CHAPTER EIGHT

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

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

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

However, Freud's sincerity in his path-breaking discoveries is beyond
doubt. There is undoubtedly a certain monkishness of intent and purpose in his intellectual odyssey that covers such diverse areas as Psychology, art, literature, sociology, and religion.

To understand Freuds oeuvre, one is obliged to return to his thesis on the unconscious. The unconscious for all the theoretical and practical purposes is the corner stone of the Psychoanalytic superstructure. While confirming his unconscious as a parallel of Blake's "devourer", Schopenhauer's "will", and Nietzsche's "Dionysus", Freud embraced the "dualistic" concept of nineteenth century naturalism. "The dualism of being is certainly no new conception and the idea of coincidentia oppositorum is quite familiar to us .... but the double meaning and the duplicity of existence, the snare and the reduction for the human understanding which lie hidden in every single phenomenon of reality, had never been experienced so intensively as now".2. Freud has not only come closer to the natural scientists like Darwin, and Newton, he also put forward a romantic theory of art on the line of Schelling and others. "Freud's vision of Psychic life set upon a quest for the recent inner experience of man analogous to the other sought by Physics in natural order. Like Newton, Freud bracketed the human experience as a domain between two unknowables, a phenomenal realm of limited sense awareness whose confinement sentences human kind to the hard labour of discovering, by various influential methods, the realities without and within. Freud regarded his quest for the revelation of inner reality as one that had already been undertaken, successfully in regard to nature by
the natural scientists in the tradition to which he gave his allegiance."\(^3\) Freud's distinction with his illustrious predecessors is his credit for providing a systematic theory of the psyche. He pursued the study of the *unconscious* with the determination of a radical scientist and reached almost at the same conclusion of his speculative peers. The *topographic, economic,* and *dynamic* descriptions of the psyche precisely, was addressed to uncovering an inner psychic reality through a distinction between unconscious and conscious mind. "The Psychoanalytic quest for an unrecognized and here to fore unknown inner reality sought what had escaped the investigations of both the natural scientists and the Philosophers. Freud, pointed out with considerable satisfaction, that his conclusions completed a scientific organization of nature and human psychic life that the enlightenment and nineteenth century positivism failed to complete."\(^4\) With his objective analysis of the Psyche, Freud projected a temperament that is both classical and romantic in temper. While his method is strongly rooted in the classical objectivity, the outcome of his study commonsurated with the romantic understanding of the Psyche. In this sense Freud is a typical classical romantist.

Freud as a scientist in his training and practice basically belonged to Helmholtz School. Though Psychoanalysis has undergone modifications, and revisions by Freud himself, but the fundamental principles of *causality* and *determinism* have remain unaltered. Every phenomenon Freud believed must have an antecedent cause whether the phenomenon is physical or Psychic.
Psychoanalysis in fact, followed this principle with devotion through the arduous path of its development. Freud is justified saying that his study of the Psyche is a movement from the without to the within. In order to cure hysteria, Freud developed the theory of *free association*, which ultimately turned out to be an effective tool for analysis of other aspects of human knowledge. He also went to discover various other features of the Psychic function. Dream interpretation of course is one of his greatest achievements for the study of the unconscious. And he proved himself to be right that "dream is the royal road to the unconscious". Dream interpretation was not only confined to the study of the unconscious but it led to influence Freud's total thinking process while approaching other branches of human knowledge, particularly art, and literature.

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

The unconscious process and the life of the instincts are the two important factors which have earned the dislike of the total world. Freud is often, blamed for reductionism and for being too much subjective. Nevertheless, if we accept that subjective phenomena can be objectively interpreted, then Freudian hypothesis of the dualism of human psyche is incontrovertible, as in natural science. The manifestation of the
unconscious and the compelling effect of the instincts on human situation are not like the physical manifestations, they are part of human behaviour. Therefore, the study of behaviour, which Freud undertook from a scientific point of view, obviously remain incomprehensible as they are not concrete phenomena. However, Freud's findings have an organised basis and logical coherence. And Psycho-analysis should be credited with having the wider perspective of touching upon all aspects of human activity and existence.

Freud's *Studies on Psychopathology* opened up new vistas on the workings of the enigmatic unconscious. Freud explained that behind every small acts of omission and commission in our day to day life an unconscious motive is at work. Freud found out that the unconscious motives have a strong bearing of sexuality. Inevitably sex or *bibido* theory becomes the touchstone of psychoanalytic paradigm. Freud's historic findings on child sexuality, became an unseeming subject matter of controversy. The advocates of morality, and ethics declared open war against Freud on the ground that his Psychosexual finding about children is a devastating blow for the hitherto concept of children being closer to divine and are the flowers of innocence. But the truth can not be blotted out on traditional beliefs. Ultimately, Freud proved others wrong and his concepts on Libidinal fixations, sexual abberations leading to neurotic disorders and finally successive stages of infantile sexual developments offered an organised picture of man's psychosexual development from childhood to adulthood. New concepts such as
narcissism, Oedipus complex, and character formations were developed. Freud's studies on instincts and their vicissitudes led him to develop concepts such as sublimation, reaction formation, and expression. Towards, the later part of his life Freud made important observations on pleasure and unpleasure theories. He came to the conclusion that the reality principle takes over the pleasure principle in the course of human development and repression is responsible for turning pleasure into unpleasure. Taking cue from his psycho-sexual studies on man, Freud applied his findings to society, culture, and religion. In the process, psychoanalysis turned out to be an enlarging system encompassing the issues which are very much part of human life and his existence. His radical opinions on the inter-relationship between repression and civilization are striking. Within Psychoanalytic ambiance Freud made an uncompromising stand on believing that achievements of any civilization is exclusively dovetailed with repression. However, his opinions are subject to unending debate. Among all the critics of Freud, the Culturalist psychologists are most severe on his observations about society and culture. But Freud's stand should not be confused with the culturalist's accusations as his approach is biological. The attack on Freud's observations are almost parallel to that of all great thinkers like, Darwin, Newton whose path-bearing discoveries were never accepted and had been subject to derisive criticism initially. Similarly, one finds the clear difference between the approaches of the culturalist and Freud. While Freud took up the individual and his psychic behaviour being
the first principle for study of society, the culturalists take the opposite road, taking the society first and the individual there in.

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

Within the bounds of Psychoanalytic model of literature, the artist occupies the central position. His past life, his obsessions, and experiences are the main ingredients to which he gives colour, and shape. Those who take the text as the object, they may fall short of knowing about the psychogenesis of art. The artist's life is no more considered in the psychoanalytic frame work as altogether invisible. Nevertheless, through the artist we come to know about the art. The artist like the child's play structures his castles in the air. But his endowment, has the distinction of adopting to reality, through language and sublimation, by which he creates art. However, the artist like any other ordinary man is prone to neurotic tendencies. He too also gets frustrated with reality. But he sublimates his frustration into art. Because he is the one who knows the way back from fantasy to reality. Here the artist scores over the neurotic. Therefore, the debate on the artist as neurotic should not be taken too for. The nature of the
artist, therefore, should not be held in suspect. Freud's contention on neurosis and the artist is acceptable, along with artist's power of sublimation. Critics allude too much importance to the neurotic aspect of the artist while offering least importance to sublimation. Sublimation, however, is the key to overcome the neurosis and to reach a higher goal. Successful sublimation makes art a transcending reality. Psychoanalytic theory of art will remain incomplete without attributing adequate significance to sublimation.

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

The continuance of the application of Psychoanalytic findings in human behaviour embarks Freud to put forward a systematic theory of the joke. Freud's theory on the joke is less controversial and can be taken up as the germinal model for the understanding of his theory of art and literature. The unconscious undoubtedly plays an important role in the joke situation. Freud's "techniques" and "analysis" of jokes clearly show how the unconscious manifests itself. However, the joke as the manifestation of the unconscious, found as an act of consciousness is expressed through voluntary, social, and institutionalized verbal mediums of communication. Freud uses
reduction in order to establish that the character of a joke is irreparably lost in every new formulation. Like Bergson, Freud attempted some remarkable analysis of what he regards the basic comic situation. However, Freud's contributions on joke bear the stamp of his genius and has enriched the hitherto theoretical developments on the comic as a genre.

In the pluralistic set up of the critical literary theories of today, Psychoanalytic literary criticism not only achieved a place of distinction but also forced us to rethink over the traditional methods of literary inquiry. The influence is not merely superfluous, nevertheless, it has affected the whole system. Freud himself should be credited for establishing a school for his creed by pioneering the new method through his various interpretations of literary text. The interpretations of Gradiva, Hamlet, Brother Karamzor, etc. have been salutary. However, Freuds concepts have never been accepted easily by the academic critics. He had always been looked upon with suspicion. However, what Freud could not have anticipated during his life, the impossible has happened now. Psychoanalysis literally has given birth to so many new methods of literary interpretations such as deconstruction, reader response, third force, and cognitive schools of criticism. Freud's importance, in the context of literary criticism should be above any controversy. Because, his ideas are germinal, and only time will tell us what more Psychoanalysis has to offer to the world of art and literature. It is apt to say here in the words of Sterba that "a proper understanding of what Freud meant when
specifically talks about art requires nothing less than the whole of Psychoanalysis.\textsuperscript{5}

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

Any attempt to conclude on Freud is in fact, another beginning. He is a person who has been as much held in adoration, as much abused. Freud's modest statement, that like Darwin he has his few pebbles of knowledge, holds more meaning than what has been said on Freud, \textsuperscript{5} \textsuperscript{6} It is wrong to say that Freud has disturbed us rather he deserves the adulation for enlightening us. It might be that psychoanalytically we are not yet capable of making us free from the clutches of the unconscious and accept the truths about life. However, the
essential Freud is very much of a complex man. But he armed himself with solid logic without making any allowance for criticism. Therefore, Freud's intellectual honesty is the hallmark for everything he stands for.

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

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


4. Ibid, pp. 11-12

