

CHWHESz-1

Psychoanalysis: A Literary Theory

Summary

This chapter takes up the discussion of Literary Theory focusing the theory's definition, background, major philosophical perspectives, significant contributors and significant works. The discussion covers a broad spectrum of the theory in the beginning and then zeroes in on the Psychoanalysis. It is important to note that the in discussion in this chapter Psychoanalysis is not only discussed as a Literary Theory but also as a psychological subject that began on the basis of the clinical test: this is significant to be mentioned as the Psychoanalytic Literary Theory is an advanced perspective of the classical notions given by Freud on the basis of his clinical observations and the imports of these observations are inseparable from the Psychoanalytic Literary Theory. The chapter finally leads to the discussion of various Psychoanalytic literary theories based on the Freudian principles.

Chapter -1

Psychoanalysis: A Literary Theory

1.1 Literary Theory:

With New Criticism as its precursor, Literary Theory has come a long way in post-modern literary scenario. Defining literary theory and subsequently its other aspects has been part of a rich variety of critiques.

Literary Theory is an umbrella term which serves to gather together discourses from numerous disciplines outside the immediate field and traditional concerns of literary world. As is well known, discourses which range from the obviously political - feminism, Marxism - to the quasi-scientific (psychoanalysis, semiotics, structuralism).

What often emerges on the positive side from such interaction is a series of sophisticated, fertile, hybrid interpretive techniques for importing useful analytical methods into the service of critical reading and interpretation (Wolfreys and Baker vii).

Criticism and literature were considered two different aspects. No criticism is innocent of theory, and what is at times called 'literary criticism' is often theory. Thus theory of literature has always been there but the literature regarding theory is an outcome of the journey of literature through multidisciplinary intellects. This journey has witnessed hyper-productive tussles and profoundly influencing literary wars in terms of researches, critiques, lectures and seminars. The earlier half of the last century witnessed birth of new ideological and philosophical endeavors. The later half of the last century saw an unending mushrooming of the theories under the umbrella

term Literary Theory. With such a system it was inevitable to expect a widespread unrest when something with a label of criticism was being given i.e., 'literary'.

The 'literariness' of Literary Theory has been the bone of contention between the different mindsets. The arguments, debates and criticisms related to this tussle have enriched the arena of literature. These are a valuable treasure to literature thus forming a valuable treasure for literary practice. The value of these critiques lies in the fact that whatever took place was in favor of Literary Theory. There is a massive shift, which can be realized, in the focus of literary study since 1970s. The intrinsic and rhetorical study has been replaced by the extrinsic relations of literature, its placement within psychological, historical, sociological, political and cultural contexts. Following extract talks of the similar aspect:

...today most teachers of literature, most academics and researchers in literary studies, are in some way 'theorized' in their approaches, to a greater or lesser extent, whatever school of thought to which they claim affinity, to which they are seen as adhering. (Wolfreys and Baker vii)

The reading, writing and interpretation of literature in the light of Literary Theory has opened up new vistas of literary know-how which run in a pervasive manner on the interdisciplinary track. To quote J. Hillis Miller:

... there has been a shift from an interest in 'reading' which means a focus on language as such, its nature and powers, to various forms of hermeneutic interpretation, which means a focus on the relation of language to something else, God, nature, society history, the self, something presumed to be outside language : There has been, by one of those (perhaps, inexplicable, certainly "over determined")

displacements of interest a tremendous increase in the appeal of psychologistic and sociological theories of literature such as Lacanian feminism, Marxism, Foucauldianism. This has been accompanied by a widespread return to old fashioned biographical, thematic and literary historical methods that ante date the New Criticism. (102)

The common observation thus regarding Literary Theory is that it not only carries a newness in its perspective but it also reposes a new spotlight on what is called as classical or older literature. The circle thus runs complete and the Literary Theory is found very intricately close to its circumference:

It (Literary Theory) ought to provide us with a range of criteria for identifying literature in the first place and an awareness of these criteria should inform our critical practice. (Webster 8)

Psychology, Linguistics, History, Sociology and other social sciences are important contributors to the ideological bank of the Literary Theory. These are only to count for a few; the real multiplicity lies in the subgenres of all these disciplines. The impact of the theory is so innately imbibed in the learning, teaching and creation of literature that it seems impossible to get away from it in the contemporary literary scenario. In contemporary literary scenario a scholar/critic either agrees or disagrees with Literary Theory. The new ideas given by the scholars and critics in contemporariness with the Literary Theory-scenario link them with the theory while they do or undo their critical performance with respect to Literary Theory. Roger Webster says:

Literary Theory offers various ways of defining literature or at least thinking about what issues might be in attempting any kind of definition. (5)

Defining literature is as old as literature itself; even then there is no gainsaying the fact that literary theory helps to define literature in a new way. Psychoanalytical studies of otherwise critically exhaustive plays of Shakespeare by Freud himself lend a novel way of creating multidimensional literary practice.¹

1.2 Structuralism and Deconstruction:

Linguistics based theories like Structuralism and Deconstruction have opened up new vistas to the study of literature. The notion that language, the basic construct of literature, could be overpowering and overbearing (as reflected in deconstructive and structuralist critiques of literature) is something unprecedented. It is altogether a different story then, whether the enthroning of such interdisciplinary movements like psychoanalysis, structuralism, deconstruction, feminism, post colonialism and post modernism as literary movements and literary constructs is smooth sailing or not. After the 1960s the advent of Literary Theory hit the English literati. The advent also saw a chaotic upheaval of critiques followed by rejoinders. Whatever the scene is it remains true that Literary Theory has enriched the learning of literature in widespread ways. Although all versions of Marxist, feminist, psychoanalytic and linguistic criticism define themselves against earlier versions of each of these, even then the newness carried by each of them, for their being a Literary Theory construct, gives a novel air to them.

Another importance attached to Literary Theory by the critics lies in the fact

2

3

4

that it is rooted in revolutionary critiques of Saussure Barthes and Foucault who shattered the hierarchies whether they were social, linguistic, literary or political. The hierarchies like literature and literary criticism, whereby literature is on the higher pedestal of the hierarchy, reader-writer (author), classical-modern, female-male, self-

other, text-textual discussion, etc. have been subverted by the discourses in Literary Theory. Without going into extreme positive and negative aspects, what can be isolated from these chaotic interactions is that literature has come out free of many bonds which it had been cast in due to age old ideological customs. Such suppressed approaches to the study of literature were on the brink of becoming an adjunct. A fresh spur of inculcating new literary perspective in literature was a welcome sign. For example since classical literary times, criticism has been considered secondary to literature. However, Literary Theory does not separate the two. To quote Webster:

Literary criticism, rather than being secondary to literature, can be seen a means of constructing the body of writing and knowledge which it appears to take as its object of study, as a product of and dependent on criticism rather than the other way round. (Webster 7)

This is something novel to Literary Theory; for Literary Theory (read theories) is a proverbial tip of the iceberg and it is treated as literature and not a subordinate to literature.

What has further enhanced the novelty of Literary Theory is the relationship between author, text and reader. Despite all apprehensions related to Literary Theory, in the new literary scenario, what still qualifies literature is that it is an ever-evolving phenomenon and new things are always welcome. So also with the uprising of Literary Theory the debates that ensued owing to the interdisciplinary and counter-idealistic approaches, finally saw literature sailing through, whatever happened in the name of arguments and counter arguments benefitted the ideological and dimensional banks of literature. Roger Webster opines:

Literary Theory or rather theories, do offer various ways of defining literature, or at least thinking about what the issues might be in

attempting any kind of definition. They are not necessarily compatible to each other, and recent commentators on the body of writing denominated as Literary Theory have drawn attention increasingly to the different and at times conflicting attitudes to be found between various theoretical positions. (5)

1.3 Ferdinand de Saussure:

Ferdinand de Saussure, a linguist and a specialist in Sanskrit and Indo-European languages became the source of intellectual innovation in the social sciences and humanities in 1960's. His most famous work - *The Course in General Linguistics* holds formidable influence in the literary world. His structural approach came to be recognized as the theorizer of social and cultural life. Saussure's focus lies on synchronic configuration of a language that obviously means to focus on the elements of that language and not on their intrinsic value. According to Saussure language is always organized in a specific way. It is system, or a structure, where any individual element is meaningless outside the confines of that structure. In a strong and insistent passage in his book, Saussure says:

...in language [langue] there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language, there are only differences without positive terms. (Lechte 150)

Saussure's comparison of chess game to illustrate the differential nature of language is a famous one. Saussure gives synchronic perspective the higher pedestal in the hierarchy than diachronic and thus speech is given a preference than writing. His belief is that language is a system of signs and each sign is made up of two entities: a signifier (sound or word) and signified (concept). He refutes the presence of any

relation between word and thing and rather upholds the presence of a differential relation between signs. Thus according to his theory an individual is a construct of language. As speech acts cannot be studied in isolation from the system of conventions which lent them 'currency' (Lechte 150) so also social and cultural facts cannot be studied independently from the social or cultural system which gave them 'currency'.

1.4 Jacques Derrida;

Jacques Derrida through his approach 'deconstruction' began a fundamental investigation into the nature of the Western metaphysical tradition and its basis in the law of identity. The term difference was coined by Derrida in 1968 in response to his study into the Saussurean and Structuralist theory of language. It is a portmanteau term where 'ence' has been used instead of 'ance' to indicate 'a fusion of two senses of the French word 'differer'; to be different and to defer'. This double sense points to the phenomenon that, on the one hand, a text proffers the 'effect' of having a significance that is the product of its difference, but that on the other hand, since this proffered significance can never come to rest in an actual presence, or extra linguistic 'transcendental signified', its determinate specification is deferred from one linguistic interpretation to another in a movement or 'play', as Derrida puts it, in an endless regress. In Derrida's view, then, 'it is difference that makes possible the meaning whose possibility it necessarily baffles' (Abrams 227). Derrida's deconstruction deconstructs several binary oppositions as - speech/writing, nature/culture, truth/error, male/female -

... which are essential structuralist elements in logocentric language.

Speech-Writing binary with speech on the higher hierarchical pattern is given by Derrida in response to his research into Saussurean

structuralism. He believes that Saussure deals with a colloquial notion of writing where writing is taken to be purely graphic and secondary to speech; it is considered to be phonetic and only as a secondary to the sound represents the sounds of a language. Speech, on the other hand, is assumed to be closer to thought and thus to emotions, ideas, and intentions of the speaker. (Lechte 107)

Derrida deconstructs this binary hierarchy by showing that this distinction is unsustainable. The term difference itself has a graphic element which cannot be detected at the level of the voice. The graphic nature of punctuation questions the claim that writing is entirely phonetic and that speech is entirely auditory, of the inability, because of the inability of writing to present the silences of speech. Derrida often demonstrates what he is attempting to prove philosophically by employing rhetorical, poetic and graphic strategies. Thus themes from literature, art and psychoanalysis are put by him on the anvil to deconstruct, (as for example, in *Glass or the Post Card: from Socrates to Freud and Beyond*) (Lechte 108).

1.5 Psychoanalysis:

1.5.1 Sigmund Freud:

Since the 1920s, a very widespread psychological literary criticism has come to be known as psychoanalytic criticism. In psychoanalytical literary criticism some of the techniques of psychoanalysis are used in the interpretation of literature. As the *Random House Dictionary of English Language* puts it, Psychoanalysis is a systematic structure of theories concerning the relation of conscious and unconscious psychological processes. Psychoanalysis started as a cure for mental disorders and perhaps this is the reason that it is often characterized as a form of therapy. The

interaction of conscious and unconscious elements in the mind is the basic source for the philosophical and ideological practices in psychoanalysis.

Despite distorted understandings of Freud's views and despite periodic waves of Freud-bashing ... And while one might wish to reject or argue with some of Freud's particular interpretations and theories, his writings and his insights are too compelling to simply turn away. There is still much to be learned from Freud. (Neu 1)

Sigmund Freud was born into a Jewish family in 1856 in Freiburg, Germany. When he was four, his family moved to Vienna where Freud lived and worked until 1938, when he was forced to flee to England after the Anschluss. Although he always complained about the oppressiveness of Vienna, Freud not only lived there all his life, but he lived with his family at the same address for nearly fifty years: the famous Bergasse. Freud was a brilliant student, topping every year at the Gymnasim, and graduating with distinction in 1873. In 1881, he was awarded out his medical degree from the University of Vienna and in 1885 won a scholarship to go to Paris to study under the great Jean Martin Charcot, at Salpetriere. To Freud, Charcot not only opened the way to take mental illness seriously with his diagnosis of hysteria and the use of hypnosis; he was also a charismatic and encouraging teacher for whom Freud had a lasting admiration. On his return to Vienna in 1886, Freud set up practice as a physician. He died in London in 1939 (Lechte 20-21).

Freud was influenced by many people in his university years. The future psychoanalyst worked with Ernst Briicke in his laboratory. The medical positivism which reigned in Vienna and elsewhere in the last three decades of the 19th century had its admirable influence on young Freud through the three representatives - Hermann Helmholtz - who, among other things, wrote on thermodynamics, Gustav

Fetchner the physicist and philosopher and Ernst Briicke the physiologist and positivist. In year 1895, Freud and Breuer's combined work which was based initially on the case of Anna O, published in *Studies on Hysteria*. This case had given Freud's psychological studies a new direction. *The Interpretation of Dreams* is often regarded as Freud's most valuable book, and it performed a pivotal role in his work.

One of Breuer's patients was a very intelligent and articulate young woman diagnosed as hysterical. Breuer inquired into her symptoms in great detail, and discovered that they were connected with her emotional life in a number of ways.

In particular, she and Breuer could often trace the beginning of a symptom to an event that had been significant to her but that she had forgotten. Where this was so, moreover, the symptom itself could be seen to be connected with feelings related to this event, which she had not previously expressed. Such symptoms thus had a meaningful connection with events and motives in the patient's life. As they were relieved when she brought these events to consciousness and felt and expressed the motives connected with them.

She was, for example, afflicted for some time with an aversion to drinking which persisted despite 'tormenting thirst'. She would take up the glass of water she longed for, but then push it away 'like some one suffering from hydrophobia'. Under synopsis she traced to an episode in which a comparison had let a dog - a "horrified creature" - drink water from a glass. She relived the event with great anger and disgust; and when she had done so, the aversion ceased, and she was able to drink without difficulty.

Thus, apparently, this particular symptom owed its origin to this episode (and also, of course, to the background, including motive which the patient brought to it). The casual link between episode and symptom seems marked in the content of the

symptom itself, since both were concerned with such topics as drinking water, disgust, anger, and refusal. So the symptom could be seen as expressing memories or feelings about something of which the patient was no longer conscious⁵ (Neu122).

Freud repeated Breuer's observations in other cases, and extended them by investigating the psychological background and significance of symptoms of other kinds. This meant he asked his patients about their lives, motives, and memories in great detail.

Freud was a probing and determined questioner. He found, however, that the most relevant information emerged when his patients followed the spontaneous flow of their thoughts and feelings. So he asked them to describe as fully as possible, and without seeking to make their passing ideas sensible, or indeed to censor or relax the rational and moral constraints upon one person's description of thought and feeling to another, and this proved a valuable source of information. The drift of thought, once undirected and unimpeded, led by itself to the topics Freud had previously found important through questioning, and to others whose significance he had not suspected. Freud called this process of self-description "free association".

Freud had kept records of dreams for some years. He soon found that these too could be understood as linked with memories and motives that emerged in the course of free association. In investigating these connections, moreover, he could use his own case as well. So he began the same kind of psychological study of himself as he conducted on his patients, centered on the analysis of his dreams.

As this work progressed, Freud realized that his and Breuer's previous findings about symptoms were better presented in terms of the model he was developing for dreams (Neu 122). He thus framed an account of symptoms and dreams that was relatively simple and unified. However, as he soon saw, this could be

extended to other phenomena in which he had taken an interest, including slips, jokes and works of art. *The Interpretation of Dreams* thus sets out the paradigm through which Freud consolidated the first, path breaking phase of his psychological research, conducted as much upon himself as upon his patients (Neu 122).

The discussion above draws its importance from the fact that it was this interaction with the influence of conscious and unconscious, which inspired Freud to carry on his research into the profound realm for human conscious and unconscious and subsequently gave birth to a new culture, of studying all constructs of the world, i.e. Psychoanalysis.

Psychoanalysis is thus a discovery and not an invention for it is the unearthing of something which had been there in the making of human civilization and human being, the social and psychological product of the civilization. To quote Meredith Ann Skura:

Psychoanalysis is not merely the discovery of the unconscious. It is not dedicated solely to disease or symptoms or primitive experiences, but offers instead a theory and a method for studying how the whole mind works - for understanding another human-being as he tries to describe his world in words and to draw on all his resources, both conscious and unconscious. (2)

1.5.2 Basic Concepts of Psychoanalysis:

Although Psychoanalysis cannot be dealt under the heading of a few basic concepts but what follows here is a gist of all those elements of Freud's theory of Psychoanalysis which led to a whole new field of academics.

The psychoanalytical perspectives pervade many different fields like medicine, psychology, literature, linguistics, history, philosophy etc. The specific

concerns of each field lent psychoanalysis a new edge, thus converting it into multifarious phenomena. But what remained true to all studies, developments and subsequent researches was the centrality of basic concepts of Psychoanalysis given by Freud. The mode of explanation here is based on the literary importance of the discussed theories.

Freud's basic study depends on human mind. 'Mind' being the centre of Freud's study, he gives it a status of a 'psychical apparatus' while giving a genetic explanation of the evolutionary development of the human mind. He looks at the mind from three points of view: the 'dynamic', the 'economic' and the 'topographical'. These are not mutually exclusive interpretations but emphasize different aspects of the whole. All three are evidence of Freud's attempt to derive the mind from the body (Wright 9).

When instinctual drives in a human mind meet the necessities of external real world, it gives birth to some tensions and strains. These pressurizing and straining forces pose interplay within the mind which is 'dynamic' point of view. The mind comes into being out of the body. What is necessarily given at the start is the needs of the body itself: these are inseparably connected to feelings of pleasure and pain.

The 'economic' point of view depends on the fact that when disturbance provided by any stimulus decreases then the result is pleasure. Unpleasure results in a situation vice-versa i.e. when disturbance increases. The relation between the external world and a human being's mind has more to do with terms 'Ego' and 'Id' which Freud coined in order to give a definite explanation to the 'economic' and 'topographical' modes of viewpoint. This states urgency of the discussion regarding 'Ego' and 'Id'. What follows here is the brief explanation of the two.⁸ Id is the most basic and subjective entity of a human being. When the child is first born it has no

realization of the external and internal for it considers itself a part of the world. Internal is external as the whole world is seen as a part of itself by the child. Pamela Thurschwell defines Id while she says, "when the child is first born it is a mass of id, an amorphous unstructured set of desires, the demand 'I want' is the sum total of its mind's contents" (Thurschwell 82). Id is the complete representation of T. Ego stems from the Id as and when a gradual realization of external world enters the mind of the child. This realization creates a division on the level of external and internal world. It realizes the separation of itself from the world and sees itself as a different part. Elizabeth Wright says that Ego is concerned with self preservation (10). When the child adjusts to the reality then a part of the mind has to centre on the self and its care. Pamela Thurschwell defines Ego as 'the individual's image of himself as a self-conscious being, his sense of himself as separate from the world which surrounds him (Thurschwell 82).

While going back to the discussion of 'economic' it can be observed that in the interaction of the body with the external environment Ego comes to mediate between the external and internal. The aim behind this mediation and adjustment is to inculcate optimal satisfaction of body's desires. These desires crop up at the level of Id. Ego ensures that there has to be control of these basic instincts if there is to be an adjustment to reality. The body has to learn to 'postpone' pleasure' (Wright 10). There is a struggle between the 'reality principle' and the 'pleasure principle' resulting into a compromising adjustment on the part of the body when social demands have to be complied with and a degree of unpleasure has to be accepted. Thus the 'economic' point of view deals with the adjustment between the external and the internal in the mind, thereby facilitating the smooth existence of psychological interactions.

The third point of view is the 'topographical'. Under the topographical discussion there are two ways by which Psychoanalysts have approached the Freudian theory. The mind is taken to be a 'spatial metaphor' (Wright 10) divided into separate sub-systems.

These sub-systems again mediate the conflict of energies (Id, Ego and Super-Ego). The first version according to the critics is that Freud sees the mind having three-layered system of energies, conscious, preconscious and unconscious. According to Elizabeth Wright:

Freud equates consciousness with the perception system, the sensing and ordering of the external world; the preconscious covers those elements of experience which can be called into consciousness at will; the unconscious is made up of all that has been kept out of the preconscious-conscious system. (10)

Thus the psychological apparatus leaves nothing out of its reach. Every single sensibility that has to be recorded in the psyche is allowed to enter the three-fold system. After that it undergoes a recording process. With the optimal satisfaction of its need as the aim, the three-fold system of the mind works accordingly thereby dividing receptions among the conscious, unconscious and preconscious. Conscious is a simple encoding of receptions from the external world in the mind. Conscious comprises of all kinds of perceptions that mind captures by virtue of its capabilities that may differ from person to person. '

Unconscious is the most important aspect of this trilogy. All that has been left out in the mind from conscious and preconscious is considered unconscious. Unconscious is thus that system of memories which remain hidden and repressed in a process of fixation. The psychological apparatus is unaware of these memories. But the

unconscious is not static, rather it is dynamic. It comprises of instincts, ideas and images originally banished. Repression is the chief system which provides unconscious with the latent desires and instincts of the mind and which are unfulfilled. The difference between the preconscious and unconscious is that the former contains memories which can be recalled at will while the latter constitutes a system of the repressed instincts, ideas and images 'fixated'.

According to Sebastian Gardner Freud believed that the "descriptive" sense of "unconscious" is to be distinguished from the "dynamic" sense, and that the defining preoccupation of psychoanalysis is with the dynamic unconscious; that the dynamic unconscious is a source of motivation, specifically motivation that is actually or potentially a cause of mental conflict and that it makes little or no positive contribution to cognition; that it is closely related to as a failure and cause of disturbance of the faculty of memory. Although the unconscious corresponds to a special kind of neural feature it is autonomous relative to the anatomy of the brain. Emotions are also a part of unconscious although only in a highly qualified terms. Gardner defines:

Knowledge of the unconscious is fixed in two connections: (i) by reference of the behavior of the object (object could be an analysand, a text, or any other target) - here the unconscious state is identified by a definite description which is constructed out of reports of the object's behavior. (For e.g. the motive that caused an analysand to forget X, to misrepresent etc. or in a text the behavioral pattern of a particular character);

(ii) by reference to dreams, fantasies, and symptoms, which give an indirect but nevertheless privileged insight into the content of

unconscious states - here the unconscious state is identified in terms of its intrinsic representation. (138)

This holds importance in literary perspective of Psychoanalysis. The unconscious being intrinsic representation holds rich viability for the literary artist. To add to this Freud himself had said that poets discovered the unconscious much before he did.

The definition of repression (Lechte 20) itself defines it as a process of banishment of certain memories to unconscious. The unconscious cannot be recalled at will; it can only be explored and explicated with the help of a psychoanalyst through hypnosis etc. Another aspect of unconscious which relates it to the importance of being a facilitator in a psychical apparatus is that it keeps emanating certain ripples onto the conscious persona of the human being. These impressions cropped up by the unconscious, give an individual a distinct inclination in his behavior and intellect. The conscious holds significance in light of the researches of the critics for its impact in making of an individual. Since the unconscious is based on the experiences of a particular psychical apparatus that is its interaction with external world, therefore, the repression also varies and thus providing a different capability to the mind to inculcate and exploit the influence of the unconscious in its individualistic fashion. Elizabeth Wright's comment in this context confirms the above-mentioned ideas: "The unconscious is dynamic, consisting of instinctual representatives, ideas and images originally fixated in a moment of repression. But these do not remain in a fixed state; they undergo a dynamic interplay in which associations between them facilitate the shift of feeling from one image or idea to another. In Freud's terminology they are regulated by the 'primary process', a type of mental functioning where energy flows freely by means of certain mechanism". Thus these hold importance in the field of art as an artist is in a way the product of the tussle, interplay

and motivation of unconscious. The subversion of the topographical point of view was introduced by Freud in 1923. At this level of view the mind is provided with the distinct agencies; the 'id', the 'ego', and the 'super ego'. "The model of the psyche, says Wright, is often called the 'structural' model and is the one drawn on by ego-psychologists' (10).

(i) Id: According to Freud's formulation when a child is born it brings into the world an 'unorganized chaotic mentality' which is Id. Id is the raw, free and unexploited whole of desires and instincts which a child hold as the only possession in the psychological apparatus. The sole aim of the Id is the gratification of all needs, the alleviation of hunger, self-preservation and love, the preservation of the species. Id is the term which Freud used for the unconscious later, retrospectively. For him Id is a collection of nerve cells with independent representations, as thoughts, the representation corresponding to the cells of the Id may be inconsistent, they are not subject to logical processing, the way conscious thoughts do. Freud also believed that the Id is not subject to time. Pamela Thurschwell says that the Id is inseparable from the unconscious - Id wants and desires in the here and now, it does not make plans for the future ... Freud often claims that the Id knows no time but the present, no answer but yes. The Id and the Ego correlate to two separate set of instincts - the Id correlates to the instincts for pleasure - which Freud also calls Eros, the Greek word for love' (Thurschwell 82).

(ii) Ego: When the child grows older, that part of the Id which comes in contact with the environment through the senses learns to know the exorable reality of the outer world and becomes modified into what Freud calls Ego. This Ego, possessing awareness of the environment, henceforth strives to curb the lawless Id tendencies whenever they attempt to assert themselves incompatibly. The Ego is an

aware level of the mind's psyche while the Id is the one which is in a way lawless. The Ego is aware of the forces of civilization, religion and ethics, thus it controls and represses the powerful libidinal impulses emanating from the Id. In the words of Pamela Thurschwell 'ego is the individual's image of himself as a self-conscious being', his sense of himself as separate from the world which surrounds him and which cannot welcome his Id's desires and instincts every time. Ego is a representation and realization of the external world to the inner world. Ego acts as a preserving force as it tells the self to hold back on its desires and negotiate with reality. It correlates to the instinct, to protect ourselves, the instinct of self-preservation.

(iii) Super-ego: The Super-ego is the self critical aspect of the Ego; that which judges the conscious and unconscious decisions of the Id and the Ego. Guilt is a crucial element in Freud's theories. Freud said:

.. originally this sense of guilt was a fear of punishment by the parents, or, more correctly, the fear of losing their love; later the parents are replaced by indefinite number fellow men. ('The Moses of Michelangelo' 17)

During the continued steps of the Ego to negotiate with reality the Super-ego emanates as it measures the real Ego of a person against an Ego ideal (an ideal image of the real Ego that is based on the earliest flawless love of self). The Super-ego comes in confrontation with Id as it combines with conscience to hold the self up to high moral and social standards which the Id wishes to deny. In fact a child finds in the beginning the real taste of being a part of the community and society when it faces its parents. The primary feelings against the parents in the form of guilt are the first realization for a child, of the social and parental influences upon the drives (its

Libido). Thus Super-ego brings in the feeling of another part of the psyche into the being besides Id and Ego. For Super-ego, the individual lives as a part of community, responding and responsible to others. For the Id, the individual lives only for himself and what he or she can get. But all three of Freud's structural concepts, the Ego, the Id and Super-ego function in response to each other (Thurschwell 92).

The topographical point of view of Freud sees a human being as a divided or split psychological product. Since all the three 'structural' classifications work in response to each other therefore it can be said that optimal balance achieved by the psychical apparatus among the three divisions is the real psychology of a human being. These splits and divisions hold importance in light of the artistic and aesthetic perspectives since a human being's intrinsic tussles and struggles are the source to his expressions which travel from abstract to concrete. The product¹⁰ of these concretized versions of abstract expressions stand as the examples of constructive diversions of the energies which undergo a churning process through the three psychical layers in a mind.

(iv) Narcissism: When a person directs his sexual love towards himself the term used for defining this is called as narcissism by Freud. 'Narcissus' was a Greek mythological figure who fell in love with his own reflection in a pool of water and became rooted to the spot, staring at his image, until he eventually found himself turned into a flower for his own trouble. Although, like many of his other terms, Freud began the use of narcissism as the one used in perversions or pathologies, but it eventually got extended in its import. Freud observed that love of oneself and erotic interests in one's body was in fact a normal and healthy stage of individual development. In fact he believes that a degree of self love is necessary for everyone. Narcissism holds its roots in the very primary libidinal stage when child is unable to

differentiate between itself and the world (this is the stage when the child cannot tell where the breast ended and it began). The extension of this stage is when the child takes himself as a sexual object; infantile narcissism. The child feels pleasure in loving its body erotically. The infantile narcissism is the extension of the primary libidinal stage. When the child grows up he discovers the sexual equivalent of this infantile self-love-the-auto-erotic satisfaction of masturbation.

'Until Freud coined the narcissism he has assumed that there are two sets of instincts which guide all human activities instincts of self-preservation (ego) and sexual instincts (libido).' Freud initially holds them separate from one another. To quote Pamela Thurschwell:

The id says 'I want', and ego tells it to wait; the id says 'Go for it', and the ego says 'Protect and preserve yourself - survival is more important than instant gratification'. Narcissism, however, appears to bring together these two sets of instincts - if you have enough self-love you will certainly do a good job at preserving yourself...(82)

The narcissism holds a function of mediator between the Ego and the Id. After when the Ego creates a balance between the external world and the Libido; it faces at times a tussle when the libidinal instincts overpower the control of the Ego. Here the narcissism comes as a mediator for when an individual indulges in self-love, then he himself becomes the object of concern and erotic investment as well. The main motivating force will be to keep his love object alive, which is, of course, he himself. This makes it clear that the two apparently conflicting energies of sexuality and self-preservation can in fact meet and merge. Freud believed that in the course of his development narcissism was a phase; subsequently an individual person would transfer his love for himself to another object. But when the narcissistic tendencies in

a human being do not get transferred to other objects then originally healthy narcissism can lead to severe psychic distress along the line of psychosis. Some people suffer from such sense of one's own importance. While schizophrenia, hallucinations and a paranoid feeling of always being watched are all symptoms of narcissistic psychotic disorders. In the severest narcissistic states the patient finds it impossible to engage with other human beings at all; he has no sense that anyone can exist outside of his own mind. While we find people often suffering from extended narcissistic behavior on the other hand many different literary artists in the name of their aesthetic idiosyncrasies create literary pieces. This may also be analyzed as a case of healthy narcissism. Self-love can be again a source of converting internal feelings and emotions in a human being's self. A human being who appreciates one's own self erotically holds mature vision to look up to the world outside his self.

(v) **Pleasure Principle and Reality Principle:** Freud's instinctual theory suggested that there are two sets of instincts - an instinct towards pleasure and an instinct towards self-preservation - which work together despite their opposite aims. The early theories of Freud talk of a compromise between the instincts. The psyche is not at terms with this but this compromise has to be struck for the sake of survival in the world. Pamela Thurschwell says, 'you find love and hate together, but they never combine to indifference. Hot and cold stay hot and cold together; they do not make lukewarm water' (84).

The pleasure principle is related with economic point of view of tension and release. The concept of pleasure in Freudian philosophy relates the pleasure of the most basic kinds of living organisms with the most basic kind of feelings. He says that an organism has an inside and an outside and the stimuli from outside effects the organism and its inner side, which functions to keep the organism together saving it

from external stimuli. This struggle ends in a tension built up with a form which is pleasurable for the inside as it cannot overpower the external stimuli. Thus, the pleasure in this concept lies in the release of tension. Freud in his article 'Instincts and their Vicissitudes' (1915) postulates that 'the nervous system is an apparatus which has the function of getting rid of the stimuli that reach it, or of reducing them to the lowest possible level' (116). Pleasure principle takes on that tendency of an organism in which he tries to carry on, undisturbed, the action in which he is involved. For e.g. Freud explicates the principle in relation to dreams in *The Interpretation of Dreams* (ch. 7; sec. C and E). One of the functions of dream is to keep the dreamer happily sleeping and thus dream is the preserving phenomenon of the sleep. But basically the pleasure principle is related with the libido - the drive towards happiness, wish-fulfillment, the release of sexual energy. There are certain limitations to this theory for it does not talk about those things which fail to tell what is it that counters pleasure for Freud in the human condition and why are the human beings not all only seeking pleasure all the time. The answer to these queries leads to a discussion which sums up as the Reality.

The explanations given by Freud to these queries say that not all pleasures or wishes can be satisfied as soon as they are conceived. Although the newly born baby believing that it lives in a world where its wishes are instantly gratified - a world which is just an extension of itself, but this illusion is shattered very soon. It realizes that the breast is a separate body from it and the infantile bliss given by the breast-feeding is also not always there. Thus world comes as a place where desires are not always satisfied. Thus the reality principle is this state of frustration of expectation, the struggle with the outer circumstances which are capable of ruining the imagined

joy. The infant finally comes to realize that it must negotiate with this outside world in order for its wishes to be granted. Pamela Thurschwell puts it by opining that:

...it may be possible to achieve pleasure, but the best way of guaranteeing this may not be to insist that pleasure happens immediately; the baby might have to delay pleasure in order eventually to experience it (86).

Thus a person will willingly give up the promise of instant gratification if he thinks his wishes might come true if he waits.

These kinds of compromises are made in different ways by everybody everyday. One waits for the whole month to get paid and kill our pleasure for one believes that more pleasure can be had at the end of the month.

While discussing these entire concepts one thing is interminably going along that Freud himself has not been able to control entirely the concepts he explicated in fact he himself had many a chance when he would end up finding new dimensions required to be added to the concepts, he laid down in the very beginning, retrospectively. The Ego-Id-Super-ego underwent constant fluctuations as while describing the unconscious Freud concluded that it was a part of the Id and the Ego as well up to an extent. Similarly the reality principle has its roots in the challenges that were put forth to counter few aspects of the pleasure principle. Again, the death drive principle which followed certain lines of the pleasure principle persuades Freud to add further explications to the theory of pleasure (*Eros*). One of Freud's students Jean Laplanche has suggested that as concern the concepts of life and death, almost the whole Freudian corpus - from the 'Project for a scientific psychology', written in 1895, passing especially by *Beyond the Pleasure Principle* of 1920, to 'The economic problem of masochism' of 1924 - can be seen in terms of a chiasmus, where what was

life (*homeostasis*) at the beginning becomes death (*Thanatos*), and what was death (unbound energy) in the beginning becomes life (*Eros*) (Lechte 20). The concept of the death drive was coined by Freud in his musings over the contradictory uses of repetition in *Beyond the Pleasure Principle*. The problem of repetition confronts Freud in 1920. He had been postulating that everyone's ultimate goal is pleasure; if one gets diverted from pleasure, in the short sense by the reality principle, it is really because pleasure is simply being deferred. Freud opined that although for the time being consciousness admits the possibility of unpleasure, the unconscious is always instinctively turned towards pleasure in every form. One confrontation which cropped up from the *Interpretation of Dreams*; some dreams which did not seem to be gratifying in nature and which seemed particularly unpleasurable often were repeated. The traumatic dreams of the soldiers of the First World War seemed to put Freud's theory of the pleasure principle into contradictions. But, there prevailed a sense subsequently, that repetition was always a factor in the neurosis as well as the psychoanalysis. People cannot leave behind their traumatic memories as they still live through and with them. The bodily symptoms of hysteria are also in the form of a repetition which they unconsciously hide from themselves by disguising it. At the level of the psychoanalytic one, also repetition contributes as the analyst helps the patient to repeat the experience in order to understand it. It is not a blind repetition but a repetition which objectively enables the patient to see the source of the problem. Thus the repetition is a strategy that can work for and against psychic health. But Freud could not come to terms with the repetitive dreams of shell shocked soldiers which seemed to replay their near death experiences without making them in any sense healthier because of those dreams. He felt that a link was missing from the chain of his ideas. He tried to think whether repetition could be a psychic end in

itself? He came up with the death drive to try and explain these staying away from the pleasure principle which was not meant to delay principle to conform to the needs of reality. The death drive is not related with destructive impulses towards others. It is self destructive, rather than other destructive, and it seems to have no economic explanation in Freud's own terms. There is no payback of pleasure involved in the death drive. The literary theorists have termed *Beyond the Pleasure Principle*, where the death drive is explained, as a compelling text, chiefly for the ways in which Freud connects the idea of repetition to death. Death is metaphysically connotated culmination of pleasure. It is the ultimate release of tension; it promises the ultimate experience of stasis and complete calm. Thus re-living and repeating unpleasurable experience becomes anticipation for the death. Since the deaths in reality experienced by the human beings are not their own therefore the feeling and realization of death as a self-destructive phenomenon is not truly an identification with the real death (one's own death).

(vi) Dream Interpretation: Is there such a thing as a comprehensive psychoanalytic analysis of a dream? In Freud's theory the interpretation of the dream itself, the actual process of reading the dream, is also always subject to more interpretation. The patient relates her dream to the analyst and then proceeds to free-associate about what recent events, what words, what memories, the dream reminds her of. This process of retelling the dream and discover what associations the dream brings up uncovers what Freud calls the dream-work, the process by which the thoughts and desires that lie behind a dream become translated, so to speak, into the surface content of the dream. The dream-work can only be understood by seeing the relation between the two different kinds of content that dreams contain- the manifest and the latent content.

The manifest content of the dream is that which we experience or remember what the dreams appear initially to be about; the latent content of the dream is its hidden meaning- the repressed unconscious wish or infantile desire. Like symptoms, dreams come in distorted forms; when we dream we have already translated one form of unacceptable desire into another form of potentially obscure or illegible meaning. In order to protect ourselves from the content of our own thoughts we make those thoughts difficult to interpret. According to Freud, only through a process of psychoanalytic interpretation can we reconstitute the latent meaning of the dream from the manifest content.

All the dreams are subject to unconscious distortion: that is, the process by which the latent content is transformed into the manifest content. Distortion may give the dream a nonsensical or absurd form, but it won't make one feel guilty or ashamed, the way the undisguised dream-wish might. Condensation is another dream process which contributed to the dream's final form. Freud noticed that 'the manifest dream has smaller content than the latent one' (Freud 1916-17: 205). In other words, the unconscious material of the dream is condensed, so that each element of the dream we remember represents more than one thought or desire. All the latent dream-thoughts are squeezed into the over-determined symbolic elements that we remember in the morning.

Over-determination suggests that each element of the dream contains several wishes and desires which go towards constituting its final form. Therefore, the dream will have different possible interpretations or extractable meanings:

It is with great difficulty that the beginner in the business of interpreting dreams can be persuaded that this task is not an end when he has complete interpretation in his hands - an interpretation which makes sense, is coherent and

throws light upon every element of the dream's content. For the same sense dream may perhaps have another interpretation as well, an 'over-interpretation', which has escaped him.

(vii) Oedipus complex: Freud sees the child's relationship with its parents as critical for the achievement of its proper sexual identity. The difficulties begin with the child's dependence on the nurturing mother. Not only are these problems specific to the very formation of a self-concept in the initial separation from the mother's body, but the love of the mother remains dominant in early formative years. Inevitably, according to Freud, a perception of the father as rival in this love becomes insistent for the boy-child to the point where he is drawn into fantasies of the killing of this rival and of possessing the mother. This is the Oedipus complex. The way out of it is provided by the fears of castration complex. The father is experienced as the source of all authority, all direction of desire, and thus as capable of castrating the boy child, who unconsciously believes this to be the reason for absence of the penis in the girl. The boy thus abandons his love for the mother and moves towards identification with the father, with the understanding that he too can in time occupy such a position of power.

(viii) Transference and Counter-transference: Transference suggests that strong emotional, and particularly sexual feelings- feelings of passionate love and hatred which were originally directed towards others- are transferred onto the doctor in the course of analysis. Initially this seemed like a problem for an analysis- hating or loving the doctor looks as if it would inevitably get in the way of the patient working out their cure. But Freud soon found that transference was a key tool for psychoanalysis. Patients acted out childhood emotions through the relationship with the analyst, initially not realizing that they were imitating old patterns. Later they

came to analyze and work through these reactions towards the analyst. Ideally they learn to re-attach them to the original figures that inspired those feelings (often their parents). In psychoanalysis, 'all the patients' motives, including hostile ones, are aroused; they are then turned to account for the purpose of analysis by being made conscious, and in this way the transference is constantly being destroyed. Transference, which seems ordained to be the greatest obstacle to psychoanalysis, becomes its most powerful ally, if its presence can be detected each time and explained to the patient' (Freud 1905a 159). In fact, without transference, analysis cannot properly happen.

Counter-transference was a related development to Freud's theory, pointing out that analysis also had unconscious feelings towards patients, of which they were not entirely in control. Patients might also remind analysts of people from their past, such as their mothers or fathers. Transference and counter-transference are theories of emotional substitution. Behind every initial erotic attachment stands a whole history of previous erotic attachments—each new love (or hate) acts out, rewrites, revises and replays a person's old loves (or hates). Again we can see the importance of the intervention of reading into this unconscious play-acting. If the patient and analyst were to be permanently caught up in the transference, they would be acting like lovers, or child and parent, rather than two people working together to solve a problem. They would be living out emotional dramas, rather than standing back and analyzing where these emotional dramas emerged from.

(ix) The Castration complex: In Freud's theory the castration complex: the fear of the loss of the penis for boys and the recognition of the loss of the penis for girls, emerges from a number of different sources and affects both boys and girls, although they experience it very differently. As the child grows up he comes to puzzle

over the problem of sexual difference. What makes boys and girls two separate categories of people? Freud presumes that at some point there is some visual element to this conundrum. The child sees the genitals of the other sex and realizes (if he's a boy) that other sex misses something that he has or (if she's a girl) that the other sex has something that she is missing. Both of these recognitions are traumatizing, nearly catastrophic.

(x) **Sublimation:** Sublimation is the process by which the instinctual urges and energies get translated into non-instinctual behavior: 'This capacity to exchange its originally sexual aim for another one, which is no longer sexual but which is psychically related to the first aim, is called the capacity for sublimation' (Freud 1980b 39). For instance, a fascination with the anal stage of development can turn someone into a miser who hoards their money. But sublimation is also imagined as a positive force; it creates art, literature, culture, etc. Civilization, as a step beyond the meeting of the basic requirements for survival- food and shelter- is based on the process of sublimation.

1.5.3 Literary Application of Freudian Psychoanalysis:

(i) **Classical Freudian Criticism: Id-Psychology:** Among the popular exponents of classical Freudian criticism or Id-Psychology are Marie Bonaparte, Ernest Jones and D. H Lawrence besides Sigmund Freud himself.

Marie Bonaparte's study of Edgar Allan Poe is a study of an artist's life to explain his works or the study of his works to explain his mind. It is considered the classic example of Psycho-biography.

Freud and Jones take up the study of literary characters in the light of the psychoanalysis. The famous studies by them are the studies of *Hamlet* and *Oedipus Rex*. Freud takes up the different socio-historical worlds inhabited by Hamlet and

Oedipus. Freud as well as Jones speculates that the death of Shakespeare's own father, which preceded the writing of *Hamlet* inspired the dynamics of the play. Here one must quote Elizabeth Wright when she says that: "...let us take each part of the equation, literary texts/ analytic text... From the viewpoint of the literary text, there is no harm in doing an Active analysis on a fictive character" (42).

D.H. Lawrence's *Studies in Classic American Literature* shows that the very instrument of repression which is the puritan conscience, here, can become the vehicle by which the repressed desire returns. This study takes up various writers to show the way guilt feelings are figured across a number of texts at a particular moment in history.

(ii) Post Freudian Criticism: Ego-Psychology: One of the earliest ego - psychologists was Ernst Kris. His influential book *Psychoanalytic Explorations in Art* marked a turning point in Psychoanalytic literary criticism. His views involve: (i) 'standards of correspondence', that is knowledge of the communal symbols on which the reader draws; (ii) 'standards of intent', that is knowledge of the artist's sources and intentions; (iii) 'standards of coherence', that is the structural unity of the poem (260-1).

Norman Holland and Simon O. Lesser theorize the dynamics of response within the framework of ego-psychology. Simon's book *Fiction and the Unconscious* provides interpretative procedures for the literary texts according to his argument that form in fiction works in three ways: as an id function it gives pleasure, as a super-ego function it relieves guilt and anxiety, and as an ego function it facilitates perception, the 'single objective' being 'the communication of the expressive content in a way which provides a maximum amount of pleasure and minimizes guilt and anxiety' (125). Holland's book *The Dynamics of Literary Response* is a study based on the

extension of Freud's 'Creative writer's and day-dreaming'. He expounds that the source of pleasure we get from literature is derived from the transformation of the unconscious wishes and fears into culturally acceptable meanings. The text becomes a scene of collusion between author and reader round a 'core fantasy' shared by both.

(iii) Archetypal Criticism: Jung and the Collective Unconscious: Carl Gustav Jung saw the mind as a centre of conflicting forces, beginning in childhood and following a developmental course throughout an individual's life. His theory of the human personality is built on the concept of a self as the true centre of the psyche which for Jung, comprises 'the totality of all psychic processes, conscious as well as unconscious' (Jacobi 5). Jung sees the life in the course of its life experience struggling, on the one hand, with archaic images of omnipotent selfhood, and on the other hand, with the demand made by social norms (Jung 65).

(iv) Object-Relations Theory: Self and Other: Melanie Klein's work shows that the instincts of the body and the tensions and conflicts they give rise to again become a central concern. According to her the unconscious in the interaction of the infant's body with the external world holds a great importance. This interaction establishes 'object- relations', the structurings 'projected' outwards and 'introjected' inwards which form the pattern of the self's dealings with the world, including other people.

D.W. Winnicott's empirical discovery regarding a young child's use of a favored soft object raised the question of the kind of interplay that was going on between inner and outer worlds, between fantasy and reality. Winnicott understands the role of fantasy as leading to illusion and a certain structure of the play. He designates an 'intermediate area of experience', in which the child sorts out body

parts from non-body parts and in doing so creates 'transitional' phenomena and objects (1974,1951).

The next chapter takes up very significant developments in the field of Psychoanalytical literary criticism. Though there have been various other components of the Classical Freudian criticism also but the further study dwells only on the Structural and Post-Structural Psychoanalytical Criticism as that form the major component of the literary theories.

Works Cited

1. Abrams, M. H., "The Deconstructive Angel." *Modern Criticism and Theory: A Reader*. Ed. David Lodge. London: Longman, 1988.
2. Bonaparte, Marie. *The Life and Works of Edgar Allen Poe*. Orig. *Edgar Poe: Etudepsychanalytique*. Paris: 1933. London: Imago, 1949.
3. Freud, Sigmund. *The Standard Edition of the Complete Psychological Works*. Orig. *Gesammelte werke*, Vols. I-XVIII, London and Frankfurt-am-main: 1940-68. 24 vols. London: Hogarth Press and the Institute of Psycho-Analysis, 1953.
- 4.———. *The Moses of Michelangelo*. Vol.13. SE. 1914b. 211-238.
- 5.———. "Observations on Transference— Love (Further Recommendations on the technique of Psycho-Analysis, III)," Vol.13. SE. 1915a. 159-171.
- 6.———. "Thoughts for the Times on War and Death". Vol. 14. SE. 1915b. 275-302.
7. Gardner, Sebastian. "The unconscious." *A Cambridge Companion to Freud*. Ed. Jerome Neu. Cambridge: Cambridge University Press, 1991.
8. Holland, Norman N., *The Dynamics of Literary Response*. New York: Columbia University Press, 1989.
9. Jacobi, Jolande. *The Psychology of C.G.Jung: An Introduction with Illustrations*. London: Routledge and Kegan Paul, 1968.
10. Jones, Ernest. *Hamlet and Oedipus*. London: Victor Gollancz, 1949.
- 11.———. On the relation of analytical psychology to poetry. *The Spirit in Man, Art and Literature*. Orig. *Über die Beziehungen der analytischen*

- Psychologie zum dichterischen Kunstwerk, Zurich. 1943. Princeton, New Jersey: Princeton University Press, 1972b. 65-83.
12. Klein, Melanie. The importance of symbol formation in the development in the ego. *Love, Guilt and Reparation and Other Works*. London: Hogarth Press, 1977.
 13. Kris, Ernst. *Psychoanalytic Explorations in Art*. New York: Schocken Books, 1964
 14. Lang, Chris. "A Brief History of Xenos Christian Fellowship Literary Theory." 17April, 2001 .<<http://www.xenos.org/essays/litthry.htm>.
 15. Lawrence, D.H., *Studies in Classic American Literature*. Harmondsworth: Penguin, 1977.
 16. Lechte, John. *Fifty Key Contemporary Thinkers from Structuralism to Post Modernity*. London and New York: Routledge, 1996.
 17. Lesser, Simon O., *Fiction and the Unconscious*. Chicago: Chicago University Press, 1957.
 18. Miller, J. Hillis. "The Function of Theory at the Present Time." *The Future of Literary Theory*. Ed. Ralph Cohen. London and New York: Routledge, 1989.
 19. Neu, Jerome, ed. "Introduction". *The Cambridge Companion to Freud*. Cambridge: Cambridge University Press, 1991.
 20. Skura, Meredith Ann. *The Literary Use OfThe psychoanalytic Process*. New Haven and London: Yale University Press, 1981.
 21. Thurschwell, Pamela. "Freud's Maps of the Mind." *Sigmund Freud*. London and New York: Routledge, 2000.

22. Webster, Roger. *Preface to Studying Literary Theory*, 2nd ed. Arnold, A member of Hodden Headline Group.
23. Winnicott, D. W., *Playing and Reality*. Harmondsworth: Penguin, 1974.
24. Wolfreys, Julian and William Baker, eds. *Literary Theories: A Case Study in Critical Performance*. Hong Kong: Macmillan, 1996.
25. Wright, Elizabeth. *Psychoanalytic Criticism*. 2nd ed. Cambridge: Polity Press, 1998.

NOTES

1. Freud's reference of Oedipus complex to Hamlet's psychological make up in his famous book *Interpretation of Dreams* created a new avenue in Shakespearean criticism. Ernest Jones' book *Hamlet* (1949) is based on the Freudian psychoanalytical insights in the Shakespearean drama.
2. *Course in General Linguistics*, trans. Wade Baskin with an introduction by Jonathan Culler, Glasgow, Fontana/Collis, 1974.
3. Barthes, Roland. 'The Death of the Author' (1968). *The Image-Music-Text*, trans. Stephen Heath, Glasgow: Fontana/Collis, Second impression, 1979.
4. (i) *Madness and Civilization: A History of Insanity in the Age of Reason*. (1961). (abridged, trans. Richard Howard, New York Vintage/ Random House, 1973.

(ii) *The Order of things: An Archaeology of the Human Sciences*, 1966. trans, from the French, New York, Vintage, 1973.
5. For this instance see 1895d, II, 34ff. The connection of such material with Breuer and Freud's early theory, that "hysterics suffer mainly from reminiscences" (II 7) is relatively clear. Also however, the same symptom can be construed as fulfilling a wish not to drink, originating in this scene. This illustrates how the data that led Freud to frame his first hypothesis also fit the second.
6. Thus in 1899 Freud wrote to his friend Wilhelm Fliess that "the dream scheme is capable of the most general application....the key to hysteria as well really lies in dreams." [1985 (1887-1904), 338]. And in his first preface he describes the theoretical value of the dream as that of "a paradigm" that is "the first

member" of a class of phenomena including "hysterical phobias, obsessions and delusions" (1900a Vol. V xxii).

7. For this last reason the book establishes a notable relation between author and reader. In presenting his own dreams Freud asks his reader to make my interests his own for a quite a while, and to plunge, along with me, into the minutest details of my life." (1900a Vol. IV 105-106). Although he reveals much, Freud still wants to keep his secrets. At the same time his purpose is to provide new ways to understand the material he presents and leaves hostage to his reader's penetration. So his methods point beyond what he says, to further conclusions about his life and feelings.
8. It is a brief explanation of the two terms here. 'Ego' and 'Id' themselves are important basic concept hence are discussed elaborately later in the same chapter.
9. While studying unconscious, the thing that has to be kept in mind is that repression differs from suppression. Repression is the banishment of certain desires and instincts to unconscious, while 'suppression is mere holding back or restraining'.
10. The difference refers to the bent in different minds. Some are scientifically inclined; others are artistic in their inclination etc. Freud conceives consciousness simply as an organ of perception. One is conscious or aware of those mental processes which occupy one at any given time.
11. 'Product' refers broadly to the symbolic representation of the capabilities of human being through his work. What he intends to do, what he does and what he suppresses owing to the circumstantial bindings in his life as a social being.

Psychoanalytic Literary Criticism

Summary

This chapter takes its lead from the first as here the discussion of Post Freudian Psychoanalytic literary criticism is taken up. The discussion is divided in Structural Psychoanalytic criticism and Post Structural Psychoanalytic criticism with reference to Lacan and Derrida respectively and the other relevant critics as well as studies influenced by them. This chapter holds significance in the fact that it precedes that component of the thesis where the major juncture of the thesis lays that is to say the analytical and argumentative discussion vis-a-vis Bernard Shaw and Psychoanalysis. The discussion of major literary insights taken up by the critics in Post Freudian scenario validate the discussion in the next chapter as it also holds the discussion involving literature (Shaw) and psychoanalysis.