CHAPTER FOUR

THEORY OF ART AND LITERATURE
"It is strange — but true; for truth is always strange,
Stranger than fiction."

Lord Byron

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

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

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

Freud was drawn to the creative writing and the creative artist in his endeavour to understand the unconscious mind. Admittedly, he was aware of the limitations of the analytic method for exploring the creative art in its totality. As he notes, "before the problem of creative artist analysis must, alas, lay down its arms"^5 Nonetheless, Freud acknowledged that the creative writers were the ones who knew the unconscious well. The interdependence was for mutual benefit. "Yet the relationship is reciprocal, and the effect of Freud upon literature has been no greater than the effect of literature upon Freud."^6
The difficulty one confronts, while approaching Freud's theory of art and literature, is the absence of a systematic theory. Freud nowhere attempted a systematic approach on art and literature, nevertheless his scattered references throughout his writings, when gathered together, forms a consistent exposition of the subject wholly in accord with the principles of psychoanalysis. He was no cognoscente, for he declared himself as a layman. He expressed his attitude with a note of a disclaimer:

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

The peculiarity of Freud's temperament, and the imperatives of psychoanalysis put together, explain the ingenious way Freud approached the study of art and the artist. "A proper understanding of what Freud meant when he wrote specially about art requires a grasp of nothing less than the whole of psycho-analysis."\(^8\) The various aspects of art such as "disguise", "symbolism", "identification", "myths", etc. along with the artist occupying the central position constitute the very core of the
Psychoanalytic theory of art and literature. In the words of Alfred Kazin: "He (Freud) brought, as it were, the authority of science to the inner prompting of art, and thus helped writers and artists to feel that their interest in myths, in symbols, in dreams was on the side of reality, of science, itself, when it shows the fabulousness of the natural world." In art, Freud saw the manifestation of the human spirit — which he studied scientifically. "What Freud did was to establish the principles that evaluations of art fall within the perview of Psychoanalysis only as they reveal the Psychic needs out of which art arises, the psychic materials which it uses and the psychic purpose it serves."

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

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

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

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

In the Psychoanalytic set up the artist occupies the central position. "In the exercising of an art, it sees once again an activity intended to ally ungratified wishes in the first place in the creative writer himself subsequently in his audience or spectator."¹³ Both the artist and the audience or readers respond to the same psychological tendency for seeking gratification in the creative art for their ungratified wishes. Art is an exercise of imagination: or psychoanalytically speaking of phantasy. Fantasy supplies the medium for the ungratified wishes, and ultimately leads to the production of art.
The personality of the artist or the constitution of his
genius is the focal point in psychoanalysis. As an individual
his innate drives, infantile wishes, his immediate experiences,
and impressions are psychoanalytically significant. The total
endeavour of the artist is the reenacting of these factors in
his art medium. Freud has a great deal to say about the consti-
tution of the artist's natural endowment. As in any ordinary
person, the artist has strong childhood instinctual needs. Like
any other child he is poly-morphus or perverse type. He is
endowed quantitatively with more energy or Libido, in compar-
sion to normal human beings. As he finds hard to channalize
the excess libido, the motive associated with it gets frustrated.
"These impulses are either frustrated by reality, or redirected
through the artist's 'extraordinary capacity for sublimating the
primitive instincts' or supressed or reversed by reaction forma-
tion or over compensation. Of these three endowments, the
artist or the writer seems to have a special ability to sub-
limate."14

Granting the artist the special power to sublimate, the
drives being frustrated by reality or otherwise, the enactment
of such a gift : Freud observed, is like that of the child at
play. In Creative Writs and Day-dreaming (1908), Freud admitt-
ed that psychoanalysis can not say how the artist masters his
"innermost secrets". "By a series of displacements he works
from the child at play, to the writer's fantasyworld to the
novelist's hero, bringing together dream and fiction in their
joint function of fulfilling a wish."15 The world of play for
the the child and the world of fantasy for the creative writer
are based on necessary connection. The play and fantasy are the manifestations of the same condition, fulfilment of an ungratified wish. While the child's play is represented by a single wish, the artist's world of fantasy is the expression of a complex structure.

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

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

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

In the sphere of dream, every body accomplishes himself as an artist. Freud's essay on the Creative Writers and
Day-dreaming holds the key to the meaning that the phantasies of the day dream lead to the poetic production. The subject matter of fantasy touches upon two aspects: "the choice of material" and "the poetic effect". The effect of the creative production is equivalent to the amount of pleasure it offers to the reader. In a striking maneuver of abridgement Freud brought the two aspects of fantastic dreams and poetry together.

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

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

Neurosis is the touchstone of Psychoanalysis. The artistic gift according to Freud's understanding has a neurotic basis. However, opinions differ on the question of whether the artist is a neurotic or not. Of course, it is a common knowledge that, every human being has some neurotic tendency, which differ only in quantitative terms between the mentally sick and the healthy. Hence, the question arises how much neurotic an artist is?
In explaining the nature of artistic neurosis on the fundamental premise that like any other individual the artist's unconscious motives are frustrated by reality. Freud subsumed that by his extraordinary gifts, the artist scores over the neurotic. In his words:

"There is in fact, a path from fantasy back again to reality, and that is art. The artist has an introverted disposition and has not far to go to become neurotic. He is one who is urged on by instinctive needs which are too clamorous; he longs to attain to honour, power, reaches, fame and the love of woman, but he lacks the means of achieving these gratifications. So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido, too, on to the creation of his wishes in life. There must be many factors in combination to prevent this becoming the whole out come of his development; it is well-known how often artists in particular suffer from partial inhibition of their capacities through neurosis. Probably their constitution is endowed with a powerful capacity for sublimation and with a certain flexibility in the repressions determining the conflict. But the way back to reality is found by the artist thus: He is not the only one who has a life of fantasy, and every hungry soul looks at it for comfort and consolation. But to those who are not artists the gratification that can be drawn from the springs of the fantasy is very limited; their inexorable repressions prevent the enjoyment of all but the meagre day-dreams; can become conscious. A true artist has more at his disposal. First of all he understands how to elaborate his day-dreams, so that they lose that personal note which grates upon strange ears and become enjoyable to others; he knows how to modify them sufficiently so that their origin is prohibited, source is not easily
detected. Further he possesses the mysterious ability to mould his particular material until it expresses the idea of his fantasy faithfully; and then he knows how to attach to this reflection of his fantasy-life, so strong a stream of pleasure that for a time at least, the repressions are not balanced and dispelled by it, when he can do all this, he opens out to others the way back to the comfort and consolation of their own unconscious source of pleasure, and so reaps their gratitude and admiration; then he has won through his fantasy what before he could only win in fantasy: however, power and the love of women.°¹⁹

The artist endowed with an unusual amount of drive has the ability to get back his fantasy or daydream to the actuality of the real world. He is drawn by the instinctive needs of achieving fame, power, reaches and the love of women. Like any other person his ungratified longings get expression in his work which in the process delivers pleasure and consolation to others. Like Coleridge, Freud believed in the esemplastic power of the artist by which he blends different aspects of his own conflict and fantasy in the body of the work of art, and presents it altogether in a different mode. He is a perfect craftsman and the successful artist enjoys superior capacity in this endeavour. The three important factors characteristic of the artistic endowment are: the artistic gift, the power of sublimation, and the special laxity in the artistic repression. The artist by his special gift sublimes his libidinal drives towards socially useful art, and scores over the neurotic who lacks the capacity directing his own neurosis towards a higher or aesthetic goal, and fails to make a way back to reality.
A true artist has plenty at his disposal, which, when modified and elaborated properly glossover the individual character of the artistic conflict and partial neurosis; in the process his product becomes a means of pleasure and consolation for others. "Id-Psychological criticism is founded on these reductions: the content of the wish is paramount and as a consequence a direct relation between the artist and the work is presupposed and usually made the center of the inquiry." However, the relationship between the work of art and the reader or audience is also equally important. Art not only provides pleasure it acts as a means of gratification. The repression is out balanced by the power of the artist attaching pleasure to it. "After all, creative writers themselves like to lessen the distance between their kind and the common rung of humanity; they so often assure us that everyman is a poet at heart and that the last poet will not perish till the last man does."

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

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

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

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

Trilling in his explanation ascribes the quantitative difference between the healthy and the neurotic. And takes neurotic symptoms as substitutive formations which is part of human growth and development. He sees art as a normal process of creation based on the neurotic symptoms as substitutive formations. However, "Freud.... side stepped the issue by emphasizing the common elements in the Psyche of literature and the Psyche of humanity, although he recognized the skill and aesthetic power that separated the writer from the ordinary neurotic."^25

In this context the opinion of Norman O'Brown coincides with that of Trilling. He argues that the artist is capable of successful objectification of his neurosis. He shows tremendous control over his neurosis and capable of reproducing it in art. He points out that the Freudian thesis of cultural achievements is similar to various forms of neurosis. As imaginative art resembles hysteric phantasies, religious ceremonies, and prohibitions look like the symptoms of obsessional neurotic; and the delusions of the paranoids having external and internal similarities to that of the systems of philosophers. Freudian theory
on art and neurosis is complex. The tenants of his theory defies all traditional approach. Art is definitely a mental product. Similarly, neurosis is a mental tendency. The interdependence between the two can not be ruled out at any cost. The artist is endowed with unlimited gift. Yet, the various conflicts, dilemmas, feelings, which provide the raw material for his work of art are parts of his subjective life, where neurosis plays a significant role. The example of neurotic artists in the literary and art history are numerous. Yet, Freudian hypothesis attributes more significance to the ability, to conduct and control these neurotic tendencies. Of course, he did not offer in detail the nature of that power.

Art shares the characteristics of the dream. The concept of dream, indeed, is a process of wish fulfilment. The dynamism of dream work, provides the cue for the understanding of creative act. In both the processes, the importance of the unconscious mind is overlaid. The day-dream of the artist gets transformed into art. It is in this way that Freud laid the foundation of a veritable "Ars poetica". The egoistical character of the day-dream by changes and disguises takes artistic transformations. The mechanism involved in this act is that of the dream work. "Dream and arts are not merely linked because they fulfill wishes, but because both have to make use strategy in order to overcome the resistance of consciousnes." The artist transforms his desires into culturally acceptable meanings. The strategy he follows is that of disguise as in case of the dream. As Freud noted in his essay "Delusions and Dreams in Jension's
"For when an author makes the characters constructed by his imagination dream, he follows the every day experience that people's thoughts and feelings are continued in sleep and he aims at nothing else than to depict his hero's state of mind by their dreams. But creative writers are valuable allies and their evidence is to be prized highly, for they are apt to know, a whole host of things between heaven and earth of which our philosophy has not yet let us dream. In their knowledge of the dream they are far in advance of us every day people, for they draw upon sources which we have not yet opened up for science."

The mechanism of dream is the very method, Freud believed, by which the artist draws his characters. In his magnum opus, "Interpretations of the Dream", Freud drew upon various extant opinions on dream, and went on to say that dream is the royal road to the unconscious. Freudian observation in this context has confirmed the multiple observations and opinions of literary theorists over the ages. The importance of dream in creative endeavour is an accepted premise in romantic literary theory. Coleridge attributed much significance to dream, and his poems bear the testimony of dream being transformed into poetry. Similarly, French surrealists accept the significance of dreaming mind in the service of the creative process. The dream has persuasiveness that often times logic does not have. In interpreting a dream the structure of the dream expresses characteristically some method or grammar. Creative writing follows the pattern of that grammar, or structure of the dream, where most of its parts are hidden.
The process of dream work is "over determined" by disguise or defense. The disguise in a dream work can be of two types: condensation and displacement. Displacement means the transfer of intense feelings from their real objects on to less revealing substitutes. The part which defies the logic in our conscious mind forms fresh and separate unities under condensation. A simple element in the manifest dream is conversely the outcome of several elements in the latent dream thought. Artistic activity follows similar method of condensation. The artist, while striving to achieve aesthetic reconciliation condenses several latent thoughts into a single manifest thought.

Along with displacement, condensation also plays a key role in artistic creation. Condensation is basically a method of contracting by which the artist converts his intense feelings into a single image, person, phrase or event. For example, in Dostoevsky's *Brother Karamazov*, old Karamazov is not only the father, but also a sexual rival. He is the opposite of the rational super-ego of the author, and represents a harsh, irrational source of guilt. The Oedipal complex in the part of the author is strong and the underlying motives in the works get condensed in to acceptable images and representation. Displacement is a methodical strategy. It is characterized by transfer of attributes or emotions associated with one thing to another. Projection is first type of displacement in which an attitude is projected in the character which is like the
object displaced from. In this process an internal impulse becomes the perception of the external world. For example, the oracle in Oedipus Rex, is axiomatic of the hero's wish to kill his father and marry his mother. Similarly, the conflict in Hamlet is a projection of his Oedipal attachment towards his mother. Projection, then is defense against unpleasant feelings in ourselves, which in the process is attributed to others.

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

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

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

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

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

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

Artistic intension, Freud found to be incomprehensible intellectually. The strategies of psychoanalysis when applied to any work of art can only facilitate the process of interpretation and understanding. To Freud the artistic expression though purely subjective, it aims at to make the readers aware of the same intentional identification or understanding.
Psychoanalysis follows the methods of free association on the work and tries to unfold the hidden meaning of the work of art and the personality of the artist. The artist's unconscious motives cast in the work of art provide succour to the like motives of the reader. In this context Freud offered the example of Shakespeare's Hamlet. In Hamlet, the Oedipus theme according to Freud explains the mystery of its impact on the audience.

Freud was aware of the limitations of his method vis-à-vis artistic endowment. In "Dostoevsky and Parricide", he noted: "Before the problem of the creative artist analysis must, alas, lay down its arms." It is a cautious statement and Freud was careful enough to guard himself for his the subjective encroachment on artistic freedom. He made it candid enough: "The layman, may expect perhaps too much from analysis.... for it must be admitted that it throws no light upon the two problems which probably interest him the most. It can do nothing towards elucidating the nature of the artistic gift, nor can it explain the means by which the artist works; the artistic technique." This statement of Freud tends to raise the question about the validity of psychoanalysis as a method. But on the question of the enigma of the artistic gift, so far, in the gamut of art history, there is no such accepted concept. Psychoanalysis can not be countered on this issue though the humility of Freud on the inadequacies of his method is a defense for himself. However, the achievements of psychoanalysis undoubtedly is directed towards the understanding and interpreting of the enigma of artistic gift in a new direction, of course, with its
own limitations. Theoretically, every method has its own limitation, so also psychoanalysis has. If the need for any critical method is to sharpen our skills to deal with any creative work effectively, then psychoanalysis leaves no room to suspect its effectiveness, at the same time not being the ultimate strategy. In his interpretation of the works of Dostovesky, Shakespeare, and Sophocles we come to know that the subjective experience and the unconscious motives do play inseparable roles in the making of the art product.

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

"We give the name of an incentive bonus, or a fore-pleasure, to a yeild of pleasure such as this, which is offered to us so as to make possible the release of a still greater pleasure arising from deeper psychical sources."34
The artist is careful enough to offer an incentive of pleasure to the readers. Art is essentially a liberation for the artist and his latent thoughts get transformed in to the work of art. The work of art then is a means to the end of artistic motives.

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

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

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

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

In a drama, the spectator wants to be the hero, to have
an illusion of greatness, but he does not want to undergo any
real suffering. Through the process of identification, the specata-
tor and reader unconsciously or partially, as a result of an
emotional tie behaves or imagines himself behaving, as if he were the person with whom the tie exists. To some extent the observation of Freud in this context is Aristotelian. Aristotle's view on the "Purgation of like emotions" is like the psychoanalytic observation of the effective emotions in the spectator which he shares with the characters of the artist. The release of tension is only possible through art. As Freud puts it:

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

The source of pleasure is asexual. The spectator deriving his sense of pleasure from drama identifies with the hero. He does not want to suffer but driven by his motives wanted the release of his excitation for which identification is the means. He avoids pain and suffering because of the fact that the sexual motives are predominately hedonistic in nature. A sense of personal security and pleasure comes to the spectator through the dramatic illusion. "In these circumstances he can allow himself to enjoy being a 'great man' to give way without a
qualm to such supressed impulses as a craving for freedom in religious, political, social and sexual matters and to 'blow off steam' in every direction in the various grand scenes that form part of the life represented on the stage."

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

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

"Several other forms of creative writing, however, are equally subject to these same preconditions for enjoyment. Lyric poetry serves the purpose, more than anything, of giving vent to intense feelings of many sorts just as was at one time the case with dancing. Epic poetry aims chiefly at making it possible to feel the enjoyment of a great heroic character in his hour
of triumph. But drama seeks to explore emotional possibilities more deeply and to give an enjoyable shape even to forebodings of misfortune; for this reason it depicts the hero in his struggle or rather (with masochistic satisfaction) in defeat.\textsuperscript{43}

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

In recent years the concept of the reader's response in the area of literary criticism has been taken seriously. Norman Holland is at the forefront of this approach to criticism. He insists on the question of audience participation as the actual
method for literary evaluation. Holland emphasizes in his examination of our "willing suspension of disbelief" as the response of the reader. We bring to literature, he says, two expectations which allow us this suspension: "We do not expect to act on the external world, we expect pleasure. Even if the work makes us feel pain or guilt or anxiety, we expect it to manage those feelings so as to transform them into satisfying experience." Audience is one of the integral part of the work of art. Reader's response in the context of the textual criticism has been one of the approaches in literary studies. From psychoanalytic point of view among others, Susan Felman has dealt the issue squarely. The reader's status, as the interpreter has been highlighted by the French structuralist and deconstruction school. The text becomes an object to which the methods of psychoanalysis is applied. The followers of Lacan, in fact, have taken the textual approach to literary interpretation beyond the formalists. In this context the question arises regarding the competence of the reader interpreter. Stanley Fish, resolved the problem of 'free for all' status associated with the reader. The reader according to Stanley Fish is an informed reader. "Fish's contribution did not really differ much from the view of literary history held by critics who are not structuralists or deconstructionists. As to the ideal readers they turn out to be, for the most part, Derrida, Lacan, Barthes, Girad, Todorove, Genette and their students."

The work of art, in Freud's writing did not receive much attention. He had expressed his feelings that some of the work of art do and others do not affect him. However, he was more
engaged to unravel the nature and origin of the power of the influence. In the process, the artist was attributed more weightage in comparison to the formal aspect of the work of art. To dissociate the work from the artist is not possible in Freudian arrangement of things. "Nevertheless, Freud showed on occasions a modern critic's formalist interest in the significance of textual details and other times a quite classical interest in the work of art as a just representation of general nature and the poet as vates or seer."  

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

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

The essay on "The Moses of Michelangelo" is an exemplary study from the formalist point of view. His efforts, he said do not stop short at the general effect of the figure, but are based on separate features in it, which we usually fail to notice, being overcome by the total impression of the statue and was paralysed by it. Freud's approach to the study of Moses is that of a connoisseur than of an analyst. However, this essay is a typical, where psychological considerations come closer to the special aesthetic effect the statue exhorts on the onlooker. He took the two basic issues, the artistic intention and the emotional effect into consideration. And found that the "intention" in Michelangelo's "Moses" is to make the passage
of a violent gust of passion visible in the signs left by it on the ensuing calm. In this observation Freud came closer to the modern critic, and scrupulously avoided the "intentional fallacy", of which he is often accused. As Norman Holland puts it: "he insists that intention (the configuration of the artist's mind conscious and unconscious) is to be determined by examining in detail the work itself; the significance of the work is not to be determined (limited) by some necessarily speculative "intention" derived from the outside work."\(^52\)

In the context of the above discussion it is clear that Freud seems to endorse the modern critic in a peripheral way. In all this formal literary studies he was more after the mind behind the work than the work of art itself. He saw the work of art as a mental event than an end in itself. This attitude led Freud to add importance to biography. The work of art becomes an object of studying the biographical details of the artist. Psychoanalysis becomes an effective tool for this purpose. In the essay *Leonardo Da Vinci and A Memory of his Childhood* the inexplicable nature of artistic creation becomes the starting point for discussion of the relationship which exists between individualism and determinism, or between determinations that exist outside, and those that exist inside the individual. From infantile sexual exploration to the adult's desire for knowledge, and from the psychogenesis of male homosexuality through narcissism, to an unconscious attachment to the mother, Freud recreated the biography of Leonardo through his study of Leonardo's paintings. Similarly, the life of Dostovsky, Shakespeare and other creative artists are recreated through their
works. The characteristic mode of studying the biography of a great artist through his work is same as the clinical situation where the focus is on the biography of the patient. Psychoanalysis attempts to reconstruct the repressed events in the life of the patient, similarly psychobiography operates on the similar situation dealing with aspects of artist's life. "It is an inevitable step from the study of the dream and fantasy to the study of the creation of a work of art. The biography of the artist is a prelude to the study of imagination because in the artist and in his work we are vouchsafed insight into thought process and fantasy formation to a degree rarely possible elsewhere."[53]

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

Man is essentially an aesthetic animal. It is the beautiful in art that has been the single potent characteristic of attraction to him. Beauty is parallel to 'truth' and 'goodness'. As Keats puts it : "A thing of beauty is a joy for ever." "A detailed exposition of the history of this word shows that it is identical with the suggestive, the fascinating, the effective,
the enlightening, and the elevating, the concept of the beautiful
what floats up, alongside and within it is without a definite
contour. Keeping in view the subjective nature of the beauti­
ful, Freud went on to say that "the science of aesthetics
examines the conditions under which beauty is perceived, but
it can not shed any light about the nature of beauty or its
origin." In Freud's deductions on the beautiful' he avoids the
metaphysical speculations and traced the beautiful to sexual
attraction; the beautiful is the premium of seduction. Freud
stressed on the nature of the beautiful from psychoanalytic
stand. In the process he stood in confrontation with established
concepts on beauty. Though, Freud did not explain in detail
the nature of the beautiful, yet it is understood that he added
a new dimension. Jones sees the nature of the beautiful insepara­
bly connected with the formal aspects. In his words : "Nor
can aesthetic feeling be completely identified with the sense
of beauty, for it appears in some instances to transcend this.
There is wide agreement now a days that its essence resides
in an impersonal but pleasurable contemplation of various formal
relations, whether in visual outline, colour, sound, or ideas."

In this context Freud in more ways than one came closer
to the ideas of the Swiss art historian Wollfinn. Freud set the
role of the psychoanalysis in a broader perspective. But he
strongly believed that art must confirm the formal tenets of
beauty. Freud had not offered any detail analysis of the formal
and structural aspect of any work of art. Nevertheless, his
scattered observations add importance on the structural aspect
of art. Work of art is subject to its various constituents. The poetic form through rhythm and rhyme is equivalent to oral eroticism. Similarly, the symbols in art are the projections of hidden motives. Many critics have applied the psychoanalytic techniques for the analysis of the formal aspect of the work of art. But psychoanalytically speaking art goes beyond the formal aspects. "The elements of art are not limited by art, they reach into life and whatever extraneous knowledge about them we gain - for example by research into the historical context of the work - may quicken our feeling for the work itself and even enter legitimately into those feelings."57

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

Freud's three historical sources of art (the poet, the play and connection of beauty as psychosexual) explain his attitude on the theoritical concepts of art and aesthetics. In his treatment of art and literature, one finds that he is more guided
by the solid scientists approach, yet he landed up as a romantic. His ideas confirm in many way the tenents of the romantic traditions of Schelling, Schopenhauer, and Goethe. Besides having his sensibility being entrenched in the German romantic tradition, he confirms the ideas of Coleridge, Wordsworth, Keats, and other British romantists variously.

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

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

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

4. Meltzer, p. 218
5. Freud, SE, XXI, p. 177
7. Freud, SE, XIII, p. 211
11. Freud, SE, XIII, p. 187

16. Freud, SE, IX, pp. 146 - 147


19. Freud, SE, XVI, pp. 376 - 77

20. Wright, p. 27

21. Freud, SE, IX, p. 143


24. Ibid, p. 176


27. Wright, p. 28

28. Freud, SE, IX, p. 8

29. Freud, SE, XVIII, pp. 273 - 74

30. Holland, p. 16

31. Freud, SE, XIII, p. 212

32. Freud, SE, XXI, p. 177
34. Freud, SE, IX, p. 153
35. Freud, SE, XIII, p. 187
37. Wright, p. 34
38. Freud, SE, VII, p. 305
40. Ibid, p. 307
41. Ibid, p. 308
42. Wright, p. 35
43. Freud, SE, VII, p. 306
44. Freud, SE, IV, pp. 150 - 51 (n)
47. Kurzwell and Philips, ed., p. 11
48. Holland, *Psychoanalysis and Shakespeare*, p. 21
49. Freud, SE, XIII, p. 188
50. Ibid, p. 187
51. Freud, SE, XIV, p. 318
52. Holland, *Psychoanalysis and Shakespeare*, pp. 24 - 25


57. Trilling, "The Legacy of Freud", p. 166

58. Freud, SE, XXI, p. 14


60. Trilling, The Legacy of Freud, p. 172