CHAPTER SIX

APPLICATION OF PSYCHOANALYSIS IN LITERARY CRITICISM
"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 "Nietzsche's 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 outright 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." 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." 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 lateron 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" 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 Graubunden. 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 identicality of 'revange and exoneration' romances what the hystterics 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. 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." 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." 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 exhorts 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.\textsuperscript{11} In this context Freud cited \textit{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."\textsuperscript{12}

The next literary interpretation to follow was \textit{Delusions and Dreams} in Jensen's \textit{Gradiva} (1970). \textit{Gradiva}, a novel written by the Danish author Wilhelm Jensen was brought to Freud's attention by Jung. Freud in his analysis of \textit{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 emaculate 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 an young archeologist Norbert Hanold, who falls in love with a Gracian 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 burried 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 extend of writing to Jensen in order to substantiate his findings.\textsuperscript{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."\textsuperscript{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 hurried. "In this case it was the conflict" Freud asserted, "between surpressed eroticism and the forces that were keeping it in repression. In the formation of a delusion this process is unending."\textsuperscript{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." 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 Pampeii 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 towship of Pompii 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."  

Freud discussed other works of Jensen too. In the postscript 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."  

After Gradiva, Freud's essay "Creative Writers and Daydreaming", 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 tenents 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."

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: "Variously interpreted there is no doubt that this theory has been all pervasive influence within psycho-analytic applied criticism."

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 psychanalytic 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." 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 woman, the third of which is the youngest, and most beautiful, but characteristically silent as well." 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."

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. 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."

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 soliloquy 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." 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 self-love," in short, the tendency to consider ourselves "exceptions."  

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."  

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. Yet, allthrough 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."

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." 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." 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." 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 illegimate 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 maid's 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 emaculately 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. Inspite 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 Giseppe 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 mechanician, Spalanzani, 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 strangle Spalanzani.

After a long spell 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 jumps 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 Coppellius and also, therefore, the Sand-Man."

The central theme of the Sand Man, Freud asserted, is the childhood knowledge of Natheniel 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 Natheniel'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."}

Olympia's lifelessness symbolizes Natheniel's feminine attitude
toward his father in infancy, that as a result of this attitude he remains fixated upon his father and 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 Rosmerholm, 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...."

The study of Dostovesky falls into two distinct 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, 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 mastrubation; the primal addiction which is later replaced by other addictions. Drawing from the story of Stefan Zweig's, Freud demonstrated that Dostroevsky'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 Karamzov 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.\textsuperscript{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."\textsuperscript{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."\textsuperscript{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 'vultune' 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 Madonna 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 yield to the tenderness of the mother is confronted by a defense, the danger of yielding 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 aërist 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 catagories 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 critism 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."\textsuperscript{49} The successful strategies of the artist in getting an audience to share the pleasure was what Freud called the artists' "innermost secret".\textsuperscript{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."\textsuperscript{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. Anden, Lionel Trilling, William Empson, Alfred Kazin, E.H. Gombrich, Meyer Schapiro, Geoffrey 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." 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." Critics, like Susan Felman, Stanley Fish, Genette, Todorov produced brilliant and capacious criticism basing their strategies on Psychoanalytic cannons. 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 tenents 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
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. Of course, 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. 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."
Notes


3. Freud, SE vol., XXI, p. 177


6. Freud, SE vol., IV, pp. 264-66

7. Freud, SE vol., XIV, p. 313

8. Freud, SE vol., XIII, p. 65


11. Kaplan and Kloss, p. 156


14. Freud, SE. vol., IX, p. 8

15. Ibid, p. 52

16. Ibid, p. 59
17. Kaplan and Kloss, p. 157
18. Freud, SE. vol., IX, p. 93
19. Freud, SE. vol., IX, p. 148
21. Freud, SE vol., XII, p. 293
22. Kaplan and Kloss, p. 302
24. Freud, SE vol., XII, p. 299
25. Ibid, p. 301
26. Holland, p. 71
27. Ibid, p. 71
29. Freud, SE vol., III, p. 79
30. Freud, SE vol., XIV, p. 324
31. Freud, SE vol., IV, p. 296
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.

41. Freud, SE vol., XIII, p. 211


44. Jacob, p. 67


47. Freud, SE vol., XI, p. 137

48. Wright, p. 37

49. Ibid, p. 79

50. Freud, SE vol., IX, p. 153

51. Freud, SE vol., XI, p. 136


53. Ibid, p. 10

54. Ibid, p. 10

55. Armstrong, p. 349