For his science was totally devoted to the human cause. Therefore, Freud's ideas do not just defend an empty centre. He stood solidly by what he said, and would be least happy if we attribute him as a mystic visionary. In fact, psychoanalysis does not need any apologist for defending it. Because it is committed to the human cause in total. It is appropriate here to conclude with the words of Trilling that :

"One is always aware in reading Freud how little cynicism there is in his thought. His desire for man is only that he should be human, and to this end his science is devoted. No view of life to which the artist responds can insure the quality of his work, but the poetic qualities of Freuds' own principles, which are so clearly in the classic tragic realism, suggest that this is a view which does not narrow and simplify the human world for the artist but on the contrary opens and complicates it."⁷

Notes

1. William McGuire, Ed., The Freud/Jung Letters, (London: Hogarth Press and Routledge and Kegan Paul, 1974), p. 90
2. A. Hanser, Social History of Art, (London : 1951), vol.,IV, p. 224
3. Richard Khuns, Psychoanalytic Theory of Art on Developmental Principles, (Newyork : Columbia University Press, 1983), p. 4
4. Ibid, pp. 11-12
5. Richard Sterba, "The Problem of Art in Freud's Writings", *Psychoanalytic Quarterly* vol., 9, No.,2, (1940),p.256
6. Ernst Jones, Life and Works of S. Freud, vol., II, (Newyork: Basic Books, 1955), p. 127
7. Lionel Trilling, "Freud and Literature" in Freud: A Collection of Critical Essays, Ed., Perry Meisel, (Englewood Clifts : Prentice-Hall, 1981), p. 111

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