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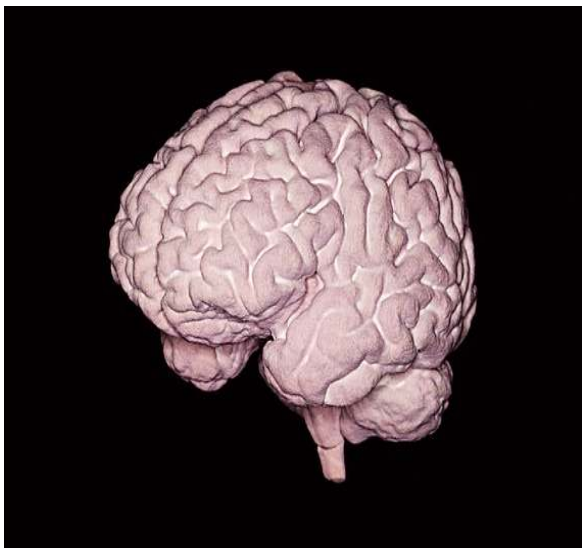
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A STREAM OF PSYCHO ANALYTICAL CRITICISM FROM
AUTHOR MIND TO READER IS BRAIN



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ABSTRACT

Modern Psychology has had an immense effect on both literature and its criticism. Sigmund Freud's Psychoanalytical theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment and sexuality, the unconsciousness and repression. He also expended our sense of how language and symbols operate by demonstrating their ability to reflex unconscious fears or desires. Freud admitted that he himself had learned a great deal about Psychology from studying literature of Sophocles, Shakespeare, Goethe and Dostoevsky and they were as important to development of his ideas as

were his clinical studies. Some of Freud's most influential writing was in a broad sense literary criticism such as his psychoanalytical criticism. He assumes that Psychoanalytical criticism is a diverse category. But is often employs three approaches first, it investigates the creative process of the artist: what is the nature of literary genius and how does it relates to normal mental functions?

KEYWORDS : *Psycho analytical criticism , Modern Psychology , Psychoanalytical theories .*

INTRODUCTION

The Second major area for it, is the Psychological study of a particular artist i.e. biographies of such artists and writers. And the final area and approaches of Psychological criticism is the analysis of fictional charters. His study of 'Oedipus' is the prototype for this approach that tries to bring insight about human behavior into the study of how fictional people act?

So the fact is clear here that in the early part of twentieth Century the assurance of that self-description was disturbed by his book, The Interpretation of Dreams (1900) which described a discovery that would become the centerpiece of a new discipline called psychoanalytic. His discovery was that human mind contains a dimension that is only partially accessible to consciousness and then only through indirect means such as dreams or neurotic symptoms. The 'unconscious' as he called it, is a repository of repressed desires, feelings' memories and instinctual derives many of which according to Freud have to do with sexuality and violence. In his Subsequent worlds and studies such

as- Beyond the Pleasure, A case Infantile Neurosis, Three Essays on Sexuality, The Ego and ID etc. in which he argued that our mental lives derive largely from biological activities.

His fundamental contribution was to open up the entire realm of unconscious to Systematic study, and to provide a language and terminology in which the operations of the unconscious could be expressed.

To say that unconscious governs our behaviors is to problematize all of the notions on which philosophy, theology and even literary criticism have conventionally rested: the ideal of self-knowledge, the ability to know others the capacity to make moral judgments, the belief that he can act according to reason, that he can overcome our passions and instinct, the ideas of moral and political agency, intentionality and notion-held for centuries that literary scholars like Freud was fully aware of the problematic nature of language itself, its opaqueness and materiality, its resistance to clarity and its refusal to be reduced to any one dimensional literary meaning. He says that we cannot assume that we are fully in control of their responses. Even we cannot assume that our intended meaning will be conveyed, or that our conscious purposes represent our true aims. Neither can we presume that language is a transparent medium of communication, of either thought or emotion. In other words we can assume language is not only the sufficient mode of understand the neurotic conditions of the characters of a text.

Subsequently Psychoanalytic Criticism to encompass analysis of the motive of an author, of readers and of fictional characters, relating of a text to features of the authors biography such as childhood memories, relationship to parents, the nature of the creative process, the psychology to the reader's responses to literary texts, interpretations of symbols in a literary text of the connection between various authors in literary tradition, examination of gender roles and stereotypes, and the functioning of language in the constitution of the Conscious and Unconscious.

As we can assume that in the early stages of psychoanalytic criticism, the criticism and the critics did little more than identify Oedipus Complex and the occasional symbol are parapraxis is one or another work of literature usually the critic would relate the complex or the slip of tongue or the phallic symbol to the mind of the author as in Freud's studies of Dostoevsky or da Vinci. Other familiar examples would be Ernest Jones (1879) whose book Hamlet and Oedipus (1948) interpreted Hamlet's indecisive behavior and ambivalent feelings towards his mother and his uncle. Otto Rank's The Myth of the Birth of the hero (1909) which reaffirmed Freud's notion of the artist producing fantasies of wish fulfillment and which compiled numerous myths on subjects such as 'Incest'.

Ellas Freeman Sharpe (1875-1947) treated language and metaphor from psychoanalytic perspective. Maria Bonaparte's analysis of Edgar Allen Poe and Melanie Klein's modification to Freudian theory of Sexuality, rejecting the primacy of the Oedipus complex and Theory of Drive by him is a result of such modification.

Another generation of Psychoanalytic literary critics includes- I.A. Richards, William Epton, Lionel Trilling, Kenneth Burke and Edmund Wilson. Poets and critics such as Robert Grave, W.H. Auden also had recourse to Freudian concepts in their prose writings. Modern novelist such as William Faulkner and James Joyce were also deeply influenced by Freud's theories. D.H. Lawrence novel Sons and Lovers is the finest example of such mode where oedipal feelings figure powerfully. No doubt by use of Cognitive Science and invention of new devices of measurement for brain mapping techniques which influenced the psychoanalysis and it has extend into nearly all dimensions of modern literary criticism. Simon O' Lesser (1909-79) furnished Psychoanalytic account of the Reading Process. Influenced by Lesser, Norman Holland used ego Psychology and the notion of the Reader - Response criticism. According to him Psychoanalyses is a talking cure, and, language and narrative are

fundamental to it. In a Same Psychoanalysis therapy is the re-narration of a person's life. It deals with motives, especially hidden or disguised motives; as such it helps clarify literature at two levels, the level of writings itself and the level of the character's action within the text. It also deals with many basic elements which we might think of as poetic literary terms i.e. metaphor and metonymy, while Freud deals with this particularly in his work on *The Interpretation of the Dreams*.

Psychoanalytic thought, in fact is part of much 20th century thought to correct that Cartesian mind split to see humans as bodily incarnate beings. And such Psychoanalysis tends to read this split as a deracination of the self from its vital and formative being. It constitutes one approach to the question of good and evil, especially of suffering and terror which plague us as human. So it is clear that in post psychoanalytic criticism has addressed the three persons involved in the literary transaction, Author, Reader and Textual person. On the other hand, the interesting part of today's psychoanalytic criticism is its address only to the Reader, and it may be create a fusion of insights derived from Psychoanalysis with insight derived from neuroscience. David Beleich, C.S. Levis, Norman Holland, Reuven Tsur, David Mail, and Donald Kuiken our modern Psychoanalytic as well as Reader – Response theorist recognize the "Reader" as an active agent who imparts "real existence" to the work and completes its meaning through interpretation. They argue that literature should be viewed as a performing art in which reader creates his or her own possibly unique, text related performance. It stands in total opposition to the theories of formalism and the new criticism, in which the reader's role in re-reading and literary text is ignored.

It is true that good, healthy and digested literacy criticism can help us to shape and articulate that experiences to ourselves to take it from the author's world and put it into our own world of experience. In the same manner such authentic Psychological criticism can help a reader to shape and articulate the mental activity and experiences from the author's words and put it into own words and own world of experience. The primary job of a literary critic should be interpreting their own, so that the criticism can be produced with humanistic approach. Now there is a question what will be the future of Psychoanalytical criticism? The answer is that in future related critics will draw on the rich of brain researchs and cognitive science. No more pathography, no more analysis, no more symbol mongering and no more jargon. And the result of this process will be that Psychoanalytic critics will keep open a royal road in the human possibilities offered by great and more meaningful literature. Even more such critics will offer their readers both instruction and delight through their literary works.

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