

International Literature-and-Psychology Conference
Córdoba, June 29 - July 4, 2005

Abstracts

Ana Altaras

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Implicit Conceptions of Artistic Creativity

Psychologists have put forth numerous theories of creativity and systematically refined the concept by distinguishing between different levels of creativity, its cognitive and affective dimensions, validating it as distinct from intelligence, and pinpointing differences between creative and noncreative giftedness. However, no major attempts have been made to distinguish between artistic and nonartistic creativity. Is such a distinction meaningful? And if so, is it the creative person, the process, the product, or perhaps the domain that holds this specific "artistic quality?" This paper takes the „implicit theories approach“ in addressing the issue of what art is and what makes an artist. It discusses potential differences between artistic and non-artistic creativity and explores implicit conceptions of artistic creativity in a sample of artists and nonartists working in creative and noncreative professions.

Alejandra Moreno Álvarez

Universitat de Les Illes
Balears Palma SPAIN

Literary Deconstruction of Eating Disorders in *The Edible Woman*

The aim of this paper is to offer a brief analysis of Margaret Atwood's *The Edible Woman* (1969) from a feminist and psychoanalytic perspective. Marian, main character of the novel, uses food instead of words to communicate since patriarchal language does not belong to her but has been imposed upon her by the system, which uses language to limit women's power. Atwood shows in this novel, the women's need to have a language of their own, a concept which will be analysed following the theories of Julia Kristeva and Luce Irigaray. Not only language on its own will be discussed, but also women, connecting language and women's bodies.

Nancy Blake

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Champaign IL U.S.A.

"Che vuoi?": Pleasure and the Perverse Symptom in the Cinema of Pedro Almodovar

"The pervert does not know what sort of jouissance is served by his activity. What is certain is that the pleasure is not his." Lacan, Sem X, 177. Lacan's insight will serve as the point of departure for this

effort to examine the relationship between symptom and perversion in the cinema of Almodovar. We will question the disavowal of difference in terms of generation, gender, and the gulf between the living and the dead.

Patrick Brady

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From Disempowerment to Re-empowerment: The Psychology of Reader-and Viewer-response

In spite of the 20th century achievement in divorcing the author from the text (and thus from its interpretation[s], i.e. from the reader[s]), most authors orchestrate the reader's aesthetic experience. The same is largely true of many painters/paintings. However, a study of half-a-dozen novels and paintings chosen at random and approached each from a different theoretical or methodological perspective reveals a surprising recurrence of one particular pattern of response, namely disempowerment followed by re-empowerment.

Joanna M. Byles

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Scenes from History: Traumatic Events and Images in Shakespeare

My paper will explore tragic and traumatic imperatives in some of Shakespeare's history plays.

Joanne Craig

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"They knew them selues, and both their persons rad":
Friendship and Marriage in the Temple of Venus

Although the period of the Reformation privileged marriage over virginity as an ideal, the ideal of marriage competed with an ideal male friendship that was inseparable from the traditions of humanism. While marriage in uniting man and woman unites people across gender, the fundamental figure of difference, writers from Cicero and Aristotle to Elyot and Montaigne praise similarity to the point of identity as basic to friendship, which they regard as the highest kind of relationship. In the episode of the Temple of Venus in the fourth book of *The Faerie Queene*, the tension between humanism and reform becomes evident in the contrast between the tranquil happiness of the male friends whom Scudamour first encounters and the confusing, ambivalent, and finally unresolved narrative of Scudamour's association with Amoret. Allegorical inconsistencies within the text reveal Spenser's difficulty in overcoming his ambivalence about the Protestant idealization and advocacy of marriage.

Anca Cristofovici

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Joyce Tennesson's Photographs: An Aesthetics of Aging

The paper I propose is part of a larger study on the visualization of aging in art photography. Tennesson's work has been persistently devoted to the metamorphoses of the body in time, from childhood to old age. In her introduction to Tennesson's series, *Transformations* (1993), Vicki Goldberg sees the veils that she often uses to cover her nude model as "a kind of reminder of the veils of custom, limit, and discretion that obscure so many mysteries when we are young (and when we are not so young as well)". In her photographic syntax, the mysteries of aging become a source of compelling visual dialogues between internal and external realities. My paper will explore photographs done by Tennesson in the 1990s from the perspective of a release of the bodily ego, to picture aging as a process that brings together different-age selves, imaginary selves, psychic objects.

Evangelia Diamantopoulou

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The Excessive Element of the Hero in Both the Poetic and Artistic Expression of Nikos Egonpopoulos

The case study of Bolivar and the contemporary revival of Greek mythology. The hero, both in the space and time of human existence, is determined by his actions-achievements which he dared to undertake and managed to execute with success, surpassing human limits. The phenomenon of the hero as well as the dimension in the excess of his actions-with all the psychological, sociological and religious interpretations that can be accepted is, many times, the object of art and poetry and of the poet himself. Nikos Egonpopoulos (1910-1985), Greek artist and poet, was from the first of those- especially in the field of art-in Greece, to embody the hyperrealistic aspect within their works. In his anthology of poetry Bolivar personified in the national hero of Venezuela Simon Bolivar seeks the everlasting and global hero. That kind of hero is also touched upon in his art through a dialogue . . .

Bernd Dietz

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Kien's Madness in Canetti's *Die Blendung*

Abstract not available.

Aleksandar Dimitrijevic

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An Inquiry into Possible Origins of Psychoanalytic Interest in Eugene O'Neill

Eugene O'Neill is definitely among the most frequently discussed artists within domains of American psychoanalysis. Dozens of psychoanalytic books, papers, and doctoral dissertations were written with the aim of analyzing O'Neill's biography and plays. Each of the three major biographical studies utilizes psychoanalytic methods widely, and the author of the most recent among them, Stephen A. Black, is a psychoanalytic scholar. In this paper, I am trying to list and discuss several important reasons for psychoanalytic interest in O'Neill, extracted after reviewing a large body of

work on O'Neill. These reasons include O'Neill's turbulent biography and personal analysis he underwent during the mid-1920's, frequent autobiographical elements and other motifs that invite psychoanalytic interpretation of his plays, as well as a direct influence of psychoanalysis on his work.

Camelia Elias

Aalborg University
Norresundby DENMARK

Portrait in Pain: The Psychology of Inspiration in Prose Poems by Lynn Emanuel

Reconstructing notions such as potentiality and inspiration, Emanuel's prose poems, whose thematic range spans from involvement with the paintings of her father Akiba Emanuel (model and 'pupil' of Matisse) to the 'portraits' of Gertrude Stein, illuminate the interrelationship between language, world, and the psychology of inhabiting both through inspiration. This paper addresses the question of what fuels creativity when it is put to work through the involvement of other voices, represented in Emanuel's case as suffering from having their genius interrupted either by death or by lack of recognition. When Emanuel's speaker in her poem "inside gertrude stein" takes over Stein's body and particularly her head, a certain psychology of inspiration is triggered. The result is a character portrayal through the prism of both individual and collective psychology. For Emanuel, the interiorization of this double psychology aims at accounting for the union with the old myth of the mysterious genius.

Maria Aline Ferreira

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Aveiro PORTUGAL

Katharine Burdekin's Revisions of Freud

In this paper I propose to analyse two novels by English writer Katharine Burdekin, who deserves to be better known—*Proud Man* (1934) and *The End of This Day's Business* (1935)—in terms of her striking revision and critique of some of Freud's theories. In *Proud Man* the subordination of women is diagnosed by a visitor from the future in terms of the importance given to the phallus to the detriment of the womb and the breasts (rooted in the apparent lack of genital organs in the young girl), while it is suggested that only a state of hermaphroditic autonomy, embodied by the Person, the citizen of the future world, could lead to peace and equality between the sexes. *The End of This Day's Business*, in turn is a sex-role reversal narrative that rewrites many of Freud's psychoanalytic scenarios, where men envy in women their wombs and breasts . . .

Bagher Ghobary

University of Tehran
Tehran IRAN

Rumi's Psychological Points on Enhancing Tolerance and Reducing Violence

Mohammad Jalal al-Din, Rumi, (1207-1273) was the famous poet, mystic, and founder of a religious order whose psychological views and humanistic approach to life and living are notably illuminating. He discussed the nature of the instincts, the power of reason over the instincts, the

nature of the self, consciousness, the unconsciousness, as well as cosmic consciousness. Rumi addresses problems of freedom, source of conflict among people, and explains the significance of tolerance, love and understanding in remedy of social and individual discomforts. Rumi was one of the great lovers of life. He acknowledged alienation as the main source of anxiety and psychological disorders alienation from God, nature, self, and others, as well as alienation from the basic constitutions of human nature. This article aims at explaining, and operationalizing his psychological and humanistic views, emphasizing his attitude and belief in bringing peace, and removing violence at individual and collective level.

Andrew Gordon

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'Envy': Cynthia Ozick Meets Melanie Klein

Ozick's story "Envy: Or, Yiddish in America" shows the corrosive effects of envy on the life of the lonely, aging Yiddish poet Edelshtein, who is consumed with envy of Ostrover, a famous Yiddish novelist known from English translations of his stories. The story seems to illustrate the psychological insights of Melanie Klein about the unconscious mechanisms behind envy: "I consider that envy is an oral-sadistic and anal-sadistic expression of destructive impulses, operative from the beginning of life..." (Klein, *Envy and Gratitude* 176). So long as Edelshtein operates out of envy, he will remain caught in an infantile, self-destructive state. He will continue to feel persecuted by Ostrover, which is really a form of internal persecution.

László Halász

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Budapest HUNGARY

The Psychology of the Terrorist Based on Doris Lessing's Vision

The paper presents and interprets how Doris Lessing portrays the terrorist in her work *The Good Terrorist*. In a paradoxical way, Alice, the main protagonist is a good person. She is a pretty daughter of wealthy parents has a degree and shows strong solidarity with the weak and with her leftist British political group, the members of which identify with the I.R.A. But while Alice is interested only in "facts", because of a distorted perception based on her her "commitment", she is unable to prevent a deadly terrorist act which she condones and rejects simultaneously. Her derealization through an infantile regression towards her mother (and her comrades) is followed step by step. The characteristics of the type of terrorist portrayed by Lessing and those of the Islamic terrorist are compared.

Claire Hershman

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Desperate Trojan Housewives

Most of the women in Euripides' tragedies go mad, crazy and do terrible things out of revenge, and blinding rage. We will be exploring the journey of Hecuba, as portrayed by Katherine Hepburn in Cacoyannis' 1972 film *The Trojan Women*, a journey out of the ashes of the utter devastation of Troy: as exile, homeless, childless, a refugee handed out as booty and the spoils of war, from victimhood to grace. This production is not another depiction of how women are treated when men rattle their swords, but a journey from suffering to the real possibility of grace and hope.

John Higgins

University of Cape Town
Cape Town SOUTH AFRICA

'You Freud, Me Jane?' – Psychoanalysis in Hollywood

'You Freud, Me Jane?' – I use these words from Hitchcock's *Marnie* to introduce a brief survey of apparently contrasting representations of the analyst in a range of Hollywood films, from Tourneur's *Cat People*, through Hitchcock's *Marnie* to the *Terminator* movies. The talk will examine the denegation of analysis present in the films in various ways, and suggest that in each case a certain fantasy of the analyst's knowledge and power can be seen at play, whether in comic (*Terminator*), sinister (*Cat People*) or – as with Hitchcock – completely ambivalent modes. The paper will conclude by comparing this fantasy with some of Freud's founding remarks on the gaze of the analyst in *Studies on Hysteria*, remarks which, I will argue, strangely enough prepare the theoretical ground for the founding of the cultural institution that is cinema through the construction of the space of the engaged yet disengaged spectator, the analyst.

Norman Holland

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Gainesville FL U.S.A.

Don Quixote and the Neuroscience of Metafiction

Metafictions tell stories in which the physical medium of the story becomes part of the story. Don Quixote, although it is the earliest of the great novels, already plays metafictional games. In my experience of Don Quixote, these metafictional moves have a peculiarly disconcerting effect, as do other examples of the genre. Why are they disconcerting? A neuro-psychoanalytic understanding of our relation to literature will explain.

Brooke Hopkins

University of Utah
Salt Lake City UT U.S.A.

Optical Illusion in Wordsworth and Proust

This paper examines the role optical illusions play in the work of British poet, William Wordsworth and the French novelist, Marcel Proust. Wordsworth and Proust are not such odd bedfellows as you might think. They both wrote massive autobiographical works, *The Prelude* and *A la Recherche du Temps Perdu*, which are both about the discovery of a writer's vocation. They were both fascinated by the workings of memory and its role in artistic creation. And (for purposes of this paper) they both had an interest in optics and optical phenomena, particularly optical illusions. (If you need

a mediator between them it is probably the English art critic, John Ruskin.) Optical illusions are tricks of the eye. They play an important role in the first book of *The Prelude*, where they young protagonist's movement (rowing, skating) produces strange visual effects, effects which lead to crucial insights that form the basis . . .

Dianne Hunter

Trinity College
Hartford CT U.S.A.

The Disquieting Hugheses

Whereas Ted Hughes's uncanny fish are animistic, ecological and cross-species genetic, Sylvia Plath's disquieting fish are internalized, psychological and familial.

Isabel Jaen

Yale University
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Literary Consciousness: Fictional Minds, Real Implications.

One of the most attractive possibilities offered by the cognitive sciences when applied to literature is the investigation of fictional minds. Not only do literary characters share our human properties, but the interactions of their minds within their worlds also mimic our *real* social environments. Both characters and people a) exhibit a wide range of conscious states, b) make use of their theory of mind (their ability to recognize their own minds and to 'read' others' minds in order to predict their behavior) and c) maintain an *ecodialogic* interaction with their biological *circumstances* (both social and physical). Moreover, the public nature of literary characters as actors in the *theater of consciousness* confers them a metacognitive status as role-agents. Literature constitutes a higher level of human consciousness, a folk collective mind with anthropological functions in which fictional individuals evolve both as models and as a by-product of the human symbolic self. (*Fictional consciousness sample to examine: Sancho Panza*).

Claire Kahane

UC Berkeley
Berkeley CA U.S.A.

Love in the 21st century: Enduring, or Otherwise

This paper will examine psychoanalytic theories of transference and their usefulness in acts of reading. Enduring Love, the novel and the film, will probably be the central text to be read.

Rainer J. Kaus

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Bonn GERMANY

Plea for tolerance: Lion Feuchtwanger's novel *The Jewess of Toledo*

Cordoba provides an occasion for recalling a motif that played a major role in medieval Spain: the critical relationships among the three religions, Islam, Judaism and Christianity. In 1956 Lion

Feuchtwanger wrote the historical novel, *The Jewess of Toledo*, the story of the passionate love of Alfonso VII of Castile for the beautiful, educated Raquel, the daughter of his Jewish Fiance Minister who, by giving his daughter to Alfonso, tries to maintain peace for his own people. Feuchtwanger: "I am interested in the replacement of martial feudalism by the rise of bourgeois humanism, the peculiar struggles between overly civilized Spanish Islam and the coarse and elegant Christian chivalry, with the Jews in the middle". The paper's main focus will be on the psychological preconditions of love and tolerance: understanding instead of fanaticism, personified by the main protagonists and the representatives of the three religions.

Eleni Karasavvidou (with A. Karakitsios)

Aristotelion University
Thessaloniki, GREECE

'Once the hunter': an intercultural analysis of children's literature

Attitudes related to the "other" reflect not only objective reality but also the ways the social subject perceives it. In this paper we explore the portrait of the immigrant child within the Eastern Mediterranean-Balkan context, using Greek literature of the 1990s (a decade of mass migration) as a case study.

If the "Immigrant" is charged with many societal and metaphysical notions (Cox1996, 127) the "child," as social symbol, contributed into a major alteration in western society. Both contributed into the manifestations of the other that shape the narrative of the self. For that reason it is worth exploring the image of the immigrant child (combining the theories of Wierlacher, Genette, and Bachelard) through a synthetic method, able to elucidate not only the linguistic structure but also the psychological and social parameters that function in such cases.

Keiko Kimura

Shobi University
Kanagawa, JAPAN

Mourning and Creativity: Sylvia Plath's Work

In this presentation, I will concentrate on the connection between "mourning" and "creativity" in Sylvia Plath's work. Melanie Klein postulates that the pain of mourning and the "reparation" experienced in the "depressive position" is the basis of creative activity. Through creative activity, one can restore lost internal and external objects and lost happiness. I will argue that Plath's work is an example of Klein's idea that artists' creative products represent the process of mourning. For Plath, art--in her case, writing--was a compensation for loss, especially the loss of her father. She seems to have continued writing as her exercise in mourning and "reparation," trying to regain not only her bereaved father but also her internal "good" object which was lost when her father died. Through her writing, Plath attempted to enrich her ego with the father-object.

Ida Kodrlová

Institute of Psychology
CZECH REPUBLIC

Ivo Cermak

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Precursors to Suicide in Life and Works of Sylvia Plath and Sarah Kane

In our paper we are going to reflect upon suicidal and death ideation in the late works of Sylvia Plath and Sarah Kane – two female authors who committed suicide in young adult age. We will try to concentrate on the external and internal factors in their lives which might have facilitated the suicidal process and were reflected in their poetry (Sylvia Plath) and dramatic work (Sarah Kane). We will try to analyze their late works and evaluate the risk for suicide as reflected in them with respect to theories of suicide.

Nelly Kupper

Northern Michigan University
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System Theory and the Mother-Daughter Dyads in French Narrative

The complexity of the Mother-Daughter dyad in French literary texts like Patrick Modiano's *La Petite Bijou* and Nathalie Sarraute's *Enfance* have been examined through a wide variety of critical filters, including American Feminist Literary theory and of course post-Freudian perspective. In this article, I propose a new perspective on the Mother-Daughter relationship through systems theory. With this new approach, I hope to provide further insight into many of the complexities encountered by critics examining these texts.

Aino-Maija Lahtinen

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Helsinki FINLAND

"Too much mystification?" – Medical Students' Responses to Thomas Mann's *The Black Swan*

Thomas Mann's works are often included in medical humanities programs because of his literary genius in revealing the details of human life, especially those that are deviant, ambiguous, and contradictory. In my paper I will explore medical students' responses to Mann's *The Black Swan* (1953), a story about the mid-life crisis of Rosalie von Tümmmler. It deals with the relationships between the rational and the emotional, love and death, but it also has a humorous and playful erotic quality. In their responses, the students focused on womanhood, love, the relation between psyche and soma, and denial. In the course of reading the frame of reference from which the students interpreted the story showed a change from that of common readers' to that of medical students'. This change indicates the difficulty medical students have in freeing themselves from a kind of narrow academic perspective that does not allow for the complexity of human experience.

Solange Leibovici

University of Amsterdam
Amsterdam NETHERLANDS

Hysteria and the postpostmodern novel

Hysteria is back and plays a dangerous, though ironic part in the postpostmodern novel.

Esther Hernandez Longas

Filologia Moderna
U. de Alcalá Madrid SPAIN

L'énigme de l'affaire Papin dans la littérature et au cinéma

Le deux février 1933, au Mans, Christine et Léa Papin, deux bonnes âgées de 22 et 27 ans assassinent leur patronne et sa fille dans des conditions épouvantables. La Cour reconnut les deux soeurs responsables de leurs actes, elles furent comdamnées. Christine meurt quatre ans plus tard dans un psychiatrique. La société française fut bouleversée par cet évènement tragique. L'affaire Papin, a marqué les milieux intellectuels et artisques à travers le théâtre, le roman, le cinéma, les documentaires et la psychanalise. L'histoire inspira en premier lieu Jean Genet dont la pièce Les Bonnes eut un retentissement à la hauteur d'une affaire qui défraya la chronique criminelle des années 1930. Mon choix s'est porté sur deux réalisations cinématographiques françaises: La Cérémonie de Claude Chabrol et Les blessures assassines de Pierre Denis même si les romans source des deux films sont différents.

Maria Dolores Martinez Reventos

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Murcia SPAIN

Autobiographical Writing as a Selfobject

Most autobiographical writings published in the twentieth century are subordinated to the resolution of narcissistic problems. Cernuda, Jean Rhys, Andre Gide, Primo Levi, among others, used their autobiographical writings as transformational selfobjects that fulfilled narcissistic functions that had been either damaged or insufficiently developed, particularly the specular and idealizing functions necessary for the integration, regulation and dependency of the self. This is what this paper will try to show.

Marta Fernández Morales

Universitat de les Illes Balears
Palma, Mallorca SPAIN

Shell-shock vs. Battered Woman Syndrome: Gender and Mental Disorder in Emily Mann's Theatre of War

In her book *Men, Women and Madness*, Joan Busfield argues that there is a difference in the diagnosis and treatment of mental disorder according to gender. In her 1980 play about Vietnam, "Still Life", Emily Mann presents a couple who, due to violence and trauma, is "walking wounded". The male protagonist, Mark, affirms at one point in the text: "I am shell-shocked", which serves him as a justification for his anti-social behavior after coming back from the battlefield. What he does not say is that his wife, whom he accuses of not trying hard enough to understand him, suffers from a serious case of Battered Woman Syndrome. This paper will analyze the way Emily Mann presents, by means of theatrical devices embedded in the documentary tradition, two types of mental disorders, both caused by the Vietnam war but experienced and staged very differently due to gender constrictions and socialization pressures.

Karen Y. Lezama Morales

Universidad de Burgos
Burgos SPAIN

The Portrait of a Murderer: An Approach to Eoin McNamee's *Resurrection Man*

The purpose of this paper is to analyse Victor Kelly's behavioral killing pattern, the main character in Eoin McNamee's *Resurrection Man*, in order to determine whether he is a political murderer as he was considered due to his involvement with the UVF (Ulster Volunteer Force-a paramilitary organization) or if he is a non-political murderer. Moreover, it would be interesting to study whether he could be catalogued as a serial killer as compared to the non-political murderers and those who committed multicide murders. Taking into account the results of this study, we will explore Victor Kelly's psychological traits, his methods and procedures.

M. Luisa Pascual Garrido

University of Córdoba
Córdoba SPAIN

Psychotic Perception and Literary Construction of the Self:
Some Plathian Images of an Ordered Chaos

When discussing Sylvia Plath's schizoid personality and the bearing of that condition on her writing most critics have focussed on Plath's poetry and looked for evidence in her letters and journals. The purpose of this paper is to analyse Plath's short stories and *The Bell Jar* in order to explore the author's use of creative writing in the existential urge for order, unity and self-identity she carries out in the chaotic and hostile reality she experiences. Plath's need to arrange conflicting images of herself and others can also be appreciated in *The Bell Jar* and *Johnny Panic and The Bible of Dreams*. With such paranoid but exceptionally creative minds, the paradox lies in the writer's unusual ability to depict in writing what seems unmanageable outside it. Hence the countless images and symbols relating to disorder, delusion, and destruction to express her inner conflicts present also in Plath's work.

Maria Rosario Quintana

Marshall University
Huntington WV U.S.A.

De lo psicológico a lo literario: el caso de un escritor de los siglos XX y XXI

Siguiendo el estudio realizado por Freud sobre Leonardo de Vinci ("Un recuerdo infantil de Leonardo de Vinci") en el que analiza cómo el artista proyecta en su obra una reminiscencia de la infancia, realizamos un estudio de características similares en la obra de Medardo Fraile, uno de los maestros de la Edad de Oro del cuento español contemporáneo. Su relato "El caramelo de limón" está construido a partir de un suceso autobiográfico de su infancia. Extraemos de su novela *Autobiografía* el mismo recuerdo infantil relatado de manera diferente.

Este estudio supone también una exploración del particular uso que Fraile hace del humor y la ironía, a la luz de la psicología psicoanalítica, así como otras cuestiones como su visión de la muerte y el nacimiento de su escritura cuyo origen encontramos de nuevo en la infancia, como consecuencia del fallecimiento de su madre cuando él apenas tenía cinco años.

Teresa Gutiérrez Rodríguez

University of Oviedo Luanco
Asturias SPAIN

Personality Theories and their Application to the Analysis of Abigail Morgan's Characters

First of all, I would like to introduce the audience to the different and most important personality theories in the history of psychology. Secondly, I personally think that it would be very useful to talk briefly about the situation of current British playwrights and their contribution to modern English drama. Finally, I would introduce Abi Morgan's plays and the application of the most important theories previously referred to, to the analysis of her characters. In conclusion and to sum up, I will demonstrate how psychology and literature are two sciences that can interact and be both very useful.

Marie-France Rouart

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Paris FRANCE

Sex, Violence and the Sacred: A New Judas in 20th-Century Literature

In the Christian medieval world, the legend of Judas consists of a series of facts - the thirty pieces of silver, the betrayal and kiss, suicide by hanging. Associated with the archetype of blood-money, the mythical theme of the kiss, to which modern novels add a sexual interpretation, blends money and sex and is viewed as either love, mock-love, or the supreme mark of rebellion.. Such rewritings give Judas' discourse a mythic dimension by underlining this figure's contradictions or complexities : villain or victim ? friend or fiend ? betrayed or betrayer ? Judas' money tends to be de-emphasized. Reduced to its function as a symbol of the profane, in the chain of events leading to suicide, money represents an ultimate rejection of the Sacred . But to-day, the deadly kiss suggests a tension between rehabilitation and redemption .

Peter Rudnytsky

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Facts and Interpretations: The Quest for Truth in the History of Psychoanalysis

A portion of a larger study, the present paper shows how the independent recollections of Jung and Ferenczi concerning Freud converge on two key points : (1) that he urinated in his trousers while in New York City in 1909; and (2) that he then told Jung that he did not want to continue analyzing one of his own dreams because doing so would risk his authority. In addition to providing important insights into Freud's character, the testimony of Jung and Ferenczi illustrates the need to piece together the empirical facts about a given episode in the history of psychoanalysis before proceeding to offer interpretations as to their meaning. The commentaries of Harold Blum and Kurt Eissler are criticized for exhibiting a bias that causes them to disregard the evidence and unjustly to attack Jung's character.

Jorge Sacido-Romero

University Santiago de Compostela
Santiago de Compostela SPAIN

Don Quixote Rides Again: Illusion and Delusion in Conrad's *Lord Jim: A Tale*

Freud distinguished illusion (which is "derived from human wishes," yet "sets no store by verification" as "its relations with reality" are to be disregarded) from delusion (which is by definition contradiction with reality). *Don Quixote* is a most renowned fictional example the latter. Quite systematically, Conrad points to romances of adventure as the cause prompting young men to join the maritime profession. Conrad calls "illusion" this initial stage in the youngster's life at sea, a frame of mind he must necessarily surmount to become a normative subject of the maritime craft (a "real seaman"). The title-hero of *Lord Jim* defeats this formative logic and verges on non-normative Quixotic "delusion," a pathological dimension further enhanced in the text through rather oblique parallelisms between Jim's "case" and that of the Quixotic-looking chief engineer of Patna, who goes into psychotic fits of a paranoid nature due to his heavy intake of alcohol.

Jesús Sánchez-García

University of Córdoba
Córdoba SPAIN

Cognition of Text, Mind and Body in the 20th Century Spanish Poet Carlos Edmundo de Ory

To explore literary textual cognition from the point of view of cognitive psychology and cognitive poetics. To examine Ory's erotic poetry in an exercise in cognitive poetic analysis that brings out meaning construction mechanisms in the poet's consciousness at three levels: (i) his construal of the senso-erotic experience (ii) his construal of the apprehending mind (iii) his psychology of creative textual re-enactment of such ideations. To illustrate thereby how both disciplines can intermingle fruitfully in order to enrich poetic appreciation.

The approach is thus interdisciplinary in that it draws on relevant cognitive-psychological insights into reading literature, as well as on cognitive-poetic recent research. Tentative results show that the approach is comparatively very powerful in revealing the complexity of the psychological processes in poetry. An experiential cognitive-psychological approach to verbal art is advocated.

Maria Jesús López Sánchez-Vizcaino

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The Waters of the Mind: Rhetorical patterns of fluidity in Woolf, William James, Bergson and Freud

The semantic notion of "fluidity" determines consciousness and perception in Virginia Woolf's works. This quality has led feminist critics to consider her unbounded writing, pervaded with images of instability and dissolution, as a remarkable case of "écriture féminine". The aim of this essay is to identify those instances of fluidity and compare them, in strictly stylistic terms, with the rhetorical and metaphorical patterns that William James, Henri Bergson and Sigmund Freud employ in order to describe the mind's fluctuating and shifting nature. Special attention will be paid to James's notion of the "stream thought"-personal consciousness as a continuous and ever changing "river"-and associated imagery; to Bergson's idea of real time presented to consciousness as "durée", an endlessly flowing process, and apprehended by "l'intuition"; and to Freud's dynamic and spatial representation of psychological life, where streams of thought flow between the superficial and the profound.

Paula Martin Salván

University de Córdoba
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"Our Offering is Language": Speech and Communication Disorders in the Narrative of Don DeLillo

Communication disorders are a recurrent topic for postmodernist fiction, from Margaret Atwood's *Surfacing* to Paul Auster's *City of Glass*. Don DeLillo illustrates well this tendency: several characters in his novels *Great Jones Street* (1973), *White Noise* (1985) or *The Body Artist* (2001) suffer episodes of aphasia or apraxia, and his portrayal of Lee Harvey Oswald in *Libra* (1988) emphasizes the character's dyslexia. The aims of this paper are two: first, to identify the different instances of speech and language disorders in DeLillo's novels, and to locate them in the wider context of his interest in abnormal linguistic behaviors including babble or glossolalia. Second, to analyze their narrative potential and the way in which they often lead to a reflection on the nature of language itself, providing a metatextual frame for the novels and pointing to DeLillo's intuitive notion of a pure, pre-referential language.

Esther Sanchez-Pardo

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Giving and Receiving: Gratitude and its Routes in Modernist Poetry

Through a rereading of Melanie Klein's concept of gratitude, this paper aims at approaching the idea of gratitude and giftgiving during modernism. I will argue that language and the language of poetry can be conceived of as a construction of unilateral gift-processes taking its communicative power from the ability gift-giving has to create relations. I will illustrate the problematic of these issues with poems by Mina Loy, placing a special emphasis on her long poems and those devoted to artists and works of art. The idea of the modernist tribute will be discussed at length.

Murray Schwartz

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Willing Shakespeare: Life and Transference

Focusing on Stephen Greenblatt's *Will in the World* and the critical responses to it, I explore the relation between the construction of the historical Shakespeare and the transferences that locate and relocate the life in the work and the work in the life, with emphasis on the contemporary desire to concretize the imagination and some consequences of this desire.

Lina Sierra Ayala

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Times of peace and war: Sequels and phobias in *The Return of the Soldier* of Rebecca West

The Return of the Soldier narrates the homecoming of a soldier to his magnificent mansion where his wife Kitty and his cousin Jenny are awaiting his return. Rebecca West employs what for the time was an original device, amnesia from shellshock, Chris only remembers his love for Margaret, a woman living in a depressed neighborhood. Furthermore, Chris has developed a phobia against his family. West explores the sequels of war in Chris and the reactions of the three women. This paper tries to analyse the psychological aspects appearing in the novel, especially the Freudian connotations, nevertheless in my opinion the book is much more than a case of Freudian analysis, it also shows West's contradictions between her patriarchal education and her feminism. West, as a Freudian, considers mothers and fathers as the key to a human being, and as a feminist, she blames the patriarchal society for mankind unhappiness.

Martin Sorbille

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The Slaughterhouse: Echeverría and the anxiety of castration

My paper offers a Freudian construction based on his "Construction in Analysis" (1937)—of the relationship between one of the foundational narratives of postcolonial Latin America, "The Slaughterhouse" (1871, written in 1839), and the life of its Argentine author, Esteban Echeverría (1805-1851). In particular, I analyze the traumatic impact that the death of Echeverría's mother caused on him. Echeverría feels responsible for her death and believes that he could only redeem himself by taking the path of martyrdom, thus fulfilling his mother's desire. This is precisely the decision of the protagonist of "The Slaughterhouse". Following Freud's theories of "Anxiety" and "The Uncanny", I suggest that the story's protagonist encounters the same unbearable anxiety when he is about to be raped as did Echeverría when he faced the inexpressive gaze of his dying mother. To avoid anxiety, the protagonist commits suicide just as Echeverría unconsciously did in his real life.

Sandra Segan

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Philoctetes and the Transformation of the Schizoid Personality

In Sophocles' play, *Philoctetes*, the title character suffers abandonment at the hands of the Greek army and turns inward as a solution until he is helped to undergo transformation that allows him to take his rightful place in the world. This psychologically complex Everyman provides a good model for theories of the schizoid personality as described and defined in the work of Harry Guntrip. In addition to defining the schizoid condition, Guntrip reveals the dynamic causes and effects of this kind of human withdrawal in isolation and suggests clinical solutions for transformation of that withdrawal. Through a psychological assessment of Sophocles' play and Guntrip's theory, I will try to demonstrate the universality of the schizoid condition, its self-destructiveness, and the clinical means for overcoming it.

Robert Silhol

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A re-reading of Freud's "Metapsychology": "Repression", "The Unconscious"

We know that Freud spent his life amending and improving his early texts, all founded on the fundamental discovery that led to the writing of *The Interpretation of Dreams*. In December 1914, he writes to Abraham that he is preparing a "theory of neurosis" with, among others, a "chapter" on repression and another on the unconscious. I have chosen to examine these two papers using what knowledge I have gained from Freud himself.

Bent Sørensen

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Tourette in Fiction: Letham, Lefcourt, Hecht, Rubio, Byalick

Disorder seems omni-present today, and trauma and syndromes proliferate. The terminology of trauma and symptomology is familiar to us and no longer belongs to a narrow professional register. We are more disorder-, syndrome- and trauma-aware than ever before, and disorder labels have entered a wider cultural field. The reason could be that we enjoy mirroring ourselves in the available trauma images, trying on trauma or size. Hence the increasing number of popular culture treatments of psychological disabilities in books, TV or films. Take for example the growing number of American fictional treatments of Tourette's syndrome. At least 5 recent novels centre on Tourette sufferers. One is a detective novel, one a thriller, one a political satire, and two are tales of girls growing up in rural America. Tourette's thus thrives in popular genres. This paper addresses the questions: why Tourette's, and why now?

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Poetry as a defense

Poetry can serve as a tool of psychical defense with integrating consequences for the personality. This assumption is illustrated by an example of the living Czech poet I.E. Our interpretation is based on his poetry, on the findings from Rorschach's test and autobiographic conversation. I.E. prefers the sonet as a form of his poetry, where certain rules have to be followed. This type of poetics allows him to control erotic-sensual inspirations, even though he does not hide his homosexual orientation. His verbal associations in ROR remain on the level of an unbridled game, and the decorative verbalization is also evident. His identity is expressed as an exhibitionistic self-presentation and the experience of authenticity is missing. The order of his poems and his allusions to the Bible counterbalance his chaotic life and the myth of an eccentric poet in the society.

Jim Swan

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Virilio's Speed-up, Winnicott's Hesitation

In a recent ad for on-demand media, three young men stare wide-eyed and open-mouthed back at us or, rather, at the TV screen whose viewpoint we occupy. These three viewers appear to embody Paul Virilio's theory of a speed-up and compression of ordinary space-time so extreme that space is cancelled, leaving only the ubiquitous "now" of real-time media. I plan to consider Virilio's theory alongside Winnicott's still important paper, "The Observation of Infants in a Set Situation." The paper describes the clinical setting where Winnicott observes how infants on their mothers' laps negotiate the allure of a shiny object deliberately placed on the table between Winnicott and the mother-infant pair. Typically the infant hesitates, and the central issue is almost always anxiety about appropriating the object. This moment of hesitation and negotiation, I'll argue, maps the emergent space of the psychological subject as a social being.

Fabio Troncarelli

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Gegen die Wand between Masud Khan and Donald Winnicott

The movie *Gegen den Wand* by A. Fatih deals with very disturbed people, unable to build love relationships, full of despair and self destruction. Thank to Winnicott's and Khan's psychoanalytical theories it is possible to understand what happens beneath the surface of these dramatic lives.

Donald Vanouse

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Issues in Mourning Concerning For Whom the Bell Tolls

With the title taken from the John Donne and the ritualistic acceptance of death by Frederick Henry at the close of *For Whom the Bell Tolls*, Ernest Hemingway frames his narrative with affirmations of proper mourning connecting the living and the dead. Nevertheless, Hemingway's choice of a central character and some negative references to the Republican forces provoked fierce resentment. Among those who attacked Hemingway was his friend, Milton Wolfe, who accused him of being an irresponsible "tourist." Enraged, Hemingway write, "We are no longer friends. The "Eulogy" which Hemingway wrote in 1939 and recorded in 1947 expresses mourning for the American dead in Spain. Resentment at Hemingway's novel and the conflicts over his "Eulogy" indicate that mourning for the dead in Spain continued to be fretted with unresolved rage and feelings of betrayal.

Sherry Zively

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Madness and Modernism: Allen Ginsberg's "Howl" – Fifty Years Later

Allen Ginsberg wrote "Howl" in 1954 and 1955 and first read it publicly at the Six Gallery on October 7, 1955. At that time, readers found it shocking, and it was subjected to an obscenity trial before it could be distributed. Today, fifty years after it was first read, it seems like a brief sociological and psychological history of the last fifty years in America. "Howl" gives what E.M.W. Tillyard calls a "world view" of the last five decades in America, an era in which Louis A. Sass says that schizophrenia was the dominant mental illness, a mental illness, he argues, which has many affinities with modernism. I will be relying on Sass's theories in *Madness and Modernism* and Silvan Arieti's theories in *Interpretations of Schizophrenia*.