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LITERATURE AND PSYCHOANALYSIS Psychoanalysis has since its inception borne an intimate relationship to literature. The works of Sophocles, Goethe, Schiller, and Shakespeare provide inspirations for Freud's psychoanalytic enterprise. In turn, psychoanalysis supplies literature with unique interpretative methods. For instance, *Freud pioneers the discussion of Shakespeare's *Hamlet*, *Macbeth*, *Midsummer Night's Dream*, and *King Lear* in terms of latent and manifest contents. He applies his technique of dream interpretation to study Jensen's *Gradiva*, and his theory of the uncanny to Hoffmann's 'Sandman'. Freud has also produced psychobiography such as 'Dostoevsky and Parricide'. The poet H. D. was Freud's patient. Freud also theorises about artistic creativity. 'Creative Writers and Day-Dreaming' and Lecture 23 of *Introductory Lectures on Psycho-Analysis* associate literary creations with wish fulfilment. Freud has been criticised for concentrating on the psychology of creativity and the psychopathology of artists with little to say about aesthetics and the formal properties of art works.

Psychoanalysts with important contributions to literary criticism include Ernest *Jones, Otto *Rank, and Marie Bonaparte. In 1910 Jones published 'The Oedipus Complex as an Explanation of Hamlet's Mystery'. Rank's 1914 essay 'The Double' elaborates on narcissism and projection by using literary examples from Hoffman, Dostoevsky, Stevenson, Wilde, Maupassant, and Poe. His *Incest Theme in Literature and Legend*, published in 1912, surveys Oedipal dynamics in world literature and mythology. Bonaparte's 1908 study *The Life and Works of Edgar Allan Poe* attempts to infer from biographical and textual details Poe's

unconscious wishes and fears. Literary critics assimilating psychoanalytic insights from the 1930s to the 1950s include William Empson, Edmund Wilson, Lionel Trilling, Kenneth Burke, and Leslie Fiedler.

The Swiss psychoanalyst Carl Gustav Jung regards great literature as an expression of the archetypes or patterns of psychic energy originating in the collective unconscious. *Wandlungen und Symbole der Libido*, Jung's first archetypal reading of literary texts, analyses Longfellow's *Hiawatha*. Jung's insight is further developed by Northrop Frye and Leslie Fiedler.

Ego-psychological aesthetics views artistic activity as bringing the primary process into play at the ego's command. Following the lead of Simon O. Lesser, Norman Holland uses ego psychology to study readers' response to literary texts. Holland, the doyen of reader-response criticism, explains readers' response as the product of a 'transactive' engagement between his/her unconscious and the fantasies that the author has projected in the literary text.

Elizabeth Wright defines object-relations aesthetics as 'interested in the psychic processes which mediate the relationship between self and world, and the consequences this has for the formal aspects of art'. Melanie Klein, founder of object relations, has an essay on *Oresteia*.

Among the object-relations theorists, only D. W. Winnicott has made significant impact on literary thought. Critics influenced by Winnicott look at reader and text as a relationship taking place in a 'transitional' or 'potential space' – a space of trust where knowledge and feeling merge, a space where binary oppositions such as objective/subjective and real/illusory dissolve. Holland believes that 'this way of thinking about the relationship between a reader and a text provides an important dimension to reader-response criticism'. Winnicott also influenced André Green whose *Tragic Effect* in 1979 discusses the 'potential space' of tragedy as a place for recognition.

Psychoanalysis plays a crucial role in contemporary literary theories such as Marxism,

gender studies, Foucauldianism, deconstruction, cultural studies, and postcolonialism. Traditional psychobiography and characterological studies, however, are generally disfavoured in the age of the 'death of the subject'. (Harold Bloom's tribute to authors is an exception.) Literary attention has been shifted instead to the text.

Despite some feminists' attack on Freud's patriarchal concepts such as the Oedipus complex and 'penis envy', gender studies has increasingly enlisted the services of revised versions of Freudianism. Exemplary object-relations feminist literary critics include Elizabeth Abel and Marianne Hirsch. Lacanian feminists include Juliet MacCannell, Joan Copjec, and Jacqueline Rose. Psychoanalysis is also important for Judith Butler's writings on queer theory and feminism.

Lacan frequently makes use of French, English, Irish, and American literature. He performs brilliant readings of 'The Purloined Letter' in 1956, and of *Hamlet* and *Antigone* in 1959. He also discusses Paul Claudel and Joyce. Lacan's impact on the literary profession is evident in the works of Jacqueline Rose, Juliet Flower MacCannell, Ellie Ragland, Slavoj Žižek, Renata Salecl, and Joan Copjec. Rose has performed studies of *Hamlet* and of twentieth-century British and Anglophone literatures. MacCannell has written on the novels of Richardson, Kleist, Stendhal, Duras, Angelou, and Atwood. Ragland has commented on works by Sophocles, Wilde, Wharton, Joyce, and Genet. Žižek has discussed the writings of Cervantes, Shakespeare, Kafka, and Brecht. Salecl has analysed works by Homer, Kafka, Wharton, and O. Henry. Copjec has offered original reading of melodrama.

Examples of Derrida's polemics with psychoanalysis can be found in his 1972 'The Double Session' and the 1981 'Le facteur de la vérité'. The Lacan-Derrida controversy is resumed by many (including Barbara Johnson) in the volume *The Purloined Poe*. Derrida furthers his argument in 'My Chances/Mes

Chances' which focuses on the relationship between literature and psychoanalysis. He critiques psychoanalysis's totalising tendency and compliments literature for being more open to indeterminacy. In similar spirit, Shoshana Felman reads 'literature and psychoanalysis' as a master-slave relationship whereby literature is submitted to the interpretative authority of psychoanalysis. Some post-structuralists go the other extreme and practise what Peter Brooks calls 'imperialism in the reverse' – that is, 'the imperialism that would come from the incursion of literary criticism into psychology in search of mere metaphors'.

Important contemporary psychoanalytic-literary critics outside particular schools include Julia Kristeva and Peter Brooks. Kristeva draws interesting comparisons and contrasts between literature and psychoanalysis. For Kristeva, poetry, maternity, and psychoanalysis are the three model discourses that challenge identity. Despite this parallel, Kristeva in her 1987 *Soleil Noir* calls psychoanalysis a counterdepressant in contrast to literature which is a mere antidepressant.

Brooks seizes upon Freud's idea of forepleasure as a possibility for considering the erotics of form. He compares reading to transference in which the reader must 'grasp not only what is said but always what the discourse intends, its implications, how it would work on him'. Drawing from Lacan, Brooks holds that the reader should 'refuse the text's demand in order to listen to its desire'.

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