

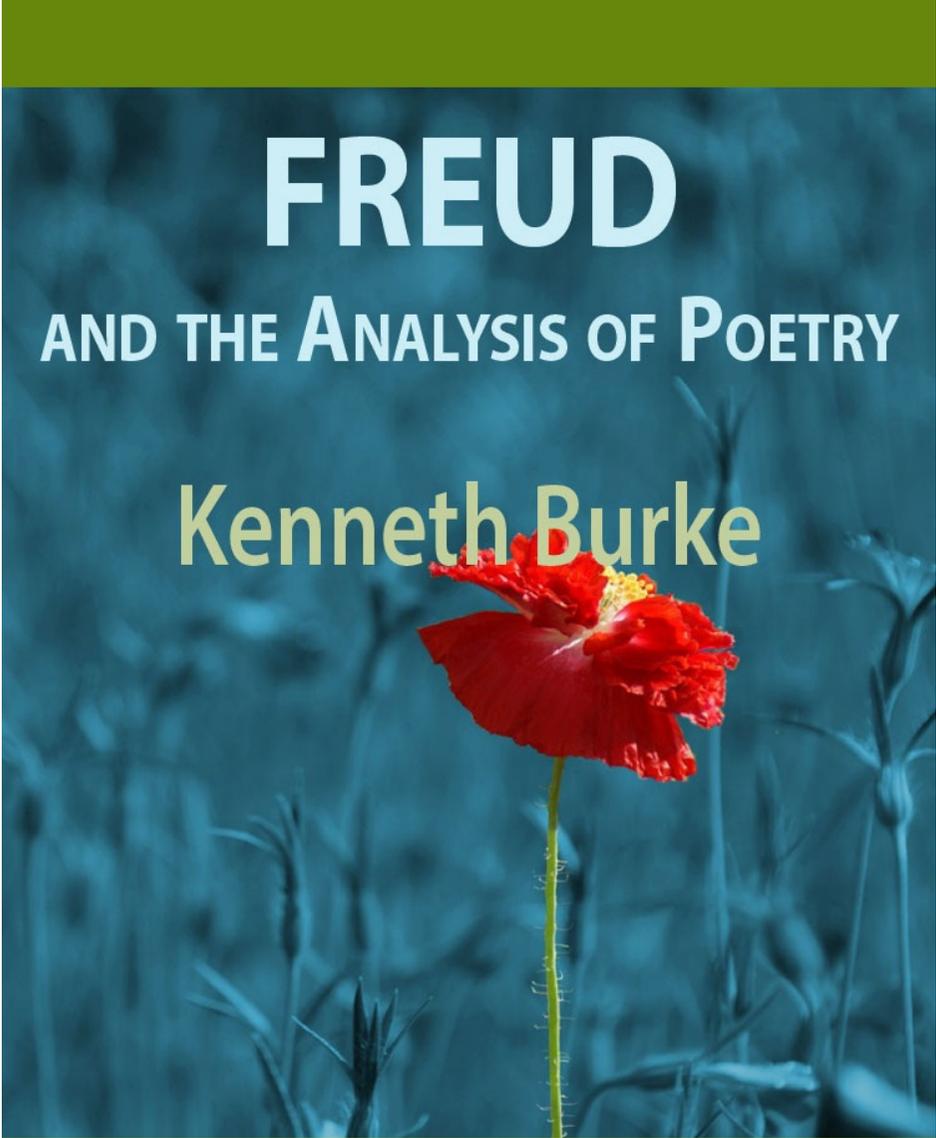
FREUD

AND THE ANALYSIS OF POETRY

Kenneth Burke



Freud: A Collection of Critical Essays



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Notes on the Author and Editor

Kenneth Burke, American critic, poet, and theoretician. Among his principal works are *The Philosophy of Literary Form*, *A Grammar of Motives*, *A Rhetoric of Motives*, and *The Language of Symbolic Action*.

Perry Meisel, editor of this volume, teaches English at New York University, and is the author of *The Absent Father: Virginia Woolf and Walter Pater* and *Thomas Hardy: The Return of the Repressed*.

Freud —and the Analysis of Poetry^[1]

By Kenneth Burke

The reading of Freud I find suggestive almost to the point of bewilderment. Accordingly, what I should like most to do would be simply to take representative excerpts from his work, copy them out, and write glosses upon them. Very often these glosses would be straight extensions of his own thinking. At other times they would be attempts to characterize his strategy of presentation with reference to interpretative method in general. And, finally, the Freudian perspective was developed primarily to chart a psychiatric field rather than an aesthetic one; but since we are here considering the analogous features of these two fields rather than their important differences, there would be glosses attempting to suggest how far the literary critic should go along with Freud and what extra-Freudian material he would have to add. Such a desire to write an article on Freud in the margins of his books, must for practical reasons here remain a frustrated desire. An article such as this must condense by generalization, which requires me to slight the most stimulating factor of all —the detailed articulacy in which he embodies his extraordinary frankness.

Freud's frankness is no less remarkable by reason of the fact that he had perfected a method for being frank. He could say humble, even humiliating,

things about himself and us because he had changed the rules somewhat and could make capital of observations that others, with vested interests of a different sort, would feel called upon to suppress by dictatorial decree. Or we might say that what for him could fall within the benign category of observation could for them fall only within its malign counterpart, spying.

Yet though honesty is, in Freud, methodologically made easier, it is by no means honesty made easy. And Freud's own accounts of his own dreams show how poignantly he felt at times the "disgrace" of his occupation. There are doubtless many thinkers whose strange device might be *ecclesia super cloacam*. What more fitting place to erect one's church than above a sewer! One might even say that sewers are what churches are for. But usually this is done by laying all the stress upon the *ecclesia* and its beauty. So that, even when the man's work fails to be completed for him as a social act, by the approval of his group, he has the conviction of its intrinsic beauty to give him courage and solace.

But to think of Freud, during the formative years of his doctrines, confronting something like repugnance among his colleagues, and even, as his dreams show, in his own eyes, is to think of such heroism as Unamuno found in Don Quixote; and if Don Quixote risked the social judgment of ridicule, he still had the consolatory thought that his imaginings were beautiful, stressing the *ecclesia* aspect, whereas Freud's theories bound him to a more drastic

self-ostracizing act —the charting of the relations between ecclesia and cloaca that forced him to analyze the cloaca itself. Hence, his work was with the confessional as cathartic, as purgative; this haruspicy required an inspection of the entrails; it was, bluntly, an interpretative sculpting of excrement, with beauty replaced by a science of the grotesque.

Confronting this, Freud does nonetheless advance to erect a structure which, if it lacks beauty, has astounding ingeniousness and fancy. It is full of paradoxes, of leaps across gaps, of vistas —much more so than the work of many a modern poet who sought for nothing else but these and had no search for accuracy to motivate his work. These qualities alone would make it unlikely that readers literarily inclined could fail to be attracted, even while repelled. Nor can one miss in it the profound charitableness that is missing in so many modern writers who, likewise concerned with the cloaca, become efficiently concerned with nothing else, and make of their work pure indictment, pure oath, pure striking-down, pure spitting-upon, pure kill. True, this man, who taught us so much about father-rejection and who ironically became himself so frequently the rejected father in the works of his schismatic disciples, does finally descend to quarrelsomeness, despite himself, when recounting the history of the psychoanalytic movement. But, over the great course of his work, it is the matter of human rescue that he is concerned with —not the matter of vengeance. On a few occasions, let us say, he is surprised into vengefulness. But the very essence of his studies, even at

their most forbidding moments (in fact, precisely at those moments), is its charitableness, its concern with salvation. To borrow an excellent meaningful pun from Trigan Burrow, this salvation is approached not in terms of religious hospitality but rather in terms of secular hospitalization. Yet it is the spirit of Freud; it is what Freud's courage is for.

Perhaps, therefore, the most fitting thing for a writer to do, particularly in view of the fact that Freud is now among the highly honored class —the exiles from Nazi Germany (how accurate those fellows are! how they seem, with almost 100 per cent efficiency, to have weeded out their greatest citizens!) —perhaps the most fitting thing to do would be simply to attempt an article of the “homage to Freud” sort and call it a day.

However, my job here cannot be confined to that. I have been commissioned to consider the bearing of Freud's theories upon literary criticism. And these theories were not designed primarily for literary criticism at all but were rather a perspective that, developed for the charting of a nonaesthetic field, was able (by reason of its scope) to migrate into the aesthetic field. The margin of overlap was this: The acts of the neurotic are symbolic acts. Hence in so far as both the neurotic act and the poetic act share this property in common, they may share a terminological chart in common. But in so far as they deviate, terminology likewise must deviate. And this deviation is a fact that literary criticism must explicitly consider.

As for the glosses on the interpretative strategy in general, they would be of this sort: For one thing, they would concern a distinction between what I should call an essentializing mode of interpretation and a mode that stresses proportion of ingredients. The tendency in Freud is toward the first of these. That is, if one found a complex of, let us say, seven ingredients in a man's motivation, the Freudian tendency would be to take one of these as the essence of the motivation and to consider the other six as sublimated variants. We could imagine, for instance, manifestations of sexual impotence accompanying a conflict's in one's relations with his familiars and one's relations at the office. The proportional strategy would involve the study of these three as a cluster. The motivation would be synonymous with the interrelationships among them. But the essentializing strategy would, in Freud's case, place the emphasis upon the sexual manifestation, as causal ancestor of the other two.

This essentializing strategy is linked with a normal ideal of science: to "explain the complex in terms of the simple." This ideal almost vows one to select one or another motive from a cluster and interpret the others in terms of it. The naive proponent of economic determinism, for instance, would select the quarrel at the office as the essential motive, and would treat the quarrel with familiars and the sexual impotence as mere results of this. Now, I don't see how you can possibly explain the complex in terms of the simple without having your very success used as a charge against you. When you get

through, all that your opponent need say is: “But you have explained the complex in terms of the simple —and the simple is precisely what the complex is not.”

Perhaps the faith philosophers, as against the reason philosophers, did not have to encounter a paradox at this point. Not that they avoided paradoxes, for I think they must always cheat when trying to explain how evil can exist in a world created by an all-powerful and wholly good Creator. But at least they did not have to confront the complexity-simplicity difficulty, since their theological reductions referred to a ground in God, who was simultaneously the ultimately complex and the ultimately simple. Naturalistic strategies lack this convenient “out” —hence their explanations are simplifications, and every simplification is an over-simplification.^[2]

It is possible that the literary critic, taking communication as his basic category, may avoid this particular paradox (communication thereby being a kind of attenuated God term). You can reduce everything to communication—yet communication is extremely complex. But, in any case, communication is by no means the basic category of Freud. The sexual wish, or libido, is the basic category; and the complex forms of communication that we see in a highly alembicated philosophy would be mere sublimations of this.

A writer deprived of Freud’s clinical experience would be a fool to

question the value of his category as a way of analyzing the motives of the class of neurotics Freud encountered. There is a pronouncedly individualistic element in any technique of salvation (my toothache being alas! my private property), and even those beset by a pandemic of sin or microbes will enter heaven or get discharged from the hospital one by one; and the especially elaborate process of diagnosis involved in Freudian analysis even to this day makes it more available to those suffering from the ills of preoccupation and leisure than to those suffering from the ills of occupation and unemployment (with people generally tending to be only as mentally sick as they can afford to be). This state of affairs makes it all the more likely that the typical psychoanalytic patient would have primarily private sexual motivations behind his difficulties. (Did not Henry James say that sex is something about which we think a great deal when we are not thinking about anything else?)^[3] Furthermore, I believe that studies of artistic imagery, outside the strict pale of psychoanalytic emphasis, will bear out Freud's brilliant speculations as to the sexual puns, the *double-entendres*, lurking behind the most unlikely facades. If a man acquires a method of thinking about everything else, for instance, during the sexual deprivations and rigors of adolescence, this cure may well take on the qualities of the disease; and in so far as he continues with this same method in adult years, though his life has since become sexually less exacting, such modes as incipient homosexuality or masturbation may very well be informatively interwoven in the strands of his

thought and be discoverable by inspection of the underlying imagery or patterns in this thought.

Indeed, there are only a few fundamental bodily idioms—and why should it not be likely that an attitude, no matter how complex its ideational expression, could only be completed by a channelization within its corresponding gestures? That is, the details of experience behind A's dejection may be vastly different from the details of experience behind B's dejection, yet both A and B may fall into the same bodily posture in expressing their dejection. And in an era like ours, coming at the end of a long individualistic emphasis, where we frequently find expressed an attitude of complete independence, of total, uncompromising self-reliance, this expression would not reach its fulfillment in choreography except in the act of “practical narcissism” (that is, the only wholly independent person would be the one who practiced self-abuse and really meant it).

But it may be noticed that we have here tended to consider mind-body relations from an interactive point of view rather than a materialistic one (which would take the body as the essence of the act and the mentation as the sublimation).

Freud himself, interestingly enough, was originally nearer to this view (necessary, as I hope to show later, for specifically literary purposes) than he

later became. Freud explicitly resisted the study of motivation by way of symbols. He distinguished his own mode of analysis from the symbolic by laying the stress upon free association. That is, he would begin the analysis of a neurosis without any preconceived notion as to the absolute meaning of any image that the patient might reveal in the account of a dream. His procedure involved the breaking-down of the dream into a set of fragments, with the analyst then inducing the patient to improvise associations on each of these fragments in turn. And afterward, by charting recurrent themes, he would arrive at the crux of the patient's conflict.

Others (particularly Stekel), however, proposed a great short cut here. They offered an absolute content for various items of imagery. For instance, in Stekel's dictionary of symbols, which has the absoluteness of an old-fashioned dreambook, the right-hand path equals the road to righteousness, the left-hand path equals the road to crime, in anybody's dreams (in Lenin's presumably, as well as the Pope's). Sisters are breasts and brothers are buttocks. "The luggage of a traveller is the burden of sin by which one is oppressed," etc. Freud criticizes these on the basis of his own clinical experiences —and whereas he had reservations against specific equations, and rightly treats the method as antithetical to his own contribution, he decides that a high percentage of Stekel's purely intuitive hunches were corroborated. And after warning that such a gift as Stekel's is often evidence of paranoia, he decides that normal persons may also occasionally be capable

of it.

Its lure as efficiency is understandable. And, indeed, if we revert to the matter of luggage, for instance, does it not immediately give us insight into a remark of Andre' Gide, who is a specialist in the portrayal of scrupulous criminals, who has developed a stylistic trick for calling to seduction in the accents of evangelism, and who advises that one should learn to “travel light”?

But the trouble with short cuts is that they deny us a chance to take longer routes. With them, the essentializing strategy takes a momentous step forward. You have next but to essentialize your short cuts in turn (a short cut atop a short cut), and you get the sexual emphasis of Freud, the all-embracing ego compensation of Adler, or Rank's master-emphasis upon the birth trauma, etc.

Freud himself fluctuates in his search for essence. At some places you find him proclaiming the all-importance of the sexual, at other places you find him indignantly denying that his psychology is a pansexual one at all, and at still other places you get something halfway between the two, via the concept of the libido, which embraces a spectrum from phallus to philanthropy.

The important matter for our purposes is to suggest that the examination of a poetic work's internal organization would bring us nearer to a variant of the typically Freudian free-association method than to the purely

symbolic method toward which he subsequently gravitated.^[4]

The critic should adopt a variant of the free-association method. One obviously cannot invite an author, especially a dead author, to oblige him by telling what the author thinks of when the critic isolates some detail or other for improvisation. But what he can do is to note the context of imagery and ideas in which an image takes its place. He can also note, by such analysis, the kinds of evaluations surrounding the image of a crossing; for instance, is it an escape from or a return to an evil or a good, etc.? Until finally, by noting the ways in which this crossing behaves, what subsidiary imagery accompanies it, what kind of event it grows out of, what kind of event grows out of it, what altered rhythmic and tonal effects characterize it, etc., one grasps its significance as motivation. And there is no essential motive offered here. The motive of the work is equated with the structure of interrelationships within the work itself.

“But there is more to a work of art than that.” I hear this objection being raised. And I agree with it. And I wonder whether we could properly consider the matter in this wise:

For convenience using the word “poem” to cover any complete made artistic product, let us divide this artifact (the invention, creation, formation, poetic construct) in accordance with three modes of analysis: dream, prayer,

chart.

The psychoanalysis of Freud and of the schools stemming from Freud has brought forward an astoundingly fertile range of observations that give us insight into the poem as dream. There is opened up before us a sometimes almost terrifying glimpse into the ways in which we may, while overtly doing one thing, be covertly doing another. Yet, there is nothing mystical or even unusual about this. I may, for instance, consciously place my elbow upon the table. Yet at the same time I am clearly unconscious of the exact distance between my elbow and my nose. Or, if that analogy seems like cheating, let us try another: I may be unconscious of the way in which a painter-friend, observant of my postures, would find the particular position of my arm characteristic of me.

Or let us similarly try to take the terror out of infantile regression. In so far as I speak the same language that I learned as a child, every time I speak there is, within my speech, an ingredient of regression to the infantile level. Regression, we might say, is a function of progression. Where the progression has been a development by evolution or continuity of growth (as were one to have learned to speak and think in English as a child, and still spoke and thought in English) rather than by revolution or discontinuity of growth (as were one to have learned German in childhood, to have moved elsewhere at an early age, and since become so at home in English that he could not even

understand a mature conversation in the language of his childhood), the archaic and the now would be identical. You could say, indifferently, either that the speech is regression or that it is not regression. But were the man who had forgot the language of his childhood, to begin speaking nothing but this early language (under a sudden agitation or as the result of some steady pressure), we should have the kind of regression that goes formally by this name in psychoanalytic nomenclature.

The ideal growth, I suppose —the growth without elements of alienation, discontinuity, homelessness —is that wherein regression is natural. We might sloganize it as “the adult a child matured.” Growth has here been simply a successive adding of cells —the growth of the chambered nautilus. But there is also the growth of the adult who, “when he became a man, put away childish things.” This is the growth of the crab, that grows by abandoning one room and taking on another. It produces moments of crisis. It makes for philosophies of emancipation and enlightenment, where one gets a jolt and is “awakened from the sleep of dogma” (and alas! in leaving his profound “Asiatic slumber,” he risks getting in exchange more than mere wakefulness, more than the eternal vigilance that is the price of liberty —he may get wakefulness plus, i.e., insomnia).

There are, in short, critical points (or, in the Hegel-Marx vocabulary, changes of quantity leading to changes of quality) where the process of

growth or change converts a previous circle of protection into a circle of confinement/The first such revolution may well be, for the human individual, a purely biological one —the change at birth when the fetus, heretofore enjoying a larval existence in the womb, being fed on manna from the placenta, so outgrows this circle of protection that the benign protection becomes a malign circle of confinement, whereat it must burst forth into a different kind of world —a world of locomotion, aggression, competition, hunt. The mother, it is true, may have already been living in such a world; but the fetus was in a world within this world —in a monastery —a world such as is lived in by “coupon clippers,” who get their dividends as the result of sharp economic combat but who may, so long as the payments are regular, devote themselves to thoughts and diseases far “above” these harsh material operations.

In the private life of the individual there may be many subsequent jolts of a less purely biological nature, as with the death of some one person who had become pivotal to this individual’s mental economy. But whatever these unique variants may be, there is again a universal variant at adolescence, when radical changes in the glandular structure of the body make this body a correspondingly altered environment for the mind, requiring a corresponding change in our perspective, our structure of interpretations, meanings, values, purposes, and inhibitions, if we are to take it properly into account.

In the informative period of childhood our experiences are strongly personalized. Our attitudes take shape with respect to distinct people who have roles, even animals and objects being vessels of character. Increasingly, however, we begin to glimpse a world of abstract relationships, of functions understood solely through the medium of symbols in books. Even such real things as Tibet and Eskimos and Napoleon are for us, who have not been to Tibet, or lived with Eskimos, or fought under Napoleon, but a structure of signs. In a sense, it could be said that we learn these signs flat. We must start from scratch. There is no tradition in them; they are pure present. For though they have been handed down by tradition, we can read meaning into them only in so far as we can project or extend them out of our own experience. We may, through being burned a little, understand the signs for being burned a lot —it is in this sense that the coaching of interpretation could be called traditional. But we cannot understand the signs for being burned a lot until we have in our own flat experience, here and now, been burned a little.

Out of what can these extensions possibly be drawn? Only out of the informative years of childhood. Psychoanalysis talks of purposive forgetting. Yet purposive forgetting is the only way of remembering. One learns the meaning of “table,” “book,” “father,” “mother,” “mustn’t,” by forgetting the contexts in which these words were used. The Darwinian ancestry (locating the individual in his feudal line of descent from the ape) is matched in Freud by a still more striking causal ancestry that we might sloganize as “the child is

father to the man.”^[5]

As we grow up new meanings must either be engrafted upon old meanings (being to that extent *double-entendres*) or they must be new starts (hence, involving problems of dissociation).

It is in the study of the poem as dream that we find revealed the ways in which the poetic organization takes shape under these necessities. Revise Freud’s terms, if you will. But nothing is done by simply trying to refute them or to tie them into knots. One may complain at this procedure, for instance: Freud characterizes the dream as the fulfillment of a wish; an opponent shows him a dream of frustration, and he answers: “But the dreamer wishes to be frustrated.” You may demur at that, pointing out that Freud has developed a “heads I win, tails you lose” mode of discourse here. But I maintain that, in doing so, you have contributed nothing. For there are people whose values are askew, for whom frustration itself is a kind of grotesque ambition. If you would, accordingly, propose to chart this field by offering better terms, by all means do so. But better terms are the only kind of refutation here that is worth the trouble. Similarly, one may be unhappy with the concept of ambivalence, which allows pretty much of an open season on explanations (though the specific filling-out may provide a better case for the explanation than appears in this key term itself). But, again, nothing but an alternative explanation is worth the effort of discussion here. Freud’s

terminology is a dictionary, a lexicon for charting a vastly complex and hitherto largely uncharted field. You can't refute a dictionary. The only profitable answer to a dictionary is another one.

A profitable answer to Freud's treatment of the Oedipus complex, for instance, was Malinowski's study of its variants in a matriarchal society.^[6] Here we get at once a corroboration and a refutation of the Freudian doctrine. It is corroborated in that the same general patterns of enmity are revealed; it is refuted in that these patterns are shown not to be innate but to take shape with relation to the difference in family structure itself, with corresponding difference in roles.

Freud's overemphasis upon the patriarchal pattern (an assumption of its absoluteness that is responsible for the Freudian tendency to underrate greatly the economic factors influencing the relationships of persons or roles) is a prejudicial factor that must be discounted, in Freud, even when treating the poem as dream. Though totemistic religion, for instance, flourished with matriarchal patterns, Freud treats even this in patriarchal terms. And I submit that this emphasis will conceal from us, to a large degree, what is going on in art (still confining ourselves to the dream level — the level at which Freudian coordinates come closest to the charting of the logic of poetic structure).

In the literature of transitional eras, for instance, we find an especial

profusion of rebirth rituals, where the poet is making the symbolic passes that will endow him with a new identity. Now, imagine him trying to do a very thorough job of this reidentification. To be completely reborn, he would have to change his very lineage itself. He would have to revise not only his present but also his past. (Ancestry and cause are forever becoming intermingled — the thing is that from which it came — cause is *Ur-sache*, etc.) And could a personalized past be properly confined to a descent through the father, when it is the *mater* that is *semper certa*? Totemism, when not interpreted with Freud's patriarchal bias, may possibly provide us with the necessary cue here. Totemism, as Freud himself reminds us, was a magical device whereby the members of a group were identified with one another by the sharing of the same substance (a process often completed by the ritualistic eating of this substance, though it might, for this very reason, be prohibited on less festive occasions). And it is to the mother that the basic informative experiences of eating are related.

So, all told, even in strongly patriarchal societies (and much more so in a society like ours, where theories of sexual equality, with a corresponding confusion in sexual differentiation along occupational lines, have radically broken the symmetry of pure patriarchy), would there not be a tendency for rebirth rituals to be completed by symbolizations of matricide and without derivation from competitive, monopolistic ingredients at all?^[7]

To consider explicitly a bit of political dreaming, is not Hitler's doctrine of Aryanism something analogous to the adoption of a new totemic line? Has he not voted himself a new identity and, in keeping with a bastardized variant of the strategy of materialistic science, rounded this out by laying claim to a distinct blood stream? What the Pope is saying, benignly, in proclaiming the Hebrew prophets as the spiritual ancestors of Catholicism, Hitler is saying malignly in proclaiming for himself a lineage totally distinct.

Freud, working within the patriarchal perspective, has explained how such thinking becomes tied up with persecution. The paranoid, he says, assigns his imagined persecutor the role of rejected father. This persecutor is all-powerful, as the father seems to the child. He is responsible for every imagined machination (as the Jews, in Hitler's scheme, become the universal devil-function, the leading brains behind every "plot"). Advancing from this brilliant insight, it is not hard to understand why, once Hitler's fantasies are implemented by the vast resources of a nation, the "persecutor" becomes the persecuted.

The point I am trying to bring out is that this assigning of a new lineage to one's self (as would be necessary, in assigning one's self a new identity) could not be complete were it confined to symbolic patricide. There must also be ingredients of symbolic matricide intermingled here (with the phenomena of totemism giving cause to believe that the ritualistic slaying of the maternal

relationship may draw upon an even deeper level than the ritualistic slaying of the paternal relationship). Lineage itself is charted after the metaphor of the family tree, which is, to be sure, patriarchalized in Western heraldry, though we get a different quality in the tree of life. MacLeish, in his period of aesthetic negativism, likens the sound of good verse to the ring of the ax in the tree, and if I may mention an early story of my own, *In Quest of Olympus*, a rebirth fantasy, it begins by the felling of a tree, followed by the quick change from child to adult, or, within the conventions of the fiction, the change from tiny “Treep” to gigantic “Arjk”; and though, for a long time, under the influence of the Freudian patriarchal emphasis, I tended to consider such trees as fathers, I later felt compelled to make them ambiguously parents. The symbolic structure of Peter Blume’s painting, “The Eternal City,” almost forces me to assign the tree, in that instance, to a purely maternal category, since the rejected father is pictured in the repellent phallus-like figure of Mussolini, leaving only the feminine role for the luxuriant tree that, by my interpretation of the picture, rounds out the lineage (with the dishonored Christ and the beggar-woman as vessels of the past lineage, and the lewd Mussolini and the impersonal tree as vessels of the new lineage, which I should interpret on the nonpolitical level as saying that sexuality is welcomed, but as a problem, while home is relegated to the world of the impersonal, abstract, observed).

From another point of view we may consider the sacrifice of gods, or of kings, as stylistic modes for dignifying human concerns (a kind of neo-

euherism). In his stimulating study of the ritual drama, *The Hero*, Lord Raglan overstates, it seems to me, the notion that these dramas appealed purely as spectacles. Would it not be more likely that the fate of the sacrificial king was also the fate of the audience, in stylized form, dignified, "writ large"? Thus, their engrossment in the drama would not be merely that of watching a parade, or the utilitarian belief that the ritual would insure rainfall, crops, fertility, a good year, etc.; but, also, the stages of the hero's journey would chart the stages of their journey (as an Elizabethan play about royalty was not merely an opportunity for the pit to get a glimpse of high life, a living newspaper on the doings of society, but a dignification or memorializing of their own concerns, translated into the idiom then currently accepted as the proper language of magnification).^[8]

But though we may want to introduce minor revisions in the Freudian perspective here, I submit that we should take Freud's key terms, "condensation" and "displacement," as the over-all categories for the analysis of the poem as dream. The terms are really two different approaches to the same phenomenon. Condensation, we might say, deals with the respects in which house in a dream may be more than house, or house plus. And displacement deals with the way in which house may be other than house, or house minus. (Perhaps we should say, more accurately, minus house.)

One can understand the resistance to both of these emphases. It leaves

no opportunity for a house to be purely and simply a house —and whatever we may feel about it as regards dreams, it is a very disturbing state of affairs when transferred to the realm of art. We must acknowledge, however, that the house in a poem is, when judged purely and simply as a house, a very flimsy structure for protection against wind and rain. So there seems to be some justice in retaining the Freudian terms when trying to decide what is going on in poetry. As Freud fills them out, the justification becomes stronger. The ways in which grammatical rules are violated, for instance; the dream's ways of enacting conjunctions, of solving arguments by club offers of mutually contradictory assertions; the importance of both concomitances and discontinuities for interpretative purposes (the phenomena of either association or dissociation, as you prefer, revealed with greatest clarity in the *lapsus linguae*); the conversion of an expression into its corresponding act (as were one, at a time when "over the fence is out" was an expression in vogue, to apply this comment upon some act by following the dream of this act by a dreamed incident of a ball going over a fence); and, above all, the notion that the optative is in dreams, as often in poetry and essay, presented in the indicative (a Freudian observation fertile to the neopositivists' critique of language) —the pliancy and ingenuity of Freud's researches here make entrancing reading, and continually provide insights that can be carried over, *mutatis mutandis*, to the operations of poetry. Perhaps we might sloganize the point thus: In so far as art contains a surrealist ingredient (and all art contains

some of this ingredient), psychoanalytic coordinates are required to explain the logic of its structure.

Perhaps we might take some of the pain from the notions of condensation and displacement (with the tendency of one event to become the synecdochic representative of some other event in the same cluster) by imagining a hypothetical case of authorship. A novelist, let us say, is trying to build up for us a sense of secrecy. He is picturing a conspiracy, yet he was never himself quite this kind of conspirator. Might not this novelist draw upon whatever kinds of conspiracy he himself had experientially known (as for instance were he to draft for this purpose memories of his participation in some childhood *Bund*)? If this were so, an objective breakdown of the imagery with which he surrounded the conspiratorial events in his novel would reveal this contributory ingredient. You would not have to read your interpretation into it. It would be objectively, structurally, there, and could be pointed to by scissor work. For instance, the novelist might explicitly state that, when joining the conspiracy, the hero recalled some incident of his childhood. Or the adult conspirators would, at strategic points, be explicitly likened by the novelist to children, etc. A statement about the ingredients of the work's motivation would thus be identical with a statement about the work's structure — a statement as to what goes with what in the work itself. Thus, in Coleridge's "The Eolian Harp," you do not have to interpret the poet's communion with the universe as an affront to his wife; the poet himself

explicitly apologizes to her for it. Also, it is an objectively citable fact that imagery of noon goes with this apology. If, then, we look at other poems by Coleridge, noting the part played by the Sun at noon in the punishments of the guilt-laden Ancient Mariner, along with the fact that the situation of the narrator's confession involves the detention of a wedding guest from the marriage feast, plus the fact that a preference for church as against marriage is explicitly stated at the end of the poem, we begin to see a motivational cluster emerging. It is obvious that such structural interrelationships cannot be wholly conscious, since they are generalizations about acts that can only be made inductively and statistically after the acts have been accumulated. (This applies as much to the acts of a single poem as to the acts of many poems. We may find a theme emerging in one work that attains fruition in that same work —the ambiguities of its implications where it first emerges attaining explication in the same integer. Or its full character may not be developed until a later work. In its ambiguous emergent form it is a synecdochic representative of the form it later assumes when it comes to fruition in either the same work or in another one.)

However, though the synecdochic process (whereby something does service for the other members of its same cluster or as the foreshadowing of itself in a later development) cannot be wholly conscious, the dream is not all dream. We might say, in fact, that the Freudian analysis of art was handicapped by the aesthetic of the period —an aesthetic shared even by

those who would have considered themselves greatly at odds with Freud and who were, in contrast with his delving into the unbeautiful, concerned with beauty only. This was the aesthetic that placed the emphasis wholly upon the function of self-expression. The artist had a number—some unique character or identity—and his art was the externalizing of this inwardness. The general Schopenhauerian trend contributed to this. Von Hartmann's *Philosophy of the Unconscious* has reinforced the same pattern. This version of voluntaristic processes, as connected with current theories of emancipation, resulted in a picture of the dark, unconscious drive calling for the artist to "out with it." The necessary function of the Freudian secular confessional, as a preparatory step to redemption, gave further strength to the same picture. Add the "complex in terms of the simple" strategy (with its variants—higher in terms of lower, normal as a mere attenuation of the abnormal, civilized as the primitive sublimated); add the war of the generations (which was considered as a kind of absolute rather than as a by-product of other factors, as those who hated the idea of class war took in its stead either the war of the generations or the war of the sexes)—and you get a picture that almost automatically places the emphasis upon art as utterance, as the naming of one's number, as a blurting-out, as catharsis by secretion.

I suggested two other broad categories for the analysis of poetic organization: prayer and chart.

Prayer would enter the Freudian picture in so far as it concerns the optative. But prayer does not stop at that. Prayer is also an act of communion. Hence, the concept of prayer, as extended to cover also secular forms of petition, moves us into the corresponding area of communication in general. We might say that, whereas the expressionistic emphasis reveals the ways in which the poet, with an attitude, embodies it in appropriate gesture, communication deals with the choice of gesture for the inducement of corresponding attitudes. Sensory imagery has this same communicative function, inviting the reader, within the limits of the fiction at least, to make himself over in the image of the imagery.

Considering the poem from this point of view, we begin with the incantatory elements in art, the ways of leading in or leading on the hypothetical audience X to which the poem, as a medium, is addressed (though this hypothetical audience X be nothing more concrete, as regards social relations, than a critical aspect of the poet's own personality). Even Freud's dream had a censor; but the poet's censor is still more exacting, as his shapings and revisions are made for the purpose of forestalling resistances (be those an essay reader's resistances to arguments and evidence or the novel reader's resistance to developments of narrative or character). We move here into the sphere of rhetoric (reader-writer relationships, an aspect of art that Freud explicitly impinges upon only to a degree in his analysis of wit), with the notion of address being most evident in oration and letter, less

so in drama, and least in the lyric. Roughly, I should say that the slightest presence of revision is per se indication of a poet's feeling that his work is addressed (if only, as Mead might say, the address of an "I" to its "me").

Here would enter consideration of formal devices, ways of pointing up and fulfilling expectations, of living up to a contract with the reader (as Wordsworth and Coleridge might put it), of easing by transition or sharpening by ellipsis; in short, all that falls within the sphere of incantation, imprecation, exhortation, inducement, weaving and releasing of spells; matters of style and form, of meter and rhythm, as contributing to these results; and thence to the conventions and social values that the poet draws upon in forming the appropriate recipes for the roles of protagonist and antagonist, into which the total agon is analytically broken down, with subsidiary roles polarized about one or the other of the two agonists tapering off to form a region of overlap between the two principles —the ground of the agon. Here, as the reverse of prayer, would come also invective, indictment, oath. And the gestures might well be tracked down eventually to choices far closer to bodily pantomime than is revealed on the level of social evaluation alone (as were a poet, seeking the gestures appropriate for the conveying of a social negativeness, to draw finally upon imagery of disgust, and perhaps even, at felicitous moments, to select his speech by playing up the very consonants that come nearest to the enacting of repulsion).

As to the poem as chart: the Freudian emphasis upon the pun brings it about that something can only be in so far as it is something else. But, aside from these ambiguities, there is also a statement's value as being exactly what it is. Perhaps we could best indicate what we mean by speaking of the poem as chart if we called it the poet's contribution to an informal dictionary. As with proverbs, he finds some experience or relationship typical, or recurrent, or significant enough for him to need a word for it. Except that his way of defining the word is not to use purely conceptual terms, as in a formal dictionary, but to show how his vision behaves, with appropriate attitudes. In this, again, it is like the proverb that does not merely name but names vindictively, or plaintively, or promisingly, or consolingly, etc. His namings need not be new ones. Often they are but memorializings of an experience long recognized.

But, essentially, they are enactments, with every form of expression being capable of treatment as the efficient extension of one aspect or another of ritual drama (so that even the scientific essay would have its measure of choreography, its pedestrian pace itself being analyzed as gesture or incantation, its polysyllables being as style the mimetics of a distinct monasticism, etc.). And this observation, whereby we have willy-nilly slipped back into the former subject, the symbolic act as prayer, leads us to observe that the three aspects of the poem, here proposed, are not elements that can be isolated in the poem itself, with one line revealing the "dream," another the

“prayer,” and a third the “chart.” They merely suggest three convenient modes in which to approach the task of analysis.^[9]

The primary category, for the explicit purposes of literary criticism, would thus seem to me to be that of communication rather than that of wish, with its disguises, frustrations, and fulfillments. Wishes themselves, in fact, become from this point of view analyzable as purposes that get their shape from the poet’s perspective in general (while this perspective is in turn shaped by the collective medium of communication). The choice of communication also has the advantage, from the sociological point of view, that it resists the Freudian tendency to overplay the psychological factor (as the total medium of communication is not merely that of words, colors, forms, etc., or of the values and conventions with which these are endowed, but also the productive materials, cooperative resources, property rights, authorities, and their various bottlenecks, which figure in the total act of human conversation).

Hence, to sum up: I should say that, for the explicit purposes of literary criticism, we should require more emphasis than the Freudian structure gives, (1) to the proportional strategy as against the essentializing one, (2) to matriarchal symbolizations as against the Freudian patriarchal bias, (3) to poem as prayer and chart, as against simply the poem as dream.

But I fully recognize that, once the ingenious and complex structure has been erected, nearly anyone can turn up with proposals that it be given a little more of this, a little less of that, a pinch of so-and-so, etc. And I recognize that, above all, we owe an enormous debt of gratitude to the man who, by his insight, his energy, and his remarkably keen powers of articulation, made such tinkering possible. It is almost fabulous to think that, after so many centuries of the family, it is only now that this central factor in our social organization has attained its counterpart in an organized critique of the family and of the ways in which the informative experience with familiar roles may be carried over, or “metaphored,” into the experience with extrafamilial roles, giving these latter, in so far as they are, or are felt to be, analogous with the former, a structure of interpretations and attitudes borrowed from the former. And in so far as poets, like everyone else, are regularly involved in such informative familiar relationships, long before any but a few rudimentary bodily gestures are available for communicative use (with their first use unquestionably being the purely self-expressive one), the child is indeed the adult poet’s father, as he is the father of us all (if not so in essence, then at least as regards an important predisposing factor “to look out for”). Thence we get to “like father like son.” And thence we get to Freud’s brilliant documentation of this ancestry, as it affects the maintenance of a continuity in the growing personality.

Only if we eliminate biography entirely as a relevant fact about poetic

organization can we eliminate the importance of the psychoanalyst's search for universal patterns of biography (as revealed in the search for basic myths which recur in new guises as a theme with variations); and we can eliminate biography as a relevant fact about poetic organization only if we consider the work of art as if it were written neither by people nor for people, involving neither inducements nor resistances.^[10] Such can be done, but the cost is tremendous in so far as the critic considers it his task to disclose the poem's eventfulness.

However, this is decidedly not the same thing as saying that "we cannot appreciate the poem without knowing about its relation to the poet's life as an individual." Rather, it is equivalent to saying: "We cannot understand a poem's structure without understanding the function of that structure. And to understand its function we must understand its purpose." To be sure, there are respects in which the poem, as purpose, is doing things for the poet that it is doing for no one else. For instance, I think it can be shown by analysis of the imagery in Coleridge's "Mystery Poems" that one of the battles being fought there is an attempt to get self-redemption by the poet's striving for the vicarious or ritualistic redemption of his drug. It is obvious that this aspect of the equational structure is private and would best merit discussion when one is discussing the strategy of one man in its particularities. Readers in general will respond only to the sense of guilt, which was sharpened for Coleridge by his particular burden of addiction, but which may be sharpened for each

reader by totally different particularities of experience. But if you do not discuss the poem's structure as a function of symbolic redemption at all (as a kind of private-enterprise Mass, with important ingredients of a black Mass), the observations you make about its structure are much more likely to be gratuitous and arbitrary (quite as only the most felicitous of observers could relevantly describe the distribution of men and postures in a football game if he had no knowledge of the game's purpose and did not discuss its formations as oppositional tactics for the carrying-out of this purpose, but treated the spectacle simply as the manifestation of a desire to instruct and amuse).

Thus, in the case of "The Ancient Mariner," knowledge of Coleridge's personal problems may enlighten us as to the particular burdens that the Pilot's boy ("who now doth crazy go") took upon himself as scapegoat for the poet alone. But his appearance in the poem cannot be understood at all, except in superficial terms of the interesting or the picturesque, if we do not grasp his function as a scapegoat of some sort—a victimized vessel for drawing off the most malign aspects of the curse that afflicts the "greybeard loon" whose cure had been effected under the dubious aegis of moonlight. And I believe that such a functional approach is the only one that can lead into a profitable analysis of a poem's structure even on the purely technical level. I remember how, for instance, I had pondered for years the reference to the "silly buckets" filled with curative rain. I noted the epithet as surprising, picturesque, and interesting. I knew that it was doing something, but I wasn't

quite sure what. But as soon as I looked upon the Pilot's boy as a scapegoat, I saw that the word *silly* was a technical foreshadowing of the fate that befell this figure in the poem. The structure itself became more apparent: the "loon"-atic Mariner begins his cure from drought under the aegis of a moon that causes a silly rain, thence by synecdoche to silly buckets, and the most malignant features of this problematic cure are transferred to the Pilot's boy who now doth crazy go. Now, if you want to confine your observations to the one poem, you have a structural-functional-technical analysis of some important relationships within the poem itself. If you wish to trail the matter farther afield, into the equational structure of other work by Coleridge, you can back your interpretation of the moon by such reference as that to "moon-blasted madness," which gives you increased authority to discern lunatic ingredients in the lunar. His letters, where he talks of his addiction in imagery like that of the "Mystery Poems" and contemplates entering an insane asylum for a cure, entitle you to begin looking for traces of the drug as an ingredient in the redemptive problem. His letters also explicitly place the drug in the same cluster with the serpent; hence, we begin to discern what is going on when the Mariner transubstantiates the water snakes, in removing them from the category of the loathsome and accursed to the category of the blessed and beautiful. So much should be enough for the moment. Since the poem is constructed about an opposition between punishments under the aegis of the sun and cure under the aegis of the moon, one could proceed in other works

to disclose the two sets of equations clustered about these two principles. Indeed, even in “The Ancient Mariner” itself we get a momentous cue, as the sun is explicitly said to be “like God’s own head.” But, for the moment, all I would maintain is that, if we had but this one poem by Coleridge, and knew not one other thing about him, we could not get an insight into its structure until we began with an awareness of its function as a symbolic redemptive process.

I can imagine a time when the psychological picture will be so well known and taken into account—when we shall have gone so far beyond Freud’s initial concerns—that a reference to the polymorphous perverse of the infantile, for instance, will seem far too general—a mere first approximation. Everyone provides an instance of the polymorphous perverse, in attenuated form, at a moment of hesitancy; caught in the trackless maze of an unresolved, and even undefined, conflict, he regresses along this channel and that, in a formless experimentation that “tries anything and everything, somewhat.” And in so far as his puzzle is resolved into pace, and steady rhythms of a progressive way out are established, there is always the likelihood that this solution will maintain continuity with the past of the poet’s personality by a covert drawing upon analogies with this past. Hence the poet or speculator, no matter how new the characters with which he is now concerned, will give them somewhat the roles of past characters; whereat I see nothing unusual about the thought that a mature and highly

complex philosophy might be so organized as to be surrogate for, let us say, a kind of adult breast-feeding —or, in those more concerned with alienation, a kind of adult weaning. Such categories do not by any means encompass the totality of a communicative structure; but they are part of it, and the imagery and transitions of the poem itself cannot disclose their full logic until such factors are taken into account.

However, I have spoken of pace. And perhaps I might conclude with some words on the bearing that the Freudian technique has upon the matter of pace. The Freudian procedure is primarily designed to break down a rhythm grown obsessive, to confront the systematic pieties of the patient's misery with systematic impieties of the clinic.^[11] But the emphasis here is more upon the breaking of a malign rhythm than upon the upbuilding of a benign one. There is no place in this technique for examining the available resources whereby the adoption of total dramatic enactment may lead to correspondingly proper attitude. There is no talk of games, of dance, of manual and physical actions, of historical role, as a "way in" to this new upbuilding. The sedentary patient is given a sedentary cure. The theory of rhythms —work rhythms, dance rhythms, march rhythms —is no explicit part of this scheme, which is primarily designed to break old rhythms rather than to establish new ones.

The establishing of a new pace, beyond the smashing of the old puzzle,

would involve in the end a rounded philosophy of the drama. Freud, since his subject is conflict, hovers continually about the edges of such a philosophy; yet it is not dialectical enough. For this reason Marxists properly resent his theories, even though one could, by culling incidental sentences from his works, fit him comfortably into the Marxist perspective. But the Marxists are wrong, I think, in resenting him as an irrationalist, for there is nothing more rational than the systematic recognition of irrational and non-rational factors. And I should say that both Freudians and Marxists are wrong in so far as they cannot put their theories together, by an over-all theory of drama itself (as they should be able to do, since Freud gives us the material of the closet drama, and Marx the material of the problem play, the one worked out in terms of personal conflicts, the other in terms of public conflicts).

The approach would require explicitly the analysis of role: salvation via change or purification of identity (purification in either the moral or chemical sense); different typical relationships between individual and group (as charted attitudinally in proverbs, and in complex works treated as sophisticated variants); modes of acceptance, rejection, self-acceptance, rejection of rejection^[12] (“the enemies of my enemies are my friends”); transitional disembodiment as intermediate step between old self and new self (the spirituality of Shelley and of the Freudian cure itself); monasticism in the development of methods that fix a transitional or other-worldly stage, thereby making the evanescent itself into a kind of permanency —with all

these modes of enactment finally employing, as part of the gesture idiom, the responses of the body itself as actor. (If one sought to employ Freud, as is, for the analysis of the poem, one would find almost nothing on poetic posture or pantomime, tonality, the significance of different styles and rhythmic patterns, nothing of this behaviorism.) Such, it seems to me, would be necessary, and much more in that direction, before we could so extend Freud's perspective that it revealed the major events going on in art.

But such revisions would by no means be anti-Freudian. They would be the kind of extensions required by reason of the fact that the symbolic act of art, whatever its analogies with the symbolic act of neurosis, also has important divergencies from the symbolic act of neurosis. They would be extensions designed to take into account the full play of communicative and realistic ingredients that comprise so large an aspect of poetic structure.

Notes

[1] "Freud —and the Analysis of Poetry," by Kenneth Burke. From Kenneth Burke, *The Philosophy of Literary Form: Studies in Symbolic Action*, third edition (Berkeley and Los Angeles: University of California Press, 1973), pp. 258-92. Copyright © 1973 by The Regents of the University of California. Reprinted by permission of the University of California Press. The essay originally appeared in *The American Journal of Sociology*, 45 (1939), 391-417.

[2] The essentializing strategy has its function when dealing with classes of items; the proportional one is for dealing with an item in its uniqueness. By isolating the matter of voluntarism, we put Freud in a line or class with Augustine. By isolating the matter of his concern with a distinction between unconscious and conscious, we may put him in a line with Leibniz's distinction between perception and apperception. Or we could link him with the Spinozistic conatus and the Schopenhauerian will. Or, as a rationalist, he falls into the bin with Aquinas (who is himself most conveniently isolated as a rationalist if you employ

the essentializing as against the proportional strategy, stressing what he added rather than what he retained). Many arguments seem to hinge about the fact that there is an un verbalized disagreement as to the choice between these strategies. The same man, for instance, who might employ the essentializing strategy in proclaiming Aquinas as a rationalist, taking as the significant factor in Aquinas' philosophy his additions to rationalism rather than considering this as an ingredient in a faith philosophy, might object to the bracketing of Aquinas and Freud (here shifting to the proportional strategy, as he pointed out the totally different materials with which Aquinas surrounded his rational principle).

- [3] We may distinguish between a public and universal motive. In so far as one acts in a certain way because of his connection with a business or party, he would act from a public motive. His need of response to a new glandular stimulation at adolescence, on the other hand, would arise regardless of social values, and in that sense would be at once private and universal. The particular forms in which he expressed this need would, of course, be channelized in accordance with public or social factors.
- [4] Perhaps, to avoid confusion, I should call attention to the fact that symbolic in this context is being used differently by me from its use in the expression "symbolic action." If a man crosses a street, it is a practical act. If he writes a book about crossings — crossing streets, bridges, oceans, etc. — that is a symbolic act. Symbolic, as used in the restricted sense (in contrast with free association), would refer to the imputation of an absolute meaning to a crossing, a meaning that I might impute even before reading the book in question. Against this, I should maintain: One can never know what a crossing means, in a specific book, until he has studied its tie-up with other imagery in that particular book.
- [5] Maybe the kind of forgetting that is revealed by psychoanalysis could, within this frame, be better characterized as an incomplete forgetting. That is, whereas table, for instance, acquires an absolute and emotionally neutral meaning, as a name merely for a class of objects, by a merging of all the contexts involving the presence of a table, a table becomes symbolic, or a *double-entendre*, or more than table, when some particular informative context is more important than the others. That is, when table, as used by the poet, has overtones of, let us say, one table at which his mother worked when he was a child. In this way the table, its food, and the cloth may become surrogates for the mother, her breasts, and her apron. And incest awe may become merged with "mustn't touch" injunctions, stemming from attempts to keep the child from meddling with the objects on the table. In a dream play by Edmund Wilson, *The Crime in the Whistler Room*, there are two worlds of plot, with the characters belonging in the one world looking upon those in the other as dead, and the hero of this living world taking a dream shape as werewolf. The worlds switch back and forth, depending upon the presence or removal of a gate-leg table. In this instance I think we should not be far wrong in attributing some such content as the above to the table when considering it as a fulcrum upon which the structure of the plot is swung.
- [6] It is wrong, I think, to consider Freud's general picture as that of an individual psychology. Adler's start from the concept of ego compensation fits this description par excellence. But Freud's is a family psychology. He has offered a critique of the family, though it is the family of a neo-patriarch. It is interesting to watch Freud, in his *Group Psychology and the*

Analysis of the Ego, frankly shifting between the primacy of group psychology and the primacy of individual psychology, changing his mind as he debates with himself in public and leaves in his pages the record of his fluctuations, frankly stated as such. Finally, he compromises by leaving both, drawing individual psychology from the role of the monopolistic father, and group psychology from the roles of the sons, deprived of sexual gratification by the monopolistic father, and banded together for their mutual benefit. But note that the whole picture is that of a family albeit of a family in which the woman is a mere passive object of male wealth.

[7] Or you might put it this way: Rebirth would require a killing of the old self. Such symbolic suicide, to be complete, would require a snapping of the total ancestral line (as being an integral aspect of one's identity). Hence, a tendency for the emancipatory crime to become sexually ambivalent. Freud's patriarchal emphasis leads to an overstress upon father-rejection as a basic cause rather than as a by-product of conversion (the Kierkegaard earthquake, that was accompanied by a changed attitude toward his father). Suicide, to be thorough, would have to go farther, and the phenomena of identity revealed in totemism might require the introduction of matrilineal ingredients also. Freud himself, toward the end of *Totem and Taboo*, gives us an opening wedge by stating frankly, "In this evolution I am at a loss to indicate the place of the great maternal deities who perhaps everywhere preceded the paternal deities. ..." This same patriarchal emphasis also reinforces the Freudian tendency to treat social love as a mere sublimation of balked male sexual appetite, whereas a more matriarchal concern, with the Madonna and Child relationship, would suggest a place for affection as a primary biological motivation. Not even a naturalistic account of motivation would necessarily require reinforcement from the debunking strategy (in accordance with which the real motives would be incipient perversions, and social motives as we know them would be but their appearances, or censored disguise).

[8] Might not the sacrificial figure (as parent, king, or god) also at times derive from no resistance or vindictiveness whatsoever, but be the recipient of the burden simply through "having stronger shoulders, better able to bear it"? And might the choice of guilty scapegoats (such as a bad father) be but a secondary development for accommodating this socialization of a loss to the patterns of legality?

[9] Dream has its opposite, nightmare; prayer has its opposite, oath. Charts merely vary—in scope and relevance. In "Kubla Khan," automatically composed during an opium dream, the dream ingredient is uppermost. In "The Ancient Mariner," the prayer ingredient is uppermost. In "Dejection" and "The Pains of Sleep," the chart ingredient is uppermost: here Coleridge is explicitly discussing his situation.

[10] Those who stress form of this sort, as against content, usually feel that they are concerned with judgments of excellence as against judgments of the merely representative. Yet, just as a content category such as the Oedipus complex is neutral, i.e., includes both good and bad examples of its kind, so does a form category, such as sonnet or iambic pentameter, include both good and bad examples of its kind. In fact, though categories or classifications may be employed for evaluative purposes, they should be of themselves nonevaluative. Apples is a neutral, non-evaluative class, including firm apples and rotten ones. Categories that are in themselves evaluative are merely circular arguments —

disguised ways of saying “this is good because it is good.” The orthodox strategy of disguise is to break the statement into two parts, such as: “This is good because it has form; and form is good.” The lure behind the feeling that the miracle of evaluation can be replaced by a codified scientific routine of evaluation seems to get its backing from the hope that a concept of quality can be matched by a number. The terms missing may be revealed by a diagram, thus:

Quantity	.....	Number
Weight	.....	Pound
Length	.....	Foot
Duration	.....	Hour
Quality	.....	( )
Excellence	.....	( )
Inferiority	.....	( )

Often the strategy of concealment is accomplished by an ambiguity, as the critic sometimes uses the term “poetry” to designate good poetry, and sometimes uses it to designate “poetry, any poetry, good, bad, or indifferent.” I do, however, strongly sympathize with the formalists, as against the sociologists, when the sociologist treats poetry simply as a kind of haphazard sociological survey —a report about world-conditions that often shows commendable intuitive insight but is handicapped by a poor methodology of research and controls.

[11] There are styles of cure, shifting from age to age, because each novelty becomes a commonplace, so that the patient integrates his conflict with the ingredients of the old cure itself, thus making them part of his obsession. Hence, the need for a new method of jolting. Thus, I should imagine that a patient who had got into difficulties after mastering the Freudian technique would present the most obstinate problems for a Freudian cure. He would require some step beyond Freud. The same observation would apply to shifting styles in a poetry and philosophy, when considered as cures, as the filling of a need.

[12] I am indebted to Norbert Gutermann for the term “self-acceptance” and to William S. Knickerbocker for the term “rejection of rejection.”

Chronology of Important Dates

- 1856 Freud born in Freiberg, Moravia (now Pribor, Czechoslovakia), on May 6.
- 1860 Freud family moves to Vienna.
- 1865 Enters Gymnasium.
- 1873 Enters University of Vienna as medical student.
- 1876-82 Works as assistant in Brucke's Institute of Physiology; meets Josef Breuer.
- 1877 First medical research articles published.
- 1880 Translates four essays by John Stuart Mill for a German edition of Mill's works.
- 1881 Takes medical degree.
- 1882 Engagement to Martha Bernays; begins work at Vienna General Hospital.
- 1885 Appointed *Privatdozent* (lecturer) in neuropathology at University of Vienna.
- 1885-86 Attends Charcot's lectures at the Salpêtrière in Paris, October to February.

- 1886 Marries Martha Bernays; begins private medical practice as specialist in nervous diseases.
- 1887 Meets Berlin physician and medical theorist Wilhelm Fliess; begins use of hypnotism in private practice.
- 1889 Visits Bernheim in Nancy for further researches into hypnosis.
- 1893 "Preliminary Communication" (with Breuer).
- 1894 "The Neuro-Psychoses of Defense."
- 1895 *Studies on Hysteria* (with Breuer, although cases and discussions written and signed separately); writes *Project for a Scientific Psychology* and mails it to Fliess (first published in 1950).
- 1896 Death of Freud's father, Jakob Freud; first use of term "psychoanalysis."
- 1897 Abandons seduction theory; begins self-analysis.
- 1899 "Screen Memories."
- 1900 *The Interpretation of Dreams* (published in December 1899, but postdated for the new century).
- 1901 *The Psychopathology of Everyday Life*.

- 1902 Appointed Professor Extraordinarius (associate professor) at University of Vienna; Wednesday evening meetings begin at Freud's house of the group that will become the Vienna Psychoanalytic Society; end of friendship with Fliess.
- 1905 *Three Essays on the Theory of Sexuality; Jokes and their Relation to the Unconscious; Case of Dora* ("Fragment of an Analysis of a Case of Flysteria").
- 1906 Jung makes contact with Freud.
- 1907 *Jensen's 'Gradiva.'*
- 1908 First international meeting of psychoanalysts at Salzburg; "Creative Writers and Day-Dreaming"; "'Civilized' Sexual Morality and Modern Nervous Illness."
- 1909 Visits America with Jung and Sandor Ferenczi; receives honorary degree from Clark University and delivers *Five Lectures on Psychoanalysis*; A. A. Brill's first English translations begin to appear; Case of Little Hans ("Analysis of a Phobia in a Five-Year-Old Boy"); Case of the Rat Man ("Notes upon a Case of Obsessional Neurosis").
- 1910 *Leonardo da Vinci and a Memory of his Childhood; "The Antithetical Sense of Primal Words."*
- 1911 The Case of Schreber ("Psychoanalytic Notes on an Autobiographical Account of a Case of Paranoia").
- 1911-15 Papers on psychoanalytic technique.
- 1913 *Totem and Taboo*; association with Jung terminated; Jung secedes from International

Psychoanalytic Association the following year.

- 1914 *The Moses of Michelangelo; On the History of the Psychoanalytic Movement; "On Narcissism."*
- 1915 Writes twelve papers on metapsychology, of which only five survive ("Instincts and their Vicissitudes," "Repression," "The Unconscious," "A Metapsychological Supplement to the Theory of Dreams," "Mourning and Melancholia").
- 1915-17 Gives *Introductory Lectures* at University of Vienna.
- 1918 Case of the Wolf Man ("From the History of an Infantile Neurosis").
- 1919 "The 'Uncanny.'"
- 1920 *Beyond the Pleasure Principle.*
- 1921 *Group Psychology and the Analysis of the Ego.*
- 1923 *The Ego and the Id*; first of thirty-three operations for cancer of the jaw and palate.
- 1925 "A Note on the 'Mystic Writing-Pad'"; "Negation"; *An Autobiographical Study.*
- 1926 *Inhibitions, Symptoms and Anxiety; The Question of Lay Analysis.*
- 1927 *The Future of an Illusion.*

- 1928 "Dostoyevsky and Parricide."
- 1930 Goethe Prize; *Civilization and its Discontents*; death of Freud's mother.
- 1933 Hitler comes to power; burning of Freud's books in Berlin; *New Introductory Lectures*.
- 1936 Eightieth birthday; formal celebrations; elected Corresponding Member of the Royal Society.
- 1937 "Analysis Terminable and Interminable."
- 1938 Nazis enter Austria; Freud leaves for England; *An Outline of Psychoanalysis* (published posthumously)
- 1939 *Moses and Monotheism*; dies on September 23 in Hampstead, London.

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