

Syllabus
PT 152 Structural Theory: Madness in Literature
U. Gosmann **Fall 2017**

Wed. 1:30-3:30
CMPS: 30 Clock Hours
NYGSP: 2 Credits

Course Description

We will read literature as a medium that allows us to swim in symbolic complexity. We will practice staying underwater with ambiguity. We will float with different currents of meaning. We will exercise our thinking and feeling capacities to fathom the depths.

Because of the similarities between literary narrative and patient narrative/analytic process, this is excellent practice for listening to, being and engaging with patients.

When in the early years of psychoanalysis Freud noticed the literary trends in his own writing and frequently drew on works of literature to develop his metapsychology, he had some qualms, however conquerable, about drifting off onto “unscientific” terrain. Yet starting with Freud and with intensified attention particularly in recent years, psychoanalysts have gone to literature to help them think about the vicissitudes of the human mind and the complexities of the analytic process. The two fields have mutually enriched each other because both lend form and expression to otherwise inchoate and elusive psychological experience. We will read myth, fairy tales, short stories, plays, film, novels, and poems as well as psychoanalytic studies of these texts to immerse ourselves in the process of thinking with feeling and to sample the history of how psychoanalysis has drawn on literature to promote its own growth and evolution.

Objectives

The student will be able to:

- Identify ambiguity and different layers of meaning in literary texts, analogous to layers of meaning in clinical material;
- Derive and articulate emotional information from linguistic style;
- Describe some unconscious dynamics revealed by different literary characters (Oedipus complex, defense mechanisms, dual drives, narcissism, mourning, melancholia);
- Describe different conceptualizations of the psychoanalytic process (making the unconscious conscious, models of psychic conflict, i.e. drive/defense and life drive/death drive, Ogden’s use of reverie, Bion’s theory of thinking); and
- Explain some ways in which psychoanalysis has drawn on literature to formulate its own concepts and process.

Teaching method

Discussion of weekly readings and class process. See also methods of evaluation.

Methods of evaluation

WEEKLY RESPONSE PAPERS:

Write a 2-page weekly response papers and submit it electronically (utagosmannphd@gmail.com) the day before the class (at the latest). Follow this method: First, read the primary text and write a personal and spontaneous response to it (equivalent to a counter-transference experience, objective and subjective, in a clinical setting). Then read the secondary text and integrate it with your response to the literary text.

SHORT 10-MINUTE PRESENTATION:

Choose a class topic and prepare a presentation on the readings for that class. Your presentation should provide an entry into the discussion and may include aspects of your response paper.

LOGS:

Logs are written in the final ten minutes of a class meeting (hand-written or written on your computer and submitted to utagosmannphd@gmail.com). Use the logs to reflect on your class experience.

FINAL PAPER:

Use your weekly response paper for week 9 to write about your project for the final paper and be prepared to discuss it in class 9. When in search of a topic, the learning objectives may (but do not have to) help you generate an idea. Include at least 3 references to the psychoanalytic literature in your paper. Submit the final paper (6-8 pages) electronically as early as possible but at the latest by December 31, 2017.

Please note: Students will need to purchase the required texts (Glück, Hoffmann, James, and Sophocles) or borrow them from another library.

Required Texts:

Glück, L. (2006). *Averno*. New York, NY: Farrar, Straus and Giroux.

Hoffmann, E.T.A. (2016). *The Sandman (Penguin little black classics)*. (P. Wortsman, Trans.). London, England: Penguin Classics. (Original work published 1816)

James, H. (2010). *What Maisie knew*. London, England: Penguin. (Original work published 1897)

Sophocles (2008). *Oedipus the King*. In *Antigone, Oedipus the King, and Electra*. (H.D.F. Kitto, Trans.). Oxford, England: University of Oxford Press. (Translation originally published in 1962) (or any other edition of the translation by Kitto).

Assigned Readings

Class 1: The Uses of Metaphor in Psychoanalysis

Some examples of reverie from Ferro, A. (2015). *Reveries: An unfettered mind*. London, England: Karnac. (Not in readings folder – will be read together in class)

Gosmann, U. (2015). Antonino Ferro and Giuseppe Civitarese. *The analytic field and its transformations*. London: Karnac, 2015. 204 pages. *Modern Psychoanalysis*, 40, 100-107.

Griffin, F.L. (2005). Clinical conversations between psychoanalysis and imaginative literature. *Psychoanalytic Quarterly*, 74, 443-463. (PEP)

Class 2: Encounters with the Unconscious: Oedipus

- Freud, S. (1966). Letter 71, Extracts from the Fliess papers. In J. Strachey (Ed. and Trans.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 1, pp. 263-266). London, England: Hogarth Press. (Original work published 1897) (PEP)
- Laplanche, J., & Pontalis, J.-B. (1973). "Oedipus complex." In *The language of psycho-analysis* (pp. 282-287). (D. Nicholson-Smith, Trans.). New York, NY: Norton. (PEP)
- Sophocles (2008). *Oedipus the king*. In *Antigone, Oedipus the king and Electra*. (H.D.F. Kitto, Trans.). Oxford World's Classics. Oxford, England: University of Oxford Press, 1962. Reissued 2008. (or any other edition of the translation by Kitto)

Class 3: Encounters with the Unconscious: The Uncanny 1

- Hoffmann, E.T.A. (2016). *The Sandman* (*Penguin little black classics*). (P. Wortsman, Trans.). London, England: Penguin Classics. (Original work published 1816)

Class 4: Encounters with the Unconscious: The Uncanny 2

- Freud, S. (1955). The 'Uncanny'. In J. Strachey (Ed. and Trans.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 17, pp. 217-256). London, England: Hogarth Press. (Original work published 1919) (PEP)

Class 5: Fairy Tales

- Bettelheim, B. (1976). "The jealous queen in Snow White and the myth of Oedipus" and "Snow White." In *The uses of enchantment: The meaning and importance of fairy tales* (pp. 194-214). New York, NY: Knopf.
- Bettelheim, B. (1976). "Brother and sister": Unifying our dual nature. In *The uses of enchantment: The meaning and importance of fairy tales* (pp. 78-82). New York, NY: Knopf.
- Brothers Grimm (2011). Little brother and little sister. In *Grimm's complete fairy tales* (pp. 39-43). (M. Hunt, Trans.). San Diego, CA: Canterbury Classics.
- Brothers Grimm (2011). Little Snow White. In *Grimm's complete fairy tales* (pp. 187-194). (M. Hunt, Trans.). San Diego, CA: Canterbury Classics.

Class 6: Narcissism and Narcissistic Doubles

- Buechler, S. (2015). Grandiose posturing. In *Understanding and treating patients in clinical psychoanalysis: Lessons from literature* (pp. 57-69). London, England: Routledge.
- Mann, T. (1989). The blood of the Walsungs. In *Death in Venice, and seven other stories* (pp. 289-316). (H. T. Lowe-Porter, Trans.). New York, NY: Vintage International. (Original work published 1921; translation published 1936)
- Ovid (2004). Narcissus and Echo. In *Metamorphoses* (pp. 109-116). (D. Raeburn, Trans.). London, England: Penguin.

Class 7: Mourning versus Melancholia

- Buechler, S. (2015). Anguished grieving. In *Understanding and treating patients in clinical psychoanalysis: Lessons from literature* (pp. 98-112). London, England: Routledge.
- Munro, A. (1982). Bardon bus. In *The moons of Jupiter* (pp. 110-128). Toronto, Canada: Macmillan.

Class 8: The Capacity to Make Meaning 1

- James, H. (2010). *What Maisie knew* (pp. 3-184 or chapters 1 to 23). London, England: Penguin. (Original work published 1897)
- Winstock, C. (Producer), & McGehee, S., & Siegel, D. (Directors). (2013). *What Maisie knew* [Motion picture]. United States: Millenium Entertainment. (Please watch prior to class).

Class 9: The Capacity to Make Meaning 2

James, H. (2010). *What Maisie knew* (pp. 185-265 or chapters 24 to 31). London, England: Penguin.
(Original work published 1897)

Discussion of writing projects for final paper.

Class 10: The Capacity to Make Meaning 3

Brookes, S. (2002). “‘It seemed to have to do with something else . . . ‘”: Henry James’s *What Maisie knew* and Bion’s theory of thinking.” *International Journal of Psycho-Analysis*, 83, 419-431.
(PEP)

Class 11: Thinking with Feeling 1

Frost, R. (2000). “Acquainted with the night.” In *American poetry: The twentieth century* (pp. 139-140). New York, NY: The Library of America.

Ogden, T. (1999). “The music of what happens” in poetry and psychoanalysis.” *International Journal of Psycho-Analysis*, 80, 979-994. (PEP)

Class 12: Thinking with Feeling 2

Glück, L. (2006). *Averno*. New York, NY: Farrar, Straus and Giroux.

Gosmann, U. (2010). Psychoanalyzing Persephone: Louise Glück's *Averno*. *Modern Psychoanalysis*, 35, 219-239. (PEP)

Ovid (2004). Calliope’s song: The rape of Proserpina. In *Metamorphoses* (pp. 191-202). (D. Raeburn, Trans.) London, England: Penguin.

Suggested Reading

- Berman, E. (Ed.) (1993). *Essential papers on literature and psychoanalysis*. New York, NY: New York University Press.
- Bettelheim, B. (1976). *The uses of enchantment: The meaning and importance of fairy tales*. New York, NY: Knopf.
- Davoine, F. (2016). *Fighting melancholia: Don Quixote's teaching*. London, England: Karnac.
- Freud, S. (1958). The theme of the three caskets. In J. Strachey (Ed. and Trans.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 12, pp. 289-302). London, England: Hogarth Press. (Original work published 1913) (PEP)
- Felman, S. (Ed.) (1982). *Literature and psychoanalysis: The question of reading: Otherwise*. Baltimore, MD: Johns Hopkins University Press.
- Freud, S. (1959). Delusions and dreams in Jensen's *Gradiva*. In J. Strachey (Ed. and Trans.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 9, pp. 1-96). London, England: Hogarth Press. (Original work published 1907) (PEP)
- Gabbard, G. O. (Ed.). (2001). *Psychoanalysis and film*. London, England: Karnac.
- Lacan, J. (2016). *Anxiety. The Seminar of Jacques Lacan. Book X*. Cambridge, England: Polity.
- Phillips, A. (2001). *Promises, promises: Essays on psychoanalysis and literature*. New York, NY: Basic Books.
- Rabaté, J.-M. (2014). *The Cambridge introduction to literature and psychoanalysis*. Cambridge, England: Cambridge University Press.
- Sharpe, E.F. (1940). Psycho-physical problems revealed in language: An examination of metaphor. *International Journal of Psycho-Analysis*, 21, 201-213.
- Spence, D.P. (1993). The metaphorical nature of psychoanalytic theory. In E. Berman (Ed.), *Essential papers on literature and psychoanalysis* (pp. 102-114). New York, NY: New York University Press.
- Williams, P., & Gabbard, G.O. (2007). *Key papers in literature and psychoanalysis*. London, England: Karnac.