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Katalin Balint

University of Pécs, HUNGARY

The Mysterious World of *Persona*

Ingmar Bergman's *Persona* (1966) is one of the most challenging modern films. In the first part of my presentation, I review psychoanalytic analyses of *Persona*, classified according to Gabbard's (2002) methodology of psychoanalytic film theory. In the second part, I join the dialogue (Kernberg, 1950, Mermelstein, 2000, Stolorow and Atwood, 1992) in which the relationship of Alma and Elizabeth is interpreted through projective identification. Inspired by Stark (2006), I intend to prove that the dynamic of the two main characters can be understood better if the son's point of view is involved in the potential space of the film. Deeper levels of meaning can be grasped if the transferences are examined as analogous to a mother-infant relationship.

Peter Barglow

UC Davis Medical School, CA

F. X. Messerschmidt: Mad? Or is Kris Mistaken?

The scholar who was most prominently situated on the boundary between art history and psychoanalysis was Ernst Kris. Between 1932 and 1952 he concluded from applying psychoanalysis to historical and visual evidence that Xavier Messerschmidt (1736-83) was schizophrenic.

During the last half a century our understanding of "psychotic-like" symptoms has changed. This presentation revisits the sculptor's life and creativity from the perspective of contemporary views of serious mental illness. My presentation will include audience viewing of a few reproductions of the artist's "character heads" to estimate his capacity to coherently represent human emotions.

David Bennett

University of Melbourne, AUSTRALIA

Libidinal Economy: The Trope of the Prostitute as *Big Spender* in Psychoanalysis, Literature, and Anthropology and Radical Politics

Freud staked psychoanalysis's claim as science largely on what he called his "economic" model of the libido, and yet little work has been done on specifically monetary meanings of his economic explanations of the psyche. This paper will explore the origins and applications of Freud's libidinal-economic exchange and how the figure of the prostitute has functioned in a range of literature over the past two centuries. Beginning with Victorian pornography's celebration--and Victorian anthropology's pathologisation--of the prostitute as a profligate spender of both libido and money, I will trace how this trope of the "spendthrift" prostitute has been rehabilitated in the late consumer culture via "prostitute chic" fashions and the recent spate of best-selling prostitute memoirs.

Jeffrey Berman

University of New York at Albany, NY

Cutting and the Pedagogy of Self-Disclosure

Cutting, a form of self-mutilation, is a growing problem, especially among adolescent females. It is regarded as self-destructive behavior, yet paradoxically, people who cut themselves do not wish to die but to find relief from unbearable psychological pain. My talk will be based on a book I have co-written with Patricia Wallace that explores how college students write about cutting, how their writings affect classmates and teacher, and how students who cut themselves can educate everyone in the classroom about a serious problem.

Nancy Blake

University of Illinois-Urbana, IL

I Have Given My Body to Art: Orlan's Body Art

French performance artist Orlan challenges the categories of interior and exterior, appearance and substance, male and female, and even life and death with her controversial body art pieces since the 1970s. Although she has often been called mad, the example of her work and comparison to that of Artaud permit a definition of the notion of perversion.

Antal Bokay

University of Pécs, HUNGARY

Against Oedipus: Primary Narcissism as Poetic Resource

Poetic discourse concerns, by its nature, the innateness of personal identity. Early modern poetry concentrated on oedipal identity while the poetic changes in the 1920s developed a new form that tried to reach beyond the oedipal self. This new poetry can be explained with the help of the concept of primary identity. My paper discusses several poems from this point of view. My major theoretical background is Julia Kristeva's theories.

Dragana Borenovic

University of Michigan--Ann Arbor, MI

Scatology in Contemporary Art: Complacent or Corrosive?

The paper explores whether contemporary scatological art can be politically active or exert a change on the symbolic order. The transgressive and subversive power of scatology is explored through the theoretical concepts of the abject (Julia Kristeva), traumatic realism (Hal Foster and Jacques Lacan), anal eroticism (Sigmund Freud) and the *informe* (Georges Bataille). It is argued that the change in the order is impossible due such factors as the irrepresentability of the abject and traumatic, the protective screen of museums and aesthetics, and the resilience of social systems. The important distinction is between the concepts of the abject and traumatic real, on one hand, and the *informe* and anal eroticism on the other. The former two terms are structured in terms of oppositions and thus

imply subversion. The heterogeneity that the *informe* and anal eroticism imply offers more possibilities and enables more complex understanding of subjectivity and the social system.

Anna Borgos

University of Pécs, HUNGARY

Anna Borgos, Márta Csabai, Katalin Szili, Lucia Moukhtar: *Psycho-soma Etudes:*
A Video Performance

Our performance is an experiment to show the crucial components--words, images and movements--of "psychosomatic" expressions in a parallel way. In our understanding, these dimensions are always in interaction and, in favorable conditions, strengthen each other's expressive capacities. The *Etudes* tell the story of hysteria and psychoanalytic psychosomatics from the early days of the "golden age" in Charcot's clinic, through the hopes and frustrations of Sigmund Freud, up to the point where not only hysteria disappeared from diagnostic classification but also the whole problem of bodily expressions was swept under the carpet. First, we would like to call attention to the necessity of the revision of psychoanalytic explanations which tend to conceptualize psychosomatic problems as "verbally unexpressible, thus non-treatable in psychoanalysis." Second, we emphasize that the scientific understanding of these questions may gain a lot from elaborations in other fields and disciplines: art, photography, dance, theatre, and movement analysis.

Terry Burridge

Buckinghamshire Chilterns

Spiderman: A Question of Identity

Spiderman may be seen as a contemporary myth and not merely as a piece of comic book pulp fiction. Peter Parker's struggle to find his identity as both Spiderman and Peter Parker may be seen in Kleinian terms as an attempt to reach the depressive position or in Winnicottian terms as the struggle to maintain a true self. This personal struggle also reflects an American quest for identity. This search for authenticity also touches on how a society protects its most vulnerable members and how power is used or misused, for example by Doc Ock and the Green Goblin.

Mariana Dan

University of Belgrade

Homo Religious in Modern Literature

Myth, as it is defined nowadays by anthropologists, psychologists, and writers, opens broad possibilities of research focused on the deeper relation between the individual and the world he lives in. As opposed to diachronic methods, psychological and literary methods rooted in myth use synchronic methods to reveal deeper human patterns and models (archetypes), which do not essentially change in the course of history, but only reshape their surface structure. If "reality" is actually a mere view of the world changing in time and space, then the inner need of the individual to relate himself to the outer world remains unchanged. That is why today's literature is a significant contribution to the process of redefining notions such as homo religious or the act of initiation. In accordance with new discoveries provided by both anthropology and psychology, Mircea Eliade and John Fowles are landmarks in this respect.

Samir Dayal

Bentley College, MA

The Powers of the False: Fantasy and Film

As part of a project on fantasy and the false in cinema, this paper explores varieties of fantasy in selected diasporic South Asian films. Exploring the subject's production at the crossroads of fantasy and social reality, I offer an alternative to what might be presented simplistically as a psychoanalytic analogy for the status of fantasy, namely fantasy as the film's unconscious. Rather I cast it as an imaginary "embedded" under the film's skin that nevertheless has the capacity to present, often quite consciously but always subverting or interrogating narratives of gender, race, and nation that may be impossible to counter on the surface of the film. My paper highlights the contradictions and critical potentiality of fantasy, particularly in the case of cinematic representations of same-sex desire.

Eva Dede

University of Pécs, HUNGARY

Melancholy and Narcissism in the Pictures of Caspar David Friedrich

Caspar David Friedrich the best-known painter of German Romanticism to represent melancholy. This is supported by research from both biographical and medical points of view. Instead of using pathological descriptions, a philosophical approach, or art analysis, I highlight the melancholy of Friedrich through projective drawing tests and the melancholy and narcissism theory of Freudian psychoanalysis. Freud identifies melancholy with depression, and he also links melancholy to narcissism. In my opinion, beyond classical interpretations, Friedrich's pictures can be considered as representing the sublime narcissistic stage, in which scopophilic and phallic drives (voyeurism, exhibitionism) have important roles, since many of the pictures emphasize the themes of watching and being watched.

Evangelia Diamantopoulou

University of Athens, GREECE

Trauma and Crime: An Example from Modern Greek Literature

Under what circumstances does a victim become a perpetrator? In the novel *Murderess*, an important turning-point in modern Greek literature, the writer Alexandros Papadiamantis explores how the adverse parental inheritance of a piece of no man's land, together with that of an internalized bad object, lead the main character to a distorted sense of reality and to a catastrophic attempt to repair her own life by eliminating the lives of others who could have the same fate as herself. The traumatic relationship between mother and daughter and the loss of boundary between herself and others are at the center of the story, in a world where women have no chance of changing their fate either externally or internally.

Aleksandar Dimitrijevic

Belgrade University, SERBIA

The Birth of Self Psychology from the Spirit of Music

Heinz Kohut has always been opposed to reductionism in the psychoanalytic approach to art. He postulated that the arts influence and anticipate the development of science. In this paper, I apply the notion of "the anticipatory function of arts" to the clinical theories of Kohut himself. I suggest that his clinical concepts were, on the one hand, preceded by the artistic developments of the early 20th century and, on the other hand, consistently elaborated soon after and in direct connection with his contributions to applied psychoanalysis. After close reading of his papers, I shall try to show that Kohut's first groundbreaking paper ("Introspection, Empathy, and Psychoanalysis," 1959) was decisively influenced by his life-long devotion to music and anticipated by his fundamental papers on the psychoanalysis of music (1950, 1957).

Camelia Elias

Roskilde University, DENMARK

Between Gazes: Žižek and the Politics of Articulation

In the film documentary *Žižek* (2006) Astra Taylor, the film's director, introduces Slavoj Žižek and his central notions of Lacanian psychoanalysis as they relate to Marxism, ideology, and culture. Apart from following Žižek from New York to his home in Ljubljana, the documentary presents the viewer with a mixture of written texts in the form of quotations from Žižek's work, video footage from recordings with Lacan that are juxtaposed with recordings of Žižek's public appearances, such as giving lectures or introducing his books on night-time TV shows, and 'staged' settings in which Žižek delivers his thoughts on philosophy while in bed or in the bathroom. It is clear that one of the devices that the documentary uses in its portrayal of Žižek is the palimpsest, and what is being layered is the gaze.

Ferenc Erös

Research Institute of Psychology, Budapest, HUNGARY

"Poor Konrad" and the Psychoanalysis of the Body

"Poor Konrad" is the nickname of the hero's own body in a novel entitled *Imago*, published in 1906 by the Swiss writer Carl Spitteler. The novel has a particular importance in the history of psychoanalysis, for Jung derived his notion of "imago" from it, and *Imago*, the first journal which combined psychoanalysis and the human sciences, was named after Spitteler's work. In their correspondence, Freud and Jung and later Freud and Ferenczi refer several times to "poor Konrad" as a metaphor for their own or each other's body. In the paper I will show the different places, contexts and uses of "poor Konrad," and I will examine the implications of Freud and Ferenczi's choosing this expression from the perspective of psychoanalysis and the philosophy of the body. Finally, I will draw some literary parallels between Spitteler's novel and Antal Szerb's *Journey by Moonlight*.

Edina Fecsko

University of Pécs, HUNGARY

Tale, Screen and Couch: The Psychoanalytic Interpretations of *Little Red Riding Hood*

This paper is about psychoanalytic interpretations of *Little Red Riding Hood*, the well-known fairy tale, and its various film adaptations. I will present the related theories of Geza Roheim, Erich Fromm, Bruno Bettelheim, Helene Cixous and Rivka R. Eifermann. Following the classic motifs of the original fairy tale, I analyze the unconscious content hidden in the movies, especially the most contemporary versions, emphasizing *The Brothers Grimm* (Terry Gilliam), *Hoodwinked* (Cory Edwards) and *Little Red Riding Hood and Psychoanalysis* (Edina Horvath). The psychoanalytic interpretations of these films open the door to re-thinking oedipal conflict, infantile sexuality, and feminist theory, and to discovering some psychic and social pathologies of contemporary existence.

Elizabeth Fox

M.I.T, MA

André Green's Concept of "The Dead Mother" and D.H. Lawrence's Distressed Sons

My paper uses Green's article "The Dead Mother" (1980) to reconsider characters in Lawrence's novels and short stories who display what Green calls a "frozen core of love" and a sense of being held captive. In particular, the pattern of a character affected by an absent, ill, or depressed mother occurs in *Sons and Lovers*, "Daughters of the Vicar," "The Rocking-Horse Winner," and "Glad Ghosts." Green's idea of the child's identification with a bereaved mother explains the strong attachment that combines with "blank anxiety" and loss of meaning.

Andrew Gordon

University of Florida, FL

"Do We Not Bleed?": Bernard Malamud's *The Fixer*

Bernard Malamud's novel *The Fixer* (1964) is based on an actual case of a Jew accused of ritual murder of a Christian child in the Ukraine in the early twentieth century. In the novel, Yakov Bok, a poor Jew living in Kiev, is chosen as a scapegoat, falsely accused of murdering a Christian boy, supposedly draining his blood for use in Passover matzos. This hysterical accusation against Jews, known as the blood libel, originated in England in the Middle Ages and over the centuries spread throughout Europe and the rest of the world, persisting into the present day. Malamud's novel is suffused with images of blood in all its metaphoric meanings. I examine these, as well as possible psychoanalytic explanations for the persistence of the irrational, anti-Semitic blood libel.

David Gordon

City University of New York, NY

Resituating Freud's Hamlet

Hamlet's inner conflict, though rich in oedipal imagery, is dramatized as the product of his immediate situation rather than of childhood trauma. Its central concern is the old chivalric code of blood revenge and honor-at-all-costs, and is clearly implicit in the text, hence not "repressed" by the protagonist. Hamlet's prolonged wrestling with this conflict climaxes in a soliloquy that scathingly attacks the code's exemplification in Fortinbras, leaving the issue of revenge at an impasse. To prepare his hero for the act of killing Claudius, Shakespeare deleted and altered some crucial passages, the effect of which is to diminish Hamlet's turmoil by introducing evidence of his psychological growth--evidence that Freud and Jones ignored and might well have considered.

Júlia Gyimesi

University of Pécs, HUNGARY

The Creative Unconscious

The notion of the unconscious is one of the basic principles of psychoanalysis. The aim of Freudian theory was to scientifically legitimize this concept while there were several non-scientific explanations of it in the 19th and 20th century. One of these was the viewpoint of the modern occult movement, in which this enigmatic psychic force was represented as the source of development, inspiration, creativity and art. The examination of this alternative conception of the unconscious offers interesting possibilities to understand the often questioned scientific value of psychoanalysis.

Norman Holland

University of Florida, FL

Reader-Response: Three Models

There are two basic questions about readers' responses. One, how does a representation get into a reader's mind? Two, why are such representations somewhat the same and somewhat different in different readers' minds? Logically, there are only three possible models with which to answer, and only one of them works in psychological terms. There is experimental evidence confirming it.

Leigh Hursh

University of South Carolina School of Medicine, SC

Three Stories of Readers:

Discovery and Ineluctable Self Journeys with Considerations According to Pamuk and Holland

American psychologists offer self-help books with catchy titles to alleviate troubled lives. They are brought out to reduce "symptoms" or to ease difficult life passages. Their utility varies from establishing a common reference point to practicing self-improvement.

In contrast, this paper discusses three books about readers reading art, Cather's *Song of the Lark*, Sijie's *Balzac and the Little Chinese Seamstress* and Pamuk's *The New Life*. The stories dramatize identity journeys. Through accidental reading encounters, the readers become alive to her or his possibility to self-define or evolve. These readers' responses will be explicated according to the intentions of the writer Orhan Pamuk and according to the psychoanalytic hypotheses of the critic Norman Holland. Secondary comment will be included about the role of the "protective witness" in each story.

Aleksandra Jovanovic

University of Belgrade, SERBIA

Homo Religiosus in Modern Literature

See abstract of Mariana Dan.

Gordana Jovanovic

University of Belgrade, SERBIA

Art as the Socialized Unconscious

The aim of this paper is to examine the potentials of the psychoanalytic interpretation of art in an epoch which is characterized as living at the end of the social. From the very beginning of Freud's psychoanalysis, art was seen as a privileged transitional sphere between frustrating reality and gratifying phantasy where a kind of social conversion of the unconscious occurs. There are three possible places of this conversion: in the author, in the work and in the recipient. In the reception of art work, the previous forms of conversion of the unconscious are validated. This is possible only with reference to a common social unconscious heritage. How then is a socializing function – a social resolution of the unconscious – possible if general social claims are discredited and fragmented life forms fostered?

Claire Kahane

University of California, Berkeley, CA

The Double and the Absent in *Ian McEwan's Saturday*

Terrorism has increasingly become a familiar signifier of our post 9/11 consciousness, evoking an anticipation of something we dread and yet expect. *Ian McEwan's Saturday* is a novel that reflects on this post-traumatic state of mind, primarily by representing through the consciousness of its protagonist the psychological effects of living in a destabilizing surround of socio-political trauma. More than that, however, the novel responds to this uneasy state by offering the counter-effect of literature to contain the disorder that characterizes modern life. By placing McEwan's novel within a context of psychoanalytic ideas and literary ghosts, in particular, "Dover Beach," its 19th century counterpart, I hope to illuminate the novel's strategies for engaging the reader in the experience of apprehension and its attempt at a healing resolution.

Andreas Karakitsios

Aristotle University of Thessaloniki, GREECE

Issues of Literary Representation Related to Historical Facts: The Role of the Teacher During the Period of the Macedonian Struggle

This study examines the various forms of the literary representation of concrete historical facts. More specifically we research: a) the effect of personal experience and ideology in the literary narration and the narrative choices of the writer (type of narrator, point of view, etc); and b) to what degree this type of representation shapes gender in the literature. We examine the multifaceted role of the teacher (living conditions, educational level, state and church relations, participation in the armed fight) in the literary work of Georgios Modis during the turbulent era of the *Macedonian Struggle* (1904-1908) in the region of Ottoman Macedonia. The novelist's work as a member of the Greek guerrilla armed forces shows the intensity of Balkan nationalisms during the 19th and 20th century in the region of Macedonia, especially the ethnological structure and languages of the population.

Eleni Karasavvidou

Aristotle University of Thessaloniki, GREECE

The American Hero as Nemesis, Kirki or Threat

This paper explores the ways Americans have been registered in some Balkan novels and movies. Given that literature is one of the most powerful ways that social subjects can express their feelings and anxieties caused by socio-political "reality," we proceed into a comparative analysis, comparing the "American foreigner" as a hero in different circumstances and periods in the multifaceted Balkan context.

Rainer J. Kaus

Cologne University, GERMANY

Guilt, Inhumanity and Alienation in Times of War: Franz Kafka's Narrative "In the Penal Colony"

The recent war in Yugoslavia enables a new treatment of Kafka's classic text from 1914. A travelling researcher witnesses a cruel execution in a penal colony. In a kind of bed with a drawing apparatus above, the transgressed commandment is inscribed on the convict's body using a complicated system of needles. "The guilt is always doubtless." After the executioner explains the apparatus, the traveler points out the injustice of this procedure without charge or formal defense. The executioner then frees the convict and has himself laid in the apparatus, this time with the commandment, "Be just." But now the machine destroys itself, without allowing the corpse, upon whose face the usual traces of salvation cannot be recognized, to fall into the pit. A linguistic analysis and the uncovering of intensified existential and psychological mechanisms such as guilt, untouchability, and alienation in extreme times are the paper's topics.

Roslyn Ko

City University of New York, NY

Reading Between Lacan and Narrative Plot: Narrative as *Objet Petit a*, Beginning as Lack, and Reassessment of Structuralist Models in Narratology

I am presenting part of my second dissertation chapter entitled "The Genesis of Plot." I would like to champion a significant correlation between textual and psychic dynamics, between narratological phenomena and Lacanian psychoanalytic underpinnings. I focus my presentation on the following aspects: the *raison d'être* of narrative, narrative as *objet petit a*, the act of reading as psychologically metaphoric, and lack as the starting point of plot. I argue that narratives exist as ways in which humankind negotiates the quintessential desire for freedom and that narratives concern man's struggle to desire freely, irrespective of the outcome (narrative ends). I will also examine the point of departure in plot, which has been taken for granted and escaped critical discussion both within and outside the field of narrative studies. I will conclude by reassessing the value of structuralist models such as those of V. Propp and A.-J. Greimas.

Triantafyllos Kotopoulos

Aristotle University of Thessaloniki, GREECE

Issues of Literary Representation Related to Historical Facts:
The Role of the Teacher During the Period of the *Macedonian Struggle*

See abstract of Andreas Karakitsios.

Solange Leibovici

University of Amsterdam, NETHERLANDS

In the Name of the Father: Lacan and His Daughter, or, Can a Girl Have Fun in the Symbolic?

What are the exact origins of Lacan's "Name-of-the-Father," and what role did Lacan's own name play in his daughter Sybille's life? Is the "*nom-du-père*" here to be understood literally as "*non-du-père*"? My paper will be a modest attempt to demystify the often used and misused concept of the Name-of-the-Father.

Angela Lin

Vanderbilt University, TN

Psychoanalysis and the Rebirth of Opera

Recent psychoanalytical approaches to opera have garnered both critical attention and vehement detraction. Žižek's readings of Wagner, for instance, have been attacked for their lack of attention to music and their exclusive focus on the plot. As if to compensate for this methodological flaw, Žižek suggestively asserts in a later work that psychoanalysis was born at the moment that opera "died," privileging the latter as an art whose very form offers a narrative about death and desire that is itself the mainstay of psychoanalysis. This paper traces the debates surrounding psychoanalytical treatment of operatic works (Žižek, Dolar, Poizat) and tries to tease out certain questions that have persistently surfaced in these discussions: music and signification, body and language, the voice as both a material and symbolic object of desire, and the paradoxical over- and under-estimation of the relation between opera and Lacanian concepts.

Stanislav Maticic

University of Zagreb, CROATIA

Before the Rain: Anticipation of the War in Yugoslav Films of the 80s (A Psychoanalytic View)

In the book *Liberated Cinema: The Yugoslav Experience* (2002), Daniel Goulding wrote: "If we would suggest that the filmmakers of that period (80s) in fact anticipated the violent break of Yugoslavia we would read the history backwards." The psychoanalytical method is a kind of reading history backwards. I will discuss some topics from the movies of that period that, in my opinion, could be interpreted as anticipating the forthcoming tragedies: the loss of/search for the Father, the breaking of the conspiracy of silence regarding past traumas, and the process of disillusionment with myths. I also offer several short cinematic depictions of my themes.

Cynthia Miller

Emerson College, MA

A Nightmare of Complicities: Crafting the Horror of Modernity in Gautam Bhatia's *Malaria Dreams*

Indian architect/author Gautam Bhatia's novel *Malaria Dreams* draws its life from the pathology and fear inherent in cultural transition. Set in an era of rapid social change, marked by the emergence of a middle class, heightened individualism, and conspicuous consumption, Bhatia's novel seeks to make peace with the changing face of India, made visible through changes in her cultures, her cities, her architecture, and the souls of her inhabitants. The constraints and certainties imposed by tradition have been eroded, giving rise to a new range of personalities, desires, insecurities, and neuroses, which Bhatia deeply fears, even as he participates in their enactment.

This paper examines the author's "normalized panic" woven throughout his often comical narrative of garish estates, high tech ashrams, and converted palaces. As he uses the built environment as a gateway to the inner worlds of its inhabitants, the architect becomes more than an artist or builder: he becomes a chronicler of the pathology, anguish, and desire hidden within the walls he designs.

Orsolya Papp

University of Pécs, HUNGARY

The Representation of Psychoanalysis in Early Cinema

This paper addresses the question of representability of psychoanalytic treatment in cinema. It concentrates on problems such as the shaping of the psychoanalyst's figure with the help of the characteristics known from other film genres (e.g. detective stories), or the (im) possibility of the depiction of certain elements in the complex healing method on screen (e.g. duration, silences). The analysis goes back to *Le mystère des roches de Kador* (Perret, 1912), which first assumed and depicted the hypnotic therapeutic effects of moving pictures. It becomes established with *The Secrets of a Soul* (Pabst, 1926), which is considered to be the first psychoanalytic film and becomes an emblematic point in the history of the psychoanalytic movement as well. As a contrast the paper deals with a current Hungarian film, *Opium—Diary of a Mad Woman* (Szasz, 2007), which presents a creative and professional crisis in the life of Geza Csath, one of the first Hungarian psychoanalysts.

Ratna Roshida Abdual Razak

Universiti Sains, MALAYSIA

Horneyan Theory in Arabic Poetry: A Case Study of Al-Mutanabbi

To better understand the poet through the study of his poetry, it would be instructive to begin by recreating what Freud called "the primal situation," the first and original situation. By doing so, we will be able to see how verbal art could have been woven into the fabric of governance in early societies. Al-Mutanabbi, a famous Arab poet during the Abbasid era recognized that he possessed artistic talents and may have had a need to pursue art for its own sake. The Horneyan theory of humanistic psychology, with its holistic approach to human beings, provides a far more refined approach for examining the poet's personality especially during his turbulent life when he was apart from his patron, Sayf al-Dawlah. This theory will help us to analyze the personality of al-Mutanabbi, using his poetry as a source of insight into his defensive strategies. It will also solve problems of dynamics, e.g., the motives behind a certain action, gratification or frustration as well as the consequences thereof. This is important in the study of a poet, as it allows us to understand and explain his inner conflicts, inconsistencies, and contradictions.

Margret Schaefer

University of California/Berkeley, CA

Arthur Schnitzler: A Kohutian Study

Abstract not available.

Murray Schwartz

Emerson College, Boston MA

Reflections on Psychoanalytic Education

Psychoanalytic education has been a sharply controversial topic throughout the history of psychoanalysis. Recently, there has been, and continues to be, intense interest in questions about psychoanalytic education in the context of the crises of psychoanalysis in western cultures. I will reflect on the history of teaching clinical and applied psychoanalysis in the academy during the past forty years, asking what lessons this history holds for contemporary debates.

Robert Silhol

University Paris VII, FRANCE

Damasio and *Descartes' Error*

In his *Descartes' Error* (1994), Antonio Damasio convincingly demonstrates that duality of body and soul in humans can no longer be upheld. After some famous others, he does provide a sound basis for a "modern"—that is to say not "primary"—materialist conception of man. The alternative he proposes, however, largely founded on an interrogation of perception in its relationship with subjectivity, is not entirely satisfactory, for it leaves no room for a conception of "representation" as it can be understood today.

Bent Sørensen

Aalborg University, DENMARK

Beat Dreams? Jack Kerouac's *Book of Dreams*

In 1961 Jack Kerouac published a journal, containing hastily scribbled accounts of dreams. *Book of Dreams* can be read as vindication of Kerouac's poetics of spontaneity, detailed in his manifestoes for prose writing. Kerouac argues that his *Dreams* constitute a continuation of his autobiographical and confessional novels, providing unmediated and uncensored experience channeled straight onto the page. In a critique of communism and psychoanalysis ("Freudianism is a big stupid mistake dealing with causes and conditions instead of the mysterious, essential, permanent reality of Mind Essence"), Kerouac offers his explanation of the universality of dreams as reality: "The fact that everybody in the world dreams every night ties all mankind together [...] in one unspoken union and also proves that the world is really transcendental which the Communists do not believe because they think their dreams are 'unrealities' instead of visions." Why did Kerouac validate dreams as Buddhist visions?

Marleen Stevens

Ghent University, BELGIUM

Why the butler is not allowed to desire not to be desired:
a psychoanalytical perspective on Ishiguro's *Remains of the Day*

Ishiguro's novel (1989) tells of Stevens, an aging English butler, who has devoted his entire life to serving at Darlington Hall. Stevens is utterly constrained by his imperatives on dignity, professionalism, and "true Englishness." Despite his feelings for Miss Kenton (the housekeeper), any attempt from her side to make Stevens respond to her affection remains fruitless. Drawing upon Lacan's concepts of obsessional neuroticism, I will illustrate how and why Stevens cannot bear the manifestation of his own desire. Moreover, he not only sets out to suppress his own desire but also to kill that of the Other. I will also discuss how, at the novel's end, Stevens has some brief and moving moments of self-recognition and doubts on the value of his life, but smoothly falls back into self-deception, thereby safeguarding his identification with the authoritarian law of the Father and leaving his symbolic structures in place.

Roi Tartakovsky

Tel Aviv University, ISRAEL

Thinking Psychoanalytically about Rhyme: *Nachträglichkeit*, Fantasy, and Sporadicity

Once a synecdoche for the poetic act itself, rhyme has generated much interest among literary scholars and prosodists, whose collective work on rhyme usually grants it one of three functions: schematic, euphonious, or semantic. After a brief summary of these functions, this paper will explore the contribution psychoanalytic thinking can make to our understanding of rhyme. For one, phenomenologically rhyme exhibits a unique temporality, being "split" across time with the attainment of the status of rhyme deferred until the second rhyming word is reached. This structure fits psychoanalytic concepts of psychic temporalities. Also, rhyme, and in particular modernist "sporadic rhyme," creates a distinct linguistic and conceptual layer that has curious structural affinities to fantasy, obfuscating and paradoxically creating what it is obfuscating. The talk will consider these characteristics, along with specific poems.

John Tibbetts

University of Kansas, KS

Men, Women and Ghosts: Edith Wharton's Daylight Ghosts

In her many ghostly tales, Edith Wharton's theme of the "living" haunting the "dead" (instead of the other way around) derives from the existential *angst* of a world perched on the verge of 20th century Modernism. Her themes function as metaphors for crises in faith, meaning, and identity for characters alienated from their world and from themselves--"haunting" their own houses, as it were. I will demonstrate how recent films *The Sixth Sense* and *The Others* exploit Wharton's metaphors to express the confusions and uncertainties of our own Brave New World.

Arnold Toczyski

Bialystok, POLAND

Light of Prometheus: David Lynch's *Inland Empire*

"You want to see something shocking? Look in the mirror." That is a joke response to a question by a talk show host in one of the scenes of the latest David Lynch film *Inland Empire*. This movie is in fact about showing modern human beings a picture of themselves. In the film there is a mirror image of David Lynch as well, because of his situation as an artist who has problems because he is a cult director.

Lynch's pictures seem absurd and surrealistic. This one looks even more blurred than *Mulholland Drive* or *Lost Highway*. But I see it as a simple story. To me *Inland Empire* is a question about the place of an artist in modern culture. It looks as though Lynch finds his space somewhere between Prometheus and the Devil.

Anna Toom

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Tchekov's "Grisha" as an Illustration of the Child: Cognitive Development Theories

Cognitive development in early childhood is one of the most complicated aspects of psychology. Tchekhov's story "Grisha," a unique illustration of 2-year 8-month-old boy's cognitive functioning, can be effectively used for studying the topic. The story contains vivid and detailed descriptions of how a child, having just first seen the world outside of his room, perceives new objects and people, copes with unusual experiences, thinks, speaks, forms concepts, and develops a categorical structure of knowledge essential for his further understanding of reality. 282 graduate students participated in my research. They analyzed the character's cognitive processes using scientific definitions and practical criteria of development. Results indicate that the story truly reflects fundamental theoretical principles of cognitive development in small children and the important fact that a cognitive delay may be caused by neglect of a need for emotional communication.

Dora Tsogia

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Trauma and Crime: an Example from Modern Greek Literature

Under what circumstances does a victim become a perpetrator? In the novel *Murderess*, an important turning-point in modern Greek literature, the writer Alexandros Papadiamantis explores how the adverse parental inheritance of a piece of no man's land, together with that of an internalised bad object, lead the main character to a distorted sense of reality and to a catastrophic attempt to repair her own life, through eliminating the lives of others that could suffer the same fate as herself. The traumatic relationship between mother and daughter, and the loss of boundary between herself and others are in the center of the story, in a world where women have no chance of changing their fate, externally or internally.

Donald Vanouse

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Psychological Dimensions in Stephen Crane's Depictions of Children

Stephen Crane's depictions of childhood throughout his works reveal a sympathy and concern for the child that appears to reflect his own childhood experiences with dislocations, emotional deprivation, economic hardship, the deaths of two of his siblings, and even the death of his father when Crane was eight years old. Speaking of Crane's "baby stories" about children in the slums of New York, a friend said, "For lucid analysis of the very young human heart, I never saw their like." In addition to these works about the isolated children of the slums, Crane wrote about the children working in the coal mines of Pennsylvania and the children stifled by pretense and deception in the small town of Whilomville. In "Death and the Child," he writes about a child abandoned on a battlefield during the Graeco-Turkish War. In these works and others, Crane seems to be returning to childhood suffering.

Julia Vassilieva

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Telling Stories about Ourselves: Narrative Approaches to Self and Therapy

This paper focuses on narrative approaches to self, identity and therapy elaborated by three pioneer figures around the globe. While in the U.S. Don McAdams has been elaborating an approach to identity conceptualized as a life-story, in the Netherlands Hubert Hermans has been advocating a model of the dialogical self based on Bakhtinian ideas, and in Australia and New Zealand the collaborative efforts of Michael White and David Epston have launched narrative forms of narrative psychology that appropriate and use concepts originating in literary criticism, such as story, plot, dialogical positions, and text and context. The paper will further investigate definitions and functions attributed to narrative in different disciplines (narrative as a means of maintaining continuity and coherence, its plasticity and multifocality, narrative and meaning-making and narrative and performativity) and will examine what potential resources such features hold for personality psychology and therapy.

David Vilaseca

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Antonio Roig and the Becoming Animal of Queer Identities

The name of the Antonio Roig (1939) is inextricably linked in Spain to the controversy which, during the years of the 'transición', followed the publication of his three autobiographical works, in which he came out as a gay man: *All Parks are not a Paradise* (1977), *Variations on a Theme of Orestes* (1978), and *Seer in Rebellion* (1979). In this talk I will be proposing an anti-humanist, anti-essentialist and anti-homophobic reading of Roig. Drawing on a comparison between Deleuze and Guattari's idea of 'becoming-animal' as expounded in *A Thousand Plateaus* (1980) and Roig's recurrent use of animal metaphors to refer to his experience as a gay man, I will aim to demonstrate that Roig's subjectivity cannot be understood unless we take into consideration the overall undermining of ontology and of the traditional categories of identity which Deleuze and Guattari's 'schizo-analysis' puts forward.

Roman Vodeb

Independent Scholar, Trbovlje SLOVENIA

Sophocles' *Oedipus*, Morpheus's red pill and psychoanalysis

Freud's concept of the Oedipus complex is well known, yet Sophocles' tragedy *Oedipus Rex* brings us another point of view, which should not be omitted. The human soul works on two levels: the conscious and unconscious level, which had been proved through psychoanalysis (and because of it). Unconsciousness is not just sexual; it is symbolically structured as well. Human consciousness rambles in delusions and it should be this way. When consciousness faces the symbolic structure of unconsciousness, the inevitable consequence is total psychological collapse. Delusions make the human being normal and well functioned. Looking into the truth about himself made Oedipus blind himself. Morpheus's red pill (from the film *Matrix*, 1999) puts Neo into the desert of the real, which is so frightful Neo almost can't stand it, yet Oedipus's internal view into the truth about himself, on the other hand, is more crucial and cruel.

Dragan Vukotic

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Metaphor Reading as Reading Transference

Ambiguity refers to polysemy and a metaphor that represents it. In psychoanalytic reading, we wonder how to read a metaphor and how to read the transference. Discourse of the Other differs from what we experience. Attention is paid to "classic psychoanalysis" which removes symptoms with neurotic patients provided that one can find substitutes in the imaginary. In narcissistic neuroses, lack of ability for substitutes in the imaginary indicates to lack of ability for metaphor. Where "the word and the thing do not coincide, it is the symptom that determines equality of an expression, and not similarity or proximity. There are too many coincidences and consequences produced in interaction of the lack of ability to establish transference, inability to find a substitute in the imaginary and to understand words in their figurative meaning, to find them accidental.

Sherry Zivley

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The Theory of the Dead Father in Donald Barthelme's *The Dead Father*

Following André Green's theory of "the dead mother," psychologists have recently begun to construct a theory of the nature of "the dead father, but have not yet come to agreement. There is perhaps no better model to represent the characteristics of such a man than the character of the dead father in Donald Barthelme's *The Dead Father*-- a man who described as "dead but still with us, still with us but dead."