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اسم المادة باللغة العربية: النقد الادبي

اسم المادة باللغة الإنكليزية: **Literary Criticism**

اسم المحاضرة السابعة باللغة العربية: مدرسة التحليل النفسي

اسم المحاضرة السابعة باللغة الإنكليزية: **Psychoanalytic Criticism**

## Psychoanalytic Criticism

### Historical Development of Psychoanalytic Criticism

Psychoanalytic criticism is a form of literary criticism that uses the insights of psychoanalysis to analyze literary texts. The approach emerged in the early 20th century, and it has since become one of the most influential and controversial methods of literary interpretation.

The origins of psychoanalytic criticism can be traced back to the work of Sigmund Freud, the founder of psychoanalysis. Freud was interested in the ways in which unconscious desires and conflicts influence behavior, and he believed that literary texts were a rich source of insight into the workings of the human psyche. In 1900, he published "The Interpretation of Dreams," which laid the foundation for his theory of psychoanalysis and set the stage for the development of psychoanalytic criticism.

The first psychoanalytic critics were primarily interested in the analysis of individual works of literature, rather than the development of a coherent method of interpretation. However, their work was influential in establishing the basic principles of psychoanalytic criticism. Some of the most notable early practitioners of psychoanalytic criticism include Ernest Jones, Otto Rank, and Carl Jung.

In the mid-20th century, psychoanalytic criticism gained broader acceptance as literary scholars began to explore the connections between literature and psychology. The publication of Freud's collected works in the 1950s and the growth of the psychoanalytic movement in the United States helped to popularize psychoanalytic criticism.

One of the key figures in the development of psychoanalytic criticism in the mid-20th century was the literary critic and psychoanalyst Jacques Lacan. Lacan's work emphasized the importance of language and the unconscious in the interpretation of literary texts, and it had a significant influence on the development of psychoanalytic criticism in the decades that followed.

Today, psychoanalytic criticism remains a controversial and highly influential method of literary interpretation. Critics who use this approach believe that literature can provide insight into the workings of the human psyche and that a psychoanalytic reading can help to illuminate the underlying psychological

motivations and conflicts that drive literary characters and narratives. However, psychoanalytic criticism has also been criticized for its reliance on highly subjective interpretations and its tendency to reduce complex literary works to simplistic psychological explanations.

### **Assumptions of Psychoanalytic Criticism**

Psychoanalytic criticism is a literary theory that uses the insights of psychoanalysis to interpret literary texts. The approach is based on several key assumptions about the nature of literature and the human psyche. Some of the key assumptions of psychoanalytic criticism include:

1. The human psyche is divided into three parts: the id, the ego, and the superego. According to Freudian theory, the id represents the primitive, unconscious part of the psyche that is driven by instinctual desires and needs. The ego represents the conscious, rational part of the psyche that mediates between the demands of the id and the constraints of reality. The superego represents the internalized values and ideals that society imposes on the individual.
2. Unconscious desires and conflicts are a major source of human behavior. According to psychoanalytic theory, much of human behavior is driven by unconscious desires and conflicts that are not fully understood by the individual.
3. Literature can provide insight into the workings of the human psyche. Psychoanalytic critics believe that literary texts can be analyzed to reveal the unconscious desires, conflicts, and anxieties of the author and the characters.
4. The interpretation of literature is subjective and open to multiple interpretations. Psychoanalytic critics acknowledge that their interpretations are subjective and shaped by their own personal experiences and biases.
5. The relationship between the author and the text is important. Psychoanalytic critics often focus on the author's biography and personal experiences as a way to shed light on the unconscious motivations behind the text.

6. Dreams and symbols are important sources of meaning. Psychoanalytic critics often interpret the symbols and imagery in a literary text as expressions of unconscious desires and conflicts.

Overall, psychoanalytic criticism assumes that literature is a reflection of the human psyche and that the interpretation of literature requires an understanding of the unconscious motivations and desires that drive human behavior.

### **Methodology of Psychoanalytic Criticism**

The methodology of psychoanalytic criticism involves the application of psychoanalytic theory to the interpretation of literary texts. Psychoanalytic critics analyze the text in terms of the unconscious desires, anxieties, and conflicts that are expressed by the author and the characters. The following are some of the key methods used by psychoanalytic critics:

1. Free association: Psychoanalytic critics use the technique of free association, which involves allowing the mind to wander freely and make associations between different images, symbols, and ideas in the text.
2. Dream analysis: Psychoanalytic critics also use dream analysis as a method of interpretation. Dreams are seen as a way for the unconscious mind to express repressed desires and anxieties. Psychoanalytic critics interpret the symbols and imagery in the text as expressions of the unconscious desires and conflicts of the author and the characters.
3. Archetypal analysis: Psychoanalytic critics use archetypal analysis to explore the universal patterns and symbols that are found in literature. They believe that certain images and symbols, such as the mother, the father, and the hero, are archetypes that represent fundamental human experiences and desires.
4. Oedipal analysis: Psychoanalytic critics use the Oedipal complex, which is a central concept in Freudian theory, to interpret literature. The Oedipal complex involves a child's unconscious desire for the parent of the opposite sex and the child's rivalry with the parent of the same sex. Psychoanalytic critics look for evidence of the Oedipal complex in the relationships between characters in the text.
5. Psychoanalytic biography: Psychoanalytic critics examine the biography of the author as a way of understanding the unconscious motivations

behind the text. They look for evidence of childhood experiences, traumas, and conflicts that may have influenced the author's writing.

Overall, psychoanalytic criticism seeks to uncover the unconscious motivations and desires that drive literary texts. It is a highly interpretive method that relies on the analyst's subjective understanding of the text and the author's unconscious psyche.

### **Freud's Models of Human Psyche**

Sigmund Freud, the founder of psychoanalysis, proposed three models of the human psyche: the conscious, the preconscious, and the unconscious. These models are based on his theory of the structure of the psyche, which he believed was made up of three parts: the id, the ego, and the superego.

1. **Conscious Mind:** The conscious mind includes all the mental processes of which we are aware, including thoughts, feelings, sensations, and perceptions. It is the part of the mind that is active during our waking hours and allows us to engage with the external world.
2. **Preconscious Mind:** The preconscious mind includes all mental processes that are not currently conscious but can be easily brought into consciousness, such as memories, dreams, and repressed thoughts. This part of the mind acts as a storage area for information that can be readily accessed by the conscious mind.
3. **Unconscious Mind:** The unconscious mind is the largest part of the psyche and includes all the mental processes that are not available to conscious awareness. These processes include repressed memories, fears, desires, and conflicts. According to Freud, the unconscious is the primary source of human motivation, and its contents exert a powerful influence on conscious thoughts and behaviors.

Freud also proposed that the psyche was divided into three parts, each with its own function:

1. **The id:** The id is the most primitive and instinctual part of the psyche. It is driven by the pleasure principle, seeking immediate gratification of basic desires and needs, such as hunger and thirst.
2. **The ego:** The ego is the conscious, rational part of the psyche. It mediates between the desires of the id and the constraints of the external world, seeking to satisfy the needs of the id in ways that are socially acceptable.

3. The superego: The superego represents the internalized values and morals of society, acting as a kind of moral compass that regulates the behavior of the ego. It is responsible for enforcing societal norms and regulating behavior according to moral standards.

Overall, Freud's models of the human psyche provide a framework for understanding the complex interplay between conscious and unconscious mental processes and the different factors that drive human behavior.

### **Lacan's Models of Human Psyche**

Jacques Lacan, a French psychoanalyst, proposed three models of the human psyche that build on the work of Freud: the imaginary, the symbolic, and the real. Lacan believed that the psyche was structured by language, and that the unconscious was shaped by cultural and social factors.

1. Imaginary: The imaginary is the earliest stage of development, in which the infant experiences a sense of wholeness and completeness with the mother. The imaginary is characterized by the formation of images, fantasies, and illusions that provide a sense of unity and coherence to the individual's experience of the world.
2. Symbolic: The symbolic stage begins when the child learns language and enters into the realm of culture and social meaning. In this stage, the individual begins to understand the world through language and symbols, and the unconscious is shaped by cultural and social norms.
3. Real: The real is the ineffable, unrepresentable aspect of reality that lies beyond language and symbolization. It is the experience of the world as it really is, beyond our subjective perceptions and cultural constructions.

In addition to these three models, Lacan also proposed the concept of the "mirror stage," which describes the process by which the infant develops a sense of self through identification with their own image. This process creates a split between the ego (the image of oneself) and the real self, leading to a sense of alienation and a search for wholeness and unity.

Lacan also emphasized the importance of the symbolic order, which is the set of cultural and social meanings that structure our experience of the world. The symbolic order creates a system of meaning and hierarchy that regulates our desires and behaviors, shaping the unconscious and influencing our conscious thoughts and actions.

Overall, Lacan's models of the human psyche emphasize the role of language and culture in shaping our unconscious desires and behaviors. By exploring the symbolic and cultural dimensions of the psyche, Lacanian psychoanalysis offers a unique perspective on the complex interplay between conscious and unconscious mental processes.

### **Jung's Theory of Archetype**

Carl Jung, a Swiss psychiatrist and founder of analytical psychology, proposed the concept of archetypes to explain the fundamental patterns of human experience and behavior. According to Jung, archetypes are innate, universal, and symbolic patterns of thought and behavior that are present in the collective unconscious of all human beings.

Jung believed that archetypes are expressed through symbols, myths, and images, and that they serve as organizing principles for the human psyche. Archetypes can be experienced through dreams, fantasies, and other forms of unconscious content, and they can manifest in various forms, including as characters, situations, and themes in literature and art.

Jung identified several archetypes that he believed were common to all cultures, including:

1. **The Self:** The Self represents the unified and integrated personality, and is often symbolized by a circle, mandala, or other symbols of wholeness.
2. **The Shadow:** The Shadow represents the repressed and unconscious aspects of the personality, including the individual's fears, desires, and impulses.
3. **The Anima/Animus:** The Anima/Animus represents the unconscious masculine or feminine aspects of the personality that are present in both men and women.
4. **The Persona:** The Persona represents the mask or social facade that individuals present to the world, often concealing their true selves and desires.
5. **The Hero:** The Hero represents the individual's journey toward self-discovery and transformation, often involving a journey or quest.

Jung believed that working with archetypes could help individuals to gain a deeper understanding of themselves and their place in the world, and to integrate

the unconscious aspects of their personality into their conscious awareness. Jungian psychotherapy often involves exploring archetypal themes and symbols as a means of gaining insight and achieving personal growth.

Overall, Jung's theory of archetypes offers a unique perspective on the fundamental patterns of human experience and behavior, and provides a powerful framework for understanding the role of the unconscious in shaping our conscious thoughts and actions.

## **Northrop Frye**

Northrop Frye (1912-1991) was a Canadian literary critic and theorist who made significant contributions to the study of literature, particularly in the area of literary archetypes and genres. Frye's work focused on the fundamental patterns of human experience and behavior that are expressed in literature, and he believed that literature could be studied as a means of understanding the collective unconscious of a culture.

Frye's most famous work is his *Anatomy of Criticism* (1957), in which he proposed a systematic approach to literary criticism based on the study of literary genres and archetypes. In this book, Frye argued that all literature can be understood in terms of a limited number of archetypal structures or "modes," such as comedy, tragedy, romance, and irony. These modes are expressed through a variety of genres, including epic, lyric, drama, and novel.

Frye believed that the study of literary archetypes and genres could provide insight into the underlying structures of human experience and behavior, and that literature could serve as a means of exploring the collective unconscious of a culture. He also argued that literature has the power to transcend cultural boundaries and connect individuals to universal patterns of human experience.

In addition to his work on literary archetypes and genres, Frye was also interested in the relationship between literature and society. He believed that literature had the power to shape cultural attitudes and beliefs, and that it could serve as a means of resistance against oppressive political and social systems.

Overall, Frye's work had a significant impact on literary criticism and theory, and his approach to the study of literature continues to influence scholars in the field today.

## **A Psychoanalytic Reading of D. H. Lawrence's *The Shadow***

D. H. Lawrence's "The Shadow" is a short story that can be interpreted from a psychoanalytic perspective, using Freudian concepts to explore the unconscious desires and anxieties of the protagonist. The story centers around a man named Alfred, who becomes obsessed with the idea that his shadow is a separate entity that has a life of its own.

From a psychoanalytic perspective, the shadow can be seen as a symbol of the unconscious, representing the repressed desires and fears of the individual. Alfred's obsession with his shadow can be interpreted as a manifestation of his own unconscious desires and fears, which he is unable to express or confront directly.

One way to approach a psychoanalytic reading of "The Shadow" is to use the concept of the uncanny, which refers to something that is familiar yet unfamiliar and creates a sense of discomfort or unease. Alfred's obsession with his shadow creates an uncanny feeling in the reader, as the shadow becomes a source of fear and anxiety for the protagonist.

Another way to approach the story from a psychoanalytic perspective is to use the concept of the doppelganger, which is a literary motif that involves a double or twin that represents a person's darker, repressed self. Alfred's shadow can be seen as a doppelganger figure that represents his repressed desires and fears. In this interpretation, the shadow is not a separate entity, but rather a projection of Alfred's own unconscious psyche.

Alfred's interactions with the shadow can also be interpreted as a manifestation of his own internal conflicts. His desire to control the shadow and make it conform to his will can be seen as a way of trying to repress or control his own unconscious desires. His fear of the shadow, on the other hand, can be seen as a manifestation of his own fear of confronting his own darker impulses.

Overall, a psychoanalytic reading of "The Shadow" can shed light on the unconscious desires and anxieties that underlie the protagonist's obsession with his shadow. By exploring the symbolic and psychological dimensions of the story, we can gain a deeper understanding of the human psyche and the ways in which unconscious desires and fears can manifest in our conscious lives.