

THE LANGUAGE OF PUNDITS

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Freud: A Collection of Critical Essays



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The Language of Pundits^[1]

By Alfred Kazin

I

It is curious that Freud, the founder of psychoanalysis, remains the only first-class writer identified with the psychoanalytic movement. It was, of course, Freud's remarkable literary ability that gave currency to his once difficult and even "bestial" ideas; it was the insight he showed into concrete human problems, the discoveries whose force is revealed to us in a language supple, dramatic, and charged with the excitement of Freud's mission as a "conquistador" into realms hitherto closed to scientific inquiry, that excited and persuaded so many readers of his books. Even the reader who does not accept all of Freud's reasoning is aware, as he reads his interpretation of dreams, of the horror associated with incest, of the Egyptian origins of Moses, that this is a writer who is bent on making the most mysterious and unmentionable matters entirely clear to himself, and that this fundamental concern to get at the truth makes *dramatis personae* out of his symbols and dramatic episodes out of the archetypal human struggles he has described. It is certainly possible to read Freud, even to enjoy his books, without being convinced by him, but anyone sensitive to the nuances and playfulness of literary style, to the shaping power of a great intellectual conception, is not

likely to miss in Freud the peculiar urgency of the great writer; for myself, I can never read him without carrying away a deeply engraved, an unforgettable sense of the force of human desire.

By contrast, many of the analysts who turn to writing seem to me not so much writers as people clutching at a few ideas. Whenever I immerse myself, very briefly, in the magisterial clumsiness of Dr. Gregory Zilboorg, or the slovenly looseness of Dr. Theodore Reik, or the tensely inarticulate essays of Dr. Harry Stack Sullivan, or the purringly complacent formulas of Dr. Edmund Bergler, or even the smoothly professional pages of Dr. Erich Fromm, I have a mental picture of a man leaping up from his chair, crying with exultation, "I have it! The reason for frigidity in the middle-aged female is the claustrophobic constitution!," and straightway rushing to his publisher. Where Freud really tried to give an explanation to himself of one specific human difficulty after another, and then in his old-fashioned way tried to show the determination of one new fact by another, it is enough these days for Dr. Bergler to assert why all writers are blocked, or for Dr. Theodore Reik, in his long-winded and inconsequential trek into love and lust, to announce that male and female are so different as to be virtually of different species. The vital difference between a writer and someone who merely is published is that the writer seems always to be saying to himself, as Stendhal actually did, "If I am not clear, the world around me collapses." In a very real sense, the writer writes in order to teach himself, to understand himself, to satisfy

himself; the publishing of his ideas, though it brings gratifications, is a curious anticlimax.

Of course, there are psychoanalyst-writers who aim at understanding for themselves, but don't succeed. Even in Freud's immediate circle, several of the original disciples, having obtained their system from the master, devoted themselves to specialties and obsessions that, even if they were more than private *idees fixes*, like Otto Rank's belief in the "birth-trauma," were simply not given the hard and lucid expression necessary to convince the world of their objectivity. Lacking Freud's striking combination of intellectual zeal and common sense, his balanced and often rueful sense of the total image presented by the human person, these disciples wrote as if they could draw upon Freud's system while expanding one or two favorite notions out of keeping with the rest. But so strongly is Freud's general conception the product of his literary ability, so much is it held together only in Freud's own books, by the force of his own mind, that it is extraordinary how, apart from Freud, Freudianism loses its general interest and often becomes merely an excuse for wild-goose chases.

Obviously these private concerns were far more important to certain people in Freud's own circle than was the validity of Freudianism itself. When it came to a conflict between Freudianism and their own causes (Otto Rank) or their desire to be uninhibited in mystical indefiniteness (C. G. Jung), the

body of ideas which they had inherited, not earned, no longer existed for them. Quite apart from his personal disposition to remain in control of the movement which he had founded, Freud was objectively right in warning disciples like Ferenczi, Rank, Adler, and Stekel not to break away from his authority. For the analyst's interest in psychoanalysis is likely to have its origin in some personal anxiety, and some particularly unstable people (of whom there were several in Freud's circle), lacking Freud's unusual ability not only to work through his own neuroses but to sublimate everything into the grand creative exultation of founding a movement, committed themselves fruitlessly to the development of their unsystematic ideas, found it impossible to heal themselves by the *ad hoc* doctrines they had advanced for this purpose, and even relapsed into serious mental illness and suicide.

Until fairly recently, it was perfectly possible for anyone with a Ph.D. (in literature or Zen or philology) to be a "psychotherapist" in New York State. I have known several such therapists among the intellectuals of New York, and I distinguish them very sharply from the many skillful and devoted lay analysts, with a direct training in psychoanalysis, who are likely to have an objective concern with the malady of their patients. The intellectuals with Ph.D.s who transferred from other professions to the practice of psychoanalysis still seem to me an extreme and sinister example of the tendency of psychoanalysis to throw up the pundit as a type. Like modern intellectuals everywhere, intellectuals as self-made analysts are likely to have

one or two ruling ideas which bear obvious relation to their private history, but which, unlike intellectuals generally, they have been able to impose upon people who came to them desperately eager for orientation in their difficulties. In short, the ruling weakness of intellectuals, which is to flit from idea to idea in the hope of finding some instrument of personal or world salvation, has often become a method of indoctrination. All the great figures in psychoanalysis have been egotists of the most extreme sort; all the creative ones, from Freud himself to the late unfortunate Dr. Wilhelm Reich, were openly exasperated with the necessity of having to deal with patients at all. They were interested only in high thinking, though Freud at least tempered his impatience enough to learn from his patients; the objective power, the need to examine symptoms in others, never left him.

By contrast, the intellectual who is looking for an audience or a disciple has often, as a psychotherapist, found one in his patient. And the obvious danger of exploiting the credulous, the submissive, the troubled (as someone said, it is the analyst's love that cures the patient, and certain intellectuals love no one so much as a good listener), which starts from a doctrine held by the analyst in good faith but which may be no less narrow-minded or fanatical for all that, seems to me only an extension of the passion for explaining everything by psychoanalysis which literary intellectuals have indulged in so long. When I think of some of the intellectuals who have offered their services as therapists, I cannot but believe that to them the patient is irrelevant to

their own passion for intellectual indoctrination. My proof of this is the way they write. Ever since Freud gave the word to so many people less talented than himself, it has become increasingly clear that, whatever psychoanalysis may have done for many troubled people, it has encouraged nonwriters to become bad writers and mediocre writers to affect the style of pundits. For the root of all bad writing is to be distracted, to be self-conscious, not to have your eye on the ball, not to confront a subject with entire directness, with entire humility, and with concentrated passion. The root of all bad writing is to compose what you have not worked out, *de haut en bas*, for yourself. Unless words come into the writer's mind as fresh coinages for what the writer himself knows that he knows, knows to be true, it is impossible for him to give back in words that direct quality of experience which is the essence of literature.

Now, behind the immense power and authority of psychoanalytical doctrines over contemporary literature—which expresses itself in the motivation of characters, the images of poetry, the symbol hunting of critics, the immense congregation of psychiatric situations and of psychiatrists in contemporary plays and novels—lies the urgent conviction, born with modern literature in the romantic period, the seedbed of Freudian ideas, that literature can give us knowledge. The Romantic poets believed in the supremacy of imagination over logic exactly as we now believe that the unconscious has stories to tell which ordinary consciousness knows nothing

of. And just as the analyst looks to free association on the part of the patient to reveal conflicts buried too deep in the psyche to be revealed to the ordinarily conscious mind, so the Romantic poets believed that what has been buried in us, far from the prying disapprovals of culture, stands for “nature,” our true human nature. A new world had been revealed to the Romantics, a world accessible through the imagination that creates art. And Freud, who also felt that he had come upon a new world, said that his insights had been anticipated by literary men in particular; he felt that he had confirmed, as scientific doctrine, profound discoveries about our buried, our archetypal, our passionate human nature that philosophers and poets had made as artists.

Had made as artists. Nietzsche, who also anticipated many of Freud’s psychological insights, said that Dostoevsky was the only psychologist who had ever taught him anything. No doubt he meant that the characters Dostoevsky had created, the freshness of Dostoevsky’s perceptions, the powerful but ironic rationality of Dostoevsky’s style had created new facts for him to think of in comparison with the stale medical formulas of psychiatry in his time. Similarly, Freud said of Dostoevsky that “before genius, analysis lays down its arms,” indicating that with the shaping power of the artist who can create characters like old Karamazov and Prince Myshkin, with the genius that in its gift of creation actually parallels life instead of merely commenting on it, analysis cannot compete. And in point of fact we do learn more about the human heart from a stupendous creation like the Karamazov family than

we ever do from all the formulary “motivations” of human nature. Just as each human being, in his uniqueness, escapes all the dry formulas and explanations about human nature, so a great new creation in imaginative literature, a direct vision of the eternal like William Blake’s or an unprecedented and unassimilable human being like old Karamazov, automatically upsets and rearranges our hardened conceptions of human nature.

There is no substitute for life, for the direct impression of life; there is no deep truth about life, such as writers bring home to us, that does not come in the form of more life. To anyone who really knows how rare and precious imaginative creation is—how small, after all, is that procession which includes Dante’s Paolo and Francesca, Shakespeare’s Othello, and Tolstoy’s Natasha —how infinitely real in suggestion is the character that has been created in and through imagination, there is something finally unbearable, the very opposite of what literature is for, in the kind of metallic writing which now so often serves in a novel to “motivate” a character.

Maybe the only tenable literary role which novelists and poets, as well as critics and psychologists, now want to play is that of the expert—the explainer, the commentator, the analyst. Just as so many psychoanalysts want to be writers, so many writers now want to be analysts. And whenever I rise up at intervals from my dutiful immersion in certain specimens of

contemporary literature, I find it hard to say who has less to contribute to literature, the psychiatrist who wants to push a few small ideas into a book or the novelist who in the course of a story breaks down into writing like a psychoanalyst.

II

The deterioration of language in contemporary fiction into the language of pundits is not often noticed by critics —perhaps because the novelists have taken to writing like critics. But it is by no means the highbrow or intellectual novelist —like Mary McCarthy, who in a single story for *Partisan Review* is likely to produce so many deliberate symbols —who is the only offender against art. John O’Hara in *From the Terrace* wrote, of the mother of his hero, that “What had happened to her was that she unconsciously abandoned the public virginity and, again unconsciously, began to function as a woman.” Of the Eaton brothers, O’Hara made it clear that “If William slapped Alfred or otherwise punished him, the difference in ages was always mentioned while William himself was being punished; and each time that that occurred the age separation contributed to a strengthening of the separation that was already there because of, among other considerations, the two distinct personalities.” This is a novelist? Frankly, I have the impression that many of the younger novelists have learned to write fiction from reading the New Critics, the anthropologists and psychologists. I cannot begin to enumerate all the novels

of recent years, from Ralph Ellison's *Invisible Man* to Vance Bourjaily's recent *Confessions of a Spent Youth*, which describe American social customs, from college up, as fulfilling the prescription of tribal rites laid down by the anthropologists. But whereas an angry and powerful novelist, as Ellison is in *Invisible Man*, whatever helpful hints he may get from psychiatrically oriented literary critics, will aim at the strongest possible image of Negro suffering and confusion in a hostile society, Vance Bourjaily, in his recent novel, has his hero preface his description of a business smoker by apologizing that "it would take the calm mind of an anthropologist to describe objectively the rites with which the advertising tribe sent its bachelor to meet his bride."

I don't know what repels me more in such writing, the low spirits behind such prosiness or the attempted irony that is meant to disguise the fact that the writer is simply not facing his subject directly but is looking for something to say about it. No wonder that a passage like this sounds not like fiction but a case history: "I had a good time with Vicky during those two or three months; at the same time, I was learning about the social structure of the town and that of the school which, with certain exceptions for unusual individuals, reflected it; Vicky was more or less middle middle. As a friend of hers, since my own status was ambiguous, it seemed to me that I must acquire hers by association." And Mr. Bourjaily's book *is* a case history, though so meanderingly self-absorbed, for the most part, that it comes splendidly alive

when the hero describes a visit to his relatives in the Near East; for a few pages we are onto people whom Mr. Bourjaily has to describe for us, since they are new types, and then we get free of the motivational analysis that is the novelist's desperate response to people who he thinks are too familiar to be conveyed directly. This is a curious idea of a novel — as if it were the subject, rather than the point of view, which made it boring.

The true writer starts from autobiography, but he does not end there; and it is not himself he is interested in, but the use he can make of self as a literary creation. Of course, it is not the autobiographical subject that makes such books as Mr. Bourjaily's flat; it is the relatively shallow level from which the author regards his own experience. The mark of this is that the writer does not even bother to turn his hero into a character; he is just a focus for the usual "ironic" psychological comment. If the writer nowadays sees himself as a pundit, he sees his hero as a patient. What, in fact, one sees in many contemporary American novelists today is the author as analyst confronting his alter ego as analysand. The novel, in short, becomes simply an instrument of self-analysis, which may be privately good for the writer (I doubt it) but is certainly boring to his readers.

III

The deterioration of language in contemporary "imaginative" literature

— this reduction of experience to flat, vaguely orphic loose statements— seems to me most serious whenever, in our psychiatrically centered culture, spontaneity becomes an arbitrary gesture which people can simulate. Among the Beat writers, spontaneity becomes a necessary convention of mental health, a way of simulating vitality, directness, rough informality, when in fact the literary works produced for this pose have no vitality, are not about anything very significant, and are about as rough as men ever are using dirty words when they cut themselves shaving. The critic Harold Rosenberg once referred scathingly to the “herd of independent minds”; when I read the Beat and spontaneous poets en bloc, as I have just done in Donald Allen’s anthology of the “new” American poetry, I feel that I am watching a bunch of lonely Pagliaccis making themselves up to look gay. To be spontaneous on purpose, spontaneous all the time, spontaneous on demand is bad enough; you are obeying not yourself but some psychiatric commandment. But to convert this artificial, constant, unreal spontaneity into poetry as a way of avoiding the risks and obligations of an objective literary work is first to make a howling clown out of yourself and then deliberately to cry up your bad literature as the only good literature.

The idea of the Beat poets is to write so quickly that they will not have to stand up for the poem itself; it is enough to be caught in the act of writing. The emphasis is not on the poem but on themselves being glimpsed in the act of creation. In short, they are functioning, they are getting out of the prison

house of neurosis, they are positive and free. "Look, Ma, no hands!" More than this, they are shown in the act of writing poems which describe them in the act of living, just about to write poems. *"Morning again, nothing has to be done / maybe buy a piano or make fudge / At least clean the room up, for sure like my farther / I've done flick the ashes & buts over the bedside on the floor."* This is Peter Orlovsky, "Second Poem."

Elsewhere, the hysterical demand for spontaneity as an absolute value means that everything in the normal social world becomes an enemy of your freedom. You want to destroy it so as to find an image of the ecstasy that has become the only image of reality the isolated mind will settle for. It is a wish for the apocalypse that lies behind the continued self-righteous muttering that the world is about to blow up. The world is not about to blow up, but behind the extreme literary pose that everything exists to stifle and suppress and exterminate us perhaps lies the belief, as Henry Miller plainly put it in *Tropic of Cancer*, that "For a hundred years or more the world, our world, has been dying. ... The world is rotting away, dying piecemeal. But it needs the *coup de grace*, it needs to be blown to smithereens.... We are going to put it down —the evolution of this world which has died but which has not been buried. We are swimming on the face of time and all else has drowned, is drowning, or will drown."

The setting of this apocalyptic wish is the stated enmity between the self

and the world, between the literary imagination and mere reality—a tension which was set up by Romanticism and which Freudianism has sharpened and intensified to the point where the extreme Romantic, the Beat writer, confesses that the world must be destroyed in order that the freedom of his imagination proceed to its infinite goal. Romanticism put so much emphasis on the personal consciousness that eventually the single person came to consider himself prior to the world and, in a sense, replacing it; under Romanticism, the self abandoned its natural ties to society and nature and emphasized the will. The more the single conscious mind saw the world as an object for it to study, the more consciousness was thrown back on itself in fearful isolation; the individual, alone now with his consciousness, preoccupied in regarding himself and studying himself, had to exercise by more and more urgent exertions of will that relationship to the world which made consciousness the emperor of all it could survey—the world was merely raw material to the inquiring mind.

Freud, himself a highly conservative and skeptical thinker with a deeply classical bias in favor of limitation, restraint, and control, could not have anticipated that his critique of repression, of the admired self-control of the bourgeoisie, would in time, with the bankruptcy of bourgeois values, become a philosophy for many of his followers. Freudianism is a critique of Victorian culture; it is not a prescription for living in the twentieth century, in a world where the individual finds himself increasingly alienated from the society to

which he is physically tied. Freud once wrote in a letter to Romain Rolland: "Psychoanalysis also has its scale of values, but its sole aim is the enhanced harmony of the ego, which is expected successfully to mediate between the claims of the instinctual life [the id] and those of the external world; thus between inner and outer reality.

"We seem to diverge rather far in the role we assign to intuition. Your mystics rely on it to teach them how to solve the riddle of the universe; we believe that it cannot reveal to us anything but primitive, instinctual impulses and attitudes...worthless for orientation in the alien, external world."

It was the Romantics who handed down to modern writers the necessity to think of the world as "alien and external." By now so many writers mechanically think of it this way that it is no wonder that they look for a philosophy of life to the "primitive, instinctual impulses and attitudes," though, as Freud knew, they are "worthless for orientation in the alien, external world." Man cannot cheat his own mind; he cannot bypass the centrality of his own intelligence. Yet is not sole reliance on the "primitive, instinctual impulses" exactly the *raison d'être* of so many Beat poems and novels; of neurotic plays dealing with people whose only weakness, *they* think, is that they are repressed; of literary studies whose whole thesis is that the American novel has always been afraid of sex? What is wrong with such works is not that the single points they make are incorrect, but that they rely

upon a single point for a positive philosophy of life. It is impossible to write well and deeply in this spirit of Sisyphus, pushing a single stone up the mountain. It is impossible to write well if you start from an arbitrary point of view, and in the face of everything that is human, complex, and various, push home your *idée fixe*. It is impossible for the haunted, the isolated, the increasingly self-absorbed and self-referring self to transcend itself sufficiently to create works of literature.

Literature grows out of a sense of abundant relationships with the world, out of a sense that what is ugly to everyone else is really beautiful to you, that what is invisible to many men is pressingly alive and present to your writer's eye. We can no longer, by taking thought, transcend the life that consists in taking thought. The English novelist and philosopher Iris Murdoch has recently helped clear the air of desperate self-pity by saying that "We need to return from the self-centered concept to the other-centered concept of truth. We are not isolated free choosers, monarchs of all we survey, but benighted creatures sunk in a reality whose nature we are constantly and overwhelmingly tempted to deform by fantasy. Our current picture of freedom encourages a dream-like facility; whereas what we require is a renewed sense of the difficulty and complexity of the moral life and the opacity of persons."

By now the self-centered mind fashioned by romanticism, constantly

keeping itself open only to adjurations of absolute freedom and spontaneity, has traveled about as far along the road of self-concern as it can; it has nothing to discover further of itself but fresh despair. The immediate proof of this is in the quality of so much of the literature that has been shaped by Freudianism —only because all other creeds have failed it. It is not possible to write well with one's own wishes as the only material. It is not possible any longer to think anything out without a greater reality than oneself constantly pressing one's words into dramatic shape and unexpected meaning. All our words now are for our own emotions, none for the world that sustains the writer. And this situation is impossible, for it was never the self that literature was about, but what transcended the self, what comes home to us through experience.

Notes

- [1] "The Language of Pundits," by Alfred Kazin. From Alfred Kazin, *Contemporaries* (Boston: Little, Brown, 1962), pp. 382-93. Copyright © by Alfred Kazin. Reprinted by permission of the author.

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 Salpetriere 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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Works

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Life and Career

The principal biography of Freud is Ernest Jones's three-volume *The Life and Work of Sigmund Freud* (New York: Basic Books, 1953-57). Subsequent

biographical accounts include the testament of Freud's physician, Max Schur, *Freud: Living and Dying* (New York: International Universities Press, 1972), and revisionist studies such as Paul Roazen's *Freud and His Followers* (New York: Alfred A. Knopf, 1975), and Frank Sulloway's *Freud: Biologist of the Mind* (New York: Basic Books, 1979). Much historical information is also available in Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (New York: Basic Books, 1970). Richard Wollheim's *Sigmund Freud* (New York: Viking, 1971) provides an excellent concise account of the development of Freud's ideas; Philip Rieff's *Freud: The Mind of the Moralist* (Chicago: University of Chicago Press, 1959; 3rd ed., 1979) remains a provocative and comprehensive introduction to the range and play of Freud's thought. For the best guide to Freudian terms, see Jean Laplanche and J.-B. Pontalis, *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (New York: Norton, 1973).

Selected Studies

Given the enormous scope of the literature on and about Freud, the following selected list of books and articles is limited to those studies that focus on the literary Freud. Of the increasingly large amount of material on the literary Freud available in French, selections have been made only from among those works translated into English.

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