KARNAVATI UNIVERSITY

USLM

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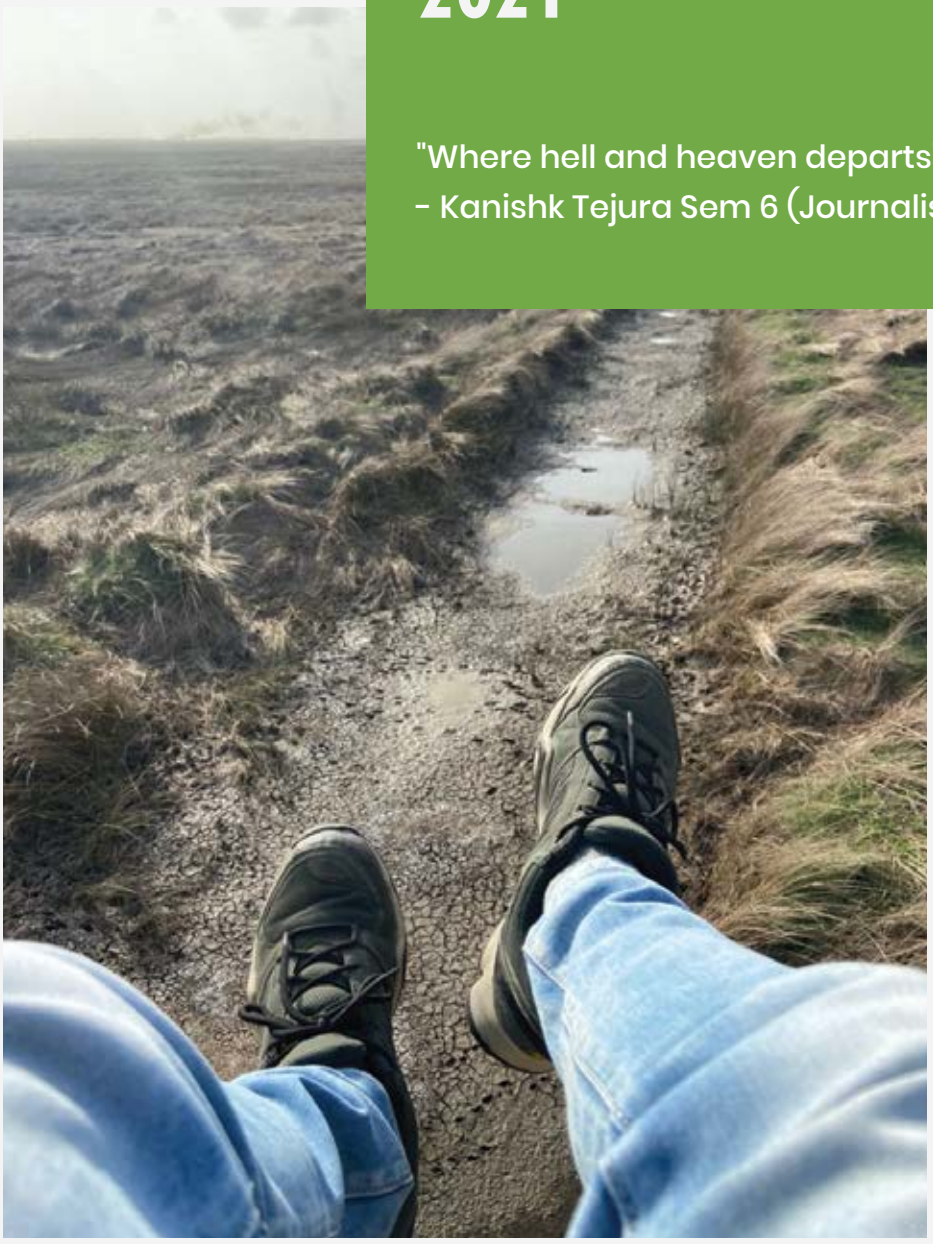
"Where hell and heaven departs"
- Kanishk Tejura Sem 6 (Journalism), USLM



NEWSLETTER

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Rehabilitation Psychology Field Trip

Introduction
On 22nd of November 2021 psychology students of semester 3 and 5 with Professor Purnima Gupta ma'am visited the BM institute of mental health of Ahmedabad with an aim to get an experience of rehabilitation psychology. BM institute of mental health is the oldest institute in terms of rehabilitation psychology. We arrived there at 2:00 pm and tried to collect information about the institute.

The objective
The objective of visiting BM institute of mental health was to learn about the institute in detail , professional operations, rehabilitation facilities, government programs regarding rehabilitation psychology if any, initiatives of the institute if any and functioning of the institute.

Observations
On our arrival we were briefed about the functioning of the institute and steps in which clients are assessed and assigned in different therapies. We were also given information regarding PGDM and Diploma programs in rehabilitation psychology for career options. During the fifteen minutes of briefing we cleared our doubts regarding the institute and asked questions on peculiar process of client assessment and assessment of disability. We were briefed about the OPD unit of the institute every mental condition and disability is treated. It was fascinating to learn that institute was providing genetic counselling, a major step towards educating people about genetic conditions which can't be reversed. BM institute was also providing art therapy for diagnosed clients which is a positive steps because apart from therapeutic advantages art therapy also unleashes the creative side of affected people. After our briefing we visited the four major units of rehabilitation centres, Prayas unit , chetan unit , day care unit and multi category workshop unit.

Prayas units operates with children's of age group 2-6 years specifically children have developmental delay. The rehabilitation therapies consists of behavioural therapy. Speech therapy, special education, sensory integration therapy and cognitive therapies.
Chetan unit provides intervention programs for autistic children and ADHD. Psychologists work with special educators, speech therapist and dieticians to provide help. We got to experience how psychologist were working with autistic children and the intervention process which was underway. Although sensory integration therapy is a major part when it comes to autism, when we visited the sensory integration therapy room all the available equipments were well placed and functioning but we felt that space of the room wasn't enough even for a single child especially in terms of sensory integration therapy.

Day care unit provides a unit care for people who are suffering from different psychiatric or psychological conditions. Psychologists and psychiatrists work with family

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members to provide help. Major limitation of a day care unit was the availability of psychologist only from 10:00 am to 3:00 pm. Although operating only for five hours we found it intriguing that the institute offered day care for adults and children's. It was a pleasing experience to witness that sort of facility provided by institute.

After visiting the institute few students got the chance to ask questions to parents and care givers of the diagnosed clients. We were taken into another campus parallel to the main campus of the institute for workshop unit. Multi category workshop unit provides vocational training for people who are diagnosed with psychiatric conditions. Vocational training in various skills helps individuals to function better in a society. Workshop unit was diverse and provided different skills for clients. In the workshop unit we learned about the Pehchan initiative started by BM institute in which vocationally trained clients aim to produce eco friendly items and products which unfolded the creative side of the institute and as well as people who work there.

Conclusion

Our trip ended around 4:15 pm. It can be concluded that we learned the practical aspects of the rehabilitation psychology and got to experience how intervention program work right from the basics. We learned about the amount of work that rehabilitation Psychology and an institution like BM institute demands to function properly. It was a learning experience which also expanded our practical aspects in rehabilitation Psychology.

Historical Julius Caesar vs Shakespeare's Julius Caesar

By: Prof. Rohit Majumdar, Assistant Professor, USLM

Julius Caesar was first published in the folio edition of 1623. The play was first produced in 1599. It is not mentioned in Meres' list of Shakespeare plays (published in 1598), and so it may be assumed that the play appeared later. John Weever's The Mirror of Martyrs was printed in 1601, but it was ready for the press in 1599, the following lines of which appear distinctly to refer to Shakespeare's play:

The many-headed multitude were drawne
By Brutus speech, that Caesar was ambitious,
When eloquent Mark Antonie had showne
His virtues, who but Brutus then was vicious?

It is, then, safe to assume that Shakespeare turned to the composition of Julius Caesar after he had finished the last of his English history plays. The character of the play and its general tone and style only corroborate this evidence. Here we find no rhetorical ornamentation or the elaborate embroidery of the early plays, and the richness of the final state period is yet to be achieved. The metrical tests, too, support the conclusion. Rhymes are rare, and the proportion of couplets is small.

Shaw complains that Shakespeare wrote 'Caesar down for the merely technical purpose of writing Brutus up,' and 'this travestying of a great man is a silly braggart' shocks and repels him. In his Caesar Shaw portrays a superhuman figure, one of the greatest experiments of his Life Force theory. Shaw's arguments are partly met by the fact that Shakespeare's portrayal is based on Plutarch's narrative. But the difficulty does not end there.

Shakespeare smears Caesar with physical and moral weakness that is not found in Plutarch. He appears vain, crusty, self-opinionated, even superstitious:

"Nor heaven nor earth hath been at peace to-night: / Thrice hath Calpurnia in her sleep cried out, / Help, ho! They murder Caesar!"—and if we are to believe Cassius' statement, a pompous weakling. His bodily infirmities are emphasised, and he appears at times a little ridiculous, especially, when he succumbs to the epileptic fit at a very awkward moment. At the same time Shakespeare modifies Plutarch's account to idealize Caesar and presents him in a more favourable light. "If he had really wished to denigrate Caesar," according to T. C. Dorsch, "... he could have found plenty of material in Plutarch on which to build." Like his sacrilegious robbery of the temple of Saturn; his dishonourable motives in the Egyptian wars. But Shakespeare ignores all these incidents, and even Brutus acquits Caesar of all blame.

We see Caesar in a striking magnanimity. In Plutarch, Caesar cannot read Artemidorus' scroll as the people press in around him; Shakespeare's Caesar refuses to read the scroll as it deals with personal matters:

What touches us ourself shall last be served.

A legendary figure, as he is, and Shakespeare draws him in broad outlines to impress his majesty, but how can we explain the deficiencies in this "foremost man of all the world"? The ambiguity is evident but there is an explanation. The dramatic or technical necessity partly explains the anomaly. Shakespeare is keen to maintain an even balance and continually adjusts the scales. The spectators' sympathy for the conspirators must be kept up if the assassination is not to appear sacrilegious, and the disparagement of Caesar is justified on this ground.

Thus, we find Shakespeare writing Caesar down. But after his death, the mighty figure acquires the proportions of immortality and his spirits hovers over the field of Philippi. Caesar's ghost is the most avenging, and strong-willed supernatural entity among all supernatural character in Shakespeare's plays. This is the view put forward by critics. But does this approach do justice to our aesthetic response?

As we read the play or witness it on the stage, are we not surprised and fascinated by the spectacle of a great man stumbling on the rock of life, and trying desperately to conceal his doubts and fears under the cloak of his own greatness? It is the Caesar we know, according to historians, who's famous statement "vini, vidi, vici" (I came, I saw, I conquered) won him the reputed seat in our chronicles.

His imperial majesty impresses us as soon as he comes on the stage, but I wonder at eh same time if this is not a mere simulacrum of great-

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ness. But as he brushes aside Artemidorus, his forward journey, ironically, is towards death. Caesar is engaged in profundity of assimilation to the exigencies of his royal office. This ambiguity of impression persists, for me, if Caesar is alive, and to say that the disparagement is a mere dramatic contrivance is to gloss over the complexity of the character, and the complexity of our response. The difficulty is unresolved because Shakespeare has created two Caesar's: the public and the private. He is a man endowed with genius, and by his genius alone has been raised to the high pedestal.

About his courage, insight, and resolution there is no doubt. If he were a lesser man, he would not have become a Caesar. As republican institutions came under increasing pressure, one man after another appeared with absolutist aspirations. Of these, Julius Caesar looked by far the most successful, not if we investigate the conquests of Augustus. He was a remarkable general who had subdued much of the Northwest Europe even while consolidating his popularity among the poor classes at home. Romans have debated and documented the civil war that ranged after Caesar's assassination.

Whilst Michelangelo and Milton have idealized Brutus as a selfless defender of human liberty, Dante, plunges him and Cassius into the deepest pit of hell, to the lowest circle of Inferno:

"that upper spirit Who hath worst punishment, so spake my guide, is Judas, he that hath his head within
And plies the feet without.
Of the other, Whose heads are under, from the murky jaw
Who hangs, is Brutus: lo! How he doth writhe and speaks not.
The other Cassius that so large of limb"

Canto xxxiv, 56-63; [Cary's translation]

He has superhuman personality. Yet this majestic colossus shows signs of failing powers. But he will not admit it. When he says:

I rather tell thee what is to be fear'd
Than what I fear; for always I am Caesar.
(I. ii. 211-12)
Or
. . . danger knows full well
That Caesar is more dangerous than he.
(II. ii. 44-45)
Or
But I am constant as the northern star.
(III. i. 60.)

the accent is not as unfaltering as it may seem. When he says, "Shall Caesar send a lie?" and immediately after that "...Decius, go and tell them Caesar will come" (II. ii), he conveniently forgets that just a moment before he approved of Calpunia's suggestion to feign illness. But evening presence of his wife he plays a part and speaks of himself in the third person. His self-deception is so profound that he cannot open his heart even to himself.

Plutarch says that Caesar's whole life was "an emulation with himself, as with another man." This is a mere hint, but a hint enough for Shakespeare, and he builds the whole character on this slender statement. Under-girding the other questions of authority, responsibility in the play is an unanswerable question. The recent discovery of the lost volcanic city of Pompeii would reveal further archeo-political documents to clear up this murky picture forever.

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Language Paranoia and Emotional Unconscious in Hamlet:

Explaining Hamlet's Insanity Defense through the premise of Disoriented Reality

By: Prof. Rohit Majumdar, USLM

INTRODUCTION

Among many, one of the further evident indices of the transition from structuralism to post- structuralism, is the route whereby a unified practice has dispersed into a plurality of theoretical styles. Within this assortment Marxism and psychoanalysis are, along with deconstructionism, the two most important threads. Both are anxious to challenge the idealist notion of the subject - i.e., the subject as centered, essentially conscious, and 'free' in the sense that it pre-exists as social or other purposes. Structuralism itself, of course, also discards such a conception of the subject, and in its firmness on the decisive role of language-like structures offers a basis for a materialist theory of subjectivity. But the Saussurean assessment of the "sign" in practice reinstates a diverse form of idealism, as Coward and Ellis argue in their Language and Materialism; a genuinely materialist account of the subject must break out of the confines of a 'pure' linguistics-based structuralism, and the Marxist and psychoanalytic viewpoints are above all ways of doing this. Equally, however, structuralism has undoubtedly forced Marxism and psychoanalysis to rethink some of their basic doctrines in a rigorous and productive way; as Robert Young puts it in his introduction to Untying the Text, post-structuralism would not have been possible without structuralism. Precisely, the theoretical developments that Lacan has introduced into psychoanalysis and Althusser into Marxism are both heavily predisposed by, and extremely critical of, structuralism.

SIGMUND FREUD AND THE OEDIPAL WITNESS BOX

It is improbable and quite oblique to assume that we are copiously in jurisdiction of what we say or that readers are copiously in control of their reactions. We cannot deduce that our intended significances will be conveyed, or that our conscious purposes represent our exact intentions. Neither can we deduce that language is an apparent medium of communication, of either thought or emotion. Freud was aware of the problematic nature of language itself, its imperviousness and materiality, its resistance to clarity and its refusal to be reduced to any mono-dimensional "literal" significance. His own works comprise many literary references, and some of his major concepts, such as the Oedipus complex, were initiated on literary works such as Oedipus Rex and Hamlet. Freud's own literary analyses incline to relate his prototypes of dream interpretation to literary

texts, viewing the latter as manifestations of wish fulfillment and flattering projections of the ego of an author. Ensuing psychologists and literary critics, developing Freud's ideas, have protracted the field of psychoanalytic criticism to encompass: analysis of the motives of an author, of readers and fictional characters, involving a text to features of the author's biography such as childhood memories, relationship to parents; the nature of the creative process; the psychology of reader's reactions to literary texts; interpretation of symbols in a text, to unearth covert significances; exploration of the connections between various authors in a literary tradition; investigation of gender roles and stereotypes; and the functioning of language in the structure of the conscious and unconscious. What motivates nearly all these accomplishments is the perception of a broad analogy, promoted by Freud himself, between the psychoanalytic route and the production of a narrative. In a sense, the psychoanalyst himself creates a fiction: prompted by a patient's neurosis and recollection of traumatic events, the psychoanalyst creates a rational narrative about the patient within which the traumatic event can take its place and be understood.

It is even remotely unfathomable to extent Freud's The Interpretation of Dreams (1900) must have snubbed the empiricist and positivist scholarships of its time. Although in part based on physiological mockups of streams and blockages (images that later find a literary equal in the modernist 'stream-of-consciousness' practice), it also aligned the incipient discipline with contemporaneous vogues, such as spiritualism and mysticism, and openly affirmed its debt to storytelling and literary analysis. For motives that have no palpable therapeutic purpose, he designates the temporality of dreams and the origins of their 'timeless' quality as condensation and displacement. The linguist Roman Jakobson picks up on these footings in his essay 'Two Aspects of Language and Two Types of Aphasic Disturbances'

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(1956) and associates them with metaphor and metonymy.1 The reckoning has since become undisputed in structural literary analysis. Lionel Trilling identified this connection as early as 1947, when he appealed that "[t]he Freudian psychology makes poetry indigenous to the very constitution of the mind' and called psychoanalysis 'a science of tropes, of metaphor and its variants, synecdoche, and metonymy".2

1 Roman Jakobson, 'Two Aspects of Language and Two Types of Aphasic Disturbance', Studies on Child Language and Aphasia (The Hague: Mouton, 1971), pp. 49–73.

2 Lionel Trilling, 'Freud and Literature', The Liberal Imagination (London: Heinemann, 1964), pp. 34–57 (pp. 52–53).

The aesthetic outcome of 'timelessness' in turn became another literary idyllic and shaped the innovation of W. B. Yeats, Virginia Woolf and James Joyce.

More than postulating a structural link between the psyche and poetics, Freud's experiment also outlined a complex model of interpretation. On the one hand, dream interpretation as well as case studies followed the customary hermeneutic surface–depth model. It assumes that under the layer of images or narrative a "true meaning" can be decrypted. More awkwardly, reductive readings of Freud introduced, via the soon disseminated 'Freudian symbols', an almost exclusive absorption of interpretation on the personal conflicts of the author and a set an outline of libidinal frustrations. Its general shape is outlined in Freud's essay 'Repression' (1915). While the number of Freudian- inspired analyses of literature is now impossible to assess, some texts have become particularly prominent objects, and some readings especially influential. Joseph Conrad's Heart of Darkness can accordingly be read as an incestuous oedipal return to the mother.

The most fecund place for a Freudian construing, however, has undoubtedly been Shakespeare's Hamlet – a celebrated early specimen is Ernest Jones' study Hamlet and Oedipus (1949).i In their extreme forms, simplistic submissions of Freudian notions have led to tactics that regard all creative activity as the result of psychological disturbance, a compensation for deficient or anomalous fulfilment of libidinal urges. Freud's libidinal idyllic is genital heterosexual sexuality, while deviations lead to narcissism, fetishism, homosexuality, etc. He pursues this squabble in some of his essays on art and literature, for example his studies of Leonardo da Vinci and Dostoevsky. While Freud is vigilant not to make assertions about an 'essence' of art, he designates the artist as someone who has finalized what is daydreaming for ordinary people. This prolific engagement of repression is called sublimation. It is regarded as the source of most ethnic productions.ii What the psychoanalyst can ensure is quantifying together the various components of an artist's life and his works, and to compose from these the artists' mental establishment and his visceral impulses. Freud directed such an analysis of Leonardo da Vinci's depiction of The Madonna and Child with St. Anne (1910). His lengthy scrutiny of Leonardo da Vinci's personality generated a prototype for psychoanalytic biography. He wrote a psychoanalytic justification of the novella Gradiva by the German author Wilhelm Jensen, as well as psychological readings of other works. In 1914 he published (anonymously) an acute interpretation of the "meaning" of

Michelangelo's statue of Moses in Rome. Anyhow his own readings of literary and artistic texts, Freud never demanded that psychoanalysis could adequately elucidate the process of artistic creation. In his manuscript "Dostoevsky and Parricide" (1928), he stated: "Before the problem of the creative artist exploration must, alas, lay down its arms."iii

JACQUES LACAN AND THE NARCISSISTIC MIRROR

In 1953, at a psychoanalytic symposium in Rome, Lacan gave a paper (usually known as the "Rome speech") delineating his rebellious position vis-a-vis conventional psychoanalysis and putting forward for the first time his theses on the centrality of language. Language is to be assumed here both in the ordinary sense of verbal communiqué – particularly, for him, as this befalls between analyst and patient - and in the broader Structuralist sense of Levi-Strauss' "symbolic function". In the Rome speech, Lacan uses a very Levi-Straussian

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view of the unconscious; well ahead, as we shall see, this advances rather inversely. He also follows Levi- Strauss in assuming the concepts of structural linguistics for use in another turf - in his case, that of psychoanalysis. Here too, however, the unique ideas undergo substantial re-figuring. Lacan sees both the subject and the unconscious as more vibrant human constructs and is far more concerned than Levi-Strauss with the process of their production. This stress also adds a quasi-literary facet to his theory; his justification of the construction of the subject in language has itself, in its archetypal version, a certain 'narrative' form: it is the story of the causation of the subject, and Lacan does not oversight an occasion to point out its fictional and dramatic dimensions. The story has two instants of climax and/or crisis (although it must be stressed that in the life of any individual, these are not once-and-for-all events, but constantly recur in one form or another): the 'mirror stage' and the 'entry into the Symbolic order'.

The model of the mirror stage, put forward in an important early paper in 1949, is rooted in Freud's observation that the ego matures out of narcissism. Prior to this, the infant proficiencies himself as a fluid fusion of drives, of good and bad feelings, missing both unity and separateness, indistinguishable from the world around him and from the mother's body. The moment at which he comprehends that his doppelgänger in the mirror is in fact "himself" literally transforms him: for the first time, he sees himself as it were from the outside, as a totality, a distinct, unwavering entity - and he reacts, Lacan says, with 'jubilation'. This narcissistic empathy with the image is

what constitutes the ego, and it underlines the importance of vision in the child's development. But in classifying with the mirror image, which is not only gratifyingly separate from the world around it but inexorably also separate from him as subject, he is constructing his identity on a fantasy - or, as Lacan also says, situating it "in a. fictional direction"; and the ego is thus constitutionally estranged from the subject. Also, the perfect couple formed by subject and image provides an ambiguous model for other dual associations and especially the child's relation to his mother. The mirror stage inducts the Imaginary Order — that continuing dimension of the subject's actuality which is bound up with the ego, the mother, estranging identifications of all kinds, and a largely visual mode of experience.

DECONSTRUCTING THE INSANITY DEFENSE IN HAMLET

A thorough understanding of psychoanalysis interpretation of literature and all the corresponding theories by analysts can be best made explicit by taking a literal example – Hamlet, a work on which both Freud and Lacan formulated their case. Freud's own explanation of Hamlet centered on the "discovery"iv of Hamlet's Oedipal longing for his mother and the resultant guilt averting him from slaying the man who has done what he reflexively wanted to do. Lacan's reading is not disparate to this but recasts it in terms of the position of the phallus in the portentous economy of the unconscious. This allows him to tie the central issue of Hamlet's tardy action with other elements in the play: lamentation, fantasy, narcissism, and psychosis. The phallus figures in all of these, in a disconcerting variety of roles ("And the phallus is everywhere present in the disorder in which we find Hamlet each time he approaches one of the decisive moments of his action", p. 49) which do not always seem attuned with each other; but this perhaps illustrates the nature of meanings as they multiply in the unconscious. The phallus, according to Lacan, is the signifier of unconscious desire - the longing of the Other.v It comes to undertake that role through the workings of the Oedipus complex. The child's first desire is to be the object of the mother's desire — i.e., to be the phallus that the mother lacks. The intervention of the Name-of-the-Father forces the child to give up this craving: to accept Symbolic castration, to repress the phallus, which thus becomes the unconscious signifier of this unique desire. As such, it comes to stand for all subsequent desires as well, and to replicate itself in chains of signifiers which metaphorically supernumerary for it.

The most potent question Shakespeare has been able to make enigmatic in the play – why is Hamlet unable to kill Claudius until he is dying himself? Lacan's solution is in the first illustration that "man's

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desire is the desire of the other", and that Hamlet's desire is deferred from, subject to, his mother's desire for Claudius. He is forced in a sense to plea her desire, which is Claudius. But Lacan expands this further through two major facets of the Imaginary order: fantasy and narcissism. Fantasy denotes to the subject's relation to an object of desire which is an Imaginary auxiliary for the Symbolic phallus - it is thus in some sense a "lure" or a deflection; and in Hamlet's case it is also what deflects him, decoys him away from, his mission to avenge his father. The main make-believe entity, or "bait" (p. 11), is Ophelia, and Lacan analyses this at length, indicating to her phallic overtones in the text (p. 23); but the duel with Laertes - which Claudius organizes in order to "deflect", in fact to get rid of, Hamlet – institutes another trap set on the level of the Imaginary. Hamlet's unusually docile recognition of the gamble can only be explained, Lacan argues, by the logic of the mirror stage in which narcissism is inextricably guaranteed up with rivalry. That is, Hamlet identifies with Laertes as an ideal image of himself, and therefore (as already evident in their fight over Ophelia's grave) sees him as a rival: "The ego ideal is . . . the one you have to kill" (p. 31).

The inmost and most concealed motive for Hamlet's inaction is, however, a different kind of narcissism, and one that again concerns the phallus. As Lacan has said, the decline of the Oedipus complex entails in mourning the phallus; and, as in all mourning, its loss is compensated for in the Imaginary register: by the formation of an image of the phallus which is narcissistically capitalized by the subject (pp. 48—9). And this is Lacan's final revelation — Claudius represents the phallus. So, to kill Claudius would be to commit suicide. But why is Claudius the phallus? Because he is the recipient of the mother's desire - but also because he has escaped scot-free from killing the father. The approbation triggers the phallus insecurity, the emotional unconscious suddenly sends latent signals of this insecurity to the academic mind of Hamlet. Hamlet looks for a flaw in the new nuptial, something that he assumes is contrived. Shakespeare may reflect, in Hamlet's philosophical mood, something beyond the resistance of the scholar to action, to assassinate, to involve in the words, under the well-portrayed supernatural enterprise. It is a psychic inhibition, fallibility, despair and suffering that he cannot comprehend. He is torn asunder between his

knowledge of perceptual judgement and that of a ghost and its narrative. But all knowledge derives by hypothetical reasoning from knowledge of external facts and previous knowledge.

Such is with Hamlet. His mind broods over such knowledge as to philosophize action. This incessant struggle between reason and action is reflective of Kant's Theory of Practical Reason. Within the pathologically affected will of the rational Hamlet we find a conflict of maxims with the practical laws created by himself. His rational reasoning is overshadowed by the ambition of a duty, which create its own laws and the process of adjustment is hindered thus. The influence of the supernatural on Hamlet's maxims and hitherto indecisive mind create imperatives of action, unsupported by his emotions, sobered by rational learning. Hamlet vows to suppress all his academic learning and take on the role of the primal avenger, but for that he knows he needs to put up an act, a mask of pseudo psychopathic schizophrenia – but with a personality of his own:

[. . .] How strange or odd so e'er I bear myself (As I perchance hereafter shall think meet To put an antic disposition on), That you, at such times seeing me, never shall— With arms encumbered thus, or this headshake, Or by pronouncing of some doubtful phrase, [. . .]

The phrase "antic disposition" can be recast as manic depression or schizophrenic lunacy, something that Hamlet needs because his reasoning mind counters his primal instincts. The challenge to the phallus is met – Hamlet has found the necessary psychological anchors to take the fight to the initial defeat from his uncle, and even from Gertrude.

In other words, the difference between Oedipus Rex and Hamlet is that whereas Oedipus' crime of slaughtering his father and marrying his mother was punished by castration, Claudius' acting out of the Oedipal drama has left him uncastrated: the phallus is "still

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there...and it is precisely Claudius who is called upon to embody it" (p. 50, my italics). Lacan corroborates this connection further through the phallic implications of kingship, and claims that Hamlet's enigmatic statement:

"The body is with the king, but the king is not with the body" makes profound sense if 'phallus' is substituted for 'king': "the body is bound up in this matter of the phallus - and how - but the phallus, on the contrary, is bound to nothing: it always slips through your fingers" (p. 52).

The fact that Hamlet says he is the foil ("I'll be your foil, Laertes") which, as it turns out, kills both himself and Claudius aids to accentuate the final verity: it is only now of his own death, when the knowledge that he is dying releases him from all narcissistic attachments, that Hamlet is free to kill the king/phallus.

While we establish relations and literary links between literary scholarship and psychoanalytic theories, the argument was reopened, after what seems in retrospect as a retreat into either Structuralist or biographical positions, by the Psychology and Literature issue of New Literary History in 1980 and eventually the special 1990 edition of The Oxford Literary Review.vi Several compendiums that appeared during this period and since are listed in the bibliography below.

These enduring critical reassessments exhibit that psychoanalysis has persisted as a stumbling block and point of argument for literary and cultural theory in the late twentieth century. Yet they also hint at the probable of psychoanalysis to offer a decisive and necessary link between disparate poststructuralist theories. It is aide-mémoire of the continual translations and transformations that happen in literary and cultural theories, their implicit and explicit desires, tensions, and frustrations. At the same time, by partly creating the object of critical investigation itself, psychoanalysis has avoided an unwarranted synchronization and homogenization that might have turned it into the super-theory that it never set out to be.

End Notes

i Ernest Jones, Hamlet and Oedipus (New York: Norton, 1976). See also Jacques Lacan, 'Desire and the Interpretation of Desire in Hamlet', in Felman (ed.), Literature and Psychoanalysis, pp. 11–52.
ii Sigmund Freud, 'Leonardo da Vinci and a Memory of his Childhood' (1910), and 'Dostoevsky and Parricide' (1927), in Art and Literature, trans. James Strachey, ed. Albert Dickson, Pelican

Freud Library, vol XIV, pp. 143–231, esp. p. 167 and pp. 435–460. See also Sigmund Freud, 'Creative Writers and Day-Dreaming' (1907), in Art and Literature, pp. 129–141.
iii Quoted by Peter Gay in Freud, p. 444.
iv As he triumphantly put it, 'After all, the conflict in Hamlet is so effectively concealed that it was left to me to unearth it' (VII, pp. 309-10, quoted in Wright, Psychoanalytic Criticism, p. 34).
v See 'The signification of the Phallus', in Ecrits: A Selection, pp. 281—91.
vi See the special edition of New Literary History 12.1 (1980), Psychology and Literature: Some Contemporary Directions; and Nicholas Royle and Ann Wordsworth (eds.), Psychoanalysis and Literature: New Work, special edition of The Oxford Literary Review 12.1–2 (1990).

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