Ana Altaras
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Belgrade, SERBIA AND MONTENEGRO

Figuring out the figurative: understanding literary metaphors

It is beyond doubt that metaphors represent one of the central components of literary texts and that their understanding is an essential part of the reading experience. As Ellen Winner puts it, without the ability to make sense of figurative language, most works of literature would be partially understood at best.

Grasping the full meaning of a literary metaphor calls upon certain logical-analytical skills, as well as some degree of aesthetic sensitivity. Are we all equally equipped with both capabilities required to enjoy literary metaphors?

This paper explores individual differences in metaphoric skill and sensitivity. Specifically, it investigates whether and how literary metaphor comprehension and recognition of the metaphor's aesthetic appeal are related to the readers intellectual abilities and personality traits.

Mary Kate Azcuy
Monmouth University
West Long Branch, NJ, U.S.A.

Healing from trauma in Louise Gluck's poems

In Proofs & Theories: Essays on Poetry, Contemporary, American poet Louise Gluck honestly discusses her life's struggles due to anorexia nervosa, survivor guilt, and alienation from mother, themes in many of her poems. She openly discusses her use of "psychoanalysis...[when] it was less common than now" (11) and how through self examination she discovered the catalysts to her suffering and rage against self. Telling the truth aided the poet in recovery from trauma. Gluck explains how poets must overcome the fear of truth "voices [that] specify rage and contamination and shame" and find and understand that "what they demand...is admiration for unprecedented bravery, as the speaker looks back and speaks the truth" (54). Gluck's poetry reflects her suffering, understanding, and ultimate healing.

Jeffrey Berman
State University of New York, Albany
Albany, NY, U.S.A.

Dying to teach
For many years I have encouraged my college students to write on "risky" topics, and my talk is based on my new book *Dying to Teach*, in which I confront the most wrenching loss imaginable: the death of my beloved wife Barbara from pancreatic cancer. I tell four interrelated stories: how Barbara wrote about illness in her cancer diary, how I cared for her from the moment of her diagnosis until her death twenty months later, how my students reacted to the news that she was dying, and how I responded to her death, which occurred on April 5, 2004. Writing was my way to remain close to her while I was simultaneously detaching himself from her. My book describes my lifelong devotion to Barbara, our shock and horror following her diagnosis, and what we both learned about love and loss.

Susan Hathaway Boydston
University of Cincinnati
Cincinnati, OH, U.S.A.

The dragon segment in *Beowulf* or the narcissistic self

Part II of *Beowulf*, beginning with the hero's return to Geatland and ending with the twelve nobles riding in a circle around the hero's burial mound expresses in myriad ways the arrest of the self in the narcissistic pregential phase of development or what Melanie Klein would call the "depressive position." As a result of the tragic and repeated loss of the good mother, the good breast, depicted in Part I, we see in the Dragon segment the splitting off and repression of the devalued part of the self in the form of the dragon and the over-idealization of what Heinz Kohut calls the "grandiose self" in the form of *Beowulf*. Further characteristics of narcissism are evident in the theme of revenge, the fragmentary text, and a pervasive sense of loneliness and isolation, which is an expression of what Klein calls "pinning" for the lost object" or mourning for the dyadic relationship with the mother that has been lost forever.

Patrick Brady
University of Tennessee
Knoxville, TN, U.S.A.

Author-reader 'pseudo-dialogue' and the impossible dream of abdication of control

The subject of this essay involves two different types of writer of at least groups of writers: those who stop the story to address the reader, and those who attempt (or affect) to give control of the plot development and everything else to the reader. Both may be said to have a relationship with the reader so extraordinary as to warrant the expression "experimental novelists"; but this relationship is in reality, of course, fictional. This would be so even if the author were not seeking to deceive anyone other than himself. We shall explore the various types and gradations within each group--such authors as "interruptors" Diderot, Mérimée, Proust, Gide, and Italo Calvino and "abdicators" Sterne, Diderot, and Saporta--and the relationships between the two groups. And the effect of these machinations on the part of the authors on the reader's "willing suspension of disbelief".

Emily Budick
Hebrew University of Jerusalem
Jerusalem, ISRAEL

"Envy, or Yiddish in America": a study in literary gratitude and greed

What is envy that it should dominate the title of Cynthia Ozick's classic short story? In what way might envy actually be synonymous with Yiddish, as the title seems (oddly) to imply? The envy
exhibited by the story's post-Holocaust refugee writers, the story makes clear, has roots deep within those writers' personal psychosexual histories. Written in what Ozick elsewhere imagines as a new Yiddish, the story itself embodies the envy of which it speaks, albeit (unlike its characters) lovingly, and with "gratitude." At stake for Ozick is not only the general relationship between literature and psychosexual processes but the particular relationship of Jewish writing to its own origins in its "mother" tongue. To refute the claims of one of the story's characters, envy does not sound the same in every language; nor literature.

Ivo Cermak, Ida Kodrlova, and Vladimir Chrz Academy of Sciences Brno, CZECH REPUBLIC

The concept of dialogical self in Capek's novel An Ordinary Life

The authors interpret Capek's novel An Ordinary Life from the point of "multiple voices" approach. Narrative psychological perspective, which focuses on dialogical nature of human existence, is used as an interpretation modus. Pivotal motif of the novel is an exploration "self" that is able to related to the plural "multiple voiced" realities. Capek tells the story of the elderly man, who feels he must find some answers concerning issues of his own identity. He starts to write an autobiography and during this process he finds plurality in himself, he uncovers the human being as a multitude of real and possible persons. Capek shows that we can perceive these persons as an entanglement of intertwined continuous stories. The authors argue that Capek's novel, published in 1934, anticipated narrative approaches in psychology, in which the identity is conceived as a permanent reconstruction and reinterpretation of multiple versions of life stories.

Fu-jen Chen National Sun Yat-sen University Kaohsiung, TAIWAN

Performing and shifting selves in Gish Jen's Mona in the Promised Land and Rebecca Walker's Black, White and Jewish

In this essay, I shall first examine the new mode of subjectivity in the postmodern-global-capitalist era, one that celebrates multiple shifting identifications and free choice to identify with a proliferation of differences. The new mode of subjectivity are especially embraced and celebrated by major fiction characters in Mona in the Promised Land and the autobiographer of Black White and Jewish: Autobiography of a Shifting Self. In the sense of Lacanian psychoanalysis, I explore the non-stop performance of identities assure themselves that they are not lacking, thereby recoiling from the fundamental fact: we are all split subjects, divided, inconsistent, and alienated from ourselves. Besides, performing a proliferation of differences often leads one to misrecognize the other as a perceptual gestalt, that is, non-contradictory as well as authentic-the one before the Fall.

Hanna M. Clairière University of Paris III Paris, FRANCE

The role of affective memory and the impact of substance on it according to Henri Bergson seen through the poetry of Paul Eluard
The poetics of Paul Eluard is largely based on the senses of which particularly the touch and the sight are present. Words have obtained the status of objects through a manipulation which undress them from all rhetorical clothing. They lead us to qualities like warm/cold, hard/polish and to the presence of the body in space. Also a lot of words are presented as images to be observed in space like dew and hoarfrost and other sensuous material. As the poetics of Eluard is at the same time based on thinking it studies the role of words and objects and the way they are supposed to form ideas in our body. In this way it is related to the approach of Henri Bergson, who emphasizes the role of memory and the impact of substance (material) as an interaction in space which at each moment create a new whole of the situation in which the body finds itself ("Matière et mémoire", 1936). Even our perception of objects in space is invested by our memory. Moreover, as the poetics of Eluard articulates the role of the feminin (the

Joanne Craig
Bishop's University
Lennoxville, Quebec, CANADA

Medusa and Muse: Freud, Bogan, and Cixous

In keeping with the classical tradition and his usual practice Freud in his short paper on Medusa's head assumes that Medusa's victims are male. Hélène Cixous in "The Laugh of the Medusa" imagines women's confrontation with Medusa as a triumphant assertion, which Freud's treatment of the representation of Medusa as apotropaic anticipates. The reading of the myth by Cixous responds to Freud by transforming Medusa through consideration of gender from a force that silences men, a diabolical counterpart of the inspiring muse, to one that gives a voice to women. Between Freud and Cixous, as a further anticipation of her feminist reading of Medusa, I will consider the poem "Medusa" by Louise Bogan, which mediates between the horror associated with Medusa and castration in the myth and in Freud and a tentative association, implicit in classical myth, of Medusa with art, an association which Cixous's recuperation of the monster develops.

Max Day
Newton Center, MA, U.S.A.

Summary of Complex Oedipus

Freud defined the Oedipus complex as the wish of the son to overpower or kill his father and take his mother as a wife. This is a simple version of what goes on in the play and in life. In the play certainly the father dreams his son will kill him and decides to do away with him. He has him hung up by his ankles to die. In addition to the physical damage, there is the psychological damage of abandonment. The king's servants take mercy on him and he ends up being handed over from family to family and is finally adopted. These various traumata lead to the development of a personality that is full of anger but also intuitive, as he had to be to survive. He ends up murdering his father in an episode of road rage and then marries the queen, his mother. Later he is imperious and rageful and finally takes out his eyes in guilt. This complex personality is condensed in the concept of the Oedipus Complex. Why Freud saw him as he did, we can only guess with some connection with Freud's own personal and intellectual development.

Evangelia Diamantopoulou
University of Athens
Athens, GREECE
The wandering of Homer's or any other's Ulysses: necessity or choice?

Homer tells of Ulysses' long trip towards Ithaca together with all the problems he encountered en route and his particular way of dealing with them. The narrative poses questions about both the conflicted wish to return home and the convergence of that wish with the obstacles such that the obstacles function as a means of self-knowledge and self-definition. Similar questions arise from the travels of immigrants in our times too, and they re-appear as subject-matters in various art forms, such as prose fiction and film.

Gabriele Dillman
Denison University
Granville, OH, U.S.A.

Suicidal ideation and Karoline von Günderrode's poetic work

This year we commemorate the bicentennial of German Romantic poet Karoline von Günderrode's death at the age of 26. While her spectacular suicide indeed accounts for much of the attention she has received, critics who wish to see the "quality and uniquenesss" of the poet's "contributions to German culture" emphasize disregard the psychological reality of her broken spirit and interpret her untimely death within a (rationalized) philosophical framework. Others see the poet as trapped in the role she had been confined to as a woman, "predestined to be a victim and martyr." My paper intends to offer an alternative approach to these interpretations in that it looks at how the poet's philosophical thoughts, her social reality, and her psychological organization as these manifest themselves in her work have been impacted and shaped by the young woman's life-long suicidal ideation.

Camelia Elias
Aalborg University
Aalborg, DENMARK

Dreaming aphorisms

Susan Sontag's first novel The Benefactor (1963) is a roman à clef whose main concern is with how living for dreaming, making decisions and acting with the sole purpose of influencing one's dreams, results in a replacement of the surface of action with the workings of consciousness. The conscious move from thought to dream and from dream to interpretation is mediated by a narrative strategy which formulates both actions and dreams as aphorisms. My paper argues that the construction of aphorisms on the basis of a narrative that reverses the conscious into the unconscious is a way of engaging with literary criticism in its simple form. Sontag's aphorisms suggest that interpretation and literary criticism relies on the simplicity of form. Sontag's aphorisms are examples of how the literary critic negotiates the ambiguity in the relationship between interpretation, dream, and the form of the aphorism.

Ricardo Fernandez
Colorado State University
Fort Collins, CO, , U.S.A.

A psychological approach to the autobiography of childhood and adolescence

The autobiographical account of childhood and adolescence can be approached through different psychological perspectives. In my research, focused on Spanish autobiographies I have used Freud, Lacan, Jung and others for describing the structure and the models of this type of writing. I
have studied in these autobiographies the correspondence between the conception of childhood and the role in some Freud's writings of the image of the child in the context of the law of recapitulation. I have compared as well, the social and artistic role of the autobiography as an autobiographical act with rites of initiation and passage, described by Jung, Eliade, Rank, Campbell, etc. I have also considered the recovery of the childhood memories as a way of personal integration as is expressed in the Jungian archetype of the child.

Joseph Flanagan
University of Helsinki
Helsinki, FINLAND

The auditory imagination revisited: cognitive rhythm and ineffable meaning in Shakespeare's Sonnets

In this paper, I will argue that developments in cognitive semiotics can allow us to avoid the Scylla of impressionist hermeneutics and the Charybdis of abstract formalism in the analysis of poetic rhythm. Adapting the work of such literary theorists as Derek Attridge, Reuven Tsur, and Richard Cureton and such musical theorists as Robert Hatten, David Lidov, and Naomi Cumming, I will argue for a theory of "cognitive rhythm" that combines structuralist and hermeneutical approaches to the relationship between sound and meaning. I will suggest that the "cognitive rhythm" of a poetic text is characterized by multidimensional, hierarchal groupings. That a reader can perceive the effects of these groupings without always being able to name them gives the poetic text an "ineffable" expressive significance. I will thus demonstrate the cognitive basis for Eliot's notion of the "auditory imagination."

Elizabeth Fox
M. I. T.
Cambridge, MA, U.S.A.

Metaphors of movement and psycho-poetics in D.H. Lawrence's essay on Benjamin Franklin's Autobiography

In "Psycho-physical Problems Revealed in Language: An Examination of Metaphor" (1950), psychoanalyst Ella Freeman Sharpe notes, "Metaphor is personal and individual even though the words and phrases used are not of the speaker's coinage" (159). On the basis of the distinctive characteristics of metaphor, she argues, one can detect an individual's psychic conflicts. My paper considers metaphors and figurative language for the soul, travel, and masculinity in Lawrence's "Benjamin Franklin" (1923).

Lawrence critiques Franklin's vision of the soul, recipe for moral "perfection," goals, and stature as a model American. The language Lawrence uses, in particular references to the soul as a "vast dark forest with wild animals in it," parallels language in Sea and Sardinia (1921) about the soul, movement, and individual freedom. As the US celebrates the 300th anniversary of Franklin's birth, Lawrence's comments provoke reconsideration of Franklin's social, moral, and economic goals.

Emily Fox-Kales
Harvard Medical School
Arlington, MA, U.S.A.

Fat Girl: fusion, confusion, and the primal scene re-configured

The cinema of Catherine Breillat is noted for its violent and provocative investigations of human sexuality. While her 2001 film Fat Girl (A ma soeur!) does indeed have much to say about the
emergence of adolescent female desire and the betrayal of male romantic discourse, it interrogates more importantly the intrapsychic nature of the initial encounter with sexual fantasy and experience both through processes of identification and disconnection with the family as well as the primal scene fantasy. In its examination of the relationship between two adolescent sisters, one fat and one thin, the film asks us to consider another relationship as well: the voyeurism of the “fat girl” and our town spectatorial gaze at brutality of the girl’s sexual initiation.

Bagher Ghobari
University of Tehran
Birjand, IRAN

A psychological commentary on the story of the prophet Joseph in the Koran

Heroes and heroines have significant psychological values in literature. This is mostly because their histories indicate processes of individuation and unconscious psychological motives. In this paper, I intend to look at the story of the prophet Joseph from a psychological point of view as illustrated in Sura Yusuf of the Koran. I will pay special attention to Joseph’s dreams, which use cosmic images (sun, moon, and stars) and explain how these dreams are a call to heroism. I will also shed some light upon the fulfilment of Joseph’s dreams as well as their actualization in his life span: his envious brothers’ unfair behaviors in selling him for a small price; his interpretation of Pharaoh’s dream; his pious behavior in not yielding to the earthly love of Queen Zolaikha but preferring to go to jail; and Joseph’s eventually becoming a ruler of ancient Egypt.

Andrew Gordon
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Gainesville, FL, U.S.A.

Spielberg’s War of the Worlds and trauma culture

Steven Spielberg’s War of the Worlds (2005) is a film indebted to many sources: the 1898 H.G. Wells novel, the 1938 Orson Welles radio broadcast based on the novel, and the 1953 film based on the novel. But despite these homages to past works, it is above all a film of its moment, not simply updating the novel, radio broadcast, and previous film, but re-enacting the American trauma of 9/11. The film is filled with scenes of alien invasion, of sudden, massive devastation, and of bewildered ordinary Americans wandering in shock, holding up signs picturing missing loved ones. Spielberg’s film is another contribution to the post 9/11 culture of trauma. This paper will draw on recent studies of trauma by Cathy Carruth and E. Ann Kaplan.

David Gordon
City University of New York
Scarsdale, NY, U.S.A.

Perspectivism: a powerful cognitive metaphor

Perspectivism, a version of what Solms and Turnbull call "dual-aspect monism," denotes here the ability of individual persons to shuttle between outside and inside (objective and subjective) points of view, between the stance of science and that of religion, mortality and the arts. In principle these opposing pursuits are separate and discover equally important kinds of truth, but in practice each tends to be hegemonic, especially when emotions are strongly aroused. The tension between objective and subjective viewpoints—for everyone difficult to maintain, although poets and
psychoanalysts succeed better than most—will be illustrated with reference to debates about the existence of God and about free will. Perspectivism emerges as a powerful cognitive metaphor because it calls attention both to the difficulty and the value of this tension.

Suzette Henke
University of Kentucky
Louisville, KY, U.S.A.

Cosmic auto/biography and homo (in)sapiens: John Vernon's Book of Reasons

John Vernon's unusual fraternal memoir, A Book of Reasons, is a powerful and searingly intelligent text that proves to be an experimental exercise in radical de/formation of the autobiographical genre. Amalgamatting a myriad of literary and scientific models that range from the Bible, Montaigne, and Saint Augustine to John Gardner and Stephen Hawking, Vernon expands the boundaries of confessional narrative to create an original genre that might be categorized as "onto-epistemological" or "onto-eschatological" memoir.

Norman Holland
University of Florida
Gainesville, FL, U.S.A.

Literature and happiness: the critic as mammal

It has become a commonplace to insist that literature has an evolutionary value in allowing us to try out solutions to life situations. Or that literature allows us to empathize with other humans. Or that literature makes us better morally. Or wiser. I maintain that we do literature because it is fun, because it makes us happy. And it makes us happy because the act of experiencing literature mimics the brain processes of successful living.

Brooke Hopkins
University of Utah
Salt Lake City, UT, U.S.A.

Rousseau and anti-social behavior: a critique of Winnicott

In Book One of his Confessions, Rousseau gives a striking account of the development of his own anti-social behavior. It happened to him during his apprenticeship to an engraver, M. Ducommun. Rousseau's aim is political. He wants to show, using the story of his own experience, how corrupt economic and social institutions turn children into what we would call delinquents, especially thieves. In many ways Rousseau's account squares with Winnicott's description of the origins of anti-social behavior in the papers he wrote on the subject during the 40s and 50s. But in important respects, Rousseau's story offers a significant critique of Winnicott's theory of anti-social behavior, especially what he calls the "impulse to steal." According to Winnicott, the child who steals is "looking for the mother, or for the person from whom he has a right to steal." Rousseau's account reminds us that anti-social behavior has its roots in the economic and material conditions in which children grow up and not just in their "inner worlds."

Juhani Ihanus
University of Helsinki
Helsink, FINLAND

Transformations of the storied unconscious
The Freudian, linguistic and cognitive domains of research have each given their own disciplinary stories of the unconscious. Their basic orientations have differed as to the issue of repression and in relation to neuroscience and the humanities. The possibility of transforming the separate views of the unconscious, through new non-linear storylines, into the dialogic (or polylogic) unconscious is discussed. Literary theory is presented as the source of restorying the unconscious when taking into account interdisciplinary cognitive-narrative and dynamic systems perspectives. Mindfulness of textual and intertextual networks with their linkages and connections paves the way for studying transformative transferences, priming memory and cognitive comparisons in text processing and meaning making. Thus the carrying over of the fluctuations of the unconscious into both intersubjective and personal literary space is potentiated. The non-fixed nature of the unconscious is permanently intriguing challenge to the bridging task of literature.

Andreas Karakitsios, Treadafylos Kotopulos
Eleni Karasavvidou
Aristotle University of Thessaloniki
Thessaloniki, GREECE

Representations of the elderly in childrens' illustrated books

The aim of this work is the systematic study of representations of the elderly (who account for 1 out of 5 Western Europeans, and who usually have grandchildren after they turn 54) in children’s illustrated books in picture and text. We studied 50 books that have been published during the last 15 years (1990-2005) using the method of content analysis. We selected five fundamental categories: physical attributes, accessories, activity and role, activity and gender, and health status. A first estimate of results shows that representations of the elderly in children’s literature are usually stereotypical and monolithic both in the illustrations and in the text. The results show intercultural differences regarding the genre and the nationality. And certain inconsistencies occur between the illustrations and the verbal descriptions of grandmothers and grandfathers.

Eleni Karasavvidou
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Thessaloniki, GREECE

The child as the father of the man: Wordsworth's poetry as a "mirror" of adulthood

In this paper we try to explore the impact that the notion of the 'civilized aboriginal' (perceived through romantic literature) had in primitive-bourgeois society. Special focus will be given to Wordsworth's and other Romantic poets. Having the study of the representations an important field of the social and anthropologic research the recent years, (Breadsley, 1989) able to offer to the comprehension of the social operations and the relations of power and they encompass, literature is proven all the more a rising field of research. Also, considering that the nomination of the child into social symbols 'put the child at the centre of a major alteration in western society' (Cox, 1996, p. 5), (charging it with all the miscellaneous societal and metaphysical notions that contribute to 'the manifestations of the Other which so powerfully shape the narrative of the self' (Cod, 1996, p. 127), it is worth exploring this "narrative of the self" in the prior days of modernity.

Rainer J. Kaus
University of Cologne
Cologne, GERMANY

Puberty crisis and ego-split: Robert Musil's novel The Bewilderment of Töless the Boarder
Robert Musil's 125th birthday in 2005 and the hundredth birthday of the publication are an occasion to investigate more closely the psychological processes in his first, strongly autobiographical novel, *The Bewilderment of Töless the Boarder*, from 1906. This novel tells the story of the crisis of the 16-year-old boarder in which Musil works through his own experiences in a military educational institution during the Austro-Hungarian Empire. Törless' sufferings become the excuse to confront normal everyday reality with a second reality, a bewildering and unconscious layer of his emotional life. The awakening sexuality, a homosexual episode and the sadistic cruelty of his comrades toward their fellow pupil, basini, lead to the discovery of a deeper, emotional form of experience not accessible to rationality akin to psychoanalysis. The authoritarian cadet institution and the connection between violence, masochism and homosexuality anticipate the oppression of the individual by the system and Fascism.

Nihan Kaya
Kocaeli, TURKEY

A psychological approach to Mansfield's *The Doll's House*

The aim of my paper will be to look into one of the best stories of Katherine Mansfield (1888-1923), *The Doll's House* (1922), from a psychodynamic point of view. While trying to discover the latent psychoanalytic story going on beneath the actual manifest-story of *The Doll's House*, I will focus on the psyche of the main character, Kezia, and then move toward s the psyche of Mansfield at the time she was writing the story, through Kezia. During my analysis, I will draw on the ideas of prominent psychoanalysts like Winnicott, Bion and Kris.

Sirkka Knuuttila
University of Helsinki
Helsinki, FINLAND

Trauma fiction as a mode of working through

My presentation introduces trauma fiction as a narrative means to resolve the unsymbolizability of a historical trauma represented as painful images and overwhelming affects in a split psyche. The aesthetics of trauma fiction seem to mimic the symptomatology of trauma, especially repetition and indirection. The central device is the traumatic index, which indirectly and ambiguously refers to the original trauma. Trauma fiction thus tries to bridge the gap between "cold" visions and "hot" emotions of trauma, the neural correlate of which is the disjunction of the midbrain and cortical structures. Transforming the symptoms into a narrative therefore implies reconciling emotion and cognition in a creative process, where the non-declarative long-term memory is combined with the declarative autobiographical memory.

Ida Kodrlova, Ivo Cermak, and Vladimir Chrz
Academy of Sciences
Brno, CZECH REPUBLIC

Virginia Woolf and suicide

We are going to talk about risk factors for suicide in the life of Virginia Woolf in connection with other researches we have carried out and presented. We will refer to other researches done on suicide and Virginia Woolf.
Literature as a space for resilience

This paper draws on the French psychologist Boris Cyrulnik's definition of the phenomenon of resilience as "the ability to live and develop positively, in a socially acceptable way, in the face of stress or adversity normally involving the risk of a negative outcome." I will explore literature as a space that fosters resilience through offering readers a variety of versatile adaptive resources. Imaginative involvement as a momentary withdrawal to another world can be means of maintaining or restoring well-being as well as a vehicle of growth. In my paper, which is based on research in the areas of mind, imagination, and reading. I hope to provide a unified account of this conscious defense mechanism.

Gender trouble in Thomas Mann's early novela Luischen (Little Louise)

Thomas Mann's Luischen (Little Louise) was published in 1900. It deals with the brutally betrayed love of a husband who is so fat he is formless and is therefore stigmatized. He is attached to his wife, a sphinx-like femme fatale, like a slave, in order to fit in with the hegemonic gender order. As the novella makes ample use of the metaphor of the theatre, womanliness and manliness are depicted as a masquerade long before Joan Rivière and Judith Butler. My paper aims at demonstrating that, with the early Thomas Mann, heterosexual gender performance is already made an instrument to camouflage homosexual needs. Tragedy, however, is only postponed.

Aging and desire in contemporary novels

Characters created by older writers are marked by a splitting of libidinal life: the anxiety to die and the will to survive. I will speak about several novels by Saul Bellow, Tomasi di Lampedusa, Philip Roth, Italo Zvevo, Gabriel Garcia Marquez and Irvin Yalom. My point of view will be that of "literature applied to psychoanalysis" (Pierre Bayard), which does not intend to confirm psychoanalytical theories, but to bring new and original insights to the study of the psyche. Here theory is no longer an existing corpus of concepts that can be learned and applied to cultural products, but something virtual, that will or will not be understood by the reader.

Barbara Streisand's The Prince of Tides and trauma theory

This paper discusses Barbara Streisand's second directorial work, The Prince of Tides (1991), which allegorizes two differing concepts of trauma and their aporetic intersections. The film shows how a brother and a sister, twins, react differently to the same traumatic experience (rape): Savannah, a writer, relates to her trauma mimetically: because she cannot remember (and thus control) the traumatic event, she is forced to continually reenact/relive it. The trauma becomes the
motor force of her creative production. Tom Wingo responds antimimetically: the (screen) memories and protective fictions he develops, enable him to make sense of the traumatic experience. He tells the therapist Dr. Susan Lowenstein about the rape which apparently allows Lowenstein to cure his sister. The transfer of somebody else's memories, however, proves problematic: ultimately the therapist becomes entangled in the complex configuration of family therapy she initiated.

John K. Limon

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The shame of “the shame of Abu Ghraib”

Shame is an expanding cottage industry among American literary types. Why? America once conceived of itself as a guilt culture but is increasingly prone to lamenting its shame, as in "the shame of Abu Ghraib." Traditional shame theory begins with weakness or nakedness, but the shame of Abu Ghraib originates as the shame of power. I propose a model of shame that begins not with weakness and nakedness but with power and cover-ups. The value of the model is that it allows an integrated description of American culture that includes the shame of its power, and descends through the shame of its citizens to the shame it deploys for the purpose of torture. The literary authority for the psychology, anthropology, and axiology of shame is Salman Rushdie, author of *Shame*, which is a novel statement of top-down shame.

Maria Lival-Lindström

?bo Akademi
Helsinki, FINLAND

Answering only to God and my conscience: constructing a female subject in *Sigrid Liljeholm*

My paper offers a brief analysis of the historical novel *Sigrid Liljeholm* (1862) by Fredrika Runeberg from a psychoanalytic and feminist perspective. The paper is part of a larger study concerning women's novels written in Swedish in Finland between 1860-1939 that avoid the euphoric or dysphoric poles of the heterosexual contract, i.e., where the heroine neither marries nor dies at the end. *Sigrid Liljeholm* was the first novel of this kind written in Finland, and was met with scathing criticism, becoming the last fictional work written by Fredrika Runeberg, wife of Finland's poet laureate, J. L. Runeberg. Through Luce Irigaray's ethics of difference I discuss the novel's radicality as well as its ambivalence, the ideological negotiations it engages in and the extent to which it constructs a female subject.

Minna Maijala

Helsinki University
Tuusula, FINLAND

Positivistic psychology in Minna Canth's naturalism: narrative causation and some interesting fractures

Mina Canth (1844-1897) wrote crude fictional biographies of fallen women and dying children. Her naturalist works were based on the positivistic psychology that had influenced Émile Zola through Hippolyte Taine and Claude Bernard. The idea of naturalism was to expose the protagonist's life as much as possible, to show all the causal reasons for her actions, the influence of passions, upbringing, heredity and so forth. One of the main questions in contemporary critiques is, how
psychological the characters really were in fact. The narrative causation in Canth's works is nevertheless not pure naturalism in the sense that naturalism was presented in the naturalist programme or in her own statements. In this paper I shall discuss the interesting fractures occurring in the minds of Canth's protagonists, who were presented as caused creatures in the narrative but on the other hand were themselves unaware of their lack of freedom in their inner thoughts.

Burton Melnick
International School of Geneva
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The writer as fisherman: Hemingway and Wordsworth

A common but little remarked conceptual metaphor is THE MIND IS A BODY OF WATER. This metaphor, which highlights the distinction between what appears on the “surface” of the mind and what occurs, unseen, “below” the surface, is found in everyday language, in the language of psychology, and also in works of literature. The present paper proposes a mapping of this metaphor and identifies, as one of its entailments, a subsidiary metaphor, retrieving unconscious mental phenomena is fishing. It then examines this second metaphor as it appears in three literary works that use images of fishing to symbolize literary creation: Hemingway’s two “Big Two-Hearted River” stories and Wordsworth’s poem “Resolution and Independence.” In all three works, it concludes, the underlying but unstated metaphor adds a dimension of mysterious psychological momentousness to the manifest text.

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Children’s construction of fairy tales

Most people would agree that children have an amazing imagination. While playing, they seem to be creating completely new worlds. But when do children become capable not just of enacting, but of telling their own stories about imaginary worlds? In psychology, there are two main approaches to children’s literary creations. The first one is psychoanalytical and considers children's stories as “a window to the storyteller's unconscious.” The second one is the cognitive-structural perspective which analyzes the cognitive abilities necessary for creating a story.

The aim of this paper is to examine, using a qualitative methodology, the way children's construction of fairy tales changes depending on their age, especially how its internal structure is related to children’s cognitive development.

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R.D. Laing's rhetoric

R.D. Laing's original ambition was to be a writer. This paper explores how Laing's grasp of rhetoric, derived from his intensive reading of literary classics, aids his later “anti-psychiatric” and, indeed, “anti-psychoanalytic” project. Laing's neglected autobiography, Wisdom, Madness and Folly, will provide a focus for my analysis. A series of key metaphors and rhetorical tropes structure Laing's story of his own conversion, of what "struck" him "on the road" to seeing madness differently. As a trained musician, Laing frequently employs musical metaphors to disclose the secret harmonies played out in psychiatric wards. Furthermore, as a trained rhetorician, Laing employs neglected
figures such as *enumeratio*, the making of a list or catalogue, in his anti-psychiatric polemic: *enumeratio* is a device to awaken the spirit to the multiplicity and variety of experience—both good and ill, normal and "deviant".

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Cognitive style and literary text comprehension

Studying learning and comprehension today would seldom exclude the notion of cognitive style. Even though the very concept emerged during the 1970s, its various implications are still an issue of contemporary study. This paper addresses one of those implications, considering the potential link between cognitive style and comprehending literary text. The study was designed to enable analyses of the effect of cognitive style dimensions on perceived text coherence and interpretative richness, as well as an actual interpretation, overall comprehension, and retention of the selected text.

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Humanistic psychology in literature: special reference to Arabic poetry

A biological perspective is extremely useful for an understanding of the work of a poet such as al-Mutanabbi, a great writer of the Abbasid period. Through an analysis of the poetry, it is possible to reveal how the poet adopted various strategies to achieve his goals. Using the major concepts of humanistic psychology, based on the work of Horney, Maslow and Rogers, we can open the door to a new world in the study of both Arabic literature and the life of a poet.

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Kristeva's thought specular: countering fetishism in Lynch's *Mulholland Drive* or, what do film and love have in common?

In *Intimate Revolt*, Kristeva privileges "critical" cultural forms of representation that are self-conscious and stabilize the subject, permitting him/her to symbolize—a "source of survival and rebirth." Lynch's *Mulholland Drive* is such a self-conscious fantasy, being about the value of fantasy in slicing through a debilatating love. Fantasy can bring one to negativity that desire is based on, or it can plug lack, serving thus as a fetish. An example of Kristeva's "thought specular," *Mulholland Drive*, contests such fetishism, offering spectators an encounter with an inarticulate absence. *Mulholland Drive* unveils the gap between a supposed object of desire and the objet a that renders that object alluring and therefore seems cognizant of the nothing on which love is founded, just as it reveals the illusory nature of film itself. *Mulholland Drive* attempts to explode the fetishistic ideas of the verisimilitude of film as well as the satisfaction of love.

Alexandra M. Reuber  
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Oh mother, the monster is inside! exploring Victor Frankenstein's Freudian chamber of horror

In this paper I will illustrate that Mary Shelley's novel *Frankenstein* (1818) can be read as one of the first masterpieces of psychological fiction of the nineteenth century. She transforms the apparently gothic text into an allegory of Victor Frankenstein's retrospective revelation of his monstrous unconscious, the uncanny, the home of his repressed and second self. My Freudian reading of the story will show that Victor's ambitious scientific striving for knowledge, reanimation of lifeless matter, and love are manifestations of his unconscious oedipal yearning to reunite with his dead mother and, this way, to approach her (sexually) again. These new targets of Victor's libido exemplify that his conscious (ego) has been overpowered by his long-repressed passions (Id) provoking his self-alienation and complete loss of identity on the one hand, and the text's monstrous disfiguration of the mother imago on the other hand.

Maria's Dolores Martinez Reventos University of Murcia Murcia, SPAIN

A psychoanalytic reading of contemporary literary representations of violence against women

A significant number of contemporary novels link the phenomenon of male violence against women to the phenomenology of pathological narcissism. A central question in this paper is whether pathology subtly implies some degree of moral justification. Angela Carter's *The Passion of New Eve*, Roddy Doyle's *The Woman Who Walked Into Doors* and Margaret Mazzantini’s *Non ti muovere* are the novels used to illustrate the main literary perspectives on gender violence. Doyle's and Mazzantini's novels represent violence as psychologically overdetermined by the destructive social and family childhood context of both victim and victimizer. By contrast, Carter foregrounds freedom and responsibility by emphasizing the here-and-now aspects of a master-slave system.

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When he wrote *Ellis Island*, Georges Perec had just published *W ou le souvenir d'enfance*, and this manner of playing with initial letters did not hide a manner of gambling with his past: that of a Polish Jew without roots, as the Wandering Jew. In the numerous *Histoires admirables* (XVIIIth century), the character of Ahasuerus "is still running." Nonetheless, with Perec, the memoir novel dissociates the cause of the curse from the consequence, the eternal Wandering. Perec is relating the records of human time but by seeking his origins, he concentrates his narrative on a place, the crossroads of the European and personal fates: at Ellis Island, he is writing *Wandering and Hope*, Vanishing Memoirs to express the eternal human travelling between "Land of one's birth" and the "Promised Land."

Murray Schwartz Emerson College Amherst, MA

Testimony and trauma: relocating the Holocaust
My paper deals with the place of the Holocaust in history and memory after the last survivors have died. I will discuss the growing literature on the German experience during WWII and the formation of massive archives of Jewish testimonies. How are we to hear the voices of these testimonies in the contemporary world?

Robert Silhol

"Kubla Khan": a surrealist poem?

The circumstances of the composition of Coleridge’s poem are well known. Written along the lines "dictated" by a dream, the first part brings about the idea of automatic writing. The poem is not without raising many questions: can "Kubla Khan" (since it does not seem to correspond to any conscious pattern)? And finally, what conclusions can we draw from a comparison between the first, oneiric, part of the poem and the rest, consciously composed?

Howard Sklar

Fiction, emotional response, and adolescent moral development: an empirical study

Recent evidence in the empirical study of literature indicates the powerful role that imaginative works can play in stimulating empathic or sympathetic response, as well as what Robert Coles calls “the moral imagination.” My presentation, building on such research, attempts to look more closely at the effects that stories may have in evoking sympathy, and the role that this emotional response may play in promoting moral attitudes and awareness. In exploring these issues, I will review the results of an empirical study that I am conducting with early adolescent readers. In that study, I examine the extent to which two short stories, through a variety of narrative techniques, persuade readers to feel sympathy for characters who are unattractive or undesirable. I also analyze the connections, if any, between the responses produced by the stories and possible evidence of more enduring changes in the subjects' moral values.

Bent Sørensen

The ambiguous valorisation of madness in Beat literature

Well-known works such as Allen Ginsberg's poem Howl and Jack Kerouac's novel On the Road contain a substantial discourse about the positive valorisation of madness as a countercultural identity strategy. Other works by the same authors in fact examine madness on a far deeper level. I am thinking here of Ginsberg's elegy (Kaddish) for his mother who died in an insane asylum, and Kerouac's Buddhist novel, Dharma Bums and its praise of "zen lunatics". My paper will examine all these four works, charting the ambivalent constructions of madness in these seminal Beat Generation texts, ultimately seeking to work out the economy of affect invested by the two writers in re-valorising madness.

Carole Stone
Male hysteria and transference in Pat Barker's novel, *Regeneration*

Shell shock became widely known when in 1917, Siegfried Sassoon, an officer, already famous as a poet, was treated for shell shock at Craiglockhart Military Hospital near Edinburgh. At the novel's core is his treatment by Dr. William Rivers. In the psychotherapy there is transference between Rivers, Sassoon, and Wilfred Owen, also a patient and World War I poet. It is these transferences that are the focus of this essay. Barker's novel demonstrates that transference and counter-transference enable doctor and patient to help each other, how creativity can flower in a therapeutic alliance even when the ultimate aim, being returned to war, is destructive. By portraying shell shock as a reaction of soldiers to World War I, Barker demonstrates how male hysteria is a normal response to conditions to which there is no apparent solution.

**How is a poem made?**

My contribution will examine certain possibilities of elaborating qualitative data gained by means of an interview with respondents. This paper is a part of current research project, "Narrative reconstruction of the identity of a poet," which forms part of a larger project, "Life story and work."

Significant situations in the life of a poet, that influenced the formation of his identity, are observed from the perspective of narrative psychology. The theme of the interview is aimed at the process of creation of the text itself. The experience of the creative process and the following reflection in the author's mind is one of the moments that form the identity of an author.

**The role of personal experiences in literary interpretation**

It seems to be a common assumption that personal experiences affect literary interpretation. Researchers such as Seilman and Larsen (1989) and Halász (1991) have compared the kind of remindings evoked by literary and expository texts, but it seems very few attempts have been made to examine the way in which remindings of personal experiences may affect the interpretation of literary text. This paper discusses the results from an empirical experiment where students were asked to read a short story, mark parts of the text that caught their attention or reminded them of something and then explain the ideas related to the marked parts. The analysis concentrates on two questions. First, how common are remindings related to personal experiences? Second, is it plausible to explain aspects of the interpretations with the personal experience a reader has been reminded of?

**America, America: the Oedipus uncle story**

Elia Kazan’s masterpiece *America, America* deals with the problems of a young boy, who escapes from his home and his land in search of his destiny. Epic and dramatic, the movie is a realistic
chronicle of the heroic travel of a young Greek to America at the beginning of the twentieth century. However, in spite of his surface, the story has also a deep, unconscious meaning. Kazan’s portrait of an adolescent, alone and without help, whose father is absent and distant, is a great allegory of Kazan himself, unable to accept his adult life. Psychoanalysis can help us to understand the hidden sense of this impressive movie.

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Writing and mourning in Joan Didion's The Year of Magical Thinking

Joan Didion’s The Year of Magical Thinking (2005) is a report on her grief and the processes of her mourning following the sudden death of her husband, John Gregory Dunne, a lifelong companion who also had served as her literary advisor and her editor. In the National Book Award winning memoir, Didion confronts the occasions when she has been "incapable of thinking rationally" and she examines the strengths and limitations of the strategies she has used in the past to gain control of crises. In the memoir, Didion seems to rediscover the value of processes that she has developed in her fiction and her non-fiction.

David Vilaseca  
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Subjectivity and the `ascetism' of being in Terenci Moix's autobiography

This paper applies Deleuze's theory to The Weight of Straw, the autobiography of the Spanish writer Terenci Moix. The paper shows how Moix's biographical narrative is underpinned by a series of recurrences at a thematic level whose main raison d'être is to be found in the Deleuzian conception of the domains of the `personal' and of one's `lived experience' as so many actualisations of an `immanent' field of virtual potentiality. The paper draws on the notion of the `simulacrum' in order to interpret Moix's ascetic renunciation of love in favour of Art as an (involuntarily) Platonic move towards a domain of subjective transcendence. Against the emerging critical `doxa' on Moix, the paper claims that his most radical contribution no longer lies in his apparent celebration of the world of free flux and postmodern simulacra, but quite the opposite, in a `renewed concept of the One' or `Platonism of the virtual'.

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A Woman in Berlin: the complexity of humiliation at the end of World War II

William Ian Miller (1993) describes how humiliation can affect two parties in an interaction. His analysis illuminates the problems facing the anonymous author of A Woman in Berlin. Her war-time diary described how she coped with being raped by Russian soldiers. In 1954 a reviewer of the published diary accused her of “shameless immortality” for openly discussing the subject. The generally negative reaction of reviewers suggested that to postwar Germans the woman’s identity, and that of her friends, had been irretrievably “spoiled” (Goffman, 1963). Moreover her fiancé had felt
equally humiliated. Horrified by her willingness to write about the matter, he left her soon after returning from the war. Although the exigencies of war failed to mortify the diarist, the later negative reactions did. Other examples, such as one recalled by Edith Hahn Beer (1999), indicate how troubling postwar women's independent behavior was to their returning men.

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The psychology of humiliation:
Mann's "Mario and the Magician" and Hawthorne's "Major Molineux, My Kinsman"

Hawthorne's story (1832) tells of Robin, a teenager from the country, who vainly seeks out his kinsman, a once powerful political figure in a colonial town resembling Boston. At last, in a procession of "rough music" revelers, Robin sees the Major, dressed in tar and feathers. Their eyes meeting in mutual shame the crowd laughs uproariously. Robin joins in the hilarity as if his emergence from humiliation were announcing his incorporation into the community. In Mann's story, Mario, an Italian resort hotel waiter on the Adriatic, becomes the final victim of Cipolla, a crippled, evil-minded mesmerist, who achieves theatrical success by shaming members of his audience. The story (1929) seems almost a harbinger of Hitler's seductive, spellbinding powers. The studies of William Ian Miller (law), Evelin Lindner (psychiatrist), and others outside the literary field will inform the paper with the hope of bridging the gap between literary criticism and social sciences.

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Anxiety of influence and allegiance: young women of color in third wave feminism

With the emergence of third wave feminism, feminist theorists have begun to explore what I would call the psychology of feminist family--the tensions and anxieties young feminist writers feel when confronting their predecessors. In particular, young women writers of color experience an anxiety of influence and allegiance with the feminist precursors. Yet, for women of color the construction of a feminist identity requires a revisiting of the accepted ideas of feminist critique of Harold Bloom's psycholiterary model. Feminist critics, such as Sandra Gilbert, Susan Gubar, and Annette Kolodny, suggest the sole homogenous source of influence, is the male literary tradition affecting the women writers. In contrast, I posit in this paper that for young women of color, the formation of a feminist identity is much more complex, a process in which they are multiply affected by academic white feminists, feminists of color, and their own mothers.

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The Other Within

Accepting Pierre Bayard's theory that a reader can gain psychoanalytic insights by examining literary characters without relying on psychoanalytic theories, I examine five poems (including Eliot's "Prufrock" and Plath's "Lesbos") and Ken Kesey's novel, Sometimes a Great Notion.

The poem's speakers try to solve their problems by denying or banishing their internal other, consequently, dooming themselves to continued suffering.
In Kesey’s novel, the two protagonists, half-brothers, (who represent two sides of Kesey’s personality) engage in fierce sibling rivalry. They gradually move toward understanding each other and attempting to cooperate, suggesting, symbolically, that only through trying to understand and come to terms with the other within can we become more integrated and satisfied human beings.

I believe that the “other” I will discuss differs from the schizoid individual’s external, protective shell and from the disassociative other(s).