CHAPTER FIVE

THEORY OF JOKES
"Jokes and their Relation to the Unconscious" was published in 1905. Among all the works of Freud; "It involves a leap across a vast intervening stretch of mental life, to move from the symptom, with its roots in the pathogenic and the unruly, to the joke."¹ Reviewing the available literature on jokes, Freud felt that such an important aspect of human behaviour has not received the due consideration either in aesthetics or in philosophy. As has always been, Freud's inquiry into the subject matter of the jokes is a cautious move. Ultimately, he was successful in offering a coherent theory on the Jokes. Freud's theory of jokes is considered by Ernst Kris,² E.H. Gombrich,³ and others as the germinal model for understanding his aesthetics. Freud asserted in his book "The History of Psycho-analytic Movement" that it is in Jokes that he had successfully applied his analytic mode of thought to the problems of aesthetics. Substantiating Freud's statement, Richard Wollheim is of the
opinion that "We have now become habituated to the idea that *Jokes and Their Relation to the Unconscious* could be made use of in explicating some of the problems of art, but it is perhaps insufficiently appreciated that the credit for this initiative must go to Freud himself."4 Freud started his analysis of the nature and technique of the jokes from the psychoanalytic point of view. And then he switched over to comic and humour. Ultimately, taking the theoretical concept of the joke, and identifying its similarity with dream work, Freud elaborated the theory of *pleasure principle*. There are then a developmental, and a functional aspect of the theory of the joke.

Keeping in mind these two basic methods, Freud reviewed on the extant opinions of such illustrious names such as poet Jean Paul, philosophers, K. Fischer, Theodore Lipps, and Theodore Vischer, in his attempt to put the theory of the joke in its proper perspective. Freud found these opinions after careful consideration to be inadequate. Freud's psychological theory of the joke opened up new vistas for its analysis and study. It is interesting to note that Freud's inquiry, all along was cautious, and in his guarded endeavour, he tried to drive home the analogy that the sense of the *joke*, or on a broader perspective, the *comic* is a psychic phenomenon. In his words:

"Leaving on one side the personal motives which make me wish to gain an insight into the problems of the jokes and which will come to light in the course of these studies, I can appeal to the fact that there is an intimate connection between all mental happenings-
a fact which guarantee that a Psychological discovery even in a remote field will be of an unpredictable value in other fields. We also bear in mind the peculiar and fascinating charm exercised by jokes in our society.\textsuperscript{5}

Joke as a psychological phenomenon, is grouped with such other phenomena, as dreams, parapraxis, neurosis, etc., which constitute the fundamental outline of the psychoanalytic study of the mind. To put it precisely, Freud looked for the conscious and unconscious sources of pleasure in jokes. He examined the technique of the jokes, their aim, their social function, and the role of the participants in a joke, from the point of view of their relation with the unconscious mind mostly.

Considering joke as a psychic phenomena, Freud reached at the conclusion that many of the techniques of jokes are similar to that of the dreams though their functions are different. Both the joke-work and the dream work share analogous psychic mechanism. Freud offered his "Subjective Reason" for taking up the new problem, the fact that if a dream interpretation is placed in the hands of "an uninformed or unaccustomed person", he will react to it as though it were "in the nature of a joke".\textsuperscript{6}

Freud took the same basic position as taken by him in his studies of the dreams in the context of the jokes. His method was mostly reductive. The three important techniques, \textit{condensation}, \textit{displacement} and \textit{indirect-representation} of the dream-work are applied to the techniques of jokes. Any other casual relation was totally unacceptable to Freud, as he
"believed that this can scarcely be a matter of chance." These above mentioned three methods, already testified in the interpretation of dreams paved the way for evolving the fundamental categories for the study of the jokes. As Richard Wolleheim observes: "It was precisely to avoid this imputation that Freud gave "Jokes and their Relation to the Unconscious" the form that it has, beginning with a review of a very large number of jokes, and then trying to extract inductively the techniques according to which they have been constructed."

Among the three techniques, condensation constitutes the major category. Condensation with substitutive formation, which forms the nucleus of the dream-work, also direct our attention to the similar function in the joke-technique. Condensation being the major category, Freud summarized other varieties of jokes as follows:

1. **Condensation**:
   - (a) With formation of composite words
   - (b) With modification

2. **Multiple use of the same material**:
   - (c) As a whole and in parts
   - (d) In a different order
   - (e) With slight modification
   - (f) Of the same words full and empty

3. **Double Meaning**:
   - (g) Meaning as a name and a thing
   - (h) Metaphorical and literal meanings
   - (i) Double entendre
   - (j) Double meaning with an allusion
Examples of these varieties without any hindrance with alternations can be put under the concept of double meaning. The jokes which come under these classifications are products of condensation and Substitutive formation. Condensation is essentially a tendency of economy. The joke mostly depends on this tendency. Freud asserted that, "the interesting process of condensation accompanied by the formation of a substitute, which we have recognized as the core of the technique of verbal jokes, point towards the formation of dreams, in the mechanism of which the same psychical processes have been discovered." Along with the sub-divisions of jokes grouped under the technique of condensation the dividing line between the pun and play of word is very thin. Hence, Freud concluded that pun is a Sub-species of the group which reaches its height in the play of words.

The second important aspect of the joke technique is displacement. "Displacement is responsible for the puzzling appearance of dreams, which prevents our recognizing that they are a continuation in our waking life." The joke follows the same pattern of displacement as in the dream.

Indirect Representation is the third important joke technique having significant co-relation with the features of dreamwork." Representation by the opposite is so common in dreams that even the popular books of dream-interpretation, which are completely on a wrong track, are in the habit of taking it into account. Indirect representation - the replacement of a dream-thought by an allusion, by something small, a symbolism
akin to analogy - is precisely what distinguishes, the mode of expression of dreams from that of our waking life." The joke technique of Indirect Representation is clubbed with Condensation.

Looking at the far-reaching agreement between both the techniques of the joke and the dream, it is interesting to note that Freud found in various manifestations of our activities the same kind of mental functioning. Just as the manifest-latent concepts of the dream, the unconscious becomes the tour de force behind most of the joke manifestations. The unconscious, in fact holds the key to all our psychic activities. Richard Wolffeheim objected to Freud's joke techniques on two grounds. Firstly, he has found Freud's review to be incomplete and suspected that Freud has overlooked some other important techniques. Secondly, even granting the Freudian review to be adequate, it is incorrect to say that the various techniques have been elicited from it rather than read into it. The first charge is defended on the reasonability of Freud's own argument that the material he had considered exemplified the commonest, most important and most characteristic methods of joking. The second charge can be defended on the ground of "reduction" method, which consisted in spelling out the total meaning of the joke, at the price of it ceasing to be a joke.

On the basis of the large amount of joke materials being verified through various joke techniques Freud classified the jokes into "Verbal jokes" and "Conceptual jokes". Freud connected these verbal and conceptual jokes with various joke
techniques, mainly the verbal joke with condensation and the conceptual joke with indirect representations and displacement. Again on the basis of the purpose of the joke, Freud divided them into two major categories. When a joke is an end in itself and serves no particular aim is called an "innocent joke". On the other hand when it serves to an aim it becomes "tendentious". "The relationship between verbal and conceptual jokes on the one hand and abstract and tendentious jokes on the other is not one of mutual influence; they are wholly two independent classifications of joking products." Technically an 'innocent joke' or 'verbal joke' working upon play of words or sounds employs the same technique of a 'conceptual' or 'tendentious' joke which mostly employs definite purpose. Jokes on the whole have their purpose served depending on the reaction of the hearer. Then it is significant that the characteristics of the jokes lay in their form of expression.

Normally a joke when delivered excites pleasurable effect on the listener. The pleasurable effect of any innocent joke is moderate, where as the quantity of pleasure released by a tendentious joke is more. Because a tendentious joke having a purpose or aim of its own couches in itself the source of pleasure. In the process, a tendentious joke serves two purposes. It is either a 'hostile joke' (Serving the purpose of aggressiveness, satire, or defense) or an 'obscene or smutty joke' serving the purpose of exposure). Joking as a social process, in case of a tendentious joke calls for the participation of three persons. "Generally speaking, a tendentious joke calls for three
people: in addition to the one who makes the joke, there must be a second who is taken as the object of the hostile or sexual aggressiveness and a third in whom the joke's aim of producing pleasure is fulfilled.\textsuperscript{15} To the two types; the 'hostile' and the 'sexual jokes', a third type called the 'cynical' (critical, blasphemous) joke is added to the sub-divisions of tendentious jokes. From this discussion, it leads to the understanding that the pleasure provided by the jokes depend as much on the techniques as on their purpose.

Deriving pleasure from the joke-work is a fundamental principle, that goes along with the purpose of the joke. The intellectual aspect of our enjoyment should not be confused with the source of the pleasure proper in the joke. The technique and the purpose of the joke are the two important sources of pleasure, responsible for the origin and effect of the pleasure. The satisfaction that we derive from a joke is subject to certain conditions. On the variation of the jokes, the yields of pleasure differ quantitatively. For example a tendentious joke gets priority over an innocent joke for being capable of yielding more pleasure.

The different types of jokes can be ordered on a social-behavioural scale. There are three successive stages of development of the joke. "All three levels rest upon a primitive substrate of play, which initially comes into operation with the infantile acquisition of skills specifically so that we may now single it out for attention."\textsuperscript{16} Jokes allow us like humour to release ideas and emotions which have been repressed, and
the euphoria we reach is the same as the mood of childhood;
the stage in which we are usually ignorant of the comic, and
incapable of jokes, having no need of humour. In this context
the child's interest in the recognition of play is the first level
which often manifests itself in verbal play, for "children, who
as we know, are in the habit of treating words as things, tend
to expect, words to have the same meaning behind them."17

Play for the child generates pleasures. The
recognition of pleasure in child's play, Freud maintain-
ed, comes from the saving of Psychic energy. This Psychic
saving in itself is enjoyable. According to Freud, "the games
founded on this pleasure make use of the mechanism of
damming up only in order to increase the amount of such
pleasure."18 This insight of Freud into the joke work offers
the understanding that the play of the child is not quite so
innocent. The child's gradual recognition of the play as meaning-
less only happens when his critical faculty is strengthened.
But the individual finds it difficult, to give up this old sources
of pleasures when he grows up. He then directs his energies
towards finding a way for engaging himself in such play which
can withstand criticism. The very mechanism of play manifests
in some other forms. Therefore, the way out for an adult to
derive pleasure is jest, which offers more possibility for play.

The next stage is marked by the play emerging in the
form of jest. "It entails making a concession to the growing
demands of the intellect which is not content to rest on the
absurd chimming of words."19 A jest is a playful way of saying
something. The jest meets the elementary requirement of
pleasure without any consequence. It helps only to protect the pleasure in a joke to withstand criticism. The joke is constructed around a thought, though the thought as Freud observed makes no contribution to the pleasure. The jest is a modest endeavour for deriving pleasure and essentially differs from the complex arrangement of the joke proper. In a jest the method of play in fact, contributes for the pleasure, while the thought content gives it respectability falsely claiming credit for the pleasure. "What distinguishes the jest from the joke proper is that it is non-tendentious; it has no axe to grind its soul purpose is to give pleasure."20

The common feature that both the jest and an innocent joke share is to yield pleasure from the play of words as in the sense in nonsense. The pleasure derived is well kept off from criticism. Though, Freud attributed Psychical significance to these two stages of joke development nevertheless, he did not explicitly suggest as to how the techniques of condensation, displacement, and indirect representation are fully exploited for this purpose. The significance of Freud's explanations shifted from the technique to the evaluation of the joke stages. As he notes, "We do not make of a joke in the sense in which we make a judgement or an objection: the thought that is the substance of the joke is given over for a moment to unconscious revision, and we then perceive or presumably accept or reject, the result."21 Freud in this context held on to the view that the jest or an innocent joke unlike the symptoms is not a compromise formation. The joke serves
having both the "sense" and "nonsense" in itself. In Freud's words:

"Nothing distinguishes jokes more clearly from all other psychical structures than this double-sidedness and this duplicity in speech."\textsuperscript{22}

This double sidedness or duplicity in jokes, Freud accounted to the principle of confusion of the sources of pleasure.

The \textit{tendentious joke} as has already been discussed manifests an aim in view. Usually, unlike the \textit{jest} and the \textit{innocent joke} it encounters opposition. This opposition may emerge either from challenging a person or social inhibition. This constraint of opposition may be external or internal. While jest has to overcome only one inhibition, the tendentious joke has to overcome both external and internal inhibitions. The two oppositions in case of the tendentious jokes Freud noted are those opposed to the joke itself and those opposed to its purpose.\textsuperscript{23} A tendentious joke, protects a repressed purpose; either sexual or aggressive which seeks discharge. The mechanism of the tendentious joke therefore, is complex. Because of the fact that the pleasure that is released through the overcoming of one kind of inhibition is then harnessed to the overcoming of the other. The formulations of the 'fore-pleasure' is significant in this context. The 'fore-pleasure' principle is the modus operandi in the tendentious jokes. Because by the fore-pleasure the inhibitions both external, and internal are over come.

In surveying the various stages of development of the joke process, Freud surmised that it begins as play to derive
pleasure from the use of words and thought. Then with the
development of reasoning power the play comes to an end.

The tendency in the whole course of joke development
is to held on to its original sources of pleasure as in play and
jest for which the principle of 'fore-pleasure' helps overcoming
the challenges of reason, critical judgement, and suppression.
In all aspects of the joke-work, there is saving of energy that
accounts for pleasure quantitatively. Freud considered this
aspect of pleasure from the 'economic' point of view. Freud
asserted that "Pleasure that it produces whether it is pleasure
in play, or pleasure in lifting inhibitions, can invariably traced
back to economy in Psychical expenditure, Provided that this
view does not contradict the essential nature of pleasure and
that it proves itself fruitful in other direction."  

The joke is essentially a social product. One can not
crack a joke and laugh at it. "Joke is the most social of all
the mental functions that aim at a yeild of pleasure." In
a joke, besides the creator of the joke, there should be other
participants. A joke must be told to some one. The joke then
is based on two aspects, the construction of it and the need
for a listener. This feature of the joke makes it necessary
for the joke-work to submit to the demands unrecognised by
the dream or the symptoms.

Therefore, a joke is subject to subjective determinants.
An urge to tell the joke to some one is inextricably bound
up with the joke-work. If the joke once said is well received,
the person who has created the joke feels happy. Considering
joke in the broader context of the comic, Freud maintained that the joke does not correspond to the second person as the object but to the third person. "As in the case of the comic, though the part played by the third person is different; the psychical process in the jokes is accomplished between the first person (the self) and the third (the outside person) and not, as in the case of the comic between the self and the person who is the object." 26

The laughter of others convince us that we have constructed a good joke. The mechanism of laughter adds to the pleasure and above all, it allows us to discharge the pleasure that has been generated. Freud's inquiry into laughter and the involvement of the third person follows his basic theoretical construct on the joke. The importance of the third person, clubbed with the 'play' the principle of 'fore-pleasure'; mostly from the economic aspect of the pleasure for overcoming the inhibitions, provide the basic parameters for psychoanalytic theory of the joke.

Laughter as an expression of pleasure is in fact, the product of an automatic process, which is only made possible by our conscious attentions being kept away from it. It produces its effect on the hearer, if it is new to him and surprises him. The pleasurable effect on the third person is important. Only the creation of a joke is not enough for the joke process; once its effect is guaranteed by the third person it excites maximum pleasure. The Janus-like, two-way facing character of the joke which protects its original yield of pleasure from the disapproval
of the critical judgement utilizes the mechanism of 'fore-pleasure'. Everything in the joke that aims at gaining maximum pleasure is calculated having an eye on the third person. The presence and the role of the third person is in fact crucial to the very life of a joke. Referring to Weber's observation on Freud's concept of the joke, Elizabeth Wright notes that "there is an ambivalence in the third person of the joke for though on the one hand, it represents the spontaneous break through of the id in that bodily phenomenon of laughter, on the other, it part takes of the super ego, which characteristically voices its demands in the public grammatical third person. The narcissistic confidence in the continuity of 'self and other' is reassured by the others complicity. The first and third persons are fused id and super ego become indentical in the illusion of the joke. The third person is that nameless other who is listening to you, the laughter is an id confirmation of a super-ego agreement." Wright's observation makes it sufficiently clear how the psychic mechanism works incase of a joke.

In the final section of the book Jokes Freud focussed on the relationship of the 'comic' and the 'joke'. The joke is considered to be a sub-species of the comic. Freud found that the psychological formulations, those are applicable incase of the joke are also applicable incase of the comic. In a systematic methodical approach Freud took into consideration the two main aspects; the nature and the thought of the comic. A joke is made; where the common objective is to produce
pleasure. The third person is indispensable in case of the joke, where as his significance in case of the comic is minimal. The 'comic' and the 'joke' stand in a complex arrangement to each other. However, the joke sometimes serves for pening the source of pleasure for the comic, where as the comic often serves as a facade for the joke.

In order to highlight the intricate relationship that exists between the 'joke' and the 'comic', Freud considered at the beginning the rudimentary form of the comic, i.e. the naive. The 'naive' in fact, comes nearest to the joke. "The naive must arise, without our taking any part in it, in the remarks and actions of other people, who stand in the position of the second person in the comic or in the jokes." The 'naive' occurs only when there is no inhibition. It comes closest to the joke only in the form of misuse of words, in presenting nonsense and being smutty. On the question of the internal and external inhibitions, the 'naive' and the 'joke' enjoy the same position. The pleasure on both these cases arise only after lifting of the inhibitions, specifically the internal inhibition. The comic is fundamentally an expression of human behaviour which is of deep rooted psychic origin. Freud saw the comic not as a thing in itself but a representation of it. One can make oneself comic, as easily as the others do.

The methods those serve to make a person comic are putting oneself in a comic situation, mimicry, disguise, unmasking, caricature, travesty, parody, so on and so forth. All these methods account for the Psychic origin of the comic. Analysing
all these methods, Freud made some studied observations on the source of pleasure. Even, if there is topographical difference between the 'comic' and the 'joke' both these phenomena aim at an economy in expenditure of psychic energy and ultimately produce pleasure.

Freud elaborated the views of Theodore Lipps (Komic and Humour), in his attempt to formulate a wider Psychological formulation for the comic. He differed substantially from the views of Kant and Bergson on the nature and function of the comic. His findings, were successfully applied by Ernest Kris in his study of the "caricature." To Freud's concept that "the joke contribution made to the comic from the realm of the unconscious", Kris added, the importance of the ego. Kris points out that in the comic process the ego renounces some of its functions and does not exercise its full power. Like the joke the comic is also double-edged.

Humour has an essential kinship with the comic, Freud asserted. Inquiring into the nature and function of the humour, Freud noted that it is the most easily satisfied species among different varieties of the comic. It completes its course within a single person; another person's participation adds nothing to it. Like the joke and the comic it is also double-edged. The same parameters applied by Freud in his studies of joke and the comic are also applicable to humour. Pleasure originating from humour confirms the same economic factors. While pleasure in the jokes arises from an economy in expenditure upon inhibition, the pleasure in comic arises from an economy
in expenditure upon ideation whereas the pleasure in case of humour arises from an economy in expenditure upon feeling.

Freud saw the principle of pleasure having an important psychological dimension. Besides its economic relevance, pleasure is a substitute to ward off pain. For example the criminal who is led to the gallows on Monday, says: "Well this week is beginning nicely." This gallows joke when interpreted, shows that the humour here arises from an economy of expenditure of painful feelings. As Freud puts it:

"We can only say that if some one succeeds, for instance in disregarding a painful affect by reflecting on the greatness of the interests of the world as compared with his own smallness, he does not regard this as an achievement of humour but of philosophical thought, and if we put ourselves into this train of thought we yeild no pleasure."  

In all three; the 'joke', the 'comic', and the 'humour' arousal of pleasure is the common purpose. The pleasure-principle theoretically viewed in these processes makes an allowance over the reality principle.

In a separate essay on "humour" published in 1928, Freud added some new aspects to the concept of the humour. In this essay, Freud has correlated 'humour' with the 'sublime'. Humour elevates us above misfortune only by saving our narcissism from disaster.

"The grandeur in it clearly lies in the triumph of narcissism, the victorious asseration of the ego's invulnerability. The ego refuses to be distressed by the provocations of reality, to let itself be compelled to suffer. It insists that it can not be affected by the
traumas of the external world; it shows, in fact, that such traumas are no more than occasions for it to gain pleasure. Humor is not resigned. It is rebellious. It signifies not only the triumph of the ego but also of the pleasure principle, which is able here to assert itself against the unkindness of the real circumstances.®

Humor here is dealt from the ego psychological point of view. By the time the essay was written, ego psychology has already taken a new dimension. The ego in fact, wants to be victorious and stick to the pleasure principle. It avoids the unpleasure of the reality principle. Ultimately it is from the super-ego that the humor gets the power of rebellion or withdrawl. "In bringing about the humor's attitude, the super-ego is actually repudiating reality and serving an illusion.... And finally, if the superego tries, by means of humor, to console the ego and protect it from suffering, this does not contradict its origin in the parental agency."® Humor thus has a self prestige in comparison to the 'joke'. Thus, while a joke is the contribution made to the comic by the unconscious, the humor is a contribution made to the comic through the agency of the super-ego.

The study on the jokes highlights four basic factors, such as 'form' and 'content', the concept of 'pleasure', 'play', and the participation of the 'hearer'. These four factors hold the key as a germinal model for any account of artistic creation in Freudian lines. It was Kris's brilliant analysis in his Psycho-analytic Explorations in Art, that the model for the joke and the comic become indispensable for the study of art.
Nevertheless, the joke can serve as a model for larger and purposeful understanding of literature. "Jokes for example have a "frame" as serious literature does, that makes them off from ordinary experience and leads us into an attitude of playful attention a special combination of involvement and distancing, the aesthetic stance, just as the appearance of a poem on the page does." 33

Precisely, Freud's formula for the joke is: "A Preconscious idea is exposed for a moment to the workings of the unconscious". Infact, this statement suggests keeping the quantitative proportions between unconscious material and preconscious elaboration within certain limits. Freud has made it very clear in his letter of July 20th, 1938 that "the concept of art resisted an extension beyond the point where the quantitative proportion between unconscious and preconscious elaboration is not kept within a certain limit." 34 The preconscious and the unconscious with the sanctioned limit, function as 'form' and 'content'. "What first needs to be made clear in Freud's method is this: it is not the thing itself, but a representation of it, that is being interpreted." 35 It is clear that 'form' alone does not make a joke, it needs a 'content' too. Jokes involve on this ground Freud's basic distinction between the idea and its technique of expression. This distinction outlines the very concept of psychoanalytic aesthetics. "So for example, Freud begins his Wit and its Relation to the Unconscious, by distinguishing to possible causes of wit: either ..... the thought expressed in the sentence which carries in itself the character of the
Wittism; or ..... the mode of expression which clothes the thought.  36

Any kind of literary creation is an emotional response which emanates from the primary process. Joke also calls for an emotional response and it succeeds or fails depending on the response it gets. The artistic creation invariably couches in itself some latent thoughts as the joke content does. There is disguise in art and as in dreams it expreses itself symbolically. The concept of 'form' and 'content', therefore, provides for the basic structural aspect of the literary work, as much as in the joke-work.

The 'content' of the joke once responded leads us to the concept of pleasure. Freud affirms this connection between art and pleasure. As in case of the dream and the joke, Freud in the same way asserted that work of art excites pleasure by means of "Perception of formal beauty", and by "the incentive bonnus or "fore-pleasure". "When we do not use our psychic apparatus for the fulfillment of one of our indispensable gratifications, we let it work for pleasure and we seek to derive pleasure from its own activity.... this is really is the condition which underlies all aesthetic thinking." 37 The economic aspect of pleasure is brilliantly and meticulously elaborated in the Jokes, which sets before us a precise theory of art based on the theory of pleasure.

Thus for Freud, "the art in art "becomes the essential thing : "without this conscious intellectual organization and disguise we can not get down even deeper sources of pleasure
Thus pleasure principle precisely, is the foundation of Freudian aesthetics. The methods Freud adopted for both inquiring the creative process and its resultant consequence, do not alter his basic position in any way. Looking at the whole gamut of Freud's views and his studies on the 'dream', the 'jokes', and the 'art', it is apt to say with Paul Ricour that, "this link between the technique of a work of art and the production of a pleasurable effect is the thread that serve both as guide and as the element giving rigor to the psychoanalytic aesthetics. One could even classify the aesthetic essays according to their greater or lesser conformity to the model of the interpretation of jokes."

The concept of 'play' has wide significance in psychoanalytic aesthetics. In the previous chapter it has already been discussed how creative process is an activity similar to the child's play. "In Wit and the Unconscious, Freud also suggests that art, both as a return to pleasure-principle, and a return to childhood, must be essentially a play activity." While discussing the three stages of development of the joke, Freud had sufficiently elaborated how the child starts initially, playing with words without any logic or meaning in it. With the growing awareness of the reasoning, the joke changes into conceptual and later on to tendentious jokes. However, in all these successive developments the 'play' aspect is indispensable. What turns play in to art is the presence of logic, or "sense in nonsense." In other words mental play becomes a true joke. As Freud notes, "the pleasure of wit arises from word play or
the liberation of the nonsense and, .... the sense of wit is meant only to guard this pleasure against supression through reason."41

The creative artist is almost like a composer of a joke following the methods of 'play'. For example that metaphor which is playing with words is an important factor in composition. The child's pleasure in playing with words to derive functional pleasure is connected with the acquisition of mastery. In this play the ego gains control and mastery over the primary process. Gombrich, in this connection compares the poet with the punster and finds a kind of kinship between the two. "Both make their discovery in and through language. If great masters found satisfaction for many centuries in the device of the rhyme it was obviously not only because they were fond of jingling sounds. The search for the rhyme gives a purpose and satisfaction to the search for the poet's language."42 Freud worked out in his theory of the joke on the elements of pure play leading to instinctual liberation. Freud asserted that the element of pure play in joke serves as an "alluring premium", which makes possible the much greater pleasure of liberating repressed desires. Infact, art seduces us to the same purpose and liberates us from repression.

The participation of the second and third character in the joke-work is similar to that of the role of the audience in the work of art. Both the third character and the audience seek pleasure without pain. The third character being most indispensable for completion of a joke, stands as a substitute
for the audience. In both, a lifting of the inhibitions take place and a kind of identification with the artist or the man who composes the joke is established. With the lifting of the inhibition the third character finds in the joke a means of cathecting his repressed desires. And, the joke turns to be a source of pleasure. Similarly, the audience seek a kind of liberation from his repression and art provides the means. Considering Aristotle's views on catharsis, Freud attributed significance to the audience and found psychological kinship between the artist and his audience.

On the whole, as Kris has pointed out the joke theory of Freud is based on three basic approaches, i.e., the topographical, the economic, and the pathogenic. The theory of jokes as a germinal model for aesthetic considerations also stand on these three approaches. To conclude in the words of Gombrich "one may argue about the complete applicability of Freud's model of the joke to other forms of artistic creation, but this model certainly has two supreme virtues which must recommend it to the historian and critic of art. It explains the relevance both of the medium and its mastery: two vital elements which are sometimes neglected in less circumspect application of Psychoanalytic ideas to art."
Notes

5. Freud, *SE*, vol. VIII, p. 15
6. Wollheim, *Freud*, p. 96
7. Freud, *SE* vol., VIII, p. 89
8. Wollheim, *Freud*. p. 97
10. Ibid. p. 88
11. Ibid, pp. 88-89
12. Ibid, p. 167
13. Wollheim, *Freud*, p. 97
15. Ibid, p. 167
16. Wollheim, *Understanding of Art*, p. 222
17. Freud, *SE*. vol., VIII, p. 120
18. Ibid, p. 122
20. Ibid. p. 140
21. Wollheim, *Freud*, p. 172
23. Ibid, p. 1173
24. Ibid, p. 137
25. Ibid, p. 179
26. Ibid, p. 144
27. Wright, p. 141
28. Freud, SE vol., VIII, p. 182
29. Kris, pp. 173 - 223
30. Freud, SE vol. VIII, p. 233
32. Ibid, p. 166
34. Gombrich, p. 134
36. Ibid, p. 105(n)
38. Holland, p. 30
40. Brown, p. 61
41. Freud, SE vol., VIII, pp. 150 - 51
42. Gombrich, p. 136
44. Gombrich, p. 135