‘This Unending Trail of Freuds’: Literature, Psychoanalysis, and the Fictional Freud

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Abstract

This thesis examines the fictionalisation of Sigmund Freud in twentieth- and twenty-first century literature, focusing on the ways in which texts published over the past fifty years explore and illustrate the reciprocal relationship between psychoanalytic theory and the fictional status of Freud's own writing. It argues that the transferences and counter-transferences between literary and psychoanalytic registers are amplified when Freud, the principal figure associated with psychoanalytic thinking, is placed at the centre of the fiction. In these moments, Freud – in the words of Joseph Skibell (2011) in *A Curable Romantic* – 'recede[s] into the mirrors' staggered horizons', leaving only an 'unending trail' of infinite reflections (Skibell, 2011, 7).

Focusing on Robert Seethaler's *The Tobacconist* (2012), Nicholas Meyer's *Seven-Per-Cent Solution* (1974), Rebecca Coffey's *Hysterical* (2014), both *The White Hotel* (1981) and *Eating Pavlova* (1994) by D.M. Thomas, and Jean-Paul Sartre's abandoned screenplay, *The Freud Scenario* (1958-1960 [1984]), the thesis analyses the ways in which the literary representation of Freudian interpretations of iteration, narrative, the family romance, and archivization generate fictional organizing spaces within which multiple representations of Freud may exist. These structures, the thesis proposes, enact the synergies between literature and psychoanalytic theory recognizable in the relationship between Freud the author and Freud the psychoanalyst. In making this claim, the thesis builds on research in literary criticism, psychoanalytic theory, and philosophy, including work by Peter Brooks (1984), Shoshana Felman (1977), Sarah Kofman (1974), and Jean-Michel Rey (1977). In particular, moving beyond Lars Ole Sauerberg's *Fact into Fiction* (1991), which offers a comparison between the representation of Freud in fiction and details of his biography, it takes into new directions Nicholas Royle's (2008) conceptualisation of the relationship between literature and psychoanalysis in terms of the 'slippage' between 'Freud's writing' and 'Freud the man' (Royle, 2008, 120). In so doing, it extends Jacques Derrida's (1995) theorisation of the archive by arguing that the function of psychoanalysis as a composite of competing fictions remains always resistant to closure and therefore 'opens out of the future' (Derrida, 1996, 68).

Contents

Introduction

I

In January 2010 the Austrian Cultural Forum in New York held a panel discussion on Sigmund Freud as a fictional character. The panel consisted of authors who had recently included him as a character in their novels and were invited by the Forum to discuss their decisions to do so. No transcript of the evening's discussion was made. The only record of the event was a short article, 'Bossing Freud Around' by Thessaly La Force, published on *The New Yorker* website on 10 January 2010. The article shares some of the authors' motivations for including a fictional Freud in their work, ranging from a strategy by which authors can engage with Freud without having to tackle psychoanalytic theory directly, to a way by which writers can grapple with the divergent representations of Freud's character, and to their attempts to interrogate the legacy of his work. Seldon Edwards, author of *The Little Book* (2008), for instance, remarked to La Force: 'Freud is taught as literature, not science. Freud's theories, despite being completely out of fashion today, are still powerful tools for storytellers'.[1] In researching her 2006 novel Angela von der Lippe's '*The Truth about Lou*: *A (Necessary) Fiction*, Angela von der Lippe observed deviations in her characters' documented lives:

> I made a point of looking for portraits of Lou [Andreas-Salomé, author, psychoanalyst, and a friend of Freud's] and she has a couple of scholarly biographies, but what struck me about the portraits of Lou were how divergent they were. She seemed to have as many personalities as Sybil. She would be nurturing

[1] Seldon Edwards, cited by Thessaly La Force in 'Bossing Freud Around', *The New Yorker*, (10 January 2010), https://www.newyorker.com/books/page-turner/bossing-freud-around, [Accessed 20 September 2018].

> here, she would be conniving there, she would be sexually rapacious here, she would be frigid there.[2]

Brenda Webster, furthermore, explored Freud's relationship with Victor Tausk, a student and colleague of Freud's who committed suicide in 1919, in her novel *Vienna Triangle* (2009). She approached Freud in an indirect fashion, preferring 'to avoid a head-on confrontation' with him.[3] For Webster:

> Freud was one of the great minds of the twentieth century, and we are all fascinated not only by what he taught but also by who he was. Not wanting to be guilty of hubris, I found myself approaching him obliquely through the eyes of other characters, making sure to have a balance of attitudes, something that worked very well for my book. For me, fiction was a way of answering questions, for gaining imaginative insight.[4]

The panel's conversations with La Force consistently return to a relationship between psychoanalysis and literature, suggesting that Freud's ideas function as powerful literary strategies. More than this, the multiplying fictional representations of Freud, and the continued debates surrounding his character and his ideas, suggest that fiction offers us a way for, as Webster suggests, gaining new imaginative insight into the relationship between literary and psychoanalytic writing. Their reasons for including Freud within their fiction enact the evolving relationship between literature and psychoanalysis, as well as the divergences emerging from multiple interpretations and form the cornerstones of this thesis.

[2] Angela von der Lippe, cited by La Force in 'Bossing'.
[3] La Force, 'Bossing'.
[4] Brenda Webster, cited by La Force in 'Bossing'.

The thesis examines the fictionalisation of Freud in literature, focusing on the ways in which texts published over the past fifty years illustrate the reciprocal relationship between psychoanalytic theory and the fictional aspects of Freud's own writing. A number of the texts, it can be argued, also illustrate, and enact psychoanalytic ideas. It argues the transferences and counter-transferences between literary and psychoanalytic texts are increasingly pronounced when Freud is placed at the centre of a fictional text, and is a relationship mirrored by those between a text and its readers. The thesis analyses the ways in which the literary representation of Freudian interpretations of iteration, narrative, the family romance and archivisation generate fictional spaces in which multiple representations of Freud can exist. These structures, the thesis proposes, illustrate psychoanalytic theory through a synergy also recognizable in the relationship between Freud the author and Freud the psychoanalyst. In so doing, it extends Jacques Derrida's theorisation of the archive by arguing that the function of psychoanalysis as a composite of competing fictions remains always resistant to closure and therefore 'opens out of the future'.[5] In these moments, Freud – in the words of Joseph Skibell (2010) in *A Curable Romantic* – 'recede[s] into the mirrors' staggered horizons', leaving only an 'unending trail' of reflections.[6]

Indeed, during the research for the thesis an extract from Joseph Skiball's novel became increasing prominent in how to understand the dynamics between psychoanalysis and literature placed at the centre of them:

> With no idea how much longer the interval might last, I seized my chance and placed myself beside him. As he was facing the bar, I leaned my back against it. As

[5] Jacques Derrida, *Archive Fever: A Freudian Impression* [1995], trans by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 68.
[6] Joseph Skiball, *A Curable Romantic* (Chapel Hill, NC: Alqonquin Books, 2010), p. 7.

he was drinking a brandy, I ordered one as well, a fact he noted out of the corner of his eye, nodding imperceptibly with approval. With mirrors on all four of its walls, the little alcove seemed to repeat itself in an eternal stutter. Through a single chandelier dangled from the ceiling, a thousand appear to be strung, in long lines back to a thousand vanishing points, and no matter which direction one faced, one could see the room a dozen different angles. And so, although I was facing away from Dr Freud, I was able to watch him while simultaneously watching myself. (Yes, the stranger was Dr Freud. Why not reveal it now and get it over with? I'm not a novelist or playwright, after all, that I must bait my reader's interest by withholding pertinent information.) Like everything else in the room, like the barman and the wall scones and the chandeliers, Dr Freud's figure receded into the mirrors' staggered horizons, replicated in ever smaller versions. I followed this unending trail of Freuds, moving my gaze from the back of one of the more distant heads to the front of a head less distant, jumping from mountain peak to mountain peak, as it were, moving nearer to the original, until I realized that he was doing the same with me and my many reflections, and although we were facing in opposite directions we were very soon staring into each other's eyes. Dr Freud seemed to note this queer fact at precisely the same moment as I, and a shockingly awkward intimacy ensued: one's habitual mask falls away and one feels naked, having presented his unguarded face to another man (better to rouge one's cheeks with the appurtenances then available to masculine physiognomy) – […] – so that if the mask slips, one mightn't lose face altogether.[7]

[7] Skiball, *Romantic*, pp. 7-8.

The scene establishes and illustrates the relationship between psychoanalysis and literature, both facing in different directions but from a shared space (or perhaps a shared source). Their brief glimpses of each other which reflect into the horizon is an aspect of the relationship this thesis seeks to examine in greater detail.

II

By investigating the representations of Freud as a fictional character, this thesis extends existing work in the field. In particular, it draws on analysis of the relationship between literature and psychoanalysis initiated by Shoshana Felman, Jean-Michel Rey, Nicholas Royle and Jacques Derrida. In 'To Open the Question' (1977), for instance, Felman challenges the subordination of literature:

> This reversal of the perspective, however, does intend to simply reverse the positions of master and slave in such a way that literature now would take over the place of the master, but rather its intention is to disrupt altogether the position of mastery as such, to try to avoid both terms of the alternative, to deconstruct the very structure of the opposition, mastery/slavery.[8]

In her essay, Felman deconstructs the 'and' in 'literature and psychoanalysis', arguing that their relationship should be considered as non-binary and exist in a shared space. This thesis will look at examine the possible consequences for literature and psychoanalysis in deconstructing their opposing relataionship. Also relevant to this is Jean-Michel Rey's 'Freud's Writing on Writing' (1977), in which he observes how:

[8] Shoshana Felman, 'To Open the Question', *Literature and Psychoanalysis: A Question of Reading: Otherwise* [1977], ed. by Shoshana Felman (Baltimore: John Hopkins University Press, 1982), pp. 5-10, (p. 7).

> Literature softens, veils, clothes what it exposes: the themes that it constitutes or borrows elsewhere. Despite appearances, the example of *Oedipus Rex*, which unveils the logic of its own structure, does not contradict this law, to the extent that this unveiling is deferred in the narrative itself, which is moreover reduced, according to Freud, to this operation. Literary fiction thus proceeds by covering up again the very thing that it enunciates, more or less in each case.[9]

Rey is suggesting the relationship is complicated by literature's ability to disguise its influences, and through the example of *Oedipus Rex,* shows us the ways psychoanalysis displays similar capabilities. Taking into consideration Freud's many roles within psychoanalysis and his case studies we must also consider Nicholas Royle's description of 'a certain slippage between "Freud's writing" and "Freud the man".[10] Royle's essay draws our attention to both threads of Freud's work:

> Much has been written about Freud's so-called personal fears, his fear of death, his superstitious fears, and his fears for the future of psychoanalysis: fear of literature, apparently another, also brings these together: ''Fear of Freud' appears to have two faces, looking in two directions, but then each of those faces or directions is in turn double or Janus-like.[11]

Royle also identifies a trend which appears increasingly pronounced in the texts discussed in this thesis: Jacques Derrida's vision of psychoanalysis as more than the 'conceptual apparatus' of the unconscious because it is also an elaboration of future

[9] Jean-Michel Rey, 'Freud's Writing on Writing', *Literature and Psychoanalysis: A Question of Reading: Otherwise* [1977], pp. 301-328, (p. 315).
[10] Nicholas Royle, 'Fear of Freud (On the Universal Tendency to Debasement in the Sphere of Literature)', *Oxford Literary Review*, Volume 30, Number 1, (2008), 109-146, (p. 120).
[11] Royle, 'Fear', p. 125.

'theoretical fictions'.[12] These future theoretical fictions announce a shift away from the historical and biographical representations found in the early examples discussed here and, corresponding more closely to psychoanalytic theory, emerge from the Freudian archive in different ways. The incompleteness of the archive, according to Derrida, creates 'a certain determinability of the future [which] should be taken into consideration by the historian in any 'reconstructions of the history of psychoanalysis''.[13] The same is perhaps true of archivisation. There are the elements we are aware of, and additionally the material produced by the recording of these elements.

Lionel Trilling's 'Freud and Literature' (1940) notes the blending of genres in psychoanalysis, describing it as an 'inextricable tangle of culture and biology'.[14] To support his claims, he cites Freud's statement, made on the event of his seventieth birthday: 'The poets and philosophers before me discovered the unconscious. What I discovered was the scientific method by which the unconscious can be studied'.[15] Indeed, in *The Psychopathology of Everyday Life* (1901), Freud remarks that it is 'hard for a psychoanalyst to discover anything new that has not been known before by some creative writer'.[16]

The relationship between psychoanalysis and creative writing can be understood by considering the fictional qualities of Freud's case studies. Josef Breuer noted how Anna

[12] Jacques Derrida and Elizabeth Roundinesco, *For What Tomorrow . . .A Dialogue*, trans. by Jeff Fort (Stanford: Stanford University Press, 2004), pp. 172-4.
[13] Derrida, *Archive Fever*, p. 36.
[14] Lionel Trilling, 'Freud and Literature' [1940], *The Liberal Imagination* [1950] (New York: New York Review Books, 2008), (pp. 50-57), p. 57.
[15] Trilling, 'Freud and Literature' [1940], p. 50; there is no footnote or end quote accompanying the quote. The Freud Museum state there is no direct source for the quote, 'however it doesn't seem implausible that Freud would have said this' (The Freud Museum, '10 Quotes Wrongly Attributed to Sigmund Freud', https://www.freud.org.uk/2019/04/30/10-quotes-wrongly-attributed-to-sigmund-freud/ [Accessed 20 August 2022]).
[16] Sigmund Freud, *The Psychopathology of Everyday Life* [1901], *The Standard Edition: Volume VI*, ed. and trans. by James Strachey (London: Hogarth Press, 1960), p. 205.

O's responses resembled 'freely-created poetical compositions'.[17] Furthermore, Freud acknowledged that his reconstructions of dreams also require a degree of authorship. Citing Egger in *The Interpretation of Dreams* (1900):

> For if we then proceed to give an account of what we have not forgotten, we are liable to fill from our imagination the incoherent and disjointed fragments furnished by memory […] We unwittingly become creative artists; and the tale, if it is repeated from time to time, imposes itself on its author's own belief.[18]

Within the dreams remembered or constructed, he continues, are found the contributions of 'fairy tales and […] other kinds of creative writing', connections neither 'few nor accidental'.[19] Freud suggests that fiction develops through repetition and embellishment, its metaphors preserved by psychoanalysis' interpretation of the unconscious. As Jerome Bruner writes:

> These were metaphors of the mind that had their origins in a dramatism that looked to myth and literature for its inspiration. Psychoanalysis invoked positivism to legitimize its claim to being a deterministic science that dealt with causality, while at the same time robing its contents in the metaphoric language of drama that effectively kept them from being testable, for metaphors have virtually no limit on their extension.[20]

'Thus', as Freud himself points out, 'the creative writer cannot evade the psychiatrist nor the psychiatrist the creative writer, and the poetic treatment of a psychiatric theme can

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[17] Josef Breuer, *Studies on Hysteria* [1893-1895], *The Standard Edition*: *Volume II*, ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 29.
[18] V. Egger, cited by Sigmund Freud in *The Interpretation of Dreams* [1900], *The Standard Edition Volume IV*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 47.
[19] Freud, *The Interpretation of Dreams*, *SE IV*, p. 247.
[20] Jerome Bruner, 'Foreword', Donald P. Spence, *The Freudian Metaphor: Toward Paradigm Change in Psychoanalysis* (New York: Norton, 1987), pp. ix-xvi, (p. xi).

turn out to be correct without any sacrifice of its beauty'.[21] Robert R. Holt notes that Freud's metaphors and imagery were not particularly original:

> [Instead, they were part of] his personal synthesis […] of ideas with a long cultural history, expressed and transmitted to him in considerable part through books we know he read. Long before and long after Freud decided to become a scientist, he was an avid reader of the belletristic classics that are often considered the core of western man's humanistic heritage.[22]

Henri Frédéric Ellenberger's *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (1970) suggests the relationship between literature and psychoanalysis emerges from Freud's scientific/humanistic duality. Freud once pointed out to the French playwright, Henri- René Lenormand, who often applied Freudian symbolism to his work, the works of Shakespeare, the Greek tragedies, and classic European literature on his office bookcases and said of them: '"Here are my masters", suggesting 'the essential themes of his theories were based on the intuition of the poets'.[23] Despite his claims that psychoanalysis is a scientific method, Freud repeatedly challenges the opposition between the two registars.

However, there are many who argue that a functional coexistence between science and literature is not possible. For example, Peter Medwar argues 'that science tends to expel literature, and literature science, from any territory to which they both have claims – particularly the areas of learning that relate to human behaviour in its

[21] Freud, 'Delusions and Dreams in Jensen's Gravida' [1907 (1906)], *The Standard Edition*: *Volume IX*, ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 44.
[22] Robert R. Holt, *On Reading Freud* [1973] (Chevy Chase: International Psychotherapy Institute, 2014), p. 20.
[23] Henri Frédéric Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (New York: Basic Books, 1970), p. 460.

widest sense'.[24] Medwar also questions the style of Freud's writing, 'a style in which the high truths of the imagination are made known, a style which (among many other disfigurements) deliberately exploits the voluptuary and rhetorical uses of obscurity, a style which at first intrigues and dazzles, but in the end bewilders and disgusts'.[25] Medwar's objections are borne from his purely scientific point of view that science and literature produce different truths: 'Freudian and other quasi-scientific psychologies are getting away with a concept of truthfulness which belongs essentially to imaginative literature, that in which the opposite of truth is not falsehood but another truth'.[26]

Notwithstanding Medwar's argument, critics repeatedly challenge disciplinary divisions, pointing to the ways in which Freud's writing enacts the complex relationship between science and art. As Camille Paglia writes in *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (1991), '[Edmund] Spenser, Shakespeare, and Freud are the three greatest sexual psychologists in literature, continuing a tradition begun by Euripides and Ovid. Freud has no rivals among his successors because they think he wrote science, when in fact he wrote art'.[27] Similarly, Lionel Trilling writes, 'The first thing that occurs to me to say about literature, as I consider it in the relation in which Freud stands to it, is that literature is dedicated to the conception of the self'.[28] Freud, in attempting to place his academic stamp on the causes of neuroses, found them indivisible, and furthermore discovered the content of his reporting, the fictions emerging from a patient's analysis, encouraged the literary style of his case studies. This is despite Freud

[24] Peter B. Medwar, *The Hope of Progress* (London: Methuen, 1972), p. 37.
[25] Medwar, *The Hope of Progress*, p. 37.
[26] Medwar, *The Hope of Progress*, p. 34.
[27] Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (London: Penguin, 1991), p. 228.
[28] Lionel Trilling, *Beyond Culture*: *Essays on Literature and Leaning* [1965] (Harmondsworth: Penguin, 1967), p. 90.

frequently emphasising that he was 'a man of science and not a poet'.[29] As Graham Frankland argues in *Freud's Literary Culture* (2006), psychoanalysis 'cannot be properly understood or appreciated without reference to its creator's literary culture'.[30] Yet, Freud was occasionally, in private, far less unambiguous.

Wilhelm Stekel writes in his autobiography, 'As a psychoanalyst one can easily recognize that most novels conceal true life; what is hidden behind the curtain of the plot is often more important than is exposed in the book'.[31] Stekel was not simply making a parallel between analysis and literary criticism, he was also trying to make a point about Freud's unrealised and rarely expressed wish to write literature. He continues:

> Freud told me once, when we were walking in the forest of Berchtesgaden, 'In my mind I always construct novels, using my experience as a psychoanalyst; my wish is to become a novelist – but not yet; perhaps in the later years of my life'.[32]

Similarly, Ernest Jones reports that Freud was 'said to have told someone that as a young man he had thought of becoming a novelist'.[33] There is little to support this in Freud's writing apart from a letter to Martha Bernays, then his fiancée, which briefly alludes to such an ambition: 'You will be astonished to hear that I am becoming aware of literary stirrings when previously I could not have imagined anything further from my mind'.[34]

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[29] Freud, *The Interpretation of Dreams*, *SE IV*, p. xxiv.
[30] Graham Frankland, *Freud's Literary Culture* [2000] (Cambridge: Cambridge University Press, 2006), p. 2.
[31] Fritz Wittels, *Sigmund Freud*: *His Personality, His Teaching, and His School*, trans. by Eden and Cedar Paul (London: George Unwin, 1924), p. 26; Wilhelm Stekel, *The Autobiography of Wilhelm Stekel: The Life Story of a Pioneer Scientist*, ed. by Emil A. Gutheil (New York: Liverlight, 1950), p. 66.
[32] Stekel, *Autobiography*, p. 66.
[33] Ernest Jones, The *Life and Work of Sigmund Freud: Volume III - The Final Phase 1919-1939* (New York: Basic Books, 1957), p. 418.
[34] Sigmund Freud, Letter to Martha Bernays, 1 April 1884, quoted by Jones, *The Life and Work III*, p. 418.

When, at the age of seventeen Freud graduated *summa cum laude,* an examiner informed him that his writing style was both 'correct and distinctive'.[35] Writing to his friend Emil Fluss, Freud said casually, 'You didn't know you were exchanging letters with a German stylist. You had better keep them carefully – one never knows'.[36] Picking up on the matter of Freud's 'style', Patrick Mahony states, 'literary style is not to be rigidly contradistinguished from content but is rather the first and last elaboration of meaning', that is, it can be said to be performative.[37] He adds that 'Freud's readers were influenced by the content of his works as well as by their style'.[38] Here, we return to Freud's admission that the creative writer and the psychoanalyst cannot evade each other. This leads Mahoney to argue that attempting to make a clear distinction between genres is not necessarily the most productive ways of thinking about the relationship between literature and psychoanalysis:

> First, is Freud above all a scientific writer whose aesthetic powers are subordinated to expository and persuasive ends? And second, does the supposed antithesis between science and art do injustice to the unique combination found in Freud's writings? The shifting definitions frequently assigned to the basic terms of discussion and Freud's own ambivalence toward his artistic identity do not help resolve these issues.[39]

Freud was fully aware of the contradictions from the start of his career. Writing in *Studies on Hysteria*, he struggles to explain his relationship to genre:

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[35] Ernest Jones, *The Life and Work of Sigmund Freud: Volume I – The Formative Years and the Great Discoveries 1856-1900* (New York: Basic Books, 1953), p. 20.
[36] Sigmund Freud, Letter to Emil Fluss, date unknown, quoted by Jones, *The Life and Work I*, p. 20.
[37] Patrick J. Mahony, *Freud as a Writer: Expanded Edition* (New Haven: Yale University Press, 1988), p. 2.
[38] Mahony, *Writer,* p. 2
[39] Mahony, *Writer*, p. 9.

> I have not always been a psychotherapist. Like other neuropathologists I was trained to employ local diagnoses and electro-prognosis, and it still strikes me myself as strange that the case histories I write should read like short stories and that, as one might say, they lack the serious stamp of science. I must console myself with the reflection that the nature of the subject is evidently responsible for this, rather than any preference of my own.[40]

From the start, Freud reluctantly accepted that the literature emerging from his patients' lives was unavoidable as they were metaphorical representations of their illnesses' source. Holt, on whom Mahony draws, views the oppositions of science and art in Freud's writing as a corrective process, with Freud's humanist leanings reining in what he terms Freud's mechanistic tendencies:

> I believe there is a pervasive, unresolved conflict within all of Freud's writings between two antithetical images: a conflict that is responsible for a good many of the contradictions in his entire output but that his cognitive make-up allowed him to tolerate […]. On the one hand the main thrust of Freud's theoretical effort was to construct what he himself called a metapsychology, modelled on a mid-nineteenth century grasp of physics and chemistry. Partly embodied in this and partly lying behind it is what I call his *mechanistic image* of man. The opposing view, so much less prominent that many students are not aware that Freud held it, I like to call a *humanistic image* of man.[41]

[40] Sigmund Freud, *Studies on Hysteria*, *SE II*, p. 160.
[41] Holt, *Reading*, p. 19.

Alternatively, Stanley Hyman reads 'an unresolved ambivalence' in his writing, a consequence of Freud's own quarrel with his own style rather than a failure of literary ability.[42]

III

Freud, aware of the literary quality of his case studies, famously warned his readers from approaching his work as non-scientific, demanding that they read *A Fragment of an Analysis of a Case of Hysteria* (1905 [1901]), not 'as *a roman à clef* designed for their private delectation' but as 'a contribution to the psychopathology of the neuroses'.[43] But, as Mahony remarks, 'no matter what alterations he made in the Dora case, his desperate efforts at a realistic account would still be read by many as [such]'.[44] Indeed, Freud's only professional award during his career was the Goethe Prize in 1930. Chiefly a literary award, other recipients have included Thomas Mann (1949), Gerhart Hauptmann (1932), and Hermann Hesse (1946) who were all also awarded the Nobel Prize for Literature. Since at least 1915 Freud remained irritated by the lack of professional and public acknowledgement that he received. Even in 1917 he told Lou Andreas-Salomé, 'I don't think I shall live to see it, even if the postponement of its distribution should come to an end'.[45] Despite the efforts of friends and colleagues to secure a nomination that would signal the official approval of psychoanalysis on a world stage, recognition of Freud's work was perhaps hindered by the question of categorisation. The ambivalent nature of

[42] Stanley Edgar Hyman, *The Tangled Bank*: *Darwin, Marx, Frazer & Freud as Imaginative Writers* (New York: Atheneum, 1974), p. 341.
[43] Sigmund Freud, *A Fragment of an Analysis of a Case of Hysteria* (1905 [1901]), *The Standard Edition*: *Volume VII*, ed. and trans. by James Strachey, (London: Hogarth Press, 1953), p. 9.
[44] Mahony, *Writer*, p. 8.
[45] Sigmund Freud, Letter to Lou Andreas-Salomé, 13 July 1917 #177, *The Letters of Sigmund Freud 1873-1939,* ed. by Ernst L. Freud, trans. by Tania and James Stern (London: Hogarth Press, 1961), p. 325.

psychoanalysis and literature's relationship, which provided supporters and detractors from both schools, obstructed the professional acknowledgement of Freud's work.

Of the five original Nobel prizes, Freud can be discounted for Peace, Chemistry, and Physics. The opposition to psychoanalysis remained too strong for Freud to be considered for Physiology and Medicine. For instance, at one of its social gatherings, members of the Viennese Medical Society performed a parody of Molière's *La Malade Imaginaire* (1693):

> If the patient loved his mother it is the reason for this neurosis of his; and if he hated her, it is the reason for the same neurosis. Whatever the disease, the cause is always the same. And so is the cure; twenty one-hour sessions at fifty Kronen each.[46]

The greatest aggression towards psychoanalysis came at the 1907 Amsterdam conference, the 'First International Congress of Psychiatry and Neurology', where 'the time for laughing at him was over; he had to be denounced'.[47] This leaves just Literature as a possibility.

At one stage, the Austrian novelist, Stefan Zweig attempted to create support for Freud's claim to a Nobel prize but was told by Heinrich Mann, a fellow novelist, 'I am obliged to dissuade you from any act which, even unintentionally, would lead to depriving literature of its only great prize'.[48] The author and satirist Karl Kraus, himself nominated for the Nobel Prize for Literature three times, stated, 'If mankind with all its repulsive

[46] Quoted by Peter F. Drucker, 'What Freud Forgot', *Human Nature,* New York, Volume 2, Number 3, (March 1979), 40-47, (p. 43).
[47] Paul Ferris, *Dr Freud: A Life* (London: Sinclair-Stevenson, 1997), pp. 221-222.
[48] Heinrich Mann, Letter to Stefan Zweig, 30 January 1930, *Freudiana* [Exhibition Catalogue: March 28th-April 13th, 1973] (Jerusalem: Jewish National and University Library, 1973), p. x.

thoughts, is an organism, then the psychoanalyst is its excrement'.[49] Other objections from literary figures were perhaps more considered. Like Romain Rolland before him, C.S. Lewis believed Freud failed to consider the erotic/aesthetic experience's relationship with religion, and 'those who have been Freudianised too long are incurable'.[50] D.H. Lawrence thought that although we should be thankful that Freud insisted on emphasising sex, but 'all is *not* sex', so 'what Freud says is always partly true'.[51] G.K. Chesterton, who perhaps objected to Freud's atheism, described psychoanalysis as, 'at least in one sense, that it is such stuff as dreams are made of'.[52] While Chesterton considered Freud's methodology weak he did notice an unusual structure within it:

> This is because of the very nature of scientific enquiry, which, even when it does advance, advances by a sort of self-correcting curve that often brings it back almost to the place where it began. Considered as a process, it may only be fulfilling itself; but considered as a practical answer to a problem, it may come near to contradicting itself.[53]

Privately, and perhaps tellingly, Freud described his award of the Goethe Prize as 'a great honour although not a big sum'.[54] With the 1930 Nobel Prizes for Medicine going to another Viennese, the discoverer of blood groups, Professor Karl Landsteiner, and the prize for Literature to Sinclair Lewis, Freud realised his ambition was never to be realized,

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[49] Karl Krauss, Paul Ferris in *Dr Freud: A Life*, p. xi; Freud was even reproached in the street in the street on one occasion with 'let me tell you what a dirty-minded filthy old man you are' (Quoted by Vincent Brome, *Freud and His Early Circle: The Struggles of Psychoanalysis* (London: Heinemann, 1967), p. 31.
[50] C.S. Lewis, *The Pilgrim's Regress* [1933] (London: Fount, 1977), p. 86.
[51] D.H. Lawrence, *Fantasia of the Unconscious / Psychoanalysis and the Unconscious* [1925] (Harmondsworth: Penguin, 1977), p. 7.
[52] G.K. Chesterton, 'The Game of Psychoanalysis', *Century Magazine*, Volume 106, Number 84, (1923), 34-43, (p. 34).
[53] Chesterton, 'The Game of Psychoanalysis', p. 35.
[54] Sigmund Freud, Letter to Soloman 'Sam' Freud, 18 August 1930, Rylands, cited by Paul Ferris in *Dr Freud: A Life*, p. 351.

this time 'conclusively'.[55] The story of Freud's desire for professional acknowledgement and the conflicting responses from both schools can be read as a metaphor for the position of his ideas and the material his work generated. Freud believed it was the hostility from the scientific community towards psychoanalysis which prevented official recognition of his work. But while this is true, there was also a lack of support from the literary community. This suggests that the issue lies in the uncategorisable nature of his writing – a feature that still haunts many his work's commentators and critics.

The issue of genre is further complicated by Freud's role as a literary critic (of Shakespeare, Hebbel, Ibsen, Empedocles, Jensen, Hoffmann, and Dostoevsky), and the similarities between the analysis of literature and the interpretation of dreams. For Sarah Kofman, Freud's interpretative method always involves 'rewritings of the texts from which they stem'.[56] Freud's relationship to literary criticism can be extended through Derrida's discussion of 'theoretical fictions', suggesting psychoanalysis can also be understood as a literary theory in its own right. As Peter Brooks proposes:

> One can resist the notion that psychoanalysis "explains" literature and yet insist that this kind of intertextual relation it holds to literature is quite different from the intertextuality that obtains between two poems or novels, and that it illuminates in other ways. […] The similarities and differences, in object and intention, of this discourse from literary analysis creates a tension which is productive of perspective, of stereoptical effect.[57]

[55] Sigmund Freud, Diary Entry 6 November 1930, cited by Michael Molnar (ed. and trans.) in *The Diary of Sigmund Freud*: *1929-1939 A Record of the Final Decade* (New York: Scribner, 1992), p. 86.
[56] Sarah Kofman, *Freud and Fiction* [1974], trans. by Sarah Wykes (Boston: Northeastern University Press, 1991), p. 3.
[57] Peter Brooks, 'The Idea of Psychoanalytic Literary Criticism', *Critical Inquiry*, Volume 13, Number 2, 'The Trial(s) of Psychoanalysis', (Winter 1987), 334-348, (p. 348).

The relationship(s) between psychoanalysis and literature begin to reveal a curious and dynamic coexistence that is not always reciprocated.

It is for these reasons, perhaps, that Freud's ideas are considered powerful writing tools. However, these strategies are not new. They are perhaps best expressed by Hélène Cixous' rewriting of Freud's *A Fragment of an Analysis of a Case of Hysteria* as the play *Portrait of Dora* (1976). Reading the case study as a 'fiction', Cixous uses theatre to decentre Freud's voice. Cixous' theatrical rewriting also draws attention to the specific relationship between psychoanalysis and the language of the stage.[58] Maireád Hanrahan, for instance, points to 'the back cover of the 1986 *Théâtre* edition of the play, where she calls psychoanalysis the "*parente déguisée du Théâtre"*. Psychoanalysis, like theatre, is a space in which scenes that affect us, scenes of affect, are played out, in the fullest sense of the word'.[59] This is also evident in Steven Marcus' description of *A Fragment of an Analysis of a Case of Hysteria* as an 'Ibsen-like drama, [where] Freud is not only Ibsen, the creator and playwright; he is also and directly one of the characters in the action, and in the end suffers in a way that is comparable to the suffering of others'.[60] Mahony agrees: 'Freud was patently prepared to erase the line between roles as case writer, clinical pathologist, and the author of creative fiction'.[61] Indeed, while many critics specifically draw out the relationship between psychoanalysis and the stage, others point out the resonances between the case study and fiction, noting that Freud takes on the role of

[58] While the shared theatricality of Cixous' play and Dora's case study should normally merit a chapter in this thesis, a discussion on both has already formed a substantial part of a previous submission towards an academic qualification, MRes in English Literary Research, September 2018. For the purposes of this thesis consider them a starting point, a steppingstone, rather than a careless omission. This also meant that any theatrical representations of Freud also had to be discounted.
[59] Maireád Hanrahan, 'Cixous' "Portrait de Dora": The Play of Whose Voice?', *The Modern Language Review*, Volume 93, Number 1, (January 1998), 48-58 (p. 51).
[60] Steven Marcus, 'Freud and Dora: Story, History, Case History', in *Representations: Essays on Literature and Society* [1975] (New York: Columbia University Press, 1990), pp. 247-310, (p. 264).
[61] Mahony, *Writer*, p. 8.

both author/narrator and character within his own narrative. Mahony notes the ways in which Freud's multiple roles within his own narratives enact the destabilisation of genre and the complex relationship between the literary and psychoanalytic text.

IV

In *Healing Fiction* (1983) James Hillman describes the ways by which psychoanalytic narratives are 'limited to four kinds: epic, comic, detective, [and] social realism'.[62] Psychoanalytic writing, Hillman suggests, 'no matter how passionate and erotic, how tragic and noble, how freakish and arbitrary [turn] into one of our four modes'.[63] To these you can also include the aforementioned *roman à clef*. Given the richness of psychoanalytic writing, then, it is perhaps no coincidence that the texts that emerged as the most appropriate examples of Freud in fiction fall into one of these categories.[64]

Hillman describes the 'heroic epic' as a psychoanalytic narrative that displays 'the ego's development, especially out of childhood, through obstacles and defeats', found in Jean-Paul Sartre's screenplay of Freud's early professional life.[65] There is the comic: 'tales of tangles, the confused identities and uncertain genders, the impossible bumbling inadequacies of the foolish victim, but which come out with a happy end of adjustment' represented by Rebecca Coffey's *Hysterical: Anna Freud's Story – A Novel* (2014).[66] There is the 'unmasking of hidden plots through clues and crises, indefatigably tracking down what went wrong by a taciturn but twinkle-eyed, pipe-puffing detective, not too unlike Holmes or Poirot', central to Nicholas Meyer's *The Seven-Per-Cent Solution* (1974).[67]

[62] James Hillman, *Healing Fiction* (Putnam: Spring Publications, 1983), p. 18.
[63] Hillman*, Healing Fiction*, p. 18.
[64] In all forty texts were considered for further examination, the titles passed over are listed in the 'Bibliography'.
[65] Hillman*, Healing Fiction*, p. 18.
[66] Hillman*, Healing Fiction*, p. 18.
[67] Hillman*, Healing Fiction*, p. 18.

There is the true to life 'detailed descriptions of small circumstance', the misfortune of environmental conditions, all presented with the lugubrious narrative of social realism found in Robert Seethaler's *The Tobacconist* (2012).[68] Anne Duchêne's review of D.M. Thomas' *The White Hotel* in *The Times Literary Supplement* warns of the book's pornographic content, suggesting those disinclined to extreme sexual fantasies 'should probably not even attempt them'.[69] Similarly, the fictional sexual fantasies of the Freud family that contribute to Thomas' *Eating Pavlova* (1994) are both gross and elegant, 'easy to recoil from, hard to forget', while David Cohen states that 'Thomas is so outrageous that no one should complain of his fact-mangling', suggesting 'that *The Sun* could sign him up for *True Confessions of a Therapist*'.[70] These are the thesis' *roman à clefs*. Each text shows how Freud's case studies were, Hillman argues, 'compromises between two irreconcilable demands, providing defences against awareness of what he was most deeply engaged in – fiction writing'.[71]

This thesis' first chapter considers the ways Seethaler's *The Tobacconist* (2012) aligns concepts from Friedrich Nietzsche's The *Birth of Tragedy* (1871) with those of Freud's *Civilization and its Discontents* (1930 [1929]). The structures of both are simultaneously conflicted, homologous, and yet interdependent, and are also visible in the shared narratives of psychoanalysis and detective fiction. Chapter Two examines how Meyer's *Seven-Per-Cent Solution* (1974) provides a way to isolate fictionalities, subvert narrative control, and resist closure. Chapter Three explores how Coffey's *Hysterical* (2014) identifies why the shared structures of jokes and symbolic fantasy can create

[68] Hillman*, Healing Fiction*, p. 18.
[69] Anne Duchêne, 'Feeding the Heart on Freud', *The Times Literary Supplement*, (16 January 1981), p. 50.
[70] Rosemary Dinnage, 'Sigmund's our Guy', *The Times Literary Supplement*, 22 April 1994, p. 21; David Cohen, 'On His Tod', *The New Statesman & Society*, Volume 7, Number 302, (13 May 1994), p. 40.
[71] Hillman*, Healing Fiction*, p. 8.

organizing spaces where fictional variations of an individual can exist but also have the potential to become invisible or forgotten. The ways in which Thomas' *The White Hotel* (1981) utilizes the possibility of potentially infinite fictions available are explored in Chapter Four. It will also examine how the novel's iterations of Freud are intensified by the application of music as an analogy of *Beyond the Pleasure Principle* (1920). The final two chapters both look at the significance of archivisation in the realisation of fictional Freuds. Chapter Five explores the ways Sartre's abandoned screenplay, *The Freud Scenario* (1958-1960 [1984]), reuses the imagery drawn from Freud's incineration of his private papers in 1885 – an action intended to lead future biographers astray – to dramatize Sartre's version of Freud's incorporation of the Oedipus myth and its symbolic patricide into psychoanalysis. The final chapter returns to D.M. Thomas and his 1994 novel, *Eating Pavlova*, a fictionalized account of Freud archiving his life. It reflects upon the ways the novel exaggerates Freud's premise that family romances and their symbolic representations provide the foundations of psychoanalysis and impart literature with a source of 'poetic fiction'.[72]

V

Freud's case studies reveal him to be the central character in many of them. As Steven Marcus writes of Dora's case study:

> Freud the narrator does in the writing what Freud the first psychoanalyst appears to have done in actuality. We begin to sense that it is his story that is being

[72] Sigmund Freud, *Moses and Monotheism* [1939], *The Standard Edition Volume XXII*, ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 12.

> written and not hers that is being retold. Instead of letting Dora appropriate her own story, Freud becomes the appropriator of it.[73]

Or, as Jerome S. Bruner suggests, 'The therapist enters the drama of the patient's life, makes possible a play within a play, the transference, and when the patient has 'worked through' and understood the drama, he has achieved the wisdom necessary for freedom'.[74]

Freud can also be seen to be the central point of psychoanalytic ideas through his period of self-analysis which formed much of *The Interpretation of Dreams.* Freud writes:

> Thus, it comes about that I am led to my own dreams, which offer copious and convenient material, derived from an approximately normal person and relating to multifarious occasions of daily life. No doubt I shall be met by doubts of untrustworthiness of 'self-analyses' of this kind; and I shall be told they leave the door open to arbitrary conclusions. In my judgement the situation is in fact more favourable in the case of self-observation in that of other people; at all events we may make the experiment and see how far self-analysis takes us in the interpretation of dreams.[75]

Freud's self-analysis revealed to him the significance of literature in understanding his relationship with his own father, Jakob, through the myth of Oedipus, becoming the cornerstone of psychoanalysis. In the preface to the second edition, he added:

> It was, a portion of my self-analysis, my reaction to my father's death – that is to say, to the most important event, the most poignant loss, of a man's life. Having

[73] Steven Marcus, 'Freud and Dora', p. 300.
[74] Jerome S. Bruner, 'Freud and the Image of Man' [1956], *Freud: Modern Judgements*, ed. by Frank Cioffi (London: Macmillan, 1973), pp. 138-145, (p. 141).
[75] Freud, *The Interpretation of Dreams*, *SE IV*, p. 105.

> discovered that this was so, I felt unable to obliterate the traces of the experience.[76]

He was to later to make continual self-analysis a requirement for a psychoanalyst: 'Anyone who fails to produce results in a self-analysis of this kind may at once give up any idea of being able to treat patients by analysis'.[77] Freud's suspicions of how his self-analysis would lead to accusations psychoanalysis' untrustworthiness and often provided a way of undermining psychoanalysis. For example, Frederick Crews believed that 'the myth of Freud's self-analysis has functioned chiefly as a means of extracting him from his milieu and crediting him with ideas that were already current. But above all, the myth has served to set Freud apart from Wilhelm Fliess'.[78] Similarly, R. C. Tallis observed how it was only few weeks after retrieving this quasi-memory (about his Oedipal relationship with his father), that he concluded that the male sexual love of the mother was a universal event of early childhood. This huge jump was subsequently supported, Freud claimed, by his observations in children's behaviour, especially those in analysis. Details, however, are strikingly lacking: 'Out of a single drop of pseudo-fact, he had created a room full of steam'.[79] There is an element of truth Tallis' observations. Chapter Five of this thesis will challenge Freud's representations of his parents, particularly Jakob. Nevertheless, the relationship between psychoanalysis and literature and literature's response to psychoanalysis is partly concealed. As Jemma Deer argues, 'Freud is indebted to literature'.[80] If you add the proposal that Freud places himself at the centre of his case

[76] Freud, *The Interpretation of Dreams*, *SE IV*, p. xxvi [added 1909].
[77] Sigmund Freud, 'The Future Prospects of Psychoanalytic Therapy' [1910], *The Standard Edition*: *Volume XI*, ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 145.
[78] Frederick Crews, *Skeptical Engagements* (New York: Oxford University Press, 1986), p. 65.
[79] R.C. Tallis, 'Burying Freud', *The Lancet*, Volume 347, Number 9002, (1996), 669-71, (p. 669).
[80] Jemma Deer, 'More Strange Return: What Freud Owes Literature'. *The Oxford Literary Review*, Volume 38, Number 2, (2016), 221-239, (p. 221).

studies performing multiple roles, and that his self-analysis and familial relationships form the core of psychoanalytic logic, you encounter a range of curious and complex dynamics that need to be unpacked. There has been much written about Freud's place in literary culture and literature's influence upon psychoanalysis, Freud, and Freud's writing. While his identification as a central character in his own case studies is established, little attention has been given to Freud as a fictional character in subsequent texts, with one exception.

VI

Published in 1991, *Fact into Fiction: Documentary Realism in the Contemporary Novel* by Lars Ole Sauerberg includes a chapter 'Transformation of Dr Freud'. It focuses on the appearance of Sigmund Freud in five different narratives and asks what are 'the factors which make Freud apparently convenient story material, and the connections between biography and the novel'.[81] He pays particular attention to Freud's visit to America in 1909, Freud's fainting fit in Bremen, and his final days.

The range of fictions Sauerberg examines appears to be chosen for their varying 'individual thematic emphases' and the extent to which Freud is employed.[82] There is Freud's 'complete domination' of Irving Stone's *The Passions of the Mind* (1971), Carey Harrison's *Freud*: *A Novel* (1984), Anthony Burgess' *The End of the World News* (1982), D.M. Thomas' *The White Hotel* (1981), and *Ragtime* by E.L. Doctorow (1973) in 'which he enters the action for a short while only' but in a more intriguing role.[83]

[81] Lars Ole Sauerberg, *Fact into Fiction: Documentary Realism in the Contemporary Novel* (London: MacMillan, 1991), p. 13.
[82] Sauerberg, *Fact into Fiction*, p.141.
[83] Sauerberg, *Fact into Fiction*, p.141.

Irving Stone's 1971 text, *Passions of the Mind: A Biographical Novel of Sigmund Freud,* is a relatively straight forward retelling of Freud's life and work which adheres to the author's own definition of the biographic novel:

> It must tell the story of the main character, not the bulk of millionfold detail, but in essence; but it must recreate the individual against the background of the times, with its authentic historical flavour; and it must live up to the exacting demands of the novel structure.[84]

It is a novel which Sauerberg suggests, perhaps 'offers its reader the comfort and security of a closed narrative universe'.[85]

Harrison's *Freud: A Novel*, is looser in structure with a dying Freud dreaming of past events thematically rather than through a biographical timeline, and 'as dreamer-narrator Harrison's Freud poses as both subject and object, and this way 'forces' the reader to accept his viewpoint and attitudes'.[86] More interesting is Freud's brief appearance in E.L. Doctorow's *Ragtime* which breaks free of its historical narratives. As Sauerberg writes of the novel, 'the appearance of recognizable historical figures […] tends to interfere with the unity of the imaginative universe in such a way that the reader is forced into **"**comparing notes**"** with an extra-literary reality'.[87]

Burgess' novel also slips free of its historical and biographical narratives, and splits them into three stands, Freud, Trotsky, and space travel. By attempting to glimpse the future it discards the temporal narrative as well. The strategy was noted by Lorna Sage in

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[84] Irving Stone, 'The Biographical Novel', *Three Views of the Novel, by Irving Stone, John O'Hara, and Mackinlay Kantor. Lectures presented under the Auspices of the Gertrude Clark Whittall Poetry Fund*, Washington 1957 (Montecito: Westmont College Press, 1980), 1-16, (p. 1).
[85] Sauerberg, *Fact into Fiction*, p. 176.
[86] Sauerberg, *Fact into Fiction*, p. 161.
[87] Sauerberg, *Fact into Fiction*, p. 179.

her *Observer* review: 'The three biggest scoops of the century – psychoanalysis, international socialism, and THE END – are held together by their approximate simultaneity, and their ironic homage to video-ese, the medium of the future'.[88] Sauerburg suggests that Freud's appearances provide 'the documentary background to the science fiction and musical comedy extravaganzas' to the text and therefore comparable to Stone's and Harrison's novels, but only in relation to the other two narrative strands.[89] Saureburg notes that the novel's foreword is by John B. Wilson, Burgess' real name. The reader 'one is put in an impossible situation' when attempting a critical analysis of the novel, as the foreword, 'mockingly pompous and pedantic. […] parading as the conventionally reverential envoi of the literary executor, makes it impossible to feel that any analytical endeavour is left'.[90]

Fact into Fiction's analysis of *The White Hotel* initially focuses on the sharp accusations of plagiarism against Thomas, which 'referred almost exclusively to [his] use of Kuznetsov's edited collection of Babi Yar testimonies', a shadow lingering from the *Fact into Fiction*'s chapter on Holocaust and literary form, 'Communicating the Incommunicable'.[91] He does so to highlight the novel's construction of a fictional case study, which contains fragments from other case studies, does not attract the same scrutiny:

> Whereas the case study is all made up, although containing bits and pieces from the real case histories, Freud's famous presentational technique is cleverly

[88] Lorna Sage, 'Jape of Things to Come', review of *The End of the World* by Anthony Burgess, *Observer*, (24 October 1982), p. 33; Burgess' narrative intention 'and possible application of the novel' was akin to 'viewing simultaneously three television programmes'. (Anthony Burgess, as John B. Wilson, BA, *The End of the World News*: *An Entertainment* [1982] (London: Penguin, 1983), p. ix.
[89] Sauerberg, *Fact into Fiction*, pp. 176-77.
[90] Sauerberg, *Fact into Fiction*, p. 161.
[91] Sauerberg, *Fact into Fiction*, p. 167.

> mimicked. This presents an aspect of documentary realism so far ignored in my focussing either on the integration of the factual in the fictitious discourse, or in the presentation of the factual substance in a narrative shape characteristic of fiction.[92]

The authority of the case study provides an 'assumed authenticity', presenting narrative control to Freud.[93] As with the narrative ambiguity found in *The End of the World News*, narrative control is a theme Sauerberg decides not to pursue.

Instead, Sauerberg chooses not to navigate 'Freud's obviously literary ambitions in the writing up of his case histories but refer to the recent poststructuralist interest in Freud as the narrator of the story of psychoanalysis'.[94] Similarly, Sauerberg does not apply a psychoanalytic argument to the texts. While he notes in Thomas' narrative 'the thematization of the Freudian approach' he does not grasp the opportunity provided to develop this through psychoanalytic ideas. The accelerating detachments from documented historical and biographical authority found in the five novels are accompanied by a corresponding temporal freedom which results in a 'kind of bewilderment foreign not only to the experience of narrative but also to experience of narratives conventionally based on fact such as the historical or the biographical novel'.[95]

The examples of Freud in fiction Sauerberg identifies become increasingly detached from known biographical detail. Stone's *Passions of the Mind* presents the reader with a novelized biography limited in its speculation, while Harrison's *Freud: A Novel* diverges from this approach, applying the association of memory to structure his

[92] Sauerberg, *Fact into Fiction*, p. 170.
[93] Sauerberg, *Fact into Fiction*, p. 172.
[94] Sauerberg, *Fact into Fiction*, p. 170, n. 15.
[95] Sauerberg, *Fact into Fiction*, p. 167.

text. In this respect, literary and psychoanalytic texts begin to resemble each other with the novels' content determined by association, which may be 'defective and incomplete', and by symbolism, which represses an unpleasant memory and may even contradict it. [96] The spaces and gaps created by the process allow for the degree of speculation found in Doctorow's *Ragtime* and Burgess' *The End of the World News* and are further amplified in Thomas' *The White Hotel* with the application of psychoanalytic structures and thought to literature and literary theory. This thesis builds upon on Sauerberg's observations and existing critical comment on Freud in literature to establish the importance of reading the Freud in fiction as a way of rethinking or finding an original way to understand the creative tensions between literary and psychoanalytic texts. The tensions found between the two registers, the literary and the psychoanalytic, and the unique repressions and ambiguities of the Freud archive create a series of fictional Freuds. These fictional representations of Freud are then read as illustrating and, in some cases, enacting and performing key aspects of Freudian theory. It is through reading Freud in fiction that we can better understand psychoanalytic ideas, recognize Freud's literary legacy and the importance of fictionality in Freud's writing. As Jane Gallop believes, 'to read Freud as literary text is not courageous; it is simply right, theoretically right, just as analysis is theoretically interminable, although its termination, the 1937 article says is a practical matter'.[97]

[96] Sigmund Freud, *Studies on Hysteria*, *SEII*, p. 230.
[97] Jane Gallop, 'The Seduction of an Analogy', *Diacritics*, Volume 9, Number 1, 'The Tropology of Freud', (Spring, 1979), 45-51, (p. 47).

Chapter One

Glimpses - *Civilization and Its Discontents* as Tragedy in Robert Seethaler's *The Tobacconist*

> He could have remained a physiologist and gone on cutting insect brains into wafer-thin slices with his scalpel. Or written novels: exciting adventures set in far-off countries and ancient times.
>
> Robert Seethaler – *The Tobacconist* (2012)

Introduction

Freud was initially uninterested in writing *Civilization and Its Discontents* (1930 [1929]). He told Lou Andreas-Salomé that the book revealed only the 'most banal truths' and, contrary to his earlier work, did not develop from any 'inner necessity' but was instead written because he had to do something more than smoke and play cards all day.[1] Nevertheless, it was to become one of the most 'essential writings on political theory' and for many 'is the only Freudian text they'll ever read'.[2] Robert Seethaler's *The Tobacconist* (2012) sets up an opposition between literature and psychoanalysis, comparing Freud's training as a physiologist with his calling as a novelist. Taking the relationship between literature and psychoanalysis as its starting point this chapter examines how Seetheler aligns his novel with *Civilization and Its Discontents* and Friedrich Nietzsche's The *Birth of Tragedy* (1871), bringing into view not only the similarities between them but also the manner in which the apparent oppositions that are in each text also function as restraints. They simultaneously become more elastic, but providing only glimpses of

[1] Sigmund Freud, Letter to Lou Andreas-Salomé, 28 July 1929, # 243, *The Letters of Sigmund Freud 1873-1939*, ed. by Ernst L. Freud, translated by Tania and James Stern (London: Hogarth Press, 1961), p. 389.
[2] Peter Gay (ed.), *The Freud Reader* [1989] (London: Vintage Books, 1995), p. 722.

understanding, veiled by an ambivalence both between psychoanalysis and literature but also masked by a similar ambivalence individually within them. To achieve this the chapter will isolate the characteristics of Nietzsche's concepts of the 'Apollonian' and the 'Dionysiac' and compare them to *Civilization and Its Discontents*' ideas on human nature. This chapter will examine the ways in which Seethaler's novel incorporates the conflicts found in both tragedy and in Freud's ideas on the pursuit of happiness and the avoidance of unhappiness, and how he also applies the ideas to 'irreparable conflict between the individual and [their] institutional surroundings'.[3] In doing so this chapter will identify their shared characteristics beyond the interminability of interpretation and the consequences for the relationship between literature and psychoanalysis.

I

Despite Freud's original misgivings, the impetus to complete *Civilization and its Discontents* arrived through an observation by the novelist, playwright, and musicologist, Romain Rolland. After reading Freud's *The Future of an Illusion* (1927), Rolland wrote to Freud, to point out that he had failed to discuss the euphoria of religion in psychoanalytic terms: 'Your analysis of religions is fair. But I would have liked to see you analyse spontaneous *religious feeling* or, more exactly, religious *sensation*'.[4] It was a sensation that he observed in himself and in others, adding that the constant state of this 'oceanic' feeling does not in any way harm:

[3] Gay, *Reader*, p.722.

[4] Letter, Rolland to Freud, 5 December 1927, in *Un Beau Visage A Tous Sens. Choix de Lettres de Romain Rolland (1886-1944)* (Paris, 1967), *Cahiers Romain Rolland,* N. 17, pp. 264-266, cited by David James Fisher in 'Sigmund Freud and Romain Rolland: The Terrestrial Animal and His Great Oceanic Friend', *American Imago*, Spring 1976, Volume 33, Number 1, George B. Wilbur 1887-1976, 1-59, (p. 20); David James Fisher describes Rolland as a 'mystic and religious believer' who 'emphasized similarities, not differences, between people, groups, nations, past and present forms of religious and cultural life'. (David James Fisher, 'Reading Freud's *Civilization and Its Discontents*', *Modern European Intellectual History: Reappraisals and New Perspectives*, ed. by Dominick Lacapra and Steven L. Kaplan (Ithaca: Cornell University Press, 1982, pp. 251-279, (p. 255).

> [My] critical faculties and my freedom to exercise them – even if against the immediacy of this internal experience. Thus, I carry on simultaneously, freely and smoothly, a "religious" life (in the sense of this prolonged sensation) and a life of critical reason (which is without illusion).[5]

Freud personally had little interest in religion. In 1925 he wrote a letter to the editor of the Jewish Press Centre in Zurich clarifying his position: 'I can say that I stand as far apart from the Jewish religion as from all other religions: […] they are of great significance to me as a subject of scientific interest, but I have no part in them emotionally'.[6] Freud later admitted to Rolland the similarities in his attitude to music and religion, writing: 'How remote from me are the worlds in which you move! To me mysticism is just as closed a book as music'.[7] Freud's avoidance of incorporating music and religion into psychoanalysis is echoed by his simplification of romance, prominent in *The Tobacconist*, which he described as an 'initial overvaluation' followed by 'an undervaluation' after possession.[8] Freud finally replies nineteen months later:

> Your letter of December 5, 1927, containing your remarks about a feeling you describe as 'oceanic' has left me no peace. It happens that in a new work [*Civilization and Its Discontents*] which lies before me still uncompleted I am making a starting point of this remark; I mention this 'oceanic' feeling and am trying to interpret it from the point of view of our psychology. The essay moves on

[5] Letter, Rolland to Freud, 5 December 1927, in *Un Beau Visage A Tous Sens*, p. 21.
[6] Sigmund Freud, 'Letter to the Editor of the *Jewish Press Centre in Zurich'* [1925], *The Standard Edition Volume XIX*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 291.
[7] Sigmund Freud, Letter to Romain Rolland, 20 July 1929, # 241, *Letters*, p 389.
[8] Sigmund Freud, 'On the Universal Tendency of Debasement in the Sphere of Love' [1912], *The Standard Edition Volume XI,* ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 186.

> to other subjects, deals with happiness, civilization and the sense of guilt; I don't mention your name but nevertheless drop a hint that points to you.[9]

Freud's text also provides the historical context to *The Tobacconist*. It was Freud's physician, Max Schur, who identified that the pessimistic tone of *Civilization and Its Discontents* contrasts with 'the triumphant battle cry' of *The Future of an Illusion*.[10] He points to the economic crisis that was currently threatening the stability of the Western World and the growth of Nazism in Germany that 'represented everything that negated Logos and Eros'.[11] Freud's conclusion to *Civilization and Its Discontents* applies broad terms to hint at contemporary events:

> The fateful question for the human species seems to be whether and to what extent their cultural development will succeed in mastering the disturbance of their communal life by the human instinct of aggression and self-destruction. It may be that in this respect precisely the present time deserves a special interest. Men have gained control over the forces of nature to such an extent that with their help they would have no difficulty in exterminating one another to the last man. They know this, and hence comes a large part of their unrest, their

[9] Sigmund Freud, Letter to Romain Rolland, 14 July 1929, # 241, *Letters*, p. 388; To some Freud appeared intolerant of religion. In a letter to Freud, Lou Andreas-Salomé wrote, 'I have read your *Civilization and its Discontents* with the greatest contentment, following your arguments with full assent, and enjoying it all the more for the free time vouchsafed me by the holiday. And yet, just as in the case of *The Future of an Illusion*, I was struck by the fact that despite this assent my – how shall I put it – attitude to 'religious' questions remain different from yours, in so far at least as you find it difficult to forgive the 'common man' his religion, whereas to me this remains a subject of great interest in all its various forms. If we are going to find it 'humiliating' when anyone enters into a pact with these religious infantilisms, then we must treat a person's culture and intelligence in precisely the same way – just as we now know how assess moral indignation at its true worth. After all infantile elements, alongside purely regressive or retarded elements, are closely allied to those powers of imagination which form part of all creative activity' (Lou Andreas-Salomé, Letter to Sigmund Freud, 4 January 1930, *Sigmund Freud and Lou Andreas-Salomé: Letters* [1966], ed. by Ernst Pfeiffer, trans. by William and Elaine Robson-Scott (New York: Harcourt Brace Jovanovich, 1972), pp.182-183.

[10] Max Schur, *Freud: Living and Dying* (London: Hogarth Press, 1972), p.417.

[11] Schur, *Freud*, p. 417.

> unhappiness and their mood of anxiety. And now it is to be expected that the other of the two 'Heavenly Powers', eternal Eros, will make an effort to assert himself with his equally immortal adversary.[12]

An example from *The Tobacconist* would be the butcher, Rosshuber who, accused of daubing 'GET OUT JEW LOVER' across the tobacconist's window, also hides a swastika 'under his lapel for half his life already and can't wait for a chance to turn it outwards?'.[13] Schur claims that it was the increasingly apparent threat of Nazism that prompted Freud to return to the text in 1931, not to clarify or to directly contextualize but to add a final question: 'But who can foresee with what success and with what result?'.[14]

David Fisher views the addition 'not simply a presentiment of the rise of Nazism, but rather as a deliberate effort to counter the optimism connected with the supposed return and victory of Eros in the perpetual struggle between life and death'.[15] Freud here was being perhaps deliberately elusive. As ever, he was more candid in private. In a letter to Lou Andreas-Salomé he shares why he is not explicit in his assessment of the 1930s political situation: 'And now you see, Lou, this formula [where religion's power is indebted to the return of the repressed], which holds a great fascination for me, cannot be publicly expressed in Austria today, without bringing down upon us a state prohibition of analysis on the part of the ruling Catholic authority. And it is only this Catholicism which protects us from the Nazis. And furthermore, the historical foundations of Moses story are not solid enough to serve as abasis for these invaluable conclusions of mine [found in Freud's *Moses and Monotheism*]. And so I remain silent'.[16] The attrition

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[12] Sigmund Freud, *Civilization and Its Discontents* [1930 (1929)], *The Standard Edition Volume XXI*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 145.
[13] Robert Seethaler, *The Tobacconist* [2012], trans. by Charlotte Collins (London: Picador, 2017), p. 53.
[14] Schur, *Freud*, p. 421; Freud, *Civilization, SE XXI* p. 145.
[15] Fisher, 'Reading Freud's *Civilization*', p. 253.
[16] Freud, letter to Lou Andreas-Salomé, 6 January 1935, in *Freud / Andreas-Salomé: Letters*, p. 205.

between Logos and Eros, between survival and death, the application of veiling, and the creation of the possibility to exist between binary oppositions are present not just in the context of Nazism and antisemitism in *The Tobacconist,* society's situation as a whole, but also, as the novel shows, within individuals and individual situations, replicating the ambivalence between psychoanalysis and literature, and the ambivalence within each individual register.

The Tobacconist follows seventeen-year-old Franz Huchel's move from the village of Nussdorf am Attersee in the Austrian lake district to become a tobacconist's apprentice in Vienna in 1937, a move made necessary by the death of his mother's benefactor, Alois Preininger.[17] Set just prior to the *Anschluss*, the annexation of Austria into Nazi Germany in March 1938, and Freud's departure later that year, the novel details the rise of anti-Semitism, Franz's first experience of romance, and his friendship with Freud, a regular customer of the tobacconist's shop. Adrian Turpin suggests *The Tobacconist* 'draws on Freud to explore social ambiguity in Nazi Austria', and poses the question 'whether, faced with a world of which we have little understanding or control, we turn inwards or outwards, whether we create a haven or wade into the chaos'.[18] It is a novel, Turpin argues, that dispenses 'with certainties to embrace shades of moral grey'.[19] It is the

[17] While Franz may or may not be Preininger's son, Preininger was also a benefactor to a 'conspicuous number of black-veiled women' who attended his funeral (Seethaler, *Tobacconist*, p. 76).
[18] Adrian Turpin, 'There's No Smoke Without Fire', *Financial Times* (London), December 10, 2016, p. 10.
[19] Turpin, 'Smoke', p. 10; the majority of reviews considered the text as a 'rites of passage novel'. Jen Baker in *The Booklist* summarised it as a story of a young man 'struggling to find meaning in his life during the turbulent middle years of the twentieth century', while Ed Smith in the *New Statesman* argues that *The Tobacconist* shows that 'fiction can use the personal to explore the biggest themes'. Christian House in *The Guardian* describes it as a blend of 'tragedy and whimsy' that creates a 'bittersweet picture of youthful ideals getting clobbered by external forces'.(Jen Baker, 'Review – *The Tobacconist* by Robert Seethaler, trans. by Charlotte Collins', *The Booklist*; Chicago, Volume 114, Number 2, September 15 2017, p. 33; Ed Smith, 'Books of the Year', *New Statesmen*, London, Volume 146, Number 5393, November 17-23 2017 (38-45, 47-49), (p. 49); Christian House, '*The Tobacconist* by Robert Seethaler, Review: Bittersweet Follow-up to *A Whole Life*', *The Guardian,* November 20 2016, https://www.theguardian.com/books/2016/nov/20/the-tobacconist-robert-seethaler-review-vienna-sigmund-freud-whole-life, [Accessed 21 June 2020].

novel's shades of grey, or ambivalence, that are central to *Civilization and Its Discontents*, and provide the starting point to the investigation in its relationship with Nietzsche's *The Birth of Tragedy*.

II

The Tobacconist also poses questions with regards to our response to tragedy, questions that can be understood in light of work by Nietzsche. There is evidence that Nietzsche was a considerable influence on Freud's work. In *The Birth of Tragedy,* he splits the human thought processes into two groups. There is the orderly, organised, logical 'Apollonian', required for civilized living and the instinctive, chaotic, and primitive 'Dionysiac'.[20] A. H. Chapman and Mirian Chapman-Santana argue that if Freud's later terms 'primary process thinking' and 'secondary process thinking' are substituted in Nietzsche's passages on this subject they dovetail well with Freud's psychoanalytic teachings'.[21] In order to make further comparisons we must take a more detailed look at Nietzsche's arguments.

Nietzsche states 'that art derives its continuous development from the duality of the Apolline and Dionysiac'.[22] The two systems are in 'continual opposition, as regards both origins and aims, between Apolline art of the sculptor and the non-visual, Dionysiac art of music'.[23] Although they appear to run in parallel, they are continually in violent conflict with one another, each inciting the other 'to ever more powerful births'.[24] A process perhaps that may also be applied to the creation of literature, particularly when

[20] A. H. Chapman and Mirian Chapman-Santana, 'The Influence of Nietzsche on Freud's Ideas', *British Journal of Psychiatry*, Volume 166, Number 2, 1995, 251-253, (p. 252).
[21] Chapman and Chapman-Santana, 'Influence', p. 252.
[22] Friedrich Nietzsche, *The Birth of Tragedy* [1871], ed. by Shaun Whiteside, trans. by Michael Tanner (London: Penguin Books, 1993), p. 14.
[23] Nietzsche, *Tragedy*, p. 14.
[24] Nietzsche, *Tragedy*, p. 14.

considered through a Freudian lens. Tragedy, or more specifically Attic tragedy, Nietzsche proposes, is both Apolline and Dionysiac – it relates to 'the separate art worlds of dream and intoxication'.[25] The Apolline and Dionysiac also represent the internal world of the dream and the external world of pleasure. However, there are also additional 'restraining [boundaries]' within the definitions – boundaries that perform similar functions to those in the relationship between the Apolline and the Dionysiac.[26] For example, Nietzsche suggests that 'when a dream reality is presented to us with the greatest intensity, we still have glimmering awareness it is an illusion'.[27] The Dionysiac, on the other hand, refers to 'all the rigid and hostile boundaries that distress, despotism or "impudent fashion" have erected between man and man [to] break down', while 'the whole of nature reveals itself to […] supreme gratification [and] paroxysms of intoxication'.[28] The restraining boundaries of the Dionysiac are the consequences of extreme pleasure. Nietzsche elaborates on these restraints and their contradictions:

> That terrible witch's brew' of list and cruelty had now lost its potency, and only the peculiar blend and duality of emotions amongst the Dionysiac revellers recalls it, as medicines recall deadly poisons – the phenomenon that pain is experienced as joy, that jubilation tears tormented cries from the breast. At the moment of supreme joy, we hear the scream of horror or the yearning lamentation for something irrevocably lost.[29]

Nietzsche supports his argument through a distinctly Freudian influence, by citing Goethe, who writes, 'Without a lively pathological interest I too have never succeeded in

[25] Nietzsche, *Tragedy*, p. 14.
[26] Nietzsche, *Tragedy*, p. 16.
[27] Nietzsche, *Tragedy*, p. 16.
[28] Nietzsche, *Tragedy*, pp. 17-18.
[29] Nietzsche, *Tragedy*, p. 20.

developing any kind of tragic situation, and for that reason I have preferred to avoid them rather than seek them out'.[30] The conflicts between experiencing joy, and its restraints, its negative effects provide only an occasional intimation of reconciliation and is a conflict Freud was well aware of.

Despite the similarities found in their ideas, Freud writes that: 'I have denied myself the very great pleasure of reading the works of Nietzsche, with the deliberate object of not being hampered in working out the impressions received in psychoanalysis by any sort of anticipatory ideas'.[31] We can never know if this is true but as early as 1883, forty-six years before the writing of *Civilization and Its Discontents*, Freud was expressing similar ideas to Nietzsche. In a letter to his fiancée, Martha Bernays, we find the first hints at *Civilization*'s argument that while man's purpose and intention is to become happy and remain so, 'the endeavour', Freud argues, 'has two sides, a positive and a negative aim. It aims on one hand, at the absence of pain and unpleasure, and on the other hand, at the experiencing of strong feelings of pleasure'.[32] Freud wrote to Martha:

> The mob gives vent to its appetites, and we deprive ourselves. We deprive ourselves in order to maintain our integrity, we economise in our health, our capacity for enjoyment, our emotions; we save ourselves for something, not knowing for what. And this habit of constant suppression of natural instincts gives us the quality of refinement. We also feel more deeply and so dare not demand much of ourselves. Why don't we get drunk? Because the discomfort and disgrace of the after-effects give us more 'unpleasure' than the pleasure we derived from

[30] Johann Wolfgang von Goethe, cited by Nietzsche in *Tragedy*, p. 107.
[31] Sigmund Freud, 'On the History of the Psychoanalytic Movement' [1914], *The Standard Edition Volume XIV*, ed. and trans. by James Strachey (London: Hogarth Press, 1957), pp. 15-16.
[32] Freud, *Civilization, SE XXI*, p.76.

> getting drunk. Why don't we fall in love with a different person every month? Because at each separation our heart would be torn away. Why don't we make a friend of everyone? Because the loss of him or any misfortune befalling him would affect us deeply. Thus, we strive more towards avoiding pain than towards seeking pleasure.[33]

Freud was to refine his ideas further in *Civilization and its Discontents* with the recognition of an ''outside', an external world, 'provided by the frequent, manifold and unavoidable sensations of pain and unpleasure the removal and avoidance of which is enjoined by the pleasure principle, in the exercise of its unrestricted domination.'[34] The notions of the Apollonian and the Dionysiac, the dream and intoxication in *The Birth of Tragedy* are replicated as the avoidance of unpleasure and the pursuit of pleasure. In both cases they can be seen to be in conflict with each other and yet provide the restraints to each other. In order to illustrate this further attention will be given to how Seethaler replicates the dynamics in other ways.

Franz first encounters Freud in the tobacconist's when he comes in to buy his daily cigars. As Freud leaves, Franz watches him through the advertising and the posters covering the window, allowing for only a 'narrow chink of light' to enter the shop, a glimpse.[35] Their friendship develops with Freud encourages Franz's interest in psychoanalysis by suggesting that he documents his dreams. It is evident that Seethaler extends the novel's substitution of illusory images with dreams in Franz's decision to not just write up his dreams but also to places them on the shop window, replacing the

[33] Sigmund Freud, Letter to Martha Bernays, 29 August 1883, # 18, *Letters*, p. 65; The letter also claims the idea of the avoidance of unpleasure was conceived during a performance of *Carmen*, perhaps contradicting (or perhaps confirming) his claim he gained no pleasure from music.
[34] Freud, *Civilization, SE XXI*, p XXX.
[35] Seethaler, *Tobacconist*, p. 32.

idealized imagery of the advertisements, parallels of which can be found in psychoanalysis.

In 'The Claims of Psychoanalysis to Scientific Interest' (1913), Freud states, 'If we reflect that the means of representation in dreams are principally visual images and not words, we shall see that it is even more appropriate to compare dreams with a system of writing than with a language'.[36] An interpretation or reading is required, one which Freud describes as 'completely analogous to the decipherment […] of hieroglyphs', and with both cases:

> There are certain elements that are not intended to be interpreted (or read, as the case may be) but are only designed to serve as 'determinatives', that is to establish the meaning of some other element. The ambiguity of various elements of dreams finds a parallel in these ancient systems of writing; and so does too the omission of various relations, which have in both cases to be supplied from the context.[37]

The interpretation of dreams, therefore, involves the translation of images into language or a text and similarly our understanding of them ambivalent by the dream's construction as well as our subsequent translation. For Freud, dreams 'are not clothed in prosaic language usually employed by our thoughts but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech'.[38] Furthermore, we believe that 'we are free to choose what words we shall use

[36] Sigmund Freud, 'The Claims of Psychoanalysis to Scientific Interest' [1913], The *Standard Edition Volume XIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 177.
[37] Freud, 'The Claims of Psychoanalysis', *SE XIII*, p. 177.
[38] Sigmund Freud, 'On Dreams' [1901] *The Standard Edition*: *Volume V*, ed. and trans. by James Strachey, (London: Hogarth Press, 1953), p. 591.

for clothing our thoughts or what images for disguising them'.[39] There may also be glimpses of meaning or understanding that were not originally intended. As Freud suggests, 'if we reflect that the means of representation in dreams are principally visual images and not words, we shall see that it is even more appropriate to compare dreams with a system of writing that with a language'.[40] However, the opposite process has already occurred during the construction of the dream. As Freud writes in 'A Metapsychological Supplement to the Theory of Dreams' (1917 [1915]), 'in this process thoughts are transformed into images, mainly of a visual sort; that is to say, word-presentations are taken back to the thing-presentations which correspond to them, as if, in general, the process were dominated by considerations of *representability*'.[41] In understanding dreams there are also issues surrounding them which adds a further layer of distortion to their interpretation: 'Part of the difficulty of giving an account of dreams is due to having to translate these images into words. 'I could draw it', a dreamer often says to us, 'but I don't know how to say it''[42] As Franz noted, by making available text summaries of his dreams on the outside of the tobacconist's shop window he hopes to 'project them – like a cinema', in other words, as images, which each reader visualizes and interprets into language, each in their own distinct way.[43]

Seethaler introduces the postcards which Franz exchanges with his mother, Frau Huchel as an illustration of the relationship between words and images found in dream interpretation. The relationship is best expressed by Derrida's interrogation of the

[39] Sigmund Freud, *The Psychopathy of Everyday Life* [1901], *The Standard Edition: Volume VI*, ed. and trans. by James Strachey (London: Hogarth Press, 1960), p. 216.
[40] Freud, 'The Claims of Psychoanalysis', *SE XIII*, p. 177.
[41] Sigmund Freud, 'A Metapsychological Supplement to the Theory of Dreams' (1917 [1915]), *The Standard Edition*: *Volume XIV*, ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 228.
[42] Sigmund Freud, Introductory Lectures on Psychoanalysis' [1916-1917 (1915-1917)], *The Standard Edition*: *Volume XV*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 90.
[43] Seethaler, *Tobacconist*, p. 161.

function of postcards in 'Envois' (1980). Derrida asks, 'one does not know what is in front or what is in back': 'what is more important, the picture or the text, and in the text, the message or the caption, or the address?'.[44] The correspondence between Franz and his mother begins to reflect Derrida's concerns. While his mother appears to accept the images for what they are, pleased to receive 'proper picture postcards […] with pretty photos on them', Franz begins to question their validity.[45] For example, in a later letter to his mother, he remarks how 'the parks almost look as they do on the postcards', echoing another observation made by Derrida that a postcard is in fact a 'reproduction of a reproduction'.[46] Franz's observation positions him as Apollonian as he questions the idealized images of the postcards with the 'glimmering awareness' that it is an illusion. As such, Nietzsche argues, **'**we must see the dream [or postcard] as the illusion of illusion, and hence as an even higher satisfaction of the original desire for illusion'.[47] Franz and his mother would also take turns to write lines on single postcard, suggesting they would both prefer direct dialogue where they would listen and speak to each other, a postcard proving to be an inadequate substitute. They continue their exchange until Franz decides to write letters instead. He reasons that, 'postcards are pretty, but pictures are only pictures and can be deceptive'.[48] The things Franz now wants to write to his mother 'won't fit on a single postcard', as 'some words can't take pictures'.[49] It is through the relationship between the words and images of postcards and of dreams Seethaler

[44] Jacques Derrida, 'Envois' [1980], in *The Post Card: From Socrates to Freud and Beyond*, trans. by Alan Bass (Chicago: University of Chicago Press, 1987), pp. 1-256, (p. 15).
[45] Seethaler, *Tobacconist*, p. 26.
[46] Seethaler, *Tobacconist*, p. 149; Derrida, 'Envois', p. 37.
[47] Nietzsche, *Tragedy*, p. 25.
[48] Seethaler, *Tobacconist*, p. 150.
[49] Seethaler, *Tobacconist*, p. 149, p. 182.

introduces a similar duality between Nietzsche's Apollonian internal and Dionysiac external.

Following Otto Trsnyek's arrest, Franz orders new windows for the tobacconist's and begins placing his dreams on the outside of the shop. His customers consider them to be 'weird scribblings', 'meaningless bilge', and 'useless'.[50] They provoke insults, disapproving shaking of heads, as well as laughter, with only the postman, Heribert Pfründer, showing an interest in them. An indication perhaps the translation from image to text by the author and the reverse by the reader. The dissemination of Franz's dreams also introduces a core argument from *Civilization and Its Discontents*: To defend oneself from sensations of unpleasure, Freud writes, 'the ego detaches itself from the external world. Or, to put it more correctly, originally the ego includes everything, later it separates from itself'.[51]

Seethaler often overemphasises Franz's detachment from the outside world. For example, he places him sitting at the bottom of the lake near his mother's house, where 'he heard the rushing of the deep water moving to and fro, the glugging of the waves of on the surface, here and there a rustle in the reeds, and sometimes, from afar, the faint thump of the ferries'.[52] Franz carries his detachment with him to Vienna with the tobacconist's shop, where his lack of engagement with the external world functions as his protection from it through the avoidance of unpleasure. By the time Franz has completes his daily tasks, the tobacconist, Otto Trsnyek, urges him to read all the newspapers in order to provide his customers with the correct choice. At the same time, Franz

[50] Seethaler, *Tobacconist*, pp. 163-164.
[51] Freud, *Civilization, SE XXI,* p. 68.
[52] Seethaler, *Tobacconist*, p. 90.

accumulates a knowledge of the outside world and yet he appears unable to relate to events taking place in Vienna:

> Then I arrive in town and immediately everything goes haywire. And it's not just in me: it's everywhere else as well. You can read about it in the papers. One day everyone's shouting for this Schuschnigg, the next day everyone's shouting for this Hitler. And I'm sitting in the tobacconist's asking myself: who are these two, anyway?[53]

The shop is not the only example of Seethaler using locations to represent the internal and the external. While the layers of external and internal situations applied by Seethaler appear to conform to the simplest of binary oppositions the actions they provoke also contain restraints with consequences consistent with both Nietzsche and Freud.

III

Franz's dependence upon one side of an experience he encounters or reads inside the tobacconist's – at the expense of the external – is reflected in the fact that his discussions with Freud – until the very end of the novel - occur outside. Freud, having noticed Franz has been sitting outside his home for three hours, decides to go out to him, telling his daughter, Anna, 'I will smoke outside today'.[54] At each visit to Berggasse 19, Franz always waits outside for Freud to come out and approach him rather than make a decisive move for himself: 'Did it ever occur to you to ring the bell?'.[55] Not only is Freud taking his smoking outside but he is also transferring the location of analysis from the internal, his

[53] Seethaler, *Tobacconist*, p. 65.
[54] Seethaler, *Tobacconist*, p. 62.
[55] Seethaler, *Tobacconist*, p. 114.

consulting room, to the external, the public spaces where he and Franz talk, removing Franz from his internalized world.

Franz's approach not only follows Freud's notion of the avoidance of unpleasure but starts to resemble Nietzsche's 'tragic myth', a 'visualisation of Dionysiac wisdom by means of Apolline artifices'.[56] However, engagement with the external world requires action. It also requires:

> New stimuli which can no longer be found within either of these aesthetic impulses, neither the Apolline nor the Dionysiac. These stimuli are cool, paradoxical thoughts rather than Apolline contemplations, fiery emotions rather than Dionysiac ecstasies – and these thoughts and emotions are highly realistic counterfeits, by no means immersed in the ether of art.[57]

For Franz the fresh stimulus arrives in the form of romance.

The stimulus of romance also provokes engagement with the external world, the consequences of which are consistent with both Nietzschean and psychoanalytic ideas on tragedy. The ego, Freud argues, only appears 'autonomous and unitary, marked off distinctly from everything else'.[58] On the contrary:

> The ego is continued inwards, without any sharp delimitation, into an unconscious mental entity which we designate as the id for which it serves as a kind of façade […]. There is one state – admittedly an unusual state, but not one that can be

[56] Nietzsche, *Tragedy*, p. 105.
[57] Nietzsche, *Tragedy*, pp. 61-62.
[58] Freud, *Civilization, SE XXI,* p. 66.

> stigmatized as pathological – in which it does not do this. At the height of being in love the boundary between ego and object threatens to melt away.[59]

Freud further notes in *Civilization and its Discontents* that,

> the man who is predominantly erotic will give first preference to his emotional relationships with other people; the narcissistic man, who inclines to be self-sufficient, will seek his main satisfactions in his internal mental process; the man of action will never give up on the external world.[60]

During his first meeting with Freud, Franz promises to 'buy all his books and read them – all of them from cover to cover'.[61] Freud's advice is to find something better to do 'than read old men's dusty tomes. […] Go on a trip. Enjoy yourself. Find yourself a girl'.[62] Seethaler again indicates Franz's predisposition for inaction and the avoidance of unpleasure over the pursuit of strong feelings of pleasure during Franz's first evening with Anezka. Anezka's pursuit of strong feelings of pleasure – 'Have drunk, have danced – what we do now?' - is obstructed by Franz's avoidance of unpleasure.[63] His response - 'I still have two and a half schillings […]. That's either four mugs of beer, a couple of rounds at the shooting gallery, or two turns on the Ferris wheel!' - leaves her incredulous and prompts her departure.[64] Their relationship is framed by the connections between pleasure and unpleasure, action and inaction. Freud later attempts to convey this

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[59] Freud, *Civilization, SE XXI*, p. 66.
[60] Freud, *Civilization, SE XXI,* pp. 83-84.
[61] Seethaler, *Tobacconist*, p. 35; Freud briefly mentions his tobacconist in *The Psychopathy of Everyday Life* as a way of explaining 'divided behaviour' in *respectable* people, in particular, avoiding paying bills: 'One morning not long ago I left the tobacconist's where I had made my daily purchase of cigars without having paid for them. It was a most harmless omission, as I am well known there and could therefore expect to be reminded of my debt next day. But my trivial act of negligence, my attempt to contract a debt, was certainly not unconnected with budgetary thoughts which had occupied my mind the preceding day' (Freud, *Everyday Life*: *SE VI,* p. 158).
[62] Seethaler, *Tobacconist*, p. 36.
[63] Seethaler, *Tobacconist*, p. 49.
[64] Seethaler, *Tobacconist*, p. 49.

dynamic to Franz: 'So this young lady stood you up, […] That's the fact of the matter. In my view you now have precisely two options. Option number one: go and get her back! Option number two: Forget her!'.[65] When challenged by Franz to explain why she left him at the fair, Anezka responds, 'Sometimes must run away, sometimes must stay'.[66] Franz's inaction compared to Anezka's action is evident during their first dance when 'he let himself drift and be rocked and swayed by her'.[67] Franz eventually takes Freud's advice to 'get the girl back – or forget her'.[68] He finds her in a communal house in Rotensterngasse. This time, however, 'the words poured out of Franz, unfurling before them in such a wonderful panorama that they went on walking the deserted streets until night fell'.[69] Indeed, at the end of the night they, and in a similar manner to Franz's analysis with Freud taking place outside, disrupt the idea of the internal and the external by laying naked in the snow outside the tobacconist's shop. Nor, as Seethaler notes, did 'Franz's sexual deliverance […] signify an improvement in his general state of being'.[70] Instead, the pleasure gained is superseded by the unpleasure created by Anezka's subsequent disappearance. Consequently, Franz prefers the avoidance of unpleasure, inaction to action, and retreats from the external world and now simply pretends to read the newspapers.

The manner in which *The Tobacconist* illustrates the links between Freud's notion of action and inaction with Nietzsche's concept of Dionysiac spontaneity are established very early and by Seethaler. It is developed by an adaption of Nietzsche's use of Richard Wagner's opera *Tristan and Isolade* (1865) as an example of understanding '*the tragic*

[65] Seethaler, *Tobacconist*, p. 67.
[66] Seethaler, *Tobacconist*, p. 84.
[67] Seethaler, *Tobacconist*, p. 48.
[68] Seethaler, *Tobacconist*, p. 69.
[69] Seethaler, *Tobacconist*, p. 81.
[70] Seethaler, *Tobacconist*, p. 84.

myth only as a visualization of Dionysiac wisdom by means of Apolline artifices'.[71] Nietzsche quotes the final lines: 'In the sea of rapture's / Surging roll / In the fragrant waves' / Ringing sound / In the world's breath's / Wafting space / To drown – to sink / Unconscious – supreme joy!'.[72] The quotation is recalled by the opening scenes of *The Tobacconist* with the death of Alois Preininger. It acts as an echo between the texts, picking up where one ended, and perhaps a signal that the novel is attempting to convey and expand upon Nietzsche's ideas, placing them comfortably into the Freudian world:

> The wind picked up and turned quickly into a storm, whipping the waves into foamy crests. A first flash of lightning momentarily bathed the lake in unreal, silvery light. The thunder was deafening, crashes that seemed to tear the world apart. Alois laughed out loud and thrashed his arms and legs wildly. He shouted with delight. Never had he felt so alive. The water around him was bubbling, the sky above collapsing, but he was alive. […] At precisely that moment a bolt of lightning struck his head. An incandescent brightness filled the inside of his skull, and for a fraction of a second he had something like a premonition of eternity. Then his heart stopped, and with an expression of astonishment, and wrapped in a shroud of delicately glistening bubbles, he sank to the bottom of the lake.[73]

The noise and turbulence of the scene contrasts the dampened distant sounds Franz hears submerged in the lake. Preininger engages with the lake as part of the external world, in the pursuit of pleasure, as a form of action, but does not guarantee the

[71] Nietzsche, *Tragedy*, p. 105.
[72] Richard Wagner, *Tristan and Isolade* [1865], cited by Nietzsche in *Tragedy*, p. 105.
[73] Seethaler, *Tobacconist*, pp. 6-7.

avoidance of unpleasure. Franz, alternatively, employs it as a barrier that is detached from the external, becoming distorted and partially obscured as the novel progresses.

IV

Action, Nietzsche argues, 'depends on a veil of illusion'.[74] Seethaler employs masks and veils throughout the novel, and these are usually centred around Anezka's appearances. For example, when Seethaler describes her smoking, her face briefly disappears behind a 'bluish veil'.[75] During her erotic cabaret performances as N'Djina, her face is painted with yellow and red stripes, and at the climax of her dance she suddenly grabs her hair with both hands, parts it and lets 'it fall back on either side over her shoulders. It was a simple movement, as casual as the opening of a curtain, but it had a tremendous effect'.[76] Anezka's appearances as N'Djina reveal masks of other kinds. Like the images of the postcards, illusions Franz find inadequate, and the advertising in the shop window he replaces with his dreams, Anezka's eroticism is idealized, first by the compere:

> In a place as remote as only Hell or Paradise can be, where the salmon leap straight into the greedy mouth of the bear and the treacherous snake rattles beneath the hot stone; in just such a place we found her, naked and defenceless in the tall grass, at the mercy of the powerful forces of Nature, a lonely child of man, her quaking heart shielded in the awakening body of a young woman, the last survivor of a lost world beyond our civilization…[77]

[74] Nietzsche, *Tragedy*, p. 39.
[75] Seethaler, *Tobacconist*, p. 100.
[76] Seethaler, *Tobacconist*, p. 98.
[77] Seethaler, *Tobacconist*, p. 95.

Her audience are naturally appreciative, but they do not perceive the illusion. As Freud writes, 'the substitutive satisfactions, as offered by art, are illusions in contrast with reality, but they are none the less psychically effective'.[78]

Seethaler makes a similar observation with the boxes of cigars found in the tobacconist's shop. During their talks Franz frequently gifts Freud cigars such as the 'beautiful Hoyo de Monterrey'.[79] Freud admires the cigar before lighting it noting both its quality and its expense. It is, Franz responds, because the cigar is 'harvested by brave men on the fertile banks of the San Juan y Martínez River and tenderly hand-rolled by beautiful women', not because it can provide a pleasurable experience.[80] Franz has never smoked and presents the reader with another example of his preference for the avoidance of unpleasure. His only understanding of it is provided by advertising and the captions found on a box of cigars – an Apollonian understanding of tobacco rather than the lived Dionysian approach. As Scott Wilson argues, 'the enjoyment of cigar smoking is located in the fantasy of their production', a fantasy derived from a nineteenth-century rhyme that pictures them made 'on the thighs of beautiful negresses / that rolled them up as if amid caresses'.[81] Wilson also identifies Bizet's opera *Carmen* (1875) as intrinsic to the 'cultural fantasy […] where the cigar-rolling women of the factory work in their underwear'.[82] Similarly, Franz makes use of the cultural fantasy when describing Anezka, as 'from a beautiful village called Cobrovice, curled up to the hill Viničny as if to a dark lover, in the district of Mladá Boleslav'.[83] Franz has made such observations before. When writing to

[78] Freud, *Civilization, SE XXI,* p. 75.
[79] Seethaler, *Tobacconist*, p. 117.
[80] Seethaler, *Tobacconist*, p. 118.
[81] Scott Wilson, 'Dying for a Smoke: Freudian Addiction and the Joy of Consumption', *Angelaki: Journal of Theoretical Humanities*, Volume 7, Number 2, 2002, 161-173, (p. 163); cited by G. Cabrera Infante in *Holy Smoke* (London: Faber, 1985), p. 50.
[82] Wilson, 'Dying for a Smoke', p. 163.
[83] Seethaler, *Tobacconist*, p. 119.

his mother, when he describes postcards as pretty but deceptive, he adds, 'Just like the over-made-up cover-girl faces in the shop', a reference to both Anezka and the cultural fantasies of the cigar box.[84] Franz has previously experienced of how an intense dream's reality can be disrupted and revealed as an illusion. Submerged in the lake he observes how:

> Tiny particles were suspended in the water like dark snow, and the bottom was covered in a thick layer of leaves that had already half turned to mould. […] Slimy and cold, but also nice, in a way. He shuddered as his fingertips encountered something soft, plump, and hairy. The body of a dead rat materialized through the thick veil of floating particles.[85]

For Nietzsche, 'aware of truth from a single glimpse of it, all man can now see is the horror and absurdity of existence'.[86] He argues that the veil of illusion allows action but understanding kills action. He identifies Hamlet's inaction as an example:

> This is what *Hamlet* teaches us, not the stock interpretation of Hamlet as a John-a-dreams who, from too much reflection, from an excess of possibilities, so to speak, fails to act. […] True understanding, insight into the terrible truth, outweighs every motive for action, for Hamlet and Dionysiac man alike.[87]

Franz is perhaps taking the first steps towards Freud's idea of the reality principle, whereby 'one comes to learn a procedure by which, through a deliberate direction of one's sensory activities and through suitable muscular action, one can differentiate between what is internal – what belongs to the ego – and what is external – what

[84] Seethaler, *Tobacconist*, p. 150.
[85] Seethaler, *Tobacconist*, p. 45.
[86] Nietzsche, *Tragedy*, p. 39.
[87] Nietzsche, *Tragedy*, p. 39.

emanates from the outer world'.[88] The distinction facilitates the avoidance of unpleasure just as Dionysiac man avoids the unpleasure of reality. But has Franz understood this?

Two new stimuli prompt Franz to act and engage with the external: the death of the tobacconist, Otto Trsnyek, and Freud's imminent departure for London. Both stimuli are delivered, indirectly, by the postman intrigued by Franz's dreams, Heribert Pfründer. His round includes both Freud's address, Berggasse 19, 'the post office's best customer in this sector', and the tobacconist's shop.[89] His role initially appears to deliver a parcel returning Otto Trsnyek's belongings signalling his death during his arrest by the Viennese Security Police. The most important messages Pfründer delivers to Franz is of Freud's imminent departure from Vienna and yet it is not initiated by Freud, it is not written down, it is not posted, interfered with nor is it confiscated. It is neither a postcard, nor a letter, nor a package yet it invites Franz into action. It can also be argued that his role is a representation of ideas on the postal system found in Jacques Derrida's 'Le Facteur de la Vérité' (1975). Derrida argues that it is 'the structure of the letter to be capable, always of not arriving. And without this threat, the circuit of the letter would not have begun. But with this threat, the circuit can always not finish'.[90]. Attention should also be given to Seethaler's decision to name the postman Heribert Pfründer. It can be seen to refer us back to Derrida as Pfründer can be translated as benefactor. A translator's note to Derrida's 'Le Facteur de la Vérité' notes that the essay's title must remain untranslated 'in order to capture the double meaning of *facteur*: both postman and factor. Thus, the postman / factor of truth, the question of the delivery of truth, and mode of delivery in psychoanalysis'.[91] As both its source and delivery, Pfründer, a representation of the postal

[88] Freud, *Civilization, SE XXI,* p. 67.
[89] Seethaler, *Tobacconist*, pp. 174-175.
[90] Jacques Derrida, 'Le Facteur de la Vérité' [1975], *The Post Card*, pp. 411- 496, (p. 444).
[91] Derrida, 'Le Facteur', p. 413, n. 1.

system itself, remains within the circuit of the letter, bypassing all potential threats to it. It is these threats to the circuit that Pfründer must endure, and for Franz, he becomes the prompt in his glimpses of understanding from his discussions with Freud. Plain clothes policemen regularly search Pfründer's postbag, disrupting his function as postman and as factor:

> They always made him show them the letters, particularly those addressed to Professor Sigmund Freud; they held the envelopes up to the light, deciphered the sender and tried, feeling with their nicotine-yellow fingers, to determine the contents. They always kept one or more for themselves.[92]

There were rumours of a vast basement underneath the central post office that checked the contents of the letters that flowed through the system and 'it was true that almost every other letter you delivered nowadays had been slit open', which to Pfründer 'was nothing but a complete and utter disgrace'.[93] He also noted that 'it had been a long time since he had received any post himself'.[94] As Derrida writes, 'in writing *penny post* I had also foretold in my memory that *Jean le facteur* (Shaun, John *the postman*) was not very far off'.[95] Heribert Pfründer can be therefore seen as postman and the mode of delivery which carries the message to Franz that Freud is leaving Vienna for London. The message prompts Franz into action and his final analysis.

[92] Seethaler, *Tobacconist*, p. 174.
[93] Seethaler, *Tobacconist*, pp. 195-196.
[94] Seethaler, *Tobacconist*, p. 196.
[95] Derrida, 'Envois', p. 142; It can also be seen to refer to the 1906 novella *Die Pfründner* (1906) written by the Austrian novelist, playwright, and poet Ferdinand von Saar, which describes a failed love affair in Vienna – a parallel of Franz and Anezka's relationship.

V

Instead of waiting outside for Freud, Franz now approaches Berggasse 19 directly and enters it through the coal cellar just as the Freud family are completing the final preparations for their journey to London. Freud suggests that Franz should sit down 'on the couch' and offers Franz his first cigar as a parting gift.[96] Franz is finally in the established psychoanalyst / patient arrangement but unaware his analysis had already started when he first met Freud. The last analysis with Freud and their smoking cigars highlights to Franz the pursuit of pleasure and the avoidance of unpleasure cannot be made distinct from each other: 'On taking his first puff Franz had had to suppress a violent urge to cough; on the second, the urge to throw up; and now, on the third, he felt momentarily faint and had the sense that he was falling'.[97] Soon, his whole body became 'flooded with a warm sense of cosiness. At the same time, he was slightly dizzy. Pleasantly dizzy'.[98] The scene reviews many of the novel's other key themes. For example, Franz partakes in the Dionysian pleasure of smoking cigars, he no longer has to rely on to text and images of a cigar box to understand and appreciate them. He tells Freud that as a non-smoking tobacconist Otto 'sits there, knows practically everything about cigars, knows their provenance and qualities and distinctive characteristics right down to the last detail […] – but doesn't have even the faintest idea what the actually taste like'.[99] The relocation of Freud's smoking and his consultation room to outside also highlights the relationship between tobacco and psychoanalysis, the internal and the external. The analyst Evan J. Elkin's asserts that, 'cigars conferred a special insider status, symbolic membership in a community. This was a community of psychoanalysts, but it was also a

[96] Seethaler, *Tobacconist*, p. 206.
[97] Seethaler, *Tobacconist*, p. 206.
[98] Seethaler, *Tobacconist*, p. 206.
[99] Seethaler, *Tobacconist*, p. 212.

community of men, and becoming a cigar smoker was an integral part of its initiation rites'.[100] In smoking cigars with Freud, Seethaler highlights Franz's move from the external to the interior of Freud's study but without a conferred insider status.

As Freud and Franz smoke and talk, they discuss psychoanalysis in the broadest of terms. Freud tells Franz, 'We don't come into this world to find answers but, but to ask questions. We grope around as it were in perpetual darkness, and it's only if we're very lucky that we sometimes see a flicker of light'.[101] The imagery has significance for Franz for it recalls childhood memories. He describes the summer nights he spent with friends in the forest near the lake: 'Each of us had a candle, and the trees would flicker like giant ghosts. We'd stumble around like that for a while in the dark; but we never actually came across anything really interesting'.[102]

The repeated flickers and glimmers Seethaler applies to his novel as a representation of psychoanalytic understanding is reinforced in other ways. It recalls Franz's first glimpse of Freud, and Alois Preininger's death which is itself recalled by a moth fluttering around a dirty light bulb in the street until it touches the hot glass 'and for a moment […] looked as if its wings were glowing'.[103] There is the glimpse of the Nazi badge under the butcher's lapel, the 'soft dark red that flickered with shadows' and the 'fold of the curtain moving in a draught' from the cabaret scene, and Franz's time in the lake where he observes 'the tiny floating particles shimmered above him in the sunbeams'.[104] The imagery clearly echoes Freud and Nietzsche. In *The Interpretation of*

[100] Evan J. Elkin, 'More Than a Cigar', https://www.cigaraficionado.com/Cigar/Aficionado/people/ff1294.html, 2000, 1-8, (p. 3). [Accessed 16 May 2020].
[101] Seethaler, *Tobacconist*, pp. 208-209.
[102] Seethaler, *Tobacconist*, p. 127.
[103] Seethaler, *Tobacconist*, p. 99.
[104] Seethaler, *Tobacconist*, pp. 89-90.

Dreams, Freud cites the philosopher Johannes Volkelt to describe dream-work: 'Suggestive gleams of meaning proceed like lightning flashes out of these mystical agglomerations, these clouds of glory and splendour – but they do not illuminate the philosopher's path'.[105] From Nietzsche we can discern the Dionysian man's glimpses of reality and the Apollonian man's glimmering awareness of illusion in dream reality. But, as Freud tells Franz, 'We don't fix anything'.[106] Franz's Apolline consciousness 'like a veil, hid that Dionysiac world from his view' and is still unable to identify the external threats around him.[107]

VI

His failure to understand the threats around him are revealed by Franz's change of direction. The novel so far has portrayed his journey as one from the avoidance of unpleasure, the Apollonian, the internal, and inaction to the pursuit of pleasure, the Dionysian, the external, and to action, yet he is back in the internal space of Freud's consulting room. It is as if the Dionysian restraint, the glimpse of reality, is functioning but veiled by his Apolline consciousness for Franz's final act is to replace the swastika on top of the Hotel Metropol with Otto Trsnyek's trousers that the Gestapo returned to Franz, signalling Otto's death:

> For a while the trousers just flapped about a bit and then all of a sudden they stood still, they basically lay horizontal in the air: […] Like an enormous pointing

[105] Johannes Volkelt, cited by Sigmund Freud in *The Interpretation of Dreams* [1900], *The Standard Edition Volume IV,* ed. and trans. by James Strachey (London: Hogarth Press, 1953), pp. 88-84.
[106] Seethaler, *Tobacconist*, p. 35.
[107] Nietzsche, *Tragedy*, p. 21.

> finger, showing people the way. Where exactly it was pointing, of course, is speculation at best.[108]

The flapping of the trousers and the brief moment of certainty and direction is amplified by Seethaler in five un-paragraphed pages of unknown voices speculating upon Franz's act of resistance, snapshots of dialogue interspersed with day-to-day conversations and non-linear interior monologue. In both instances they convey the brief flickers of understanding and interpretation made possible by psychoanalysis. More importantly, Franz's act of defiance creates multiple interpretations. They discuss the time it happened, they argue about Franz's age and whether he was carrying a parcel or not, all to Franz's frustration:

> They talk, chatter gossip, tell stories, and the do it practically non-stop. […] Not knowing's the guiding principle. That way you can sometimes look and not seen anything. Or listen and still not understand. *The truth is the truth and that's that* is what they say. But I say that's not how it is![109]

The segment expands Freud's idea of suggestive gleams of meaning that do not actually illuminate and, to a degree, introduce the iteration of stories, and ideas repetition and variance which will be discussed further in later chapters.

Before his arrest Franz secures the 'few scraps of dreams' he could remember from the previous night to the shop window.[110] Nearly seven years later the dream is found by the returning Anezka, but the torn piece of paper is incomplete, the last word ripped off: 'June 7, 1938. The lake has seen better days, too, the geranium glow in the

[108] Seethaler, *Tobacconist*, p. 226.
[109] Seethaler, *Tobacconist*, p. 222.
[110] Seethaler, *Tobacconist*, p. 182.

night, but it's a fire, and anyway, there will always be and dancing; the light dis…'.[111] The inconclusiveness of Franz's final dream emphasises the notion of psychoanalysis as interminable, and is in a way, veiled. It is only partially visible but on this occasion through time and disrepair rather than obscuring. Finally, in Derridean terms it is also 'postal', a message that begins 'by not arriving' and delayed in its delivery to its intended recipient.[112]

Another way to compare *The Tobacconist* with Freudian and Nietzschean ideas is through literary theory where they diverge at certain points. Freud writes, 'The hero of tragedy must suffer'.[113] While Nietzsche argues, the Apollonian man:

> Sees the tragic hero before him, in epic clarity and beauty, and yet rejoices in his destruction. He understands the dramatic events to their very depths, yet he is happy to escape incomprehension. He feels that the hero's acts are justified, and yet is all the more uplifted when those acts destroy their originator. He trembles at the sufferings that befall the hero, and yet they give him a higher, much more powerful pleasure. He looks more keenly, more deeply than ever, and yet wishes for blindness.[114]

Here, Nietzsche is referring to Oedipus who he describes as a mask of the original tragic hero, Dionysus, and yet he also refers to Oedipus as 'the light-image manifestations of the Sophoclean hero – the Apolline mask, in short – are the inevitable products of a glance into the terrible depths of nature'.[115] Freud naturally points to Oedipus as well, and the

[111] Seethaler, *Tobacconist*, p. 233.
[112] Derrida, 'Envois', p. 29.
[113] Freud, *Totem and Taboo* [1913 (1912-13), *The Standard Edition Volume XIII,* ed. and trans by James Strachey (London: Hogarth Press, 1953), p. 156.
[114] Friedrich Nietzsche, *Tragedy*, p. 105.
[115] Nietzsche, *Tragedy*, p. 46.

burden of tragic guilt necessary as he was the primal father. Freud, like Nietzsche draws our attention to the significance of ambivalence surrounding the tragic hero. Freud writes:

> The crime which was thrown on to [the tragic hero's] shoulders, presumptuousness, and rebelliousness against a great authority, was precisely the crime for which the members of the chorus, the company of brothers, were responsible. Thus, the tragic hero became, though it might be against his will, the redeemer of the chorus.[116]

For Freud the relationship applies not only to the Oedipus myth. Freud writes, 'I should like to insist […] that the beginnings of religion, morals, society, and art converge on the Oedipus complex'.[117]

In each situation Seethaler places Franz there is always a restraint that feeds the ambivalence, an ambivalence found in language. Lou Andreas-Salomé also identifies a link between an 'ambivalent attitude' and Freud's observations in the 'Antithetical Sense of Primal Words' (1910), in which he discusses Karl Abel's pamphlet '*Sprachwissenschaftliche Abhandlungen*' [Philological Essays] (1884).[118] Abel observed that many words in ancient Egyptian had two meanings, one being the opposite of the other. Freud considered by what means it could be compared with the analysis of dreams, whereby 'there is no way of deciding at first glance whether any element that

[116] Freud, *Totem and Taboo*, *SE XIII*, p. 156.
[117] Freud, *Totem and Taboo, SE XIII*, p. 156.
[118] Lou Andreas-Salomé, *The Freud Journal* [1964], trans. by Stanley A. Leavy (London: Quartet, 1987), p. 147.

admits of a contrary is present in the dream-thoughts as a positive or as a negative'.[119] An idea that it can be compared to Abel's assertion that:

> Man was not in fact able to acquire his oldest and simplest concepts except as contraries to their contraries, and only learnt by degrees to separate the two sides of an antithesis and think of one without conscious comparison to the other.[120]

Freud suggests that an improved understanding of the development of language would enhance dream-work and its interpretation, as separating the double meanings provided by material and latent content is at its centre. Outside of its psychological application, Freud believed psychoanalysis could contribute most to philology, the history of language:

> In both cases there are certain elements which are not interpreted (or read, as the case my be) but are only designed to serve as 'determinatives', that is to establish the meaning of some other element. […] If this conception of the method of representation in dreams has not yet been followed up, this, as will readily be understood, must be ascribed to the fact that psychoanalysts are entirely ignorant of the attitude and knowledge with which a philologist would approach such a problem as that presented with dreams.[121]

He also speculates that its antithesis is at the root of parapraxes or the slip of the tongue. Andreas-Salomé extends this further beyond language and into human behaviour and cultural activities. She writes:

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[119] Freud, *Interpretation of Dreams*, *SE IV*, p. 318.
[120] Karl Abel, '*Sprachwissenschaftliche Abhandlungen*' [1884], cited by Sigmund Freud in 'Antithetical Sense of Primal Words' [1910], *The Standard Edition Volume XI*, ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 158.
[121] Freud, *SE XIII*, p.177.

> The reason for this is that ambivalence is basically and inescapably rooted in all manifestations of life itself. Ambivalence is nothing but the polarity or duality which life never outgrows, and all the creative activity on which the culture of humanity rests flowers from it. […] The creative act finds intelligible symbols drawn from the surface; hinder it but a little and the concrete opposites, symbolically destitute, alternately pull each other up like a seesaw. The affect involved is then like a fish that wriggles in the water after being hooked; it can neither swim nor die.[122]

The fictionalization of psychoanalysis also undergoes an additional process beyond their ambivalent relationship. It involves the mechanics of dream-work and the interpretation of material and latent dream content. As Thomas Elsaesser argues in his essay 'Tales of Sound and Fury' (1972): 'Just as in dreams certain gestures and incidents mean something by their structure and sequence, rather than what they literally represent, the melodrama often works […] by a displaced emphasis, by substitute acts, by parallel situations and metaphoric connections'.[123] Jean-Michel Rey, G.W. Most and James Hulbert share Elsaesser's view: 'Literature softens, veils, clothes what it exposes: the themes that it constitutes or borrows elsewhere. […] Literary fiction thus proceeds by covering up again the very thing that it enunciates, more or less in each case'.[124] The resulting contradictions identified in literature and language are evident in Seethaler's novel though Franz's actions throughout, an exposure through action preceding a concealment and a withdrawal from the external world.

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[122] Andreas- Salomé, *Journal*, p. 148.
[123] Thomas Elaesser, 'The Sound and the Fury', *Monogram*, Volume 4, 1972, 2-15, (p. 11).
[124] Jean-Michel Rey, G.W. Most and James Hulbert, 'Freud's Writing on Writing', *Yale French Studies*, Number 55/56, Literature and Psychoanalysis. The Question of Reading: Otherwise (1977), 301-328, (p. 315).

Conclusion

Elements of Franz's tragic journey replicate ideas presented in both Nietzsche's *The Birth of Tragedy* and Freud's *Civilization and Its Discontents*. He uses the similarities between the Apolline and the Dioysaic, the avoidance of unpleasure and the pursuit of extreme pleasure, inaction and action, the internal and the external, images and words not just as binary oppositions Franz see-saws between. He also provides representations of their operations. They are the restraints and veils that provide, as Freud describes, 'a window through which we can get a glimpse of the interior of that apparatus'.[125] The glimpses are blurred by the same functions occurring between each other and also by the layered interpretations of the material and its latent content. In juxtaposing *The Birth of Tragedy* to *Civilization and its Discontents* within *The Tobacconist*, Seethaler is suggesting a similar ambivalent relationship may be found between literature and psychoanalysis. The glimpses, restraints, and veils of the three texts suggest an interminability in interpretation characteristic of literature and psychoanalysis. It is perhaps a place where three roads meet. As Rey, Most, and Hulbert argue, 'Despite appearances, the example of *Oedipus Rex*, which unveils the logic of its own structure, does not contradict this law, to the extent that this unveiling is deferred in the narrative itself, which is moreover reduced, according to Freud, to this operation'.[126] In each case they provide the reader with glimpses of understanding but beg the question, between literature and psychoanalysis, which is the manifest content, and which is the latent?

[125] Freud, 'The Interpretation of Dreams', *SE IV*, p. 219.
[126] Rey, 'Freud's Writing', p. 315.

Chapter Two

Sherlock - Multiple Narratives / Multiple Roles and the Emergence of Divergent Freuds in Detective Fiction and Literary Theory

> You have degraded what should have been a course of lectures into a series of tales.
>
> - Sir Arthur Conan Doyle, 'The Copper Beeches' (1892).

Introduction

In 'My Recollections of Sigmund Freud', published in 1972, Sergei Konstantinovitch Pankejeff, better known as Freud's patient the 'Wolf-Man', shares a conversation with Freud on world literature. Pankejeff describes Sigmund Freud's enthusiasm for Fyodor Dostoevsky's *The Brothers Karamazov* (1880) because it 'deals with patricide, that is, with the Oedipus complex' and Dymitry Merezhkovsky's *Peter and Alexis* (1904) because 'the emotional ambivalence between father and son is treated in an extraordinarily psychoanalytic manner'.[1] Unexpectedly, Pankejeff devotes the most space to Freud's enjoyment and theoretical appreciation of detective fiction and in particular Sir Arthur Conan Doyle's Sherlock Holmes stories. Pankejeff writes:

> Once we happened to speak of Conan Doyle and his creation Sherlock Holmes. I had thought that Freud would have no use for this type of light reading matter and was surprised to find that this was not at all the case and that Freud had read the author attentively. The fact that circumstantial evidence is useful in

[1] Sergei Pankejeff [The Wolf-Man], 'My Recollections of Sigmund Freud', *The Wolf-Man and Sigmund Freud* [1972], ed. by Muriel Gardiner (London: Karnac Books, 1989), pp. 135-152, (pp. 145-146).

> psychoanalysis when reconstructing a childhood history may explain Freud's interest in this type of literature.[2]

Drawing on Pankejeff's observations, this chapter re-evaluates the narrative similarities and divergences between psychoanalytic case studies and detective fiction, specifically Conan Doyle's Sherlock Holmes stories, through the lens of the Oedipus myth. It takes Nicholas Meyer's 1974 novel *Seven-Per-Cent Solution* as the primary example of how their similarities go beyond the external and the cultural and instead are situated with the various roles found in both, such as the detective, the criminal, the narrator, and the author. This expands on existing research, such as Peter Brooks' *Reading for the Plot* (1984), by comparing Freud's texts, in particular, the early case study, 'Katharina' from *Studies on Hysteria* (1893-95), with material drawn from Conan Doyle's Sherlock Holmes stories (1887-1927). The chapter will do this in order to explore how Meyer's novel identifies not only established textual similarities between Holmes and Freud, but also their shared use of competing narrative structures, through multiple roles, a possible shared source, and the interminability of interpretation identified in Chapter One.

I

Freud was fully aware of the connections between psychoanalysis and detective work. Psychoanalysts, he explains, 'have to uncover the hidden psychical material; and in order to do this we have invented a number of detective devices, some of which it seems that

[2] Pankejeff, 'Recollections', p. 146; It is also known that Freud was aware of and read *The Strand Magazine* (1891-1950) which published Doyle's Sherlock Holmes stories. Freud used an uncredited short story (known to be L.G. Moberly, 'Inexplicable' (1917)) published in *The Strand Magazine* as an example of the uncanny: 'In the middle of the isolation of wartime a number of the English *Strand Magazine* fell into my hands' (Sigmund Freud, 'The "Uncanny"' [1919], *The Standard Edition*: *Volume XVII,* ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 244. Freud's housekeeper, Paula Fichtl, also noted that detective novels were Freud's preferred bedtime reading (David Cohen, *Freud on Coke* (London: Cutting Edge Press, 2011), p. 175).

you gentlemen of the law are now about to copy from us'.[3] In private, he was even more assured about the connection. In a letter to Carl Jung, Freud discusses a recent analysis. He writes, 'My reply was ever so wise and penetrating; I made it appear as though the most tenuous of clues had enabled me Sherlock Holmes-like to guess the situation'.[4]

Like Freud, Holmes developed a particular interpretive method. Outlining his technique to Watson in 'A Case of Identity' (1991): 'It is true that you have missed everything of importance, but you have hit upon the method […]. Never trust to general impressions, […] but concentrate on the details'.[5] In 'The Moses of Michelangelo' (1914), Freud discloses a similar methodology, and like Holmes, he emphasizes the importance of detail: 'The technique of psychoanalysis, [is to] divine secret and concealed things from despised or unnoticed features, from the rubbish-heap, as it were, of our observations'.[6] Not only was the comparison with detective work one with which Freud was at ease with but also one he encouraged. For example, in his paper 'Psychoanalysis and the Establishment of Fact in Legal Proceedings' (1906), Freud compares the criminal with the hysteric as both may be implicated by something hidden. The problem in aligning the hysteric with the criminal is seemingly resolved by the difference between their repressed

[3] Sigmund Freud, 'Psychoanalysis and the Establishment of Fact in Legal Proceedings' [1906], *The Standard Edition Volume IX,* ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 108.
[4] Sigmund Freud, letter to Carl Jung, 18 June 1909, *The Freud/Jung Letters: Abridged Version*, ed. by William McGuire, trans. by Ralph Manheim and R.F.C. Hull [1979] (Princeton, NJ: Princeton University Press, 1994), p. 113.
[5] Arthur Conan Doyle, 'A Case of Identity' [1891], *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth, 2006), pp. 469-483, (p. 477).
[6] Sigmund Freud, 'The Moses of Michelangelo' [1914], *The Standard Edition Volume XIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 222; In this instance, Freud is comparing his technique to the art critic, Giovanni Morelli's methodology. 'It seems to me that [Morelli's] method of inquiry is closely related to the technique of psychoanalysis' (Freud, 'Moses of Michelangelo', *SE XIII*, p. 222. Vincenzo Mele argues in, ''At the Crossroads of Magic and Positivism': Roots of an Evidential Paradigm through Benjamin and Adorno', 'Morelli's method shared with psychoanalysis an analogous process of interpretation based on discarded information, on marginal data, which were instead considered in some way significant […] Morelli's method can be compared not only to psychoanalysis, but also to the process ascribed, almost contemporaneously, to Sherlock Holmes by his creator, Arthur Conan Doyle' (Vincenzo Mele, ''At the Crossroads of Magic and Positivism': Roots of an Evidential Paradigm through Benjamin and Adorno', *Journal of Classical Sociology*, Volume 15, Number 2, (2015), 139-153, (142)).

secrets. Freud explains that the criminal's secret is one of which he is aware and hides from others, while the hysteric carries a secret that is unknown to them. There is an equation between the hysteric and the criminal that only appears from a psychoanalytic point-of-view. If so, Freud has taken on an additional role. He is not only the psychoanalyst / detective; he is also the doctor / magistrate. He is required to solve the mystery or to find the cause of a hysteria and to provide a cure or, as a magistrate, pass sentence.

The publication of *The Freud / Jung Letters* in 1974 and Pankejeff's recollections two years earlier stimulated critical responses to the similarities between psychoanalysis and criminal investigations but only in broad terms. David Sachs observes 'how similar Freud's work […] is to Sherlock Holmes' deductions. Both Freud and Holmes seem to find hidden targets with unerring accuracy. Freud deduced the unconscious meaning from a few surface clues'.[7] Sachs also notes that we want 'Freud to be right, just as we want Holmes to defeat Moriarty every time', suggesting that his readers are assumed to be on the right side of the law / psychoanalytic law.[8] However, the idea of Freud as a detective and the similarities between the process of analysis and the skills of detection can also be used to prove the opposite and to discredit psychoanalysis, as it lacks the appropriate scientific rigour and methodology. Frederick Crews suggests that Freud imagined himself as both 'a Sherlock Holmes of the unconscious', and Dr Watson, a medically trained man and author of detective stories with material derived from the forensic work of analysis 'that was both intellectually and sexually thrilling'.[9] The similarity was evident, Crews

[7] David M. Sachs, 'Reflections on Freud's Dora Case After 48 Years', *Psychoanalytic Enquiry*, Volume 25, Number 1, (15 January 2005), 45-53, (p. 51).
[8] Sachs, 'Reflections', p. 51.
[9] Frederick Crews, *Freud: The Making of an Illusion* (London: Profile Books, 2017), p. 250, p. 386.

argues, as Freud repeatedly 'channelled' Sherlock Holmes in method rather than through a purely scientific endeavour.[10]

Allen Esterson's *Seductive Mirage: An Exploration of the Work of Sigmund Freud* (1993) is more specific in its criticism of Freud's methodology. He argues that Freud behaved as a detective who believes he has solved a crime before the first witness has been interviewed. He takes his evidence from *Studies on Hysteria* where Freud writes, 'The principle is that I should guess the secret and tell it to the patient straight out; and he is then as a rule obliged to abandon his rejection of it'.[11] Once Freud had made a diagnosis, the case, as far as he was concerned, was closed, even if the treatment continued: 'We must not be led astray by initial denials. If we keep firmly to what we have inferred, we shall in the end conquer every resistance by emphasizing the unshakeable nature of our convictions'.[12] Sherlock Holmes is equally selective:

> What was vital was overlaid and hidden by what was irrelevant. Of all the facts which were presented to us we had to pick just those which we deemed to be essential, and then piece them together in their order, so as to reconstruct this very remarkable chain of events.[13]

Esterson argues that Freud's clinical technique was poor as its results appear to 'derive from Freud's expectations rather than the patient's forgotten experiences'.[14] An indication not just of poor practice but also, as many would point out, of the

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[10] Crews, *Illusion*, p. 386.
[11]Sigmund Freud, *Studies on Hysteria* [1893-1895], *The Standard Edition Volume II,* ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 281.
[12] Sigmund Freud, 'Sexuality in the Aetiology of the Neuroses' [1898], *The Standard Edition Volume III,* ed. and trans. by James Strachey (London: Hogarth Press, 1962), p. 269.
[13] Doyle, 'The Naval Treaty' [1893], *Sherlock Holmes: The Complete Stories*, pp. 801-829 (p. 827).
[14] Allen Esterson, *Seductive Mirage: An Exploration of the Work of Sigmund Freud* (Chicago and La Sale, Illinois: Open Court, 1993), p. 26.

inconclusiveness of many of Freud's case studies.[15] A similar claim has been made for Freud's use of analogy and illustrative digression in his case studies. As Robert Holt points out:

> [Freud] uses this suspension of the rules as a way of allowing himself a freedom and fluidity of reasoning that would not otherwise be acceptable. And yet he proceeds thereafter as if the point had been proved in a rigorous way.[16]

This is a possible argument to suggest that Freud may have falsified evidence, supporting Crews' and Esterson's accusations. Sherlock Holmes has also been accused of a similarly distorted reasoning. C.F. Kittle describes the flaw in his essay 'Sir Arthur Conan Doyle – Physician and Detective' (1981): 'Although labelled deductive and logical, [Holmes' reasoning] is really intuitive and illogical, but it is so appealingly human that it is enjoyable in contrast to the tedium of a true analytic detective story'.[17] While Kittle and Esterson identify issues with Holmes' reasoning and Freud's holidays 'from hard theoretical thinking', James Hillman approaches the issue from a literary perspective, noting how Freud's writing style shares the characteristics of detective fiction.[18] In *Healing Fiction* (1983), Hillman writes:

> [Freud's] detective-story-style appeals to the reader, reminding him of what was said some pages back, or cautioning him that a point is worth holding in mind for

[15] Allen Esterson, *Seductive Mirage,* p. 26.
[16] Robert R. Holt, *On Reading Freud* [1973] (Chevy Chase: International Psychotherapy Institute, 2014), pp. 67-68.
[17] C.F. Kittle, 'Sir Arthur Conan Doyle – Physician and Detective', *Proceedings of the Institute of Medicine*, Chicago, Volume 34, Number 7, (1981), 7-11, (p. 9).
[18] Holt, *Reading*, pp. 67-68.

> it will appear again later […] and maybe even shock at the bold frankness with which a matter is being exposed.[19]

Hillman's observations on Freud's writing style suggest that we should also be more attentive to Freud the author. In his introduction to *The Sherlock Holmes Illustrated Omnibus* (1976) Steven Marcus describes Freud as 'the Viennese Holmes' and 'another physician-writer-detective' who took the assumptions and techniques Holmes employed to explain 'incoherent narratives'.[20] Amy Yang sees similarities in the way the titles of Holmes' and Freud's case studies frequently 'share a certain theatrical style' and often depict the characteristics or personality of the key protagonist.[21] For example, Yang notes that 'titles like "The Crooked Man" and "A Case of Identity" in *The Adventures of Sherlock Holmes* (1892) draw ready comparisons to Freud's titles "The Rat Man" and "The Case of Anna O."'[22] This, D.M. Thomas suggests, gives them the 'mystery of a detective story'.[23] Freud's case studies are described by Melvin Bornstein as narratives 'with a plot of discovery that progresses like a Sherlock Holmes novel'.[24] A fictional style was recognizable at the very start of Freud's writing career. The early case study 'Katharina', from *Studies on Hysteria* in which Brooks observes in Freud the adoption of a 'Holmesian posture', provides us with a clear example of this.[25] The case study uses, Jeffrey

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[19] James Hillman, *Healing Fiction* (Putnam: Spring Publications, 1983), p. 4.
[20] Steven Marcus, 'Introduction', in A. Conan Doyle, *The Sherlock Holmes Illustrated Omnibus* (New York: Schocken Books, 1976), pp. vii-xii, (p. xi); It should be noted the contemporary Freud admired most was the author/physician Arthur Schnitzler who Freud described as 'my double' (Sigmund Freud, Letter to Arthur Schnitzler, 14 May 1922 #197, *The Letters of Sigmund Freud 1873-1939,* ed. by Ernst L. Freud, trans. by Tania and James Stern (London: Hogarth Press, 1961), p. 344.
[21] Amy Yang, 'Psychoanalysis and Detective Fiction: A Tale of Freud and Criminal Storytelling', *Perspectives in Biology and Medicine*, Volume 53, Number 4, (Autumn 2014), 596-604, (p. 599).
[22] Yang, 'Detective', p. 599.
[23] D. M. Thomas, 'Freud and the "White Hotel"', *British Medical Journal,* Volume 287, Number 6409, (December 1983), 1957-1960, (p. 1959).
[24] Melvin Bornstein, 'What Freud Did Not Write about Dora', *Psychoanalytic Inquiry*, Volume 25, Number 1, (15 January 2005), 54-70, (p. 60).
[25] Peter Brooks, *Reading for the Plot*: *Design and Intention in Narrative* [1984] (Cambridge, Mass: First Harvard University Press, 1992), p. 270.

Moussaieff Masson argues, 'the gifts of the novelist to [describe] the consequences of […] seduction on the emotional life of a child'.[26] In *Freud's Women* (1992), Lisa Appignanesi and John Forrester remark on the story's 'elegance' which distinguishes it as 'so much like a novella than any other case'.[27] In comparison to the scientific and theoretical discourse that surrounds it in *Studies on Hysteria*, the prose and dialogue of 'Katharina' is conspicuous; however, I propose that we can extend this reading to argue that Freud also, perhaps unconsciously, sets himself up as the guilty party of his text. Under closer inspection, however, Meyer's novel directs us to their entwined narrative similarities which provide a more deeply rooted connection between the psychoanalytic case study and detective fiction.

II

On first reading, Meyer supplies his readers with only the more familiar cultural similarities between Freud and Holmes, such as their use of tobacco. As Meyer's Watson notes: 'Freud smoked excellent cigars and he smoked them incessantly, much the same way Holmes consumed pipes'.[28] He also observes how Freud's study increasingly reminded him of Holmes' apartment: 'We were back once more in the familiar study at Bergasse 19, […] that comfortable room, whose smoke-filled atmosphere had, of late, increasingly reminded me of Holmes' Baker Street digs'.[29] Furthermore, both addresses

[26] Jeffrey Moussaieff Masson, *The Assault on Truth: Freud's Suppression of the Seduction Theory* [1984] (New York: Harper Collins, 1992), p. 82.
[27] Lisa Appignanesi and John Forrester, *Freud's Women* [1992] (London: Penguin, 2000), p. 103.
[28] Nicholas, Meyer, *The Seven-Per-Cent Solution (Being a Reprint from the Reminiscences of John H. Watson, M.D. as edited by Nicholas Meyer)*, [New York: Ballentine Books, 1974), pp. 181; Perhaps a more precise comparison would be their use of tobacco as an aid to concentration: Freud ascribes the cigar 'my self-control and tenacity in work' (Sigmund Freud cited by Max Schur in *Freud: Living and Dying.* (London: Hogarth Press, 1972), p. 9, While Holmes described the case of 'The Red-Headed League' as a 'three pipe problem' Doyle, 'The Red-Headed League' [1891], *Sherlock Holmes: The Complete Stories*, pp. 449-468, (p. 459).
[29] Meyer, *Solution*, p. 222.

can symbolize their internal world – ordered and rational – as opposed to the initially disruptive and fragmented narratives, often illogical, and always unorganised, that await their interpretation. Watson also describes the 'condescending scepticism' both psychoanalysis and Holmes' techniques attracted.[30] Despite the mistrust of their methods and theories, both Holmes and Freud are called upon when the authorities' own traditional methods prove fruitless. In *The Seven-Per-Cent Solution* it is Dr Schultz who requires Freud's help who, Holmes observes, sounds 'very much like our old friend Lastrade. I have decided to come and offer Doctor Freud my sympathy'.[31] Schultz and Lastrade represent the traditional approaches to hysteria and detective work, respectively. He calls upon Holmes when this approach fails, yet the highest praise he can give is that his approach is 'workmanlike': 'He has his own little methods, which are, if he won't mind my saying so, just a little too theoretical and fantastic, but he has the makings of a detective in him'.[32]

The Seven-Per-Cent Solution concerns itself with Holmes' obsession with Professor Moriarty and the prospect of a European war prompted by the abduction of the wife of German nationalist Baron Manfred von Leinsdorf. She is kept as a patient at the *Allgemeines Krankenhaus* teaching hospital where she was treated by Freud as a hysteric. The Baroness is then impersonated by an American, Nancy Slater. Freud and Holmes' unravelling of the kidnap prevents a major European conflict. The novel brings Holmes and Freud together through Watson's search for a solution to Holmes' use of cocaine. A colleague of Watson's directs him to an article in *The Lancet*, describing Freud's cure for cocaine addiction: 'a young chap – in Vienna, I think it is – at any rate […] he's involved in

[30] Meyer, *Solution*, p. 137.
[31] Meyer, *Solution*, p. 136.
[32] Doyle, 'The Adventure of The Six Napoleons', Sherlock *Holmes: The Complete Stories*, pp. 977-993, (p. 990, p. 993); 'The Red-Headed League', p. 462.

conducting cocaine cures'.[33] In order to get Holmes to Vienna, Watson, and Mycroft Holmes persuade Professor Moriarty, Holmes' school tutor, to make the journey first. Their logic is as Holmes, for reasons unknown to them, believes Moriarty to be London's preeminent criminal, 'he is the Napoleon of crime', and would pursue him to Austria in an attempt to capture him.[34]

Freud's and Holmes' use of cocaine has often been commented on, most notably by David Musto in his 1968 paper 'A Study in Cocaine: Sherlock Holmes and Sigmund Freud'. Published in *The Journal of the American Medical Association*, Musto's essay outlines the documented use of the drug by both Holmes and Freud. Freud's knowledge of cocaine developed when he was exploring its use as a possible medical anaesthetic and as a potential cure for alcoholism and began recommending its use in 1885. Freud tested the drug on himself and observed how it 'wards off hunger, sleep, and fatigue and steels oneself to intellectual effort'.[35] In Conan Doyle's stories Holmes turned to cocaine not as an aid to intellectual effort but as an aid to intellectual stimulation, 'a protest against the monotony of existence when cases were scanty and the papers uninteresting'.[36] Freud's enthusiasm for the drug waned both personally and professionally, publishing his last paper on cocaine in 1887.

It is in his discussion of Holmes' cocaine use that Musto draws our attention to examples of disruption between narrative roles, control, and authenticity, which here develop into questions of fictionality and the fluidity within it. He describes a letter

[33] Meyer, *Solution*, pp. 39-40.
[34] Meyer, *Solution*, p. 15.
[35] Sigmund Freud, 'Über Coca' [1884], in *Journal of Substance Abuse Treatment,* Volume 1, Number 3, (1984), 205-217, (p. 211).
[36] Arthur Conan Doyle, 'The Yellow Face' [1893], *Sherlock Holmes: The Complete Stories*, pp. 678-692 (p. 678).

written by Conan Doyle using Watson as persona but signed under an alias, 'Irene', presumably Irene Adler from 'A Scandal in Bohemia' (1891). The letter, dated 25 October 1890, is a request for advice from the readers of *The Lancet*:

> Sirs, I have a patient who suffers from cocaine craving. I find it impossible to keep cocaine out of his reach. This habit has brought him into a very low state of health. Perhaps some of your readers might be able to give me some suggestion as to treatment. I have tried the usual remedies in vain. He suffers from great nervousness, sleeplessness, and has become very thin. I am, Sirs, yours truly, Irene.[37]

The letter interrupts the established narratives of the Sherlock Holmes canon where we find Conan Doyle, a doctor and author of detective fiction, describing heroin addiction of a fictional detective, Holmes, as written under a fictional pseudonym, by a fictional case writer, Watson, but published in a scientific journal. Meyer's novel attempts a similar disruptive approach. He introduces Freud into a previously unknown fictional case study written by Meyer, while presenting himself as the nonfictional editor of the text. When Watson asks if Freud knows an English doctor named Conan Doyle, Meyer is creating a similar disruption to the narrative authority. The scene also places Conan Doyle as another physician-writer-detective. Watson tells Freud his connection with Conan Doyle is 'not a medical one. [Conan Doyle] writes books more than he practices medicine nowadays, and it is to him that I am indebted for placing my own humble accounts of

[37] Arthur Conan Doyle as Dr John H. Watson, letter to *The Lancet*, dated 28 October 1890, cited by David F. Musto in 'A Study in Cocaine: Sherlock Holes and Sigmund Freud', *The Journal of the American Medical Association*, Volume 204, Number 1, (April 1968), 125-130, (p. 127).

Holmes' doings with the publishers'.[38] A nod to Freud perhaps and an acknowledgement of the blending of different fictional narratives found throughout the novel which demonstrates the multiple roles both fictional and historical characters perform in relation to them.

Meyer establishes the dual narrative position at the very beginning of his novel with two forewords, one by Meyer, and an 'Introductory' by Watson, each their own account of the text's journey to publication. Watson had promised Holmes that he would 'disclose nothing of the matter until such time as this second party [Freud] had also ceased to breathe'.[39] It describes events placed in 1891 only written up by Watson in 1939 after Freud's death. Now he can 'set down what I know no one else knows'.[40] The resulting manuscript remained in the typist's possession until her death in 1970 when it was discovered in the attic of her house by its new owners. Realising its significance and importance they sent a copy of the manuscript to their nephew, Nicholas Meyer, as he was 'the Sherlockian in the family and will know what to do with it'.[41] By constructing the case history this way Meyer acknowledges the importance of the suppression of a text to both psychoanalytic and detective case studies. Like Conan Doyle's letter to *The Lancet,* Meyer performs shifting multiple roles. Meyer is not only the author of the novel, but also the editor of Watson's text and by sharing the story of the text's discovery, Meyer himself also becomes a character in his novel.

[38] Meyer, *Solution*, p. 113; There is an additional narrative that shimmers briefly into the novel. Holmes and Watson, although unaware, travel to Austria with Anthony Hope the author of *The Prisoner of Zenda* (1894), returning from his experiences in Ruritania that will form the basis of his novel (Meyer, *Solution*, p. 83).
[39] Meyer, *Solution*, p. 4.
[40] Meyer, *Solution*, pp. 4-5.
[41] Meyer, *Solution*, p. xiv.

Further to the multiplication and suppression of the novel's own fictions, Meyer's Watson draws attention, in his 'Introductory', to the criticisms of 'apparent inconsistencies, [and] patent falsification of a name or a date', found within his work.[42] He admits 'deliberate sins of commission and omission designed to protect or disguise the facts for reasons [of] tact and discretion'.[43] This would deflect denunciations of Watson as an unreliable narrator if it was not for Meyer's continual challenges to Watson's narrative authority through the use of footnotes, questioning the certainty of a detective story's conclusion. Meyer uses the footnotes to correct Watson's version of events even though he states that they are 'especially irksome in the course of a narrative'.[44] The frequency with which Watson's memory 'plays him false' frustrates the 'editor' to the extent that he at one point adopts a straight denial of the facts as presented by Watson rather than a fuller explanation: 'It isn't'.[45] The struggles for narrative control between Meyer and Watson continue beyond the introductions and into the main body of the text. For example, Watson notes that an injury to his arm made playing tennis an impossibility. Meyer responds with a footnote, 'Arm? This manuscript does not resolve our doubts concerning the famous Afghan [leg] wound'.[46] The ways in which Meyer, as a character, challenges Watson's record serves to highlight the possibility that Freud's own narrative merits suspicion.

Freud's work is renowned for his revisions of existing texts through footnotes rather than rewriting, creating at times a Talmudic effect, in essence a palimpsest. For example, 'Fragment of an Analysis of a Case of Hysteria' (1905 [1901]) was returned to as

[42] Meyer, *Solution*, p. 5.
[43] Meyer, *Solution*, p. 5.
[44] Meyer, *Solution*, p. xv.
[45] Meyer, *Solution*, p. 129, n. 1, p. 134, n. 1.
[46] Meyer, *Solution*, p. 125, n. 1.

late as 1923 and any amendments were accompanied by qualifying remarks such as 'I have merely corrected a few oversights and inaccuracies to which my excellent English translators, […], have directed my attention', and 'this is not quite right'.[47] A more substantial alteration was made to 'Katharina' in 1924 which will be discussed later in the chapter. With each explanatory addition Freud tenders as a cause of neuroses to established analytical doctrine appears a belated possibility of an alternative account or narrative. In each case the application of footnotes calls into question the reliability of the original narrator and questions if a case can ever be said to be truly closed. In his novel, Meyer muddies the waters still further, creating more narrative uncertainty with Watson's observation that some of Sherlock Holmes' case studies are forgeries, describing 'The Lion's Mane', 'The Mazarin Stone', 'The Creeping Man', and 'The Three Gables', as 'drivel'.[48] Meyer, is again, through his choice of case studies drawing our attention to narrative control. 'The Adventure of the Lion's Mane' (1926) is one of only two Sherlock Holmes stories narrated by the detective himself, the other being 'The Blanched Soldier' (1926). Another case Watson identifies as not of his hand is 'The Mazarin Stone' (1921) which is the only Sherlock Holmes story told in the third person. While Meyer's Watson appears reluctant to relinquish his narrative control he does admit that 'The Final Problem' (1893) and 'The Adventure of the Empty House' (1903), are 'the two cases which I spun entirely of cloth' and explained by the novel's conclusions.[49] The interminability of psychoanalytic case studies and detective fiction perhaps lies within the unresolved struggle for narrative control and authority and is further complicated by

[47] Freud 'Fragment of an Analysis of a Case of Hysteria' [1905 (1901)], *The Standard Edition*: *Volume VII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 43, n. 1 [Added 1923].
[48] Meyer, *Solution*, p. 5.
[49] Meyer, *Solution*, p. 5.

detective fiction's own competing narratives which bear comparison to those found in Freud's texts.

III

We can read the narrative complexities and subversions at work in Meyer's novel in light of Tzvetan Todorov's distinction between the *fabula* and the *sjužhet*, and Brooks' development of this in terms of both spatial and temporal form. Todorov classifies the *fabula* as 'the story of the crime', and the *sjužhet* as 'the story of the investigation'.[50] The latter is the plot of the story, the chronological order of events during the investigation, which creates 'the chain of causation which dictates these events are somehow linked and that they are therefore to be depicted in relation to each other'.[51] Brooks defines the *fabula* 'as the order of events referred to by the narrative', while the *sjužhet* is 'the order of events presented in the narrative discourse'.[52] He adds that plot appears 'as the active process of *sjužhet* working in *fabula*, the dynamic of its interpretive ordering'.[53] Brooks applies Todorov's classifications to Freud's case study 'From a History of an Infantile Neurosis' ('The Wolf-Man') (1918 [1914]). Brooks observes that 'as Freud finishes his preliminary exposition of the Wolf-Man's symptoms, he […] sounds like a detective making out his aide-memoire of the facts of the case'.[54] Brooks argues that 'with the case of the Wolf man, Freud will discover "detection" and its narrative to be extraordinarily more complex and problematic, like the plots of modernist fiction, and indeed

[50] Tzvetan Todorov, 'The Typology of Detective Fiction', *Modern Criticism and Theory*: *A Reader*: *Third Edition*, ed. by David Lodge and Nigel Wood (Harlow: Pearson Longman, 2008), (225-232), p. 227.
[51] Peter Cobley, *Narrative* (Abingdon: Routledge, 2014), p. 5.
[52] Brooks, *Reading*, p. 12.
[53] Brooks, *Reading,* p. 25.
[54] Brooks, *Reading*, p. 270.

inextricably bound up with the fictional'.[55] Writing up the case study Freud touched on these issues, unable to separate the exposition and the explanation:

> I am unable to give either a purely historical or a purely thematic account of my patient's story; I can write a history neither of the treatment nor of the illness, but I shall find myself obliged to combine the two methods of presentation.[56]

Holmes experienced a similar dilemma narrating 'The Blanched Soldier'. He found himself 'compelled to admit, having taken my pen in my hand, I do begin to realise that the matter must be presented in such a way as may interest the reader'.[57] But, as Brooks points out, Freud's (and Holmes') difficulties with the presentation of a case study go beyond the exposition and the explanation, the *fabula* must split further into the structure of the neurosis, the order of events that produce the neurosis, the order in which they appear to the analyst/detective until they provide the order in which they are reported, the *sjužhet*.

Representations of the two narratives, the exposition and the explanation, *fabula* and the *sjužhet,* can be read in Meyer's novel as its two parallel train journeys. The criminal of the novel, Baron Manfred von Leinsdorf, is on one train travelling to safety over the border to Bavaria, while Freud, Holmes, and Watson commandeer another train and make a parallel journey in an attempt to overtake the Baron before the frontier at the river Salzach which forms the border between Bavaria and Austria.

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[55] Brooks, *Reading*, p. 270.
[56] Sigmund Freud, 'From a History of an Infantile Neurosis' [1918 (1914)], *The Standard Edition*: *Volume XVII*, ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 13.
[57] Arthur Conan Doyle, 'The Blanched Soldier' [1926], *Sherlock Holmes: The Complete Stories*, pp. 1254-1269, (p. 1254).

While Holmes holds a revolver to the train engineer and stationmaster to ensure no attempt is made to prevent them from their final destination, Watson and Freud were obliged to 'leap from the cab and rush over to change an interminable series of points' to ensure they were not diverted during the journey, whilst being careful to cover their tracks by returning the points to their original position.[58] In Meyer's novel the double train journey portrays the double narrative – the exposition and explanation – the crime and the investigation – portrayed by the Baron's train/narrative and the parallel and connected train/narrative directed in different ways by Holmes, Watson, and Freud.

Their interdependence upon each other is symbolized by the discovery that the train's engine was manufactured by Baron Manfred von Leinsdorf's company, linking the criminal's narrative with the exposition and explanation of the detective and the narrator. The control of Freud's and Watson's narratives may be compared to the series of track points the train passes through. Each set of points is then returned to their original position by Freud and Watson suggesting an element of concealment in both their journeys and their narratives, in particular, the concealment found within the parallel narratives. In both psychoanalysts' and detectives' technique there is often a requirement to preserve a client's anonymity which can result in the repression of a text and its delay in publication. The approach frames Meyer's novel, a recovered text published after the author's (or authors') death, and by Watson's 'Introductory', who acknowledges his factual inconsistencies. Watson also admits to the 'deliberate sins of commission and omission', narrative fallacies and delays in publication found in both the original Sherlock Holmes stories and Freud's case studies.[59] For example, in Conan Doyle's 'The Three

[58] Meyer, *Solution*, p. 201.
[59] Meyer, *Solution*, p. 5.

Students' (1904), Watson endeavours, 'to avoid such terms as would serve to limit the events to any particular place, or give a clue as to the people concerned',[60] and in 'The Second Stain' (1904) Watson's 'carefully-guarded account' may 'seem to be somewhat vague in certain details the public will readily understand that there is an excellent reason for my reticence'.[61] The opening paragraph also introduces another caveat: an explanation for the delay in publication. Watson is only prepared to write up 'The Second Stain' for publication 'when the times were ripe'.[62] Similar admissions are made by Freud, most notably, in his case study 'Fragment of an Analysis of a Case of Hysteria' in which he renames his patient Ida Breuer as 'Dora' and disguised other individuals and locations as a 'precaution to prevent my patient from suffering any direct personal injury'.[63] He also delays publication until 'hearing that a change has taken place in the patient's life of such a character as allows me to suppose that her own interest in the occurrences and psychological events which are to be related here may now have grown faint'.[64] More explicitly, Freud writes in the preface to the first edition of *The Interpretation of Dreams* (1900) that he has 'been unable to resist the temptation of taking the edge off some of my indiscretions by omissions and substitutions', echoing Watson's admission in the *Seven-Per-Cent Solution*'s 'Introductory'.[65]

While psychoanalytic case studies and detective fiction both, through commission and omission, obscure facts, names, and dates for their own reasons, there is also

[60] Arthur Conan Doyle, 'The Three Students' [1904], *Sherlock Holmes: The Complete Stories*, pp. 994- 1008 (p. 994).
[61] Arthur Conan Doyle, 'The Second Stain' [1904], *Sherlock Holmes: The Complete Stories*, pp. 1065 – 1085, (p. 1065).
[62] Doyle, 'The Second Stain', p. 1065.
[63] Freud, 'Fragment', *SE VII*, p. 8.
[64] Freud, 'Fragment', *SE VII,* p. 8.
[65] Sigmund Freud, *The Interpretation of Dreams* [1900], *The Standard Edition Volume IV,* ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. xxiv.

sufficient evidence to suggest more substantial information is removed in order to support the narrative's dynamic. For example, in Conan Doyle's 'The Crooked Man' (1893) Holmes picks apart Watson's narrative:

> It is one of those instances where the reasoner can produce an effect which seems remarkable to his neighbour, because the latter has missed the one little point which is the basis of the deduction. The same may be said, my dear fellow, for the effect of some of these little sketches of yours, which is entirely meretricious, depending as it does upon your retaining in your hands some factors in the problem that are never imparted to the reader.[66]

Freud is similarly selective in his case studies. He argues that the 'over-determination' of evidence in cases of neuroses allows him the freedom to choose how best to depict the 'complication of motives [and the] accumulation and conjunction of mental activities' behind his narrative.[67] It is not an issue Freud would have raised if he was 'a man of letters engaged upon the creation of a mental state like this for a short story, instead of being a medical man engaged upon its dissection'.[68] In Freud's 'Fragment of an Analysis of a Case of Hysteria (Dora)', he writes:

> The element to which I must now allude can only serve to obscure and efface the outlines of the fine poetic conflict which we have been able to ascribe to Dora. This element would rightly fall a sacrifice to the censorship of a writer, for he,

[66] Arthur Conan Doyle, 'The Crooked Man' [1893], *Sherlock Holmes: The Complete Stories*, pp. 756 – 770, (p. 757).
[67] Freud, 'Fragment', *SE VII*, p. 60.
[68] Freud, 'Fragment', *SE VII,* p. 59.

> after all, simplifies and abstracts when he appears in the character of a psychologist.[69]

Again, we not only find an ambivalence between the two types of narratives, but also an example of Freud's multiple roles, as a writer and a psychologist, and present in both the exposition and the explanation. This is hinted at by Meyer: Freud's role in the train journey becomes increasingly fluid as he shares tasks with Holmes as well as Watson. As Watson recounts: 'It was a sight I shall not soon forget – the world's greatest detective and the founding father of […] psychoanalysis, side by side in their shirtsleeves, piling coal into that boiler'.[70] The difficulty both Freud and Holmes experience in separating the two narratives, the expositions, and the explanations, also prompts a shared concern about the ways their published case studies are received and, in particular, the reading of them as a fiction or entertainment over their preferred clinical approach. In 'The Adventure of Abbey Grange' (1904), Holmes voices his concerns to Watson: 'You slur over work of the utmost finesse and delicacy in order to dwell upon sensational details which may excite, but cannot possibly instruct, the reader'.[71] Holmes' concerns are similar to Freud's own worries on the reception to his case studies, most notably articulated in the preface to 'Fragment of an Analysis of a Case of Hysteria', Freud writes: 'There are many physicians who […] choose to read a case history of this kind not as a contribution to the psychopathology of the neuroses, but as a *roman à clef* designed for their private delectation'.[72] The edited and now fractured narratives of Conan Doyle's Sherlock Holmes

[69] Freud, 'Fragment', *SE VII*, pp. 59-60.
[70] Meyer, *Solution*, p. 203.
[71]Arthur Conan Doyle, 'The Adventure of Abbey Grange [1904], *Sherlock Holmes: The Complete Stories*, pp. 1046-1064, (p. 1046).
[72] Freud, 'Fragment', *SE VII,* p. 9.

stories, Freud's case studies, and Meyer's novel provide the materials for another form of narrative construction, the composite narrative.

The composite narrative in both psychoanalytic and detective case studies is constructed primarily from the case immediately in hand but any missing details are taken from previous cases in order to complete the narrative. An example of how a composite narrative is constructed is outlined by Holmes in 'The Red-Headed League' (1891). He tells Watson, 'As a rule, when I have heard some slight indication of the course of events, I am able to guide myself by the thousands of other similar cases which occur to my memory'.[73] Similarly, Freud admits to constructing much of Dora's case study by restoring 'what is missing [and] taking the best models known to me from other analyses', and he does so 'for the sake of presenting the case in a more connected form'.[74] It is an approach Freud shared with his readers in 'Katharina'. Freud writes:

> If someone to assert that the present case history is not so much an analysed case of hysteria as a case solved by guessing. I should have nothing to say against him. It is true that the patient agreed that what I interpolated into her story was probably true; but she was not in a position to recognize it as something she had experienced.[75]

Freud qualifies his approach by using another case study from *Studies on Hysteria,* 'Miss Lucy R' (1893-1895), which he described as 'a model instance of one type of hysteria'.[76] By comparing the two case studies he was able to identify the similarities and isolate the

[73] Doyle, 'The Red-Headed League', p. 450.
[74] Freud, 'Fragment', *SE VII,* p. 12.
[75] Sigmund Freud 'Katharina' [1893-1895], *The Standard Edition Volume II*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 133.
[76] Sigmund Freud, 'Miss Lucy R', *SE II*, p. 122.

dissimilarities. An approach not dissimilar to Holmes' methodology, whereby the 'process starts upon the supposition that when you have eliminated all which is impossible, then whatever remains, however improbable, must be the truth'.[77] *Seven-Per-Cent Solution* can be seen as a composite narrative drawing from Freud, and the Holmes stories 'The Final Problem' and 'The Adventure of the Empty House', indeed it can be said to draw upon their omissions, stories that Meyer's novel has admitted are fictitious.

The omission of detailed psychoanalytic technique is one of the conspicuous aspects of Freud's case studies. Freud's inattentiveness towards matters of technique, Melvin Bornstein argues, results in Freud conveying 'only parts of the narrative and plot and left unacknowledged significant aspects of the subjectivity that are integral to [them]'.[78] It is a repression or concealment also noted by Hillman. He writes:

> A case history as empirical evidence in science would have to offer some means for public verification. […] The whole therapeutic technique employed – Freud's main omission – would have to belong to the record. […] Freud tells us only darkly and in part'.[79]

Again, similarities can be found in the Sherlock Holmes stories. As Holmes tells Watson in 'The Dancing Men' (1903), 'It is not really difficult to construct a series of inferences, each dependent upon its predecessor and each simple in itself. If, after doing so, one simply knocks out all the central inferences and presents one's audience with the starting point and the conclusion'.[80] The removal of technique is again represented by the train chase in

[77] Doyle, 'The Blanched Soldier', p. 1268.
[78] Melvin Bornstein, 'Dora', p. 59.
[79] Hillman, *Healing Fiction*, p. 6.
[80] Arthur Conan Doyle, 'The Dancing Men' [1903], *Sherlock Holmes: The Complete Stories*, pp. 885-904, (p. 885).

Meyer's novel. As we have seen, Holmes, Watson, and Freud return every set of points they change back to their original position. This not only operates as a metaphor for concealment but also draws attention to the operation of carefully positioned narrative clues in both detective and psychoanalytic texts, leaving only their starting point and final destination as clues. This could also be the empty shell of the train carriage they destroy from within in order to continue their journey or narrative. Not only do Freud, Holmes, and Watson hijack the train, but they also, through their 'blasting through barriers' and destroying the train from within to use as fuel, 'had flung down and danced upon every regulation in the rail manual' and provides further evidence of concealment as they destroy the train from within.[81] The damage they cause also illustrates how the detective/psychoanalyst journey must follow that of the criminal/analysand if they are to successfully secure a conviction/cure by performing their own criminal acts.

IV

The detective's requirement to repeat criminal activity, is perhaps an intrinsic part of drawing the explanation from the strands of the exposition. As Brooks observes, all detective fiction requires 'the detective repeat, go over again, the ground that has been covered by his predecessor, the criminal'.[82] Furthermore, Slavoj Žižek suggests in 'The Detective and the Analyst' (1990) that the detective's identification with the criminal as he retraces his steps can be seen as the same transference and counter-transference between the analyst and analysand. The analyst has to follow the same journey as his patient in order to find the source of their neuroses. It can also be argued the links

[81] Meyer, *Solution*, p. 213.
[82] Brooks, *Reading,* p. 24.

between psychoanalysis and detective fiction do in fact originate in the possibility of criminal acts.

It is a link made much earlier by Geraldine Pederson-Krag in her 1949 essay 'Detective Stories and the Primal Scene' suggests that the popularity of detective fiction is derived from the assumption that the story's crime, so often a murder, is symbolic of parental intercourse, an unconscious interest in which is now revived. The avid reader of mystery stories, she argues, 'tries actively to relive and master traumatic infantile experiences he once had to endure passively. Becoming the detective, [the reader] gratifies his infantile curiosity with impunity'.[83] The process redresses the unconscious guilt and helplessness generated by their original negative Oedipal feelings. The link between the crime and the primal scene is taken further by Charles Rycroft. In a lecture given to the London Imago Group on 21 February 1956, he argues that it is in fact the reader of detective stories who takes on the roles of both detective and the criminal, albeit for different reasons. Rycroft proposes that 'if the victim is the parent for whom the reader (the child) had negative oedipal feelings, then the criminal must be a personification of the reader's own unavowed hostility toward that parent'.[84] The perfect detective story, therefore, is the one in which the detective discovers himself to be the criminal he is seeking. Rycroft argues, 'Such a story, though it is not generally accounted as a detective story, does in fact exist and has given its name to the very psychological constellation which endows observations and fantasies of the primal scene with such significance'.[85] Rycroft's primary example is the Oedipus myth. Žižek agrees: '[If] the

[83] Geraldine Pederson-Krag, 'Detective Stories and the Primal Scene', *The Psychoanalytic Quarterly*, Volume 18, Number 2, (1949), 207-214, (p. 214).
[84] Charles Rycroft, 'A Detective Story: Psychoanalytic Observations' [1956], *The Psychoanalytic Quarterly*, Volume 26, Number 2, 229-245, (1957), (p. 229).
[85] Rycroft, 'A Detective Story', p. 230.

primordial crime to be explained is parricide, the prototype of the detective is Oedipus'.[86] Correspondingly, Žižek places Holmes' methods within the Freudian notion of trauma as both the detective and the psychoanalyst have to '[locate] the traumatic act (murder) in a meaningful totality of a life-story'.[87] Once again, we find Oedipus at the centre of Freud's psychoanalytic drama, where he performs multiple roles that not only highlight the shifting characteristics of detective and psychoanalyst, but also point to the recurring interdependency between fiction and psychoanalysis. In this way, the detective attempts to solve the crime which he himself has committed, the crime of parricide, which functions symbolically as the cornerstone of psychoanalysis.

The role of reading – and Freud's function as a literary critic who analyses the text in the same way that he might analyse a patient – is central to this. As Linda Ruth Williams notes, 'In its basic processes psychoanalysis is, then, already predicated upon a 'literary' exchange, with the unconscious as a text-to-be-read'.[88] She reasons, 'It is hysteria itself which is intrinsically 'literary' in origin and cure, drawing the dispassionate scientist away from his training into the world of narrative, for cure here depends upon a particular form of storytelling'.[89]

Jane Gallop's essay 'The Seduction of an Analogy' (1979), moreover, points to Freud as a reader and interpreter of literature, stressing the potential for psychoanalysis to be conceptualized in terms of the 'literary' exchange, where the unconscious is a text-to-be-read. But returning to the question raised by both Pederson-Krag and Rycroft, how

[86] Slavoj Žižek, 'Two Ways to Avoid the Real of Desire' [1991], edited by Maud Ellman) *Psychoanalytic Literary Criticism* (London: Longman, 1994), pp. 105-127, (p. 108).
[87] Slavoj Žižek, 'The Detective and the Analyst', *Literature and Psychology*, Volume 36, Number 4, 1990, 27-46, (p. 28).
[88] Linda Ruth Williams, *Critical Desire: Psychoanalysis and the Literary Subject* (London: Edward Arnold, 1995), p. 18.
[89] Williams, 'Critical Desire', p. 19.

might this relate to the suggestion that the reader/analyst also engages with criminal behaviour? One way of understanding this is to consider the role of transference and counter-transference in the literary and analytic exchange. Freud writes:

> Transference [..] is used as a weapon by the resistance; but in the hands of the physician, it becomes the most powerful therapeutic instrument, and it plays a part scarcely to be over-estimated in the dynamics of the process of cure'.[90]

The same physician must also recognize and overcome 'the patient's influence on his unconscious feelings'.[91] However, the analyst's understanding of counter-transference may allow it to be weaponized through the use of a constructed narrative just as transference becomes a weapon of resistance.

In 'Constructions in Analysis' (1937) Freud defends psychoanalysis against an often-repeated criticism: the assumed authority of the analyst: 'that is to say, if the patient agrees with us, then the interpretation is right; but if he contradicts us, that is only a sign of resistance, which again shows we are right'.[92] In his defence he adds that 'the direct utterances of the patient after he has been offered a construction afford very little evidence upon the question whether we have been right or wrong'.[93] A constructed narrative may be considered a criminal act, as it becomes, in effect, a falsified witness statement. Gallop's essay also places Freud in the dock for assuming the initial authority in the first place: 'The guilt of the analyst derives from his great influence over a helpless

[90] Sigmund Freud, 'Two Encyclopedia Articles' [1923 (1922)], *The Standard Edition*: *Volume XVIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 247.
[91] Sigmund Freud, 'The Future Prospects of Psychoanalytic Therapy [1910], *The Standard Edition*: *Volume XI*, ed. and trans by James Strachey (London: Hogarth Press, 1957), p. 144.
[92] Sigmund Freud, 'Constructions in Analysis' [1937] *The Standard Edition*: *Volume XXIII*, ed. and trans. by James Strachey, (London: Hogarth Press, 1964), p. 257.
[93] Freud, 'Constructions', *SE XXIII*, p. 263.

person' and considers his responses contradictory if they conflict with the analyst's constructed narrative.[94]

As Gallop points out, Freud claims that 'no damage is done if […] we make a mistake and offer a patient a wrong construction as the probable historical truth', and yet rejects his position of power and influence by claiming 'no authority' for his constructions and insisting that they are merely conjectures:

> In short, we conduct ourselves on the model of a familiar figure in one of Nestroy's farces - the manservant who has a single answer on his lips to every question or objection: 'It will all become clear in the course of future development'.[95]

Here, Gallop argues that by avoiding the question of his authority, 'Freud slips from guilty author of his imaginative constructions, from powerful authority over his helpless patients, to faithful follower of a model, to powerless servant whose words are authored by another'.[96] Freud continues to attempt to play on the 'sympathies of the jury' by claiming 'the danger of our leading a patient astray by suggestion […] has been enormously exaggerated. An analyst would have had to behave very incorrectly before such a misfortune could overtake him'.[97] To relinquish this misfortune suggests an established position of authority and, Gallop argues, 'is not the choice of a powerless position, whether by an analyst or a literary critic, an effective ruse to elicit leniency from the jury, to get away with one's crimes, to have underhanded, unacknowledged,

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[94] Jane Gallop, 'The Seduction of an Analogy', *Diacritics*, Volume 9, Number 1, 'The Tropology of Freud', (Spring, 1979), 45-51, (p. 48).
[95] Freud, 'Constructions', *SE XXIII*, p.261, p. 265; Johann Nestroy (1802-1862) was a prolific Austrian dramatist who specialized in the satirizing the complacent, affected, conformist Viennese society. The complex wordplays of his dialogue have resulted in only a handful of translations of his work.
[96] Gallop, 'Analogy', p. 48.
[97] Gallop, 'Analogy', p. 49; Freud, 'Constructions', *SE XXIII*, p. 261.

unauthorized […] influence'.[98] The potential of criminality in the psychoanalyst / detective emerges from the requirement to retrace the analysand / criminal's steps and construct a narrative that makes assumptions of the order of events that prompted neuroses / crime in order to construct his own explanation of events.

Examples of criminality in the detective can also be found in Sherlock Holmes' cases. In 'The Adventure of Charles Augustus Milverton' (1904), Holmes and Watson break into the blackmailer's home in order retrieve certain letters from the safe. As Watson notes, 'an instant afterwards [Holmes] had closed the door behind us, and we had become felons in the eyes of the law'.[99] While they are still on the property, Milverton is shot dead by one of his victims. Comparable to Oedipus' performance of multiple roles, Holmes is asked to investigate his own crime of house-breaking when Inspector Lestrade asks for assistance the following day. Lestrade shares the few clues he has: the description of the men fleeing the scene of the crime, to which Holmes responds: 'That's rather vague […]. Why it might be a description of Watson'.[100] Holmes declines to help believing that certain crimes justify private revenge, and in this case, 'my sympathies are with the criminals rather than with the victim'.[101] The links between psychoanalytic treatment and crime detection provide us with a shared starting point, the Oedipus myth as the primary detective story and as the foundation of psychoanalysis. It is Oedipus' position as both criminal and detective that provides the detective story and the psychoanalytic case study a source for their multiple roles.

[98] Gallop, 'Analogy', p. 49.
[99] Arthur Conan Doyle, 'Charles Augustus Milverton [1904], in *Sherlock Holmes: The Complete Stories*, pp. 963-976, (p. 970).
[100] Doyle, 'Milverton', p. 976.
[101] Doyle, 'Milverton', p. 976.

In his assessment of Freud's writing techniques, Patrick Mahony observes that he 'was patently prepared to erase the line between roles as case writer, clinical pathologist, and the author of creative fiction'.[102] This is particularly apparent when the narrative structures are compared with Conan Doyle's Sherlock Holmes stories. Freud's psychoanalytic case studies find him performing the roles of the fictional clinical pathologist (Holmes), the author of creative fiction (Conan Doyle) and that of the fictional case writer (Dr Watson). We may now add the literary critic and criminal. In Freud's 'Katharina' we find a clear example of a text where Freud performs such a variety of specific roles. The case study reads as a detective story, with Freud picking up small details as clues throughout his dialogue with Katherina, constructing a composite narrative drawn from previous cases: 'I will quote here the case in which I first recognized this casual connection'.[103] The case highlights another shared narrative technique between Freud's case studies and detective fiction, the false ending.

V

After Freud has recovered the two memories causing Katharina's hysteria (her Uncle's relationship with her cousin, Franziska, and the image of his face standing over her) Freud considers the source of her illness as identified. Katharina apparently cured, became 'lightened and exalted', like someone transformed.[104] Freud is about to conclude his case when he suddenly suspends his narrative: 'Thus the case was cleared up. – But stop a moment!'.[105] The recurring hallucination of her uncle's face reveals the true cause of her neuroses, his sexual assaults upon her. Freud concludes: 'accordingly, what we were

[102] Patrick J. Mahony, *Freud as a Writer: Expanded Edition* (New Haven: Yale University Press, 1988), p. 8.
[103] Freud, 'Katherina', *SE II,* p. 127, n. 1.
[104] Freud, 'Katherina', *SE II*, p. 131.
[105] Freud, 'Katharina', *SE II*, p. 132.

dealing with was a hysteria which had to a considerable extent been abreacted'.[106] Appignanesi and Forrester note how 'Freud's virtuosity in matching the polish of fictional prose incorporated one startling anomalous fictional element of its own', in the form of an additional footnote added in 1924, providing an additional false ending:

> I venture after the lapse of so many years to lift the veil of discretion and reveal the fact that Katharina was not the niece but the daughter of the landlady. The girl fell ill, therefore, as a result of sexual attempts on the part of her own father. Distortions like the one I introduced in the present instance should be altogether avoided in reporting a case history. From the point of view of understanding the case, a distortion of this kind is not, of course, a matter of such indifference as would be shifting the scene from one mountain to another.[107]

The false conclusion of 'Katherina' introduces an essential function of psychoanalysis, the screen memory which 'owes its value to [another] memory', Freud argues, 'not to its own content but to the relation existing between that content and some other'.[108] A correct analysis will reveal what the screen memory is attempting to conceal. The connection between the screen memory and the recovered memory follows that of the exposition and the explanation of a detective story as one owes its own content to its relationship to the other. The false conclusion also reveals the elements of construction and exaggerates the differences between exposition and explanation without severing the ties between them.

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[106] Freud, 'Katharina', *SE II*, p. 132.
[107] Appignanesi and Forrester, *Freud's Women*, p. 103; Freud, 'Katharina', *SE II*, p. 134, n. 2 [added 1924].
[108] Sigmund Freud 'Screen Memories' [1899], *The Standard Edition*: *Volume III*, ed. and trans. by James Strachey (London: Hogarth Press, 1962), p. 320.

But if Freud needs the distortion of false endings conveyed by screen memories to reveal the true source of a case of hysteria, then it is also important to establish the role of the false solution in detective fiction. As Žižek notes:

> As a rule, the detective does not arrive directly at the true solution; first, one or more false solutions (i.e., solutions which are based on the assassin's *mise-en-scene*) are proposed to him. And the key to his procedure is that his relation to these false solutions is not simply an external one; he does not apprehend them as simple obstacles to be cast away in order to obtain the truth. The detective *needs* these false solutions. It is only *through* them that he can arrive at the truth. There is no path leading immediately to the truth.[109]

The screen memory in psychoanalysis and the false endings found in detective fiction both perform the same function, as a guide towards the conclusion of a neuroses and the solution of a crime.

However, as Ruth Tang's essay, 'Reading against the Plot: Two-Story Structure in Detective Fiction' (2016) argues, detective fiction, by its very narrative structure, resists true closure. Tang takes Brooks' assertion that in the manipulation of a plot, 'we witness an evident subversion and futilization of the very concept of the plot. If the chosen plots turn out to be erroneous, unauthorized, self-delusive, the deep plots when brought to light turn out to be criminally tainted, deviant and thus unusable'.[110] To support her argument, she turns to Conan Doyle's *A Study in Scarlet* (1887), the work that first introduces us to Holmes and Watson. The arrest of Jefferson Hope for the murders of Enoch Drebbler and Joseph Stangerson concludes 'the authorized plot – the 'second

[109] Žižek, 'Detective', p. 34.
[110] Brooks, *Reading,* p. 276.

story' and is Watson's account of the investigation'.[111] Holmes himself announces its completion: 'And now, gentlemen, […] we have reached the end of our little mystery'.[112] However, the text does not end at this point. Instead, the narrative is taken up again by Conan Doyle, now the author-narrator, who provides the background to the case before deferring back to Watson who repeats Hope's version of events originally revealed to Inspector Lastrade. Tang argues that the inclusion of a different version of events implies that there were omissions in the earlier narratives, thus casting doubt on Watson's account. As with Freud's 'Katherina', *A Study in Scarlet* presents an amended resolution, in this case in the form of an 'official' newspaper account and which gives full credit to Lestrade and his colleague Gregson, the suspect is apprehended 'in the rooms of a certain Mr Sherlock Holmes, who has himself, as an amateur, shown some talent in the detective line'.[113] The incident is the motivation for Watson to publish his version of events. He tells Holmes, 'Your merits should be publicly recognized. You should publish an account of the case. If you won't, I will for you'.[114] Holmes tells Watson, 'You may do whatever you like'.[115] Tang argues that both Holmes and Watson know that any 'authorized' account will 'itself also [be] full of lacunae', and points to the closing quotation as evidence: '*Populous me sibilat, at mihi plaudo, ispe domi simul ac nummos contemplar in arca*' ['The people hiss at me, but I applaud myself alone at home when I gaze on the coins in my strongbox'].[116] The official version of the crime and its solution will always be considered

[111] Ruth Tang, 'Reading against the Plot: Two-Story Structure in Detective Fiction', *Margins*, (16 December 2016), https://nusmarginsjournal.wordpress.com/2016/12/16/reading-against-the-plot-two-story-structure-in-detective-fiction/ [Accessed 01 April 2021].
[112] Arthur Conan Doyle, *A Study in Scarlet* [1887], in *Sherlock Holmes: The Complete Stories*, pp. 13-93, (p. 54).
[113] Doyle, *A Study in Scarlet*, p. 93.
[114] Doyle, *A Study in Scarlet*, p. 93.
[115] Doyle, *A Study in Scarlet*, p. 93.
[116] Doyle, *A Study in Scarlet*, p. 93; Tang, 'Reading'.

lacking as it does not incorporate Watson's account. Yet Watson's own account depends on him retaining parts of the solution that are not to be shared with his readers.

The relationship between the false and amended solutions is also performed in Meyer's novel. The conclusion is not the death of Baron Manfred von Leinsdorf and the postponement of a European war but rather Freud's analysis of Holmes and his discovery of the cause of Holmes' cocaine addiction. Under hypnosis Holmes reveals that his father murdered his mother after discovering she had taken a lover. The news was broken to the young Sherlock Holmes by his school tutor, Professor Moriarty, and explains Holmes' antipathy towards him. Because of Moriarty's guilt by association, Holmes constructs the fantasy whereby Moriarty becomes a master criminal.[117] At the end of the novel, Holmes announces that he will not be returning to London with Watson, whose immediate concern is for his audience:

> 'But – […] what about your readers – *my* readers? What shall I tell them?'
>
> 'Anything you like,' Holmes replied, 'tell them I was murdered by my mathematics tutor if you like. They'll never believe you in any case'. […] And it will surprise no one to learn that when it came to write down what had occurred, I followed Sherlock Holmes' advice to the letter.[118]

The false ending of *The Seven-Per-Cent Solution*, in turn, transforms the conclusion of 'The Final Problem' (and indeed 'The Adventure of the Empty House'). The different endings to 'The Final Problem', although unique, are locked into a narrative interdependency by Meyer's revelations which transform the apparent death of Holmes

[117] Speculation around Holmes' parents was originally developed by Trevor Hall in the essay 'The Early Years of Sherlock Holmes' (Trevor Hall, *Sherlock Holmes: Ten Literary Studies* (New York: St. Martin's Press, 1970)).
[118] Meyer, *Solution*, p. 234.

and Moriarty into the manifestation of Holmes' fantasy of Moriarty as the primary criminal of the day, and a fantasy recovered by Meyer's Freud.

Holmes' intervention in the narrative not only calls into question the validity of all Watson's accounts but also sees Watson's role diminished, perhaps justifying Meyer's doubts about his reliability as a narrator. Holmes wrestles from him control of the story of the investigation while also maintaining his hold on the story of the crime. Whereas at the start of the novel, Watson's narrative manipulation ensures that Holmes travels to Vienna, by the end of the novel, it is Holmes who directs both exposition and explanation but ignoring his own preference for empirical truth he instead follows Watson's strategy and provides a narrative that will appeal to the reader. Indeed, as discussed above, this strategy is also evident in Conan Doyle's 'The Blanched Soldier', where Holmes insists:

> The ideas of my friend Watson, though limited, are exceedingly pertinacious. For a long time, he has worried me to write an experience of my own. Perhaps I have rather invited this persecution, since I have often had occasion to point out to him how superficial are his own accounts and to pandering to popular taste instead of confining himself rigidly to fact and figures.[119]

Like Holmes, Freud found the construction of lucid, comprehensible stories from his patients' analysis a way of identifying their neuroses. Donald Spence's *Narrative Truth and Historical Truth: Meaning and Interpretation in Psychoanalysis* (1982) praises Freud's ability to integrate the seemingly disjointed fragments of a patient's associations, dreams, and memories into a convincing and cogent structure. 'Freud', he argues, 'made us aware

[119] Doyle, 'The Blanched Soldier', p. 1254.

of the persuasive power of a coherent narrative'.[120] Era A. Loewenstein, focuses not on what Freud says, but on what he fails to say, pointing out that Freud's case studies repeatedly exclude 'contradictory, ambiguous, or episodic aspects' of the analysis.[121] Both criminal investigation and psychoanalytic analysis involve techniques of manipulation and omission in which key details or clues are repressed; as such, they relinquish the claim to empirical or clinical accuracy and instead dissolve into fiction.

Conclusion

The competing narratives of detective fiction and psychoanalysis can be seen as emerging from a shared source, the Oedipus myth. It provides both the primary psychoanalytic crime or unconscious wish, parricide, and the primary and interminable detective story in which Oedipus, as detective, searches for Oedipus the murderer. The emergence of Oedipus' multiple roles also reflects those apportioned in psychoanalytic and crime case studies, and where Freud perhaps already exists as a fictional character in his own texts and not just employed by Meyer to highlight their similarities. For example, in his own case studies, Freud performs the roles of Conan Doyle, the author, Dr Watson, the fictional narrator, and Sherlock Holmes the principal character. As Marcus observes in Freud's case studies, Freud is 'directly one of the characters in the action'.[122] Perhaps he is, as Mahony observes, 'the main character'.[123] Furthermore, we can ascribe them further roles, the potential criminal and the literary critic. Meyer shows us that within narrative structures and multiplying roles of detective fiction, Freud acts and functions

[120] Donald P. Spence, *Narrative Truth and Historical Truth: Meaning and Interpretation in Psychoanalysis* (New York: Norton, 1982), p. 21.
[121] Era A. Loewenstein, 'The Freudian Case History: A Detective Story or a Dialectical Progression? Reflections on Psychoanalytic Narratives from a Lacanian Perspective', *Psychoanalytic Psychology*, Volume 9, Number 1, (1992), 49-59, (p. 51).
[122] Steven Marcus, 'Freud and Dora: Story, History, Case History', *Representations: Essays on Literature and Society* [1975] (New York: Columbia University Press, 1990), pp. 247-310, (p. 264).
[123] Mahony, *Writer*, p. 14.

precisely as he does within his own case studies and becomes more than the main character in his own texts, and perhaps releases the potential for additional fictional representations of him to emerge and operate the same way. In addressing the function of Freud in fiction, this chapter has both established and looked beyond the acknowledged cultural and circumstantial similarities between Freud's case studies and Conan Doyle's Sherlock Holmes stories. In both, it is clear, Holmes and Freud – as author and authority – utilise different techniques in order to reassert control of the narrative. The similarities in their construction through composite narratives, false endings, commission and omission suggest both genres are served by an unreliable narrator. The narrative tension generated by the narrative similarities is compounded by the two competing narratives within both, the exposition and the explanation, *sjužhet* and *fabula*, which Conan Doyle demonstrates with fiction, but which Freud shares with his clinical material. Their parallels bring into question Freud's cultural position and emphasises psychoanalysis position in relation to literature. The resulting case studies, therefore, emerge not as material suitable for lectures, as both Holmes and Freud had hoped, but as a series of incomplete fictions. While Meyer's novel presents its readers with evidence of the symbiotic narrative structures within which the fictional Freud may exist, it also provides an illustrative even performative representation of psychoanalytic theory. It also reminds us that the interdependency is mutual, and the factual path associated with detective fiction is not as secure as it first seems when a narrative truth is constructed in parallel. There is a return journey, a reflection back, which Conan Doyle acknowledges, and which Meyer's novel portrays and amplifies, that a detective story, like psychoanalysis (and literary interpretation), is perhaps, interminable.

Chapter Three

Rebecca Coffey's *Hysterical*, and the Organizing Space of Jokes, Fantasy, and Fiction

> 'Mrs. Cohen,' the psychoanalyst says, 'I'm sorry to be the one to have to tell you this. Your son has a terrible Oedipus complex.' 'Oedipus schmoedipus,' says Mrs. Cohen. 'Just as long as he loves his mother.'
>
> Rebecca Coffey, *Hysterical: Anna Freud's Story, A Novel* (2014)

Introduction

In July 1898 Freud sent Wilhelm Fliess a draft chapter of what would become part of *The Interpretation of Dreams* (1900). In the accompanying letter he shares a joke to describe how his writing was driven by the content rather than by any pre-planned structure:

> It was all written by the unconscious on the well-known principle of Itzig, the Sunday horseman. 'Itzig, where are you going?' 'Don't ask me, ask the horse!' At the beginning of a paragraph, I never knew where I should end up.[1]

After reading the draft, Fliess suggests that 'the dreamer seems to be too ingenious and amusing'.[2] Freud responded by arguing that he should not be reproached for this as 'all dreamers are insufferably witty, and that they have to be, [as] the direct way is barred to them. […] The ostensible wit of all unconscious processes is closely connected with the theory of jokes and humour'.[3] Fliess' objections prompt Freud to examine the connection

[1] Sigmund Freud, letter to Wilhelm Fliess, 7 July 1898 # 92 in *The Origins of Psychoanalysis: Letters to Wilhelm Fliess, Drafts and Notes: 1887-1902,* ed. by Marie Bonaparte, Anna Freud, Ernst Kris, trans. by Eric Mosbacher and James Strachey (London: Imago, 1954), p. 258.
[2] Sigmund Freud, *The Interpretation of Dreams* [1900], *The Standard Edition Volume IV*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 297, n. 1.
[3] Freud, letter to Fliess 11 September 1899 # 118, *Origins*, p. 297.

in more detail and he published the results in *Jokes and their Relation to the Unconscious* (1905).[4] The connection Freud made between jokes and dream-work became an inevitable progression in the development of psychoanalysis and yet there is some conflict at the core of their association. Dream-work relies on the analysts' ability to interpret unconscious truths or supressed wishes that resist direct disclosure while jokes are an unconscious attempt to express disguised truths. Freud observes that 'the best achievements in the way of jokes are used as an envelope for thoughts of the greatest substance', a disguise to conceal its true operation.[5]

This chapter considers the ways in which Rebecca Coffey's 2014 novel, *Hysterical* and its portrayal of material drawn from Freud's text not only demonstrates how the structures of jokes share the formation of psychoanalytic fantasies, or fictions, but also demonstrates how the structures are significant in the creation of literature and our understanding of psychoanalysis. It will argue that the key component of a joke's structures which permits this is a second element, the object of the joke. The function of the second element can be compared to a phase two fantasy, a psychoanalytical concept which the memory of which may never be recalled. This allows the construction of a fictional space where these fantasies/jokes reside and allows their owner control of their narratives not otherwise possible. It draws upon Freud's *Jokes*, the early case study, 'The Hysterical [First Lie]', taken from 'Project for a Scientific Psychology' (1895 [1954]), and 'A Child is being Beaten: A Contribution to the Study of the Origin of Sexual Perversions' (1919) to provide material that establishes the connections between the construction of jokes and of fantasy. It will also examine how Freud's use of jokes has shaped how we

[4] Hereafter referred to in the text as *Jokes*.
[5] Sigmund Freud, *Jokes and their Relation to the Unconscious* [1905], *The Standard Edition Volume VIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1960), p. 92.

view him and how Coffey's novel uses jokes as a method of challenging Freud's relationship with and the analysis of his youngest daughter, Anna. The novel is also a challenge to Freud's reputation as a theorist and family man. Coffey admits that while she 'relied heavily on facts and materials from the historical record and on commentary from Anna's and Sigmund's supporters and detractors', she 'also relied on invention'.[6] Chronologies are altered, dialogue, situations, and scenes are imagined to 'relate a better relate a complex story within a sound dramatic framework', and to support her point of view and to strengthen her argument.[7] The result is perhaps a misunderstanding of Freud and of psychoanalysis but one which also adheres to the processes of fantasy and fiction this chapter seeks to identify.

I

Jokes was, according to his biographer, Ernest Jones, 'the least read of Freud's books […] perhaps because it is the most difficult to apprehend properly. But it contains some of his most delicate writing'.[8] It proved popular upon its initial publication and received extensive and positive reviews in Viennese press, but subsequently it has become one of the least examined of Freud's major works, least of all by Freud himself. Compared to the majority of his early works, which were frequently added to and amended, only six slight additions were made to it before the 1910 second edition after which it was left untouched, with Freud only returning to the subject with his 1927 essay 'Humour'.

The double meaning of hysterical as in the context of psychoanalysis and hysterical as in relation to jokes frames Coffey's approach to understanding Anna Freud's

[6] Rebecca Coffey, *Hysterical: Anna Freud's Story, A Novel* (Berkeley: She Writes Press, 2014), p. xv.
[7] Coffey, *Hysterical*, p. xv.
[8] Ernest Jones, The *Life and Work of Sigmund Freud: Volume II - Years of Maturity 1901-1919* (New York: Basic Books, 1955), p. 12.

psychoanalytic sessions with her father. They reveal less about Anna than they do about Coffey's belief in Freud's apparent opposition to her homosexuality and his attempts through psychoanalysis to reverse it. She also identifies the specific function of jokes. As Freud writes, jokes 'conceal not only what they have to say but also the fact that they have something – forbidden – to say'.[9] In this instance it is Coffey's fictionalization of Anna Freud's life, her memories and fantasies, and her growing awareness of her sexuality. As the novel's narrator, Anna applies humour to difficult situations many of which arise from her analysis by her father, both as challenges and defences, and shapes the novel's construction.

The simplest distinctions Freud makes between types of jokes are those between innocent and tendentious jokes. Innocent jokes are primarily verbal jokes, 'jokes that work with [a] play upon words and similarity of sound'.[10] They can also 'employ all the methods of conceptual jokes' and are not infrequently accompanied by 'an ambitious urge to show one's cleverness, to display oneself – an instinct that may be equated with exhibitionism in the sexual field'.[11]

In relation to the analytical process 'innocent jokes are bound to be of more value than tendentious ones', and yet 'the pleasurable effect of innocent jokes is as a rule a moderate one; a clear sense of satisfaction, a slight smile, is as a rule all it can achieve in its hearers'.[12] An example of the simplest form of innocent joke from *Hysterical* would be: 'Two fish are in a tank. The first fish says, "So, how do we drive this thing"'.[13]

[9] Freud, *Jokes*, *SE VIII,* p. 106.
[10] Freud, *Jokes*, *SE VIII,* p. 91.
[11] Freud, *Jokes*, *SE VIII*, p.143.
[12] Freud, *Jokes*, *SE VIII*, pp. 94-96.
[13] Coffey, *Hysterical*, p. 144.

Tendentious jokes, however, are far more successful in provoking laughter and they succeed through their potential for hostility. Freud argues that tendentious jokes have 'sources of pleasure at their disposal besides those open to innocent jokes, in which all the pleasure is in some way linked to their technique'.[14] Freud adds, 'that with tendentious jokes we are not in a position to distinguish by our feeling what part of the pleasure arises from the sources of their technique and what part from those of their purpose'.[15] The purpose of the tendentious joke, Freud believed is to allow a form of aggression, to voice a criticism, or if an obscene joke, sexual aggression. The tendentious joke may also compel two different strands of resistance, as Freud writes, 'those opposed to the joke itself and those opposed to its purpose'.[16] Coffey's novel applies the idea when Anna wishes to challenge, although not directly, Freud's analysis of her: 'A doctor tells a man in bed that he is dying: '"Is there anyone you want to see?" Patient, feebly: "Yes". Doctor: "Tell me. Anyone". Patient: "Another doctor"'.[17] The joke both demonstrates Freud's argument that jokes function both as a disguised and hostile criticism and as a way of expressing something forbidden to say, a repressed truth, in Anna's situation, her objection to an analysis performed by a family member.

Lisa Appignanesi and John Forrester's book *Freud's Women* (1992) identify Freud's 'A Child is being Beaten' as a case study based on Anna's analysis. It explains how Anna's low self-esteem manifested itself into flights of fantasy, 'nice stories' that became 'extended complicated daydreams that first accompanied and then substituted for masturbatory pleasure'.[18] Within her dreams she frequently cast herself as a 'self-

[14] Freud, *Jokes*, *SE VIII*, p. 102.
[15] Freud, *Jokes*, *SE VIII*, p. 102.
[16] Freud, *Jokes*, *SE VIII*, p. 173.
[17] Coffey, *Hysterical*, p. 184.
[18] Lisa Appignanesi and John Forrester, *Freud's Women* [1992] (London: Penguin, 2000), p. 279.

sacrificial male', the wish for a girl to be a boy, and is frequently found in fantasies defending her father or father-figure through increasingly violent conflicts with her efforts are compromised by 'finding her sabre-broken'.[19] The dreams' recurring outcome is her failure to defend the father. However, after Freud's first surgery for cancer in 1923 she would become not only his nurse but a colleague, his secretary, and also his spokesperson who, after Freud's death, became the guard to 'the shrine of psychoanalysis and the word of the father', as well as developing her own career as a psychoanalyst, specializing in child development.[20]

The broken sabre, or spear, provides Coffey with the imagery Anna uses as a challenge to her father's authority:

> 'Venus with a broken spear. Do you remember her, Anna?' 'Of course. We spoke about her at length just a week or so ago.' 'Yes. Very good.' 'How is dear Venus, Papa? Is she well?' I teased. 'Please convey to her my condolences about her terrible loss.' And then there was an appalling silence in which Papa responded not at all to my little joke. As the seconds ticked by, I realised that he had accepted what I'd said not as a light-hearted comment […] but as an insult – or worse yet, a provocation.[21]

Anna's response is clearly a tendentious joke but it fails because it is misdirected; it fails to acknowledge the importance of a third person in the telling of a joke, its hearer. Freud writes, 'by making our enemy small, inferior, despicable or comic, we achieve in a

[19] Appignanesi and Forrester, *Freud's Women,* pp. 279-280.
[20] Appignanesi and Forrester, *Freud's Women,* p. 272; Coffey includes a joke to help portray the relationship: 'To this day I defend Papa's kingdom, which crumbles. I even tell Papa's jokes. Herr Schwartz, the tailor is on his deathbed. "Are you there, my darling wife?" "Yes, my dear husband." "Are you there, my beloved son?" "Yes, Papa." "And are you there, my dear cashier?" "Yes, Herr Schwartz." "Then who the hell is minding the store?' (Coffey, *Hysterical*, p. 18).
[21] Coffey, *Hysterical*, p. 262.

roundabout way the enjoyment of overcoming him – to which the third person, who has made no efforts, bears witness by his laughter'.[22] The joke is also misplaced as Freud is both the victim of the joke and the hearer of the joke. The silence which greets Anna's hostile joke towards her father provides an example of the requirement for the third person to hear the joke. As Freud writes, a joke '*must* be told to someone else'.[23] He explains:

> I cannot laugh at a joke that has occurred to me, […], in spite of the unspeakable enjoyment that the joke gives me. It is possible that my need to communicate the joke to someone else is in some way connected with the laughter produced by it, but which is denied to me but is manifest in the other person.[24]

Freud introduces the idea that the technique of the joke can be separated from the indication of its success, laughter. The separation of the two is examined by Samuel Weber in his 1987 essay, 'Laughing in the Meanwhile'. Weber argues that Freud pursues the strategy, the separation of laughter from a joke's technique, in order to pursue the technique's theoretical similarities with psychoanalytic dream-work. Weber points out that while 'such mechanisms in and of themselves cannot account for the power of the joke to provoke laughter', there is a link between the two that Freud appears to be reluctant or unable to reconcile.[25] As we have seen, Freud was equally hesitant or unable to integrate music, religious euphoria, or even romance cleanly into psychoanalysis. However, the significance of Freud's distinction, Weber argues, lies not so much in Freud's inability to systematize laughter but more in laughter's reluctance to be

[22] Freud, *Jokes*, *SE VIII*, p. 173.
[23] Freud, *Jokes*, *SE VIII*, p. 143.
[24] Freud, *Jokes*, *SE VIII*, p. 143.
[25] Samuel Weber, 'Laughing in the Meanwhile', *MLN*, Volume 102, Number 4, French Issue, (September 1987), 691-706, (p. 695).

integrated into a specific system despite its symbiotic relationship with jokes and humour.[26] Freud circumvents the problem by presenting the annexed laughter as a comparatively straight forward psychic phenomenon. Freud's hypothesis is that within laughter 'the conditions are present under which a sum of psychical energy which has hitherto been used for cathexis is allowed free discharge'.[27] Where the psychical energy is present the joke can succeed with the laughter of the hearer. Where it is not, Freud argues, the joke may not be successful even if its technique is flawless. However, in the example of *Hysterical*'s broken spear joke, it is the reader of *Hysterical* who becomes the third element, the hearer of the joke, reviving its technical failure into a technical success, even if it fails to generate laughter.

Jokes may also be used as a defence mechanism and to deflect aggression as well as allowing it. They consist, Freud states, of 'ready repartees' which are engaged to meet an aggression, in 'turning the tables on someone' or 'paying back someone with his own coin – that is, in establishing an unexpected unity between attack and counterattack'.[28] When Coffey describes Anna and her father's attendance at a psychoanalytic congress in The Hague where he is to present 'A Child is being Beaten', it becomes apparent to Anna that her father is discussing her own 'beating fantasies' she revealed in her then-abandoned analysis. Anna jokes, 'at least, […], Papa declined to mention my name'.[29] Anna's 'ready repartee' an example from *Hysterical* as a joke employed as a defence mechanism.

[26] Weber, 'Laughing', pp. 695-696.
[27] Freud, *Jokes*, *SE VIII*, p. 148.
[28] Freud, *Jokes*, *SE VIII*, p. 68.
[29] Coffey, *Hysterical*, p. 184.

In his essay 'How to Read Freud on Jokes: The Critic as Schadchen' (1975) Jeffrey Mehlman argues Freud was far from confident in his original definitions of jokes, his explanations undergoing a 'series of transformations' before.[30] The result would 'undermine his own distinction between the "innocent" and the "tendentious". [As well as] undermining of a series of other oppositions: e.g., self/other, fiction/reality'.[31] An example of the transformations is found in Freud's early writing on the mechanics of the obscene joke.

II

In the obscene joke, the hostility against those in authority is replaced by a form of sexual aggression. Freud explains how:

> The first person finds his libidinal impulse inhibited by the woman, he develops a hostile trend against that second person and calls on the originally interfering third person as his ally. Through the first person's smutty speech the woman is exposed before the third, who, as listener, has now been bribed by the effortless satisfaction of his own libido.[32]

While the third person is requisite for the successful completion of a joke, by laughing they also become complicit in the first person's aggression. The third person's presence changes the status of the second person who now has the potential to be forgotten, whose identity becomes repressed, becoming an unknown. The significance of the second person's subsequent invisibility is that it allows them to still be present when the joke is retold. The original event which prompted the joke is now only available through its

[30] Jeffrey Mehlman, 'How to Read Freud on Jokes: The Critic as Schadchen', *New Literary History*, Volume 6, Number 2, 'No Narratives and Narrative', (Winter 1975), 439-461, (p. 442).
[31] Mehlman, 'Schadchen', p. 442.
[32] Freud, *Jokes*, *SE VIII*, p. 100.

reconstruction by subsequent hearers of the joke, and with each reconstruction there occurs a variance guided by the transference and counter-transference between the teller of the joke and the hearer.

The most concise example of relationship between the invisibility of a victim of a joke and the fictionalization of the event that prompted it is taken from Freud's 'Project for a Scientific Psychology'. Written prior to *The Interpretation of Dreams* but published posthumously in *The Origins of Psychoanalysis: Letters to Wilhelm Fliess, Drafts and Notes: 1887-1902* (1954), the short case study, 'The Hysterical [First Lie]', describes the case of Emma who is unable to enter shops unaccompanied. Her inability to do so, Freud explains, is rooted in a memory dating from the age of twelve:

> She went into the shop to buy something, saw the two [male] shop-assistants (one of whom she remembers) laughing together, and rushed out in some kind of *fright*. In this connection it was possible to elicit the idea that the two of them had been laughing at her clothes and that one of them had attracted her sexually.[33]

Freud observes that obscene jokes are 'originally directed towards women and may be equated with attempts of seduction' but becomes an act of sexual aggression in which the hearer of the joke, with their laughter, becomes equally culpable.[34] In each case, the joke told by the first person and the laughter of the third person is accompanied by the absence or the disappearance of the second person. The original situation, and therefore the second person, which prompted the first telling of the joke and 'which gives the first person enjoyment and makes the third person laugh', are now only present in any retelling through displacement and allusion, replaced 'by something small, something

[33] Sigmund Freud, 'Project for a Scientific Psychology' [1895], *Origins,* p. 347-446, (p. 410).
[34] Freud, *Jokes*, *SE VIII*, p. 97.

remotely connected, which the bearer reconstructs in his imagination into a complete and straightforward obscenity'.[35] Freud argues that a similar structure emerges in the successful treatment of a case of neurosis: The discovery of a memory, which like the forgotten subject of the joke is present without being known or remembered.

In Emma's case study Freud uncovers a second traumatic memory, one which Emma denies has any connection to the laughing shop-assistants. As a child of eight she had entered a shop to buy sweets when 'the shopkeeper had grabbed at her genitals through her clothes. In spite of her experience, she had gone to the shop a second time' for which she reproached herself, 'as though she had wanted to provoke the assault'.[36] The unconscious association Emma constructs between the two scenes is her connecting the laughter of the shop assistants with the grin of the shopkeeper that accompanied his assault. While the association is seemingly logical, Freud argues that the material available, shop-assistants, laughter, clothes, and sexual arousal, are in fact 'false connections' and it is only a single element, clothes, that emerges into consciousness from the repressed trauma and even though clothes are only loosely connected to the assault they reconstructed into an obscenity. Freud concludes Emma's case study:

> The whole complex […] was represented in consciousness by one idea, 'clothes' – obviously its most innocent element. At this point a repression accompanied by symbolization occurred. The fact that the final conclusion – the symptom was quite logically constructed, so that the symbol played no part in it, was a special peculiarity of the case.[37]

[35] Freud, *Jokes*, *SE VIII*, p. 100.
[36] Freud, 'Project', p. 411.
[37] Freud, 'Project', p. 412.

The idea of the missing, repressed trauma can therefore be applied to the missing second person, the subject of the obscene joke. In both cases, the repressed trauma and the missing person still perform a function despite their absence. In Emma's case study Emma herself becomes a representation of both.

By the time he wrote Anna's case study Freud had extended the idea of the invisible second element to include fantasy. In 'A Child is being Beaten', Freud describes the changes between the first and second phases of fantasy life and their relationship with the third phase. In each case their roles mimic those of the first person, the teller of a tendentious or obscene joke, the second person, the object of the joke and the event that prompted it, and the third person, the listener. The essay highlights fantasies where the father, or father-figure, remains in place, but the beaten child undergoes a transformation whereby they are reconstructed within their own imagination. This is fantasy's second phase. Freud writes:

> The second phase is the most important and the momentous of all. But we may say of it in a certain sense that it has never had a real existence. It is never remembered; it has never succeeded in becoming conscious. It is a construction of analysis, but it is no less a necessity on that account. The third phase once more resembles the first.[38]

In Anna's analysis in *Hysterical*, Freud suggests that Anna's phase one and phase two fantasies are really her phase one and phase three fantasies. Just as Emma reproached herself for entering the same shop after a sexual assault, Anna, after her phase one

[38] Sigmund Freud, ''A Child is being Beaten': A Contribution to the Study of the Origin of Sexual Perversions [1919], *The Standard Edition*: *Volume XVII*, ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 185.

fantasy, 'needed to punish herself for the pleasure [she] had felt'.[39] Coffey's Freud distinguishes them further:

> You created a masochistic real phase two fantasy that was the twin of the phase one fantasy except for the fact that you had become the victim and were grateful for that. You do not remember this particular fantasy because it threatened to please you forever, and thus enslave you.[40]

Anna confirms she has no memory of the phase two fantasy. Freud also points out that 'even though a phase two fantasy is a construction of analysis, and, even if you didn't personally have this fantasy, you would still have it in your history'.[41] Like the retelling of an obscene joke, the second element is missing but remains essential even in its absence. Not only do the second elements in each theory resemble each other but also the distinction Freud makes by highlighting the similarities between the first and third phases which are found in the first- and third-person's shared aggression in reciting the joke.

III

In *Freud's Footnotes* (2000), Darian Leader highlights the significance of the second element to literary theory. He argues that the importance of the phase two fantasy is to exist only within the specifications of its artificial construction, 'in other words, the phantasy excludes the 'I', the subjective index that would assume the thought in question. With phase 2 […], the 'I' is never there to articulate it'.[42] Leader associates the construction with structuralist literary theory, where the impossibility of a meaningful and understandable statement is overcome by the relation and comparison between

[39] Coffey, *Hysterical*, p. 175.
[40] Coffey, *Hysterical*, p. 175.
[41] Coffey, *Hysterical*, p. 176.
[42] Darian Leader, *Freud's Footnotes* (London: Faber & Faber, 2000), p. 176.

different elements. He cites an example from Lévi-Strauss' in *Structural Anthropology* (1958) in which 'the inability to connect two types of relationships is overcome (or rather replaced) by the assertion that contradictory relationships are identical inasmuch as they are both self- contradictory in a similar way'.[43]

Leader could have drawn upon *Structural Anthropology* in other ways. Lévi-Strauss also asks how dual organisations function within society. He argues that dual organisations (this chapter's first and third elements) can only exist and thrive in the presence of a third sub-class (this chapter's second element) of society even if they perform no specific role. They deal with the expression of 'impossibilities', and they can exist indefinitely 'side by side without ever establishing any kinship ties between their members'.[44] As Lévi-Strauss states, 'it expresses only a negative element of the system'.[45] Furthermore, the third element's existence, although, ambiguous and contradictory, provides meaning. Its presence is 'in itself devoid of significance [but it] enables the social system to exist as a whole'.[46] The third elements exist whether real or imagined are often be found to be expressed through myth. Myth, Lévi-Strauss, argues is simultaneously 'historical and ahistorical', endlessly dynamic, as 'a theoretically infinite number of [versions] will be generated, each slightly different from the others'.[47] It is a not dissimilar process which the invisible incident that prompts a joke undergoes with each retelling of the joke. It is within a similar structure that psychoanalysis sits, between reality and belief, and performs not dissimilarly to Lévi-Strauss' description of myth, growing 'spiral-

[43] Claude Lévi-Strauss, *Structural Anthropology* [1958], trans. by Claire Jacobson and Brooke Grundfest Schoepf (New York: Basic Books, 1963), p. 216.
[44] Lévi-Strauss, *Anthropology*, p. 159.
[45] Lévi-Strauss, *Anthropology*, p. 159.
[46] Lévi-Strauss, *Anthropology*, p. 159.
[47] Lévi-Strauss, *Anthropology*, p. 210, p. 229.

wise until the intellectual impulse which has produced it is exhausted'.[48] Peter B. Medwar argues that psychoanalysis 'answers pretty well to Lévi-Strauss' descriptions' as it contains its own mythology: 'It brings some kind of order into incoherence; it, too, hangs together, makes sense, leaves no loose ends, and is never (but never) at a loss for explanation'.[49] Medwar's description also applies to the process of analysis itself, whereby a mythical structure will be built up around the analysand 'which makes sense and is believable-in, regardless of whether or not it is true'.[50] The elements, invisible or non-existent, that help society to function, and expressed through myth, parallel the structure of jokes through the original subject's disappearance. A similar dynamic provides Anna with her fantasies which remembered or not remain part of her personal history. For Freud, the importance of fantasy became increasingly important. In 1924 he wrote of an early work, 'I had not yet freed myself from my *overvaluation* of reality and my *low valuation* of phantasy'.[51] At the time of writing *Jokes,* he believed 'the value of phantasy is exalted unduly in comparison with reality; a possibility is almost equated with an actual event'.[52] He was to later stress the importance of the relationship between children's play and the fantasy of creative writing, a relationship preserved by language, and serves as correction to an unsatisfactory reality, as well as imagining a wish fulfilled. 'It is', Freud writes, 'only a step from the phantasies of individual neurotics to the imaginative creations of groups and peoples as we find them in myths, legends and fairy

[48] Lévi-Strauss, *Anthropology*, p. 229.
[49] Peter B. Medwar, *The Hope of Progress* (London: Methuen, 1972), p. 34.
[50] Medwar, *Hope*, p. 35.
[51] Sigmund Freud, 'The Aetiology of Hysteria' [1886], *The Standard Edition*: *Volume III*, ed. and trans. by James Strachey (London: Hogarth Press, 1962), p. 203, n. 1 [added 1924].
[52] Freud, *Jokes*, *SE VIII*, p. 63.

tales'.[53] Freud also observed the difficulty in distinguishing memory and fantasy when the become unconscious.

Sarah Kofman's *Freud and Fiction* (1974) points out how frequently Freud refers to Empedoclean doctrine. Its attraction for Freud is firstly Empedocles himself, who he describes as 'as one of the grandest and most remarkable figures in the history of Greek civilization [whose] many-sided personality pursued the most varied directions'.[54] Freud also indentifies the Empedoclean principles of 'love' and 'strife' are 'everlastingly at war with each other' are:

> Both in name and in function, are the same as [psychoanalysis'] two primal instincts, Eros and destructiveness, the first of which endeavours to combine what exists into ever greater unities, while the second endeavours to dissolve those combinations and to destroy the structures to which they have given rise.[55]

Empedoclean doctrine, itself fragmentary, often shifts between *mythos* and *logos*, in a manner comparable to psychoanalysis. Kofman speculates that Empedoclean myth 'serves as a possibly provisional substitute, for a completely rational basis to Freud's final theory of the instincts'.[56] There is also a mutual relationship between myth and theory where psychoanalysis can be said to reside, each used for a substitute for the other when 'the root of psychic life [cannot] be directly perceived', while confirming and validating each other.[57] It is perhaps a similar structure that psychoanalysis sits, between fact and

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[53] Sigmund Freud, 'An Autobiographical Study' [1925 (1924)], *The Standard Edition Volume XX*, ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 69.
[54] Sigmund Freud 'Analysis Terminable and Interminable' [1937], *The Standard Edition*: *Volume XXIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 245.
[55] Freud 'Analysis Terminable and Interminable', *SE XXIII,* p. 246.
[56] Sarah Kofman, *Freud and Fiction* [1974], trans. by Sarah Wykes (Boston: Northeastern University Press, 1991), p. 28.
[57] Kofman, *Fiction*, p. 29.

belief, and performs not dissimilarly to Lévi-Strauss description of myth, growing 'spiral-wise until the intellectual impulse which has produced it is exhausted'.[58]

Leader draws our attention to the missing fictional element in literature. He asks us to consider the function and the purpose of *The Mousetrap*, the play within a play in *Hamlet*, and its relationship to *Hamlet* as a whole. Leader argues that the Oedipal desire so often imposed onto *Hamlet* is not overtly expressed in the play. 'What we have instead', Leader writes, 'are two contradictory plots, and it is this very contradiction that can suggest that when an unconscious wish is impossible to assume, it will take the form of pieces of material that cannot be fully superimposed the one on the other'.[59] The two plots are then defined not by their similarities but by the gaps between them and by an impossibility, a desire or wish that has to be supressed and is impossible to ensure consciously. 'In other words', he concludes, 'what the play within a play shows us is that when a wish cannot be expressed as a proposition ('I want to kill Daddy), it will take the form of a relation in which the 'I' is missing'.[60] It can be argued that 'Freud the man' and 'Freud's writing' should both be read in precisely this way and that the fictions arising from psychoanalysis are unavoidable. Writing 'about Freud' provides an outlet for wish fulfilment, a different point of view, a correction of an unsatisfactory reality.

The slippages between the psychoanalytic and literary registers are also visible in Robert R. Holt's concept of the humanistic and mechanistic man. Holt writes:

> The humanistic conception of man was differentiated and stated explicitly enough to be called a model; yet it […] functioned in Freud's mind as a corrective

[58] Lévi-Strauss, *Anthropology*, p. 229.
[59] Leader, *Footnotes*, p. 177.
[60] Leader, *Footnotes*, p. 177.

> antagonist of his mechanistic leanings. There is little evidence after 1900 that Freud was conscious of harbouring incompatible images of man, neither of which he could give up. Nevertheless, many otherwise puzzling aspects of psychoanalysis became intelligible if we assume both images were there, functioning in many ways like conflicting motive systems.[61]

Holt's suggestion that Freud was not conscious of the conflict suggests that it is extracted from a fictional, invisible space. As it emerges from the unconscious Holt also suggests that we must reconstruct Freud's life and writings 'in much the same way he taught us to use in understanding neurotic people: by studying a patient's dreams, symptoms, and "associations," we infer unconscious fantasies, complexes, or early memories that never become fully conscious'.[62] While neither of the concepts of the humanistic and the mechanistic can be considered original or unique to Freud, his unconscious synthesis of them possibly is. Coffey's novel draws upon the synthesis between the humanistic and mechanistic, the ambivalence between the literary and the scientific, and found, as Holt suggests, within Freud's unconscious, perhaps hidden from himself.

IV

At one point in the novel Anna is sent to a spa for a prolonged stay in order to recover from illness. In her absence, she misses her sister's wedding, where 'Papa bellowed out his goodbye, assuring Sophie that I, a temporary absent Cordelia, would return quickly to Lear's side now that his other two daughters had fled in fear'.[63] The reference is explained

[61] Robert R. Holt, *Reading Freud* [1973] (Chevy Chase: IPI, 2014), p. 19.
[62] Holt, *Reading*, p. 20; Holt identified 'Project for a Scientific Psychology', the home of the Emma case study as Freud's last truly mechanistic text, after which the 'model seems largely to have been forgotten or supressed along with its antithesis, the humanistic image' (Holt, *Reading*, p. 20).
[63] Coffey, *Hysterical*, p. 122.

in another session of analysis. Freud suggests to Anna that her phase two fantasy features Freud beating her:

> And because of your gentle acceptance of my failings, I shall show you special kindness and admiration. […] I shall give you a special pet name, something from Shakespeare or from the Greeks, 'Cordelia,' yes? […] Did you ever have such a fantasy, Anna?[64]

Anna asks her readers, 'Well how did he know? And whose fantasy had I inherited, anyway?'.[65] Freud often compares Anna to literary characters. In a letter to Sandor Ferenczi, Freud describes Anna as 'my faithful Antigone – Anna'.[66] In identifying Anna as Oedipus' daughter, Freud perhaps sees himself as Oedipus. More interesting is the association between Freud and King Lear that Coffey identifies in her novel. In another letter to Ferenczi, Freud writes of his forthcoming holiday in Marienbad where his 'closest companion will be my little daughter, who is developing very well at the moment (you will long ago have guessed the subjective condition for the 'Theme of the Three Caskets')'.[67] Published in 1913, the essay takes the challenge from *The Merchant of Venice* of the three suitors to choose the correct casket, from a choice of three, in order to win Portia's hand and compares it to the choice of three found in *King Lear*, Lear's three daughters. The reason why, Freud explains, is that:

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[64] Coffey, *Hysterical*, pp. 180-181.
[65] Coffey, *Hysterical*, p. 181.
[66] Sigmund Freud, Letter to Sandor Ferenczi, October 12, 1928, # 235, *The Letters of Sigmund Freud 1873-1939*, ed. by Ernst L. Freud, trans. by Tania and James Stern (London: Hogarth Press, 1961), p. 382; Despite the centrality of the Oedipus myth to psychoanalysis, Freud only mentions Antigone once in his published work, and it can be found in *Jokes*. He uses it as an example of reduction, where a word or name is '*used in two ways*, once as a whole, and again cut up into its separate syllables like a charade. […] Once when *Antigone* was produced in Berlin, the critics complained that the production was lacking the proper character of antiquity. Berlin wit made the criticism its own in the following words: *'Antik? Oh, nee'.* ['Antique? Oh, no'. The words, in Berlin dialect, approximate in pronunciation to 'Antigone.]'' (Freud, *Jokes*, p. 31, n. 3).
[67] Sigmund Freud, Letter to Sandor Ferenczi, July 9, 1913, # 163, *Letters,* p. 307.

> [Lear] should have recognized the unassuming, speechless love of his third daughter and rewarded it, but he does not recognize it. He disowns Cordelia, and divides the kingdom between the other two, to his own and the general ruin. Is not this once more the scene of a choice between three women, of whom the youngest is the best, the most excellent one?[68]

Freud himself had three daughters, Mathilde (born 1887), Sophie (born 1893), and Anna (born 1895). He expands the idea of the choice of three into mythology and folklore and also inverts it to describe 'the three inevitable relations that man has a with woman […] the mother herself, the beloved one who is chosen after her pattern, and lastly the Mother Earth who receives him'.[69] The role of Mother Earth that Freud ascribes to Cordelia is only understood through a reversal. Freud imagines Cordelia and Lear's roles to be reversed in the final scene, in which it is Cordelia who carries Lear's dead body onto the stage. Instead of representing death she becomes the Death-Goddess. As Freud speculates, she 'carries away the dead hero from the battlefield. Eternal wisdom, clothed in primeval myth, bids the old man renounce love, choose death and make friends with the necessity of death'.[70] Through a series of reversals Freud appears to be comparing himself with and through his relationship with Anna, imitating both Oedipus and Lear. Furthermore, another mechanism of jokes can also be applied to the Freud – Lear / Anna - Cordelia associations. While one function of jokes is to repress a truth Freud also argues that jokes can also reveal a truth.

[68] Sigmund Freud, 'Theme of the Three Caskets' [1913], *The Standard Edition*: *Volume XII*, ed. and trans. by James Strachey (London: The Hogarth Press, 1958), p. 293.
[69] Freud, 'Three Caskets', *SE XII*, p. 301.
[70] Freud, 'Three Caskets', *SE XII*, p. 301.

> Two Jews meet in a railway carriage at a station in Galicia. 'Where are you going?' asked one. 'To Cracow', was the answer. 'What a liar you are!' broke out the other. 'If you say you're going to Cracow, you want me to believe you're going to Lemberg. But I know that in fact you're going to Cracow. So why are you lying to me?'.[71]

The significance of the joke, Freud explains, is that 'according to the uncontradicted assertion of the first Jew, the second is lying when he tells the truth and telling the truth by means of a lie. But the more serious substance of the joke is the problem of what determines the truth'.[72] An alternative version of *King Lear,* adapted by Nahum Tate and which supplanted Shakespeare's from 1681 until 1838, shadows Anna's fantasy of protecting her father. As she wrote to him in 1915: 'Recently I dreamt that you are a king and I a princess, that people want to separate us by means of political intrigues. It was not pleasant and very agitating'.[73] In a radically different ending Cordelia survives to marry Edgar, both rehabilitating Lear so he can regain his crown: 'Why, I have news that will recall thy youth. Ha! Didst thou hear it, or did the inspiring gods whisper to me alone? Old Lear shall be a king again'.[74]

The mechanics of jokes, Anna's fantasies in *Hysterical*, Emma's case study, *The Mousetrap* in *Hamlet*, Lévi-Strauss' anthropological systems, and mythology all encourage or display a fictionality, a space where stories are re-told producing a spiral of potentially infinite versions. Coffey's novel can also be included in the list as a retelling of Anna's

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[71] Freud, *Jokes*, *SE VIII*, p. 115.
[72] Freud, *Jokes*, *SE VIII*, p. 115.
[73] Anna Freud, letter to Sigmund Freud, 6 August 1915, The Freud Museum, cited by Appignanesi and Forrester in *Freud's Women,* p. 280.
[74] Nahum Tate, *A History of King Lear* [1681], adapted from William Shakespeare, V. 3. 2465-2468. The History of King Lear : Nahum Tate : Free Download, Borrow, and Streaming : Internet Archive [Accessed 2 November 2021].

relationship with her father, an element that draws on different strands but never actually occurred yet becomes part of the story and another fictional retelling of Freud's life. However, it is also necessary to explore the jokes that Coffey uses. In *Hysterical,* it is not the novel's Anna who is employing them to challenge Freud, it is Coffey making the challenge.

The jokes she includes in the novel reveal why she opposes aspects of psychoanalysis, and in the manner consistent with Freud's assertion jokes 'conceal not only what they have to say but also the fact that they have something – forbidden – to say'.[75] She undermines the symbolic patricide of *Totem and Taboo* (1913 [1912-13]), with the following example. During the period of mourning after Freud's death, Anna describes how she and her siblings 'ceremonially took into our bodies the flesh and knowledge of our father'.[76] This is a direct reference to Freud's *Totem and Taboo* and the totem meal, in the symbolic act in which, by 'devouring [the primal father] they accomplished their identification with him, and each one of them acquired a portion of his strength'.[77] '"No", Anna remarked, "we didn't eat him"'.[78] The joke has a double function. It allows Coffey to express her opinion and is also an example of the use of humour to conceal grief.

However, the most prominent type of jokes in Coffey's novel are Jewish jokes and is consistent with the proportion included in Freud's *Jokes.*[79] Although Freud was

[75] Freud, *Jokes*, *SE VIII*, p. 106.
[76] Coffey, *Hysterical*, p. 329.
[77] Sigmund Freud, *Totem and Taboo* [1913 (1912-13)], *The Standard Edition Volume XIII*, ed. and trans. by James Strachey, (London: Hogarth Press, 1953), p. 142.
[78] Coffey, *Hysterical*, pp. 329-330.
[79] 'The number of jokes explicitly identified as Jewish by Freud is 20. This is in the context of some 172 jokes and witticisms that he employs in the course of the book, or 12 percent of the total. But the great majority of the 172 examples are joking analogies, allusions, aphorisms, and riddles rather than jokes and anecdotes proper; that is, rather than texts that describe setting, dramatis personae, action, or dialogue. Only some 62 texts meet these latter criteria, and of these, the Jewish jokes constitute a full 33 percent. (Elliott Oring, *Engaging Humour* (Urbana: University of Illinois, 2003), p. 117).

ambivalent about his Jewishness, describing himself as a 'Godless Jew' he nonetheless was a collector of Jewish anecdotes and jokes.[80] Ernest Jones describes Freud as having 'few overt Jewish characteristics, a fondness for relating Jewish jokes and anecdotes being perhaps the most prominent one'.[81] Theodor Reik describes Freud as estranged from Judaism yet never disavowing being Jewish, describing it 'as still very much the main part of my personality'.[82] Reik considers the Jewish joke as a significant part of Jewish culture, and a 'continuation of the ancient Wisdom-literature of Judaism. This [is] not only because the expressions wit and wisdom derive from the same word roots, but also because true and wise things are often spoken in jest'.[83] This echoes Freud's observation that jokes reveal what they attempt to repress but also suggests the wisdom found in jokes is often elusive. Reik visualises jokes as a folding fan, they 'want to reveal certain thoughts and emotions and conceal others; they want to attract and keep away people. Perhaps they hide certain things even from the Jews themselves'.[84] Jewish humour provides 'a certain emotional solidarity', 'common values', and at the same time an 'awareness of the Jewish isolation within the nations in which they live'.[85]

Of all the examples Freud presents his readers with, the most frequently used are *Schadchen* (yenta) or wedding-broker jokes. His 'efforts to promote a prospective bride to a would-be groom' make up thirty-five percent of the Jewish jokes in *Jokes*.[86] It is a *Schadchen* joke that opens Coffey's novel and establishes its approach and content and is

[80] Sigmund Freud, letter to Oskar Pfister, October 9, 1918, *Psychoanalysis and Faith: The Letters of Sigmund Freud and Oskar Pfister*, ed. by Ernst L. Freud and Heinrich Meng, trans. by Eric Mosbacher (London: The Hogarth Press, 1963), p. 64.
[81] Ernest Jones, *The Life and Work of Sigmund Freud: Volume I – The Formative Years and the Great Discoveries 1856-1900* (New York: Basic Books, 1953), p. 22.
[82] Sigmund Freud, cited by Theodor Reik in *Jewish Wit* (New York: Gamut Press, 1962), p. 11.
[83] Reik, *Wit*, p. 18.
[84] Reik, *Wit*, p. 20.
[85] Reik, *Wit*, p. 236.
[86] Oring, *Engaging Humour*, p. 117.

version of a joke Freud also includes in *Jokes.* A yenta brought along an assistant to a conference about a bride. The assistant's job was to agree with every claim the yenta made on the potential bride's behalf:

> 'The lady in question is cultivated and elegant', said the yenta. 'Very elegant', said the assistant. 'She is an able counter, and can outwit tricky merchants', said the yenta. 'Very smart woman', said the assistant. 'And such a kind heart!' said the yenta, 'Wouldn't hurt a fly'. 'Kind as kind can be', came the echo. 'She is handsome in her own way. Magnetically attractive'. 'Very attractive', repeated the assistant. 'However,' the yenta began to admit at long last, 'she does have one very small problem. There is a slight hump on her back'. 'And what a hump!' said the assistant.[87]

Freud questions if the *Schadchen* anecdotes are humorous stories rather than jokes and if they succeed it is due to their technique rather than the joke itself: 'If our marriage-broker anecdotes are jokes, they are all the better jokes because, thanks to their façade, they are in a position to conceal'.[88] A *Schadchen* joke, Freud states, is an example of automatic 'faulty reasoning'.[89] Faulty reasoning is when a person's repeated reaction or expression becomes unsuitable due to their failure to adapt to a different situation thereby undermining his original intentions.

Coffey uses the above joke to draw attention to Freud's wish to see Anna married, his apparent opposition to her sexuality, and to highlight Freud's own faulty reasoning in his analysis of Anna. Coffey argues that psychoanalytic theory places the root of

[87] Coffey, *Hysterical*, p. xi.
[88] Freud, *Jokes*, *SE VIII*, p. 106.
[89] Freud, *Jokes*, *SE VIII*, p. 64.

lesbianism in the daughter's relationship with the father and therefore Freud is partly responsible for her sexuality. As Freud writes in 'A Child is being Beaten':

> The two conscious phases appear to be sadistic, whereas the middle and unconscious one is undoubtedly of a masochistic nature; its content consists in the child's being beaten by her father, and it carries with it the libidinal change and the sense of guilt.[90]

The girl's account would not reveal any fear of her father's anger, but analysis would reveal him as the principal player in her unconscious drama, and as this chapter has noted, Freud also believed that the repressed, unconscious fantasies, the phase two fantasies, 'can only be reconstructed in the course of the analysis'.[91] Coffey's novel describes how Freud has doubly trapped himself through his analysis of Anna: 'Freudian theory holds that if Anna were homosexual Sigmund was the selfish father who ruined her emotional health and any chance at a "normal" adulthood'.[92] Coffey also suggests that Freud decides to ignore his own terms of analysis, where family members should not analyse other family members, and treat Anna himself. Freud writes that in psychoanalytic treatment 'the intervention of relatives is a positive danger and a danger one does not know how to meet'.[93] The involvement of family members during an analysis is, according to Freud, both professionally unethical and potentially dangerous, even more so, when the Oedipal structure of the 'family romance' is taken into consideration as well as the transference and counter-transference that occurs during analysis. It is also possibly why the papers on Anna's analysis remain restricted in

[90] Freud, 'Beaten', *SE XVI*, pp. 195-196.
[91] Freud, 'Beaten', *SE XVI*, p. 190.
[92] Coffey, *Hysterical*, p. xiii.
[93] Freud, 'Introductory Lectures on Psychoanalysis' [1916-1917 (1915-1917)], *The Standard Edition*, *Volume XVI*, ed. and trans. by James Strachey (London: Hogarth Press, 1963), p. 459.

perpetuity.[94] But then, this may be Coffey's fantasy, Coffey's fiction. A slippage between Freud the man and Freud's writing, and perhaps Coffey's wish to see Freud as the disappointed father of 'The Psychogenesis of a Case of Homosexuality in a Woman' (1920) in which Freud states, 'It is not for psychoanalysis to solve the problem of homosexuality. It must rest content with disclosing the psychical mechanisms that resulted in determining the object-choice'.[95]

Coffey presents Freud as the *Schadchen* through his attempts to see Anna married. In the novel, Anna assesses her potential husbands by their humour. For example, Freud suggests his nephew Edward Bernays as a suitable marital prospect for Anna, describing him as possessing a wonderful sense of humour. Anna rejects Bernays but added, 'we both did a lot of laughing. […] We could have had a lovely marriage if it were to be based on mutual respect and loud guffaws'.[96] The role of *Schadchen* in *Jokes* is one which Freud casts himself.

V

Jeffrey Mehlman identifies the *Schadchen* as the 'protagonist' of Freud's text, and is a character, he argues, that can be identified as Freud.[97] As such, it becomes impossible to reach the core of the text when the *Schadchen* is both the subject and the 'commentator of Freud's text, within and without Der Witz [*Jokes*], no longer presiding at what is less a marriage than his own divorce from himself'.[98] Mehlman also suggests through a series of displacements that provide a 'circuit of exchange', that Freud is not only the *Schadchen*,

[94] David Cohen, *The Escape of Sigmund Freud* (London: JR Books, 2009), p. 8.
[95] Sigmund Freud, 'The Psychogenesis of a Case of Homosexuality in a Woman' (1920), *The Standard Edition Volume XVIII,* ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 171.
[96] Coffey, *Hysterical*, p. 247.
[97] Mehlman, 'Schadchen', p. 442.
[98] Mehlman, 'Schadchen', p. 440.

the wedding-broker, but is also a critic of his own ideas.[99] He argues that Freud's *Jokes* contain an 'implicit critique of a third illusory plenitude secretly eroded by an intertextual play […] the ego'.[100] The critique is based on Freud's distinction between the technique of the joke and that of the comic. For Freud, the triangular interactions of the joke are satisfied by an exchange between two elements: 'A first who finds what is comic and a second in whom it is found. The third person, to whom the comic thing is told, intensifies the comic process but adds nothing new to it'.[101] For the comic, the locus of pleasure is located in the first person while the telling of the joke the pleasure manifests in elsewhere, the hearer of the joke. Additionally, the comic has a power that the joke does not possess. Freud writes, 'our laughter expresses a pleasurable sense of the superiority which we feel to him [the other]', but as Mehlman asks, is this not the 'power which the ego affirms in comic laughter threatened from within? What if the subject were to lose control of the process of oscillation between self and other? […] Who will be laughing at whom?'.[102]

It is within the swings between self-preservation and self-assertion that Freud can be also identified as the bride, particularly through his relationship with Fliess, and the association between Freud's Jewishness and psychoanalysis' struggle to be accepted. Karen Smythe observes that Freud:

> [metaphorically] tries to marry his Jewish identity to the discourse of science – his translated Jewish jokes are an explicit case in point. […] If Freud is the bride, then

[99] Mehlman, 'Schadchen', p. 440.
[100] Mehlman, 'Schadchen', p. 454.
[101] Freud, *Jokes*, *SE VIII*, p. 181.
[102] Freud, *Jokes*, *SE VIII*, p. 95; Mehlman, 'Schadchen', pp. 459-460.

> Fliess is the (reluctant/resentful) groom in this paradigm, one who resists establishing a permanent relationship.[103]

Freud wrote *Jokes* after his break with Fliess, a fact, Smyth states, that 'reinforces the argument that his relationship with Fliess figures strongly in *Jokes'*.[104] It is worth noting the ways Freud in which saw himself as the 'bride' in their relationship how he applied marital analogies to express the unhappiness stemming from his early professional failure. In the letter to Fliess, after abandoning the seduction theory, Freud shares his regret at failing 'to reach [a] theoretical understanding of repression and its play of forces'.[105] To express his regret, Freud employs a joke to invoke his professional position, that of a jilted bride. He writes:

> The hope of eternal fame was beautiful, and so was that of certain wealth, complete independence, travel, and removing children from the sphere of worries which spoiled my own youth. […] Now I can be quiet and modest again and go on worrying and saving, and one of the stories from my collection [of Jewish anecdotes] occurs to me: 'Rebecca, you can take off your wedding gown, you're not a bride any longer!'.[106]

It appears, as Mehlman observes, that the further we pursue the analysis of *Jokes* 'the more did the apparent object of Freud's analysis – jokes – disappear. Like the woman – the second person – in Freud's paradigm of a joke'.[107] However, *Hysterical* does simply function as a challenge to Freud and a representation of the three elements shared by a

[103] Karen Smythe, 'Sexual Scenarios in Freud's Joke-Analysis', *SubStance*, Volume 20, Number 1, Number 64, (1991), 16-30, (p. 26).
[104] Smythe, 'Sexual Scenarios', p. 26.
[105] Sigmund Freud, Letter to Wilhelm Fliess 21 September 1897 # 69, *Origins*, p. 216.
[106] Sigmund Freud, Letter to Wilhelm Fliess 21 September 1897 # 69, *Origins*, pp. 217-218.
[107] Mehlman, 'Schadchen', p. 461.

joke's construction and a repressed trauma. Coffey also creates a scene where many of the components of *Jokes* are concentrated into one scene, with each one there are also comparisons to be made with Freud's dreamwork.

VI

The one scene where Coffey pulls together the psychoanalytic and humorous threads of her novel is the fictional attempted sexual assault on Anna in a London cinema by her chaperone Ernest Jones. The scene again draws the reader's attention to Freud's belief that the obscene joke is a form of sexual assault. Additionally, jokes are often employed as a method of self-defence against traumatic events. However, Coffey leaves the reader potentially compromised; as this chapter has already noted, Freud insists that, 'a person who laughs at smut that he hears is laughing as though he were the spectator of an act of sexual aggression'.[108]

The scene begins with the screening of the customary news reel and with Jones whispering to Anna the headline, 'The rapidly industrializing British Empire, […], covers fully one-fifth of the world's service'.[109] The same material is repeated with minor alterations towards the end of the scene. After Jones' attempted assault on Anna, she notes that 'at one point I clearly saw Doctor Jones' own "little Britain," all "expanded and industrialized", waggle about in need of "service."'[110] In *Jokes*, Freud describes the technique as modification. The 'the multiple use of the same material […] in which the joke resides may occur once unaltered but the second time with a slight modification'.[111] The modifications are necessary in order to create the joke, but the joke is more effective

[108] Freud, *Jokes*, *SE VIII*, p. 97.
[109] Coffey, *Hysterical*, p. 134.
[110] Coffey, *Hysterical*, p. 134.
[111] Freud, *Jokes*, *SE VIII*, p. 33.

if they are kept at a minimum. It provides a double meaning that 'arises from the literal and metaphorical meanings of the word […] and', for Freud, 'is one of the most fertile sources for the technique of jokes'.[112] By creating double meanings for words and phrases repeated in the scene they can also create double meanings for words and phrases not already established. For example, Anna concludes the incident with: 'He tended to the matter himself, the music swelled, and the movie ended'.[113] Both of the last two examples can be considered as jokes in which 'the two meanings are not equally prominent, but in which one lies behind the other', creating a double meaning (just as the title of Coffey's novel, *Hysterical,* has two meanings), however, if one of which is considered indecent it becomes a double entendre.[114]

By identifying the phrases needed to construct this joke as an example of modification, Coffey introduces another technique identified by Freud, and that is replacement. Anna admits, 'actually, he said "surface", but I heard "service" – as though I had eavesdropped on a surge of sexual thoughts and impulses he had successfully avoided articulating'.[115] The technique of replacement, unlike modification, does not contain any double meaning. Instead, the connections made are conceptual and, as in this instance, can be formed simply by a likeness in their sound, the allusion is then transformed into an obscenity.[116] The reconstruction is comparable to modification is the pun both of which are considered by Freud to be sub-species of plays upon words and again is to be found in the same cinema scene in *Hysterical*. Freud, quoting Fischer in *Jokes*, notes that they are 'a bad play on words as [they play] upon a word not as a word

[112] Freud, *Jokes*, *SE VIII*, p. 33.
[113] Coffey, *Hysterical*, p. 136.
[114] Freud, *Jokes*, *SE VIII*, p. 41, n. 2.
[115] Coffey, *Hysterical*, p. 134.
[116] Freud, *Jokes*, *SE VIII,* pp. 75-76.

but as a sound'.[117] Again, a comparison can be found in the cinema scene. Coffey writes: 'I may have believed that if I called attention to myself, Doctor Ernest Jones would start to struggle in earnest (pun again intended) and overpower me'.[118]

Coffey also introduces the psychoanalytic concept of condensation into the scene. She does not use the primary definition detailed in *The Interpretation of Dreams*, where a single idea or image from a dream can be revealed to be a substitute for multiple images or incidents repressed in the unconscious. Nor does she apply the primary meaning in relation to jokes, the creation of composite words, which Freud describes 'as a modification of the basic word by a second element'.[119] Instead Coffey uses condensation in the scene by applying a secondary definition outlined by Freud. He writes, 'the substitute for what is suppressed may not be a composite structure but some other alteration of the form of expression'.[120] The assault takes place during the silent serial, *The Perils of Pauline*. Anna also remained silent during the attack: 'I didn't shout or anything. I wanted to behave in an adult fashion'[121] - as was Pauline of *The Perils of Pauline* - 'on screen, Pauline was silent, regardless of what happened to her'.[122] Both Pauline and Anna are victims of an assault: 'I had so little idea of the extent of [Jones'] intentions that I even remember laughing when "HELP! HELP!" appeared in big block letters on screen – which it did as Pauline defended herself from her guardian'.[123] The title cards spoke for both Pauline and Anna, both alterations of the form of expression and another form of condensation.

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[117] Kuno Fischer, *Über den Witz* [2nd Edition] (Heidelberg: Carl Minter Univerfitätsbudhandlung, 1889), p. 78, cited by Freud in *Jokes*, *SE VIII*, p. 46.
[118] Coffey, *Hysterical*, p. 135.
[119] Freud, *Jokes*, *SE VIII,* p. 27.
[120] Freud, *Jokes*, *SE VIII*, p. 25.
[121] Coffey, *Hysterical*, p. 134.
[122] Coffey, *Hysterical*, p. 135.
[123] Coffey, *Hysterical*, p. 134.

Alternatively, the use of the cinema and the emphasis on the image suggests a physical representation of a screen memory. Freud describes a screen memory as 'one which owes its value as a memory not to its content but to the relation existing between that content and some other, that has been suppressed'.[124] The events on screen can be seen to replace the nature of Jones' assault upon Anna, becoming a fictional event. Additionally, Freud notes that 'what provides the intermediate step between a screen memory and what it conceals is likely to be a verbal expression', the silent 'HELP! HELP!' in this instance.[125]

Coffey compounds the humour by adding comic effect to both Jones' and Anna's actions. She achieves it through unnecessary motions and movements that appear excessive. In *Jokes,* Freud uses the clown as an example. We can laugh at a clown's movements because they appear 'extravagant and inexpedient. We are laughing at an expenditure that is too large', of which a clown is an artificially constructed example.[126] Excessive expenditure of movement can also occur unintentionally, for example, Freud describes how a child's movement does 'not seem to us comic, although he kicks and jumps about. On the other hand, it *is* comic where a child who is learning to write follows the movement of his pen with his tongue stuck out'.[127] The quantitative factor in comic movement is if a greater expenditure is made beyond the level the observer views as necessary. Additionally, the comic can be found in mental or intellectual attributes, 'if the other person has spared himself expenditure which [Freud regarded] as indispensable (for nonsense and stupidity and inefficiencies of function)'.[128] It is the associated motions

[124] Sigmund Freud 'Screen Memories' [1899], *The Standard Edition Volume III,* ed. and trans. by James Strachey (London: Hogarth Press, 1962), p. 320.
[125] Freud 'Screen Memories', *SE III,* p. 319.
[126] Freud, *Jokes*, *SE VIII,* p. 190.
[127] Freud, *Jokes*, *SE VIII,* p. 190.
[128] Freud, *Jokes*, *SE VIII*, p. 195.

and unnecessary expenditures of movement the novel's characters perform. Throughout the ongoing skirmish between the two which resulted in Jones only succeeding in knocking out a few buttons from Anna's blouse, both continued to watch 'that bloody movie', and all while they share a bag of peanuts from Jones' lap.[129]

The cinema scene provides the reader with an illustration to many of the ideas that *Jokes* explores. The ideas of modification, double entendres, condensation, and screen memories are presented and performed within it. Walking home together after the incident, Jones asks Anna whether she had found the 'little episode of capture and near conquest' to her liking, adding, 'behind every strong fear is an intense, infantile wish you know'. Anna's response, again, is as a joke: 'Jewish telegram: Begin worrying. Details to follow'.[130]

Conclusion

The notion that the Freudian structure of jokes can generate fictional events is probably best represented by one of the most frequently repeated anecdotes from Freud's life. In order to secure permission for Freud and his family to escape Vienna for London in 1938, Freud was obliged to sign a document. It read:

> I, Prof. Freud, hereby confirm that after the Anschluss of Austria to the German Reich I have been treated by the German authorities and particularly by the Gestapo with all the respect and consideration due to my scientific reputation, that I could live and work in full freedom, that I could continue to pursue my

[129] Coffey, *Hysterical*, p. 135.
[130] Coffey, *Hysterical*, p. 136.

activities in every way I desired, that I found full support from all concerned in this respect, and that I have not the slightest reason for any complaint.[131]

Mark Edmundson's *The Death of Sigmund Freud: Fascism, Psychoanalysis and the Rise of Fundamentalism* (2007) recalls how Freud is rumoured to have added the additional line: '*Ich kann die Gestapo jedermann auf das beste empfehlen*', translated as 'I can most highly recommend the Gestapo to everyone'.[132] The joke's double meaning is further extended as it contains both 'manifest [and] latent content'.[133] It is manifest as the unconscious expression of latent content and also latent in the sense that he had to share the joke which he later did with his family thereby ensuring its success. As Michael Billig writes in his article, 'Freud and the Language of Humour' (2002), Freud's situation meant that the joke could not be said or recorded, but it could be remembered, however, 'thinking a joke is not enough, for joking needs to be a social act'.[134] By sharing the joke, Freud has also created a fictional incident. For when document finally emerged it contained only Freud's signature and no annotation.[135] Coffey notes the incident in *Hysterical:* 'He didn't add anything to the document. He was sombre when he signed'.[136] When Freud told the joke to his family, and through its subsequent retellings, the anecdote creating a fictional event comparable to the phase two fantasy of a repressed trauma. Although they never actually occurred both have become part of the person's story, and it fulfils Freud's argument that a joke can be simultaneously both a challenge and a defence against a potentially traumatic event. For Freud it was also a fulfilment of a

[131] Cited by Mark Edmundson in *The Death of Sigmund Freud: Fascism, Psychoanalysis and the Rise of Fundamentalism* (London: Bloomsbury, 2007), pp. 121-122.
[132] Edmundson, *The Death of Sigmund Freud*, p. 122.
[133] Edmundson, *The Death of Sigmund Freud*, p. 122.
[134] Michael Billig, 'Freud and the Language of Humour', *The Psycologist*, Volume 15, Number 9, (September 2002), 452-455, (p. 455).
[135] Paul Ferris, *Dr Freud: A Life* (London: Sinclair-Stevenson, 1997), p. 393.
[136] Coffey, *Hysterical*, p. 320.

wish to say something forbidden to a member of the Gestapo, the victim of the joke, whose identity and importance to the success of the joke has now evaporated. More importantly, the joke allows Freud to regain control of the narrative of an unpleasant event.

Coffey writes, 'Psychoanalysts think of fantasy as a force that organizes both internal and external experience. They're right'.[137] The element that is invisible, repressed, missing, and fictional is certainly an organizing force noted in Lévi-Strauss' anthropological studies and Darian Leader has shown how it functions in a similar way in *Hamlet*. Coffey's novel has taken from Freud's *Jokes* the functions of jokes to express Anna's displeasure at her analysis by Freud:

> All these years later I was still angry with Papa for having psychoanalyzed me, and that I was guilty about having presented to his Vienna Psychoanalytical Society my 'Beating Fantasies and Daydreams' paper in counterpoint to his 'A Child is being Beaten'. I couldn't, however, bring myself to express my anger and guilt.[138]

The passage contains the elements of the second phase fantasy, guilt and the defence of the father-figure. The fantasy may have never occurred but is now secured as part of Anna's story. But it must not be forgotten that they are Coffey's words, and it is her novel's use of jokes that allows her to challenge Freud both as a man, in this instance, as a father, and Freud as a writer and theorist, and is perhaps unable to separate the two. Like Freud's Gestapo joke *Hysterical* is part of Freud's and psychoanalysis' story although, as Coffey herself describes it, part invention. The fictitious organizing space in which Coffey is free to express her opinion, a space which has direct parallels in both fantasy and jokes

[137] Coffey, *Hysterical*, p. 219.
[138] Coffey, *Hysterical*, p. 219.

and is now absorbed into the Freudian narrative composite fiction available to compete with others.

Chapter Four

Music, Trauma, and Freud in D.M. Thomas' *The White Hotel*

> Then a man appeared dragging with him a heavy load of books on each of which was written *CARMEN*; these he distributed among the musicians evidently without any fear or favour. At last came the conductor, tall and elegant, not quite slender enough, looking like a confidence-inspiring headwaiter. He remained on his platform, his back to the audience for quite some time without moving a muscle. He clearly needed the rest, it was the calm before the storm.
>
> - Sigmund Freud, in a letter to his family, recounting a visit to the opera, Rome, September 1907.

Introduction

Sigmund Freud was repeatedly resistant to the idea that music could be understood psychoanalytically. This was, in part, due to his belief that he was 'almost incapable of obtaining any pleasure' from it, a characteristic particularly conspicuous given that Freud lived in Vienna during its heyday as the musical and cultural capital of the world.[1] Freud's resistance to music, however, is telling. This chapter will argue that despite Freud's inability or unwillingness to reconcile music with psychoanalysis, the musical analogies and structures of D.M. Thomas' 1981 novel, *The White Hotel,* provide an appropriate framework with which to illustrate the patterns and repetitions of trauma explored by Freud in *Beyond the Pleasure Principle* (1920). Moreover, the chapter will identify and

[1] Sigmund Freud, 'The Moses of Michelangelo' [1914] *The Standard Edition Volume XIII,* ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. [211; for a study on the cultural influence of Vienna on Freud see Harry Trosman, 'Freud's Cultural Background', *Annual of Psychoanalysis*, Volume 1, New York, Quadrangle, (1973), 318-35.

analyse the ways in which the novel absorbs the critical responses to Freud's text, the most prominent of which is Peter Brooks' 'Freud's Masterplot' (1977), an essay that establishes the potential to anticipate as well as repeat through its 'synthesis of difference and resemblance' or the pattern of 'the same-but-different'.[2] The chapter will argue that the musical motifs of *The White Hotel* are commensurate to the musical interpretation that is at the core of the *'Fort/Da'* game from *Beyond the Pleasure Principle* and will examine the ways that these musical motifs also initiate the processes by which the different, composite fictional versions of Freud emerge and how they respond when exposed to each other.

I

Thomas' novel presents the sexual fantasies of Lisa Erdman, a fictional patient of the novel's fictional Freud, written up in the novel's case study, 'Frau Anna G.'. Lisa is referred to Freud with unexplained pains in her left breast and pelvis with accompanying breathing problems. Thomas describes her treatment by Freud as he searches for the causes of her symptoms. The novel later reveals that these symptoms originate from fatal wounds sustained in a future event, the massacre at Babi Yar in 1941. Not only is Freud in the process of writing *Beyond the Pleasure Principle* in the novel, but the repeating textual structures and interminability of Freud's essay can be understood in terms of the temporal slippages also at work in *The White Hotel*. In Thomas' novel the fictional Freud writes:

> It was at this moment in the painfully slow unravelling of my patient's mysterious illness that I began to link her troubles with my theory of the death instinct. The

[2] Peter Brooks, *Reading for the Plot*: *Design and Intention in Narrative* [1984] (Cambridge, Mass: First Harvard University Press, 1992), p. 91.

> shadowy ideas of my half-completed essay, *Beyond the Pleasure Principle,* began, almost imperceptibly, to take concrete shape, as I pondered the tragic paradox controlling Frau Anna's destiny.[3]

To assess the different ways that Thomas assimilates the elements of *Beyond the Pleasure Principle* and the apparently un-Freudian construction and interpretation of music into *The White Hotel*, this chapter will first focus on psychoanalysis' problematic relationship with music. It will then go on to examine the complementary structures of music and psychoanalysis by focusing on the ideas of repetition, resemblance, and difference central to Freud's essay.

Notwithstanding Frau Anna's own occupation as an opera singer, the novel's interest in music is simultaneously announced and concealed within the text's prologue. The prologue opens with a letter written by Sandor Ferenczi to his wife, Gisela. The document describes Freud succumbing to a fainting fit during an argument with Carl Jung in a hotel in Bremen. Jung had just given two lectures 'about his own work, without once mentioning Freud's name'.[4] The incident is generally thought to be an unconscious attempt to avoid a confrontation and Freud's way of deflecting a potential Oedipal attack by Jung. Afterwards, Ferenczi recounts how 'Freud accused [Jung] of wanting him out the way'.[5] However, there may be an alternative explanation. Nathan Roth speculates upon the possibility that, for part of his life, Freud suffered from musicogenic epilepsy which displays specific characteristics to certain types of music. Of Freud's six recorded fainting fits, Roth notes, 'three of these syncopal attacks occurred in the dining room of the Park

[3] D.M. Thomas, *The White Hotel*, (New York: Viking, 1981), p. 128.
[4] Thomas, *Hotel*, p. 4.
[5] Sandor Ferenczi, letter to Gisela Ferenczi, 8 September 1909, reproduced in Thomas, *Hotel,* p. 5.

Hotel in Munich, where almost certainly he heard music'.[6] Presumably, Freud would also have heard music in the dining room of the hotel in Brenan, and this might be understood as the reason for Freud's collapse. It may also explain why Freud's sisters were not permitted to play the piano while the young Freud was studying. Roth adds that 'piano music seems to be the most common precipitant of such attacks, [however] some patients experience their seizures only in response to other forms of music, e.g. military marches, liturgical or sentimental music, or even church bells'.[7] The selective nature of Freud's attacks may have developed an understanding of the genres of music he could enjoy with no ill consequences, of which opera appears to be most favoured. As Roth observes, Freud regularly attended performances of Mozart's *Don Giovanni* (1787), which features prominently in *The White Hotel*. He was also familiar with Bizet's *Carmen* (1875). There is perhaps an additional reason, perhaps an unconscious one, for Freud's selective disinterest in music. In the Winter of 1881, Freud was due attend a performance of Offenbach's *The Tales of Hoffman* [1881] at Vienna's State Theatre, with Martha, Freud's sister, Anna and her fiancée, Eli Burnays, Martha's brother. Instead, they eventually accepted an invitation to another event and when returning home, they 'saw a red glare lighting up the sky and heard that the theatre had been in flames all evening'.[8] Anna recalled the event in full in a 1940 article for *The American Mercury*, 'My Brother, Sigmund Freud':

[6] Nathan Roth, 'Sigmund Freud's Dislike of Music: A Piece of Epileptology', *New York Academy of Medicine*, Volume 62, Number 7, (September 1986), (759-765), p. 761.
[7] Roth, 'Music', p. 761; For further speculation on the causes of Freud's fainting fits see Samuel Rosenberg's *Why Freud Fainted* (New York: Bobbs-Merrill, 1978).
[8] Anna Freud Burnays, 'My Brother, Sigmund Freud', *Freud as We Knew Him*, ed. by Hendrick M. Ruitenheck (Detroit: Wayne State University Press, 1973), pp. 140-147, (p. 146).

> Hurrying towards the site, we joined the thousands of people standing on The Ring watching the flaming theatre. Finally, the roof fell in with a crash. Though we told at first that all the audience had been saved, the truth came out the following day. More than 600 people had lost their lives in the overcrowded theatre, and there was great mourning throughout the city.[9]

The inclusion of the Ferenczi letter introduces a key motif of *The White Hotel*: the use of historical documents and other fictional texts, most notably Thomas' use of Anatoly Kuznetsov's *Babi Yar: A Document in the Form of a Novel* (1966) in Chapter Five, 'The Sleeping Carriage. Hana Wirth-Nesher estimates that one third of the chapter is taken directly as from the eyewitness accounts of Babi Yar that also supply Kuznetov's text.[10] Thomas' use of Dina Pronicheva's (the sole survivor of the massacre) testimony of the events at Babi Yar as Lisa Erdman's fictional story prompted an angry debate in the *Times Literary Supplement* on Thomas' apparent plagiarism and also raises many of the questions this chapter looks to answer.

It was instigated by D. A. Kendrick who asked if any The White Hotel's readers were 'struck by the discrepancy between Mr. Thomas's open acknowledgement in his Author's note, printed in large type, of his debt to Freud […] and the much less prominent reference in minute type on the copyright page to his "use of material" in Part V'. [11] He provides a detailed comparison of pages 108-109 of Babi Yar with pages 216-217 of The White Hotel, adding that 'many such resemblances could be pointed out.' [12] He asks, 'should the author of a fiction chose as his proper subject events which are not only

[9] Anna Freud Burnays, 'My Brother', p. 146.
[10] Hana Wirth-Nesher, 'The Ethics of Narration in D.M. Thomas' *The White Hotel*', *The Journal of Narrative Technique*, Volume 15, Number 1, (Winter 1985), 15-28 (p. 16).
[11] D. A. Kendrick, 'Letter to the Editor', *Times Literary Supplement*, 26 March 1982, p. 355.
[12] Kendrick, *TLS*, p. 355.

outside his experience but also evidently, beyond his own resources of imaginative re-creation?'[13]

The following week James Fenton suggested the acknowledgements were appropriate, as the novel's 'debt to Freud is fundamental. The debt to Kuznetsov's unique witness is contingent.'[14] The issue also published Thomas' more theoretical response. He describes his novel as a 'synthesis of different visions and different voices' and describes Lisa's transition from 'individual' to 'anonymous victim' as a process reflected by his use of *Babi Yar*: 'From infinitely varied world of narrative fiction we move to a world in which fiction is not only severely constrained but irrelevant'.[15]

Thomas' argument generated a strong response. Emma Tennant stated that Thomas had no 'moral right' to use Dina Proniceva's words and experiences for his fictional heroine: 'Fact and fiction, reality and unreality do blend this way: what has been produced instead is an oil-and-water mixture, a distinct whiff of moral unease'.[16] Another letter criticizes Thomas' opportunistic use of *Babi Yar* and seconds Kendrick's accusation of Thomas' 'imaginative failure' and provides further evidence.[17] David Frost writes, 'Opportunism extends to the [novel's] publishing history. The first section of Lisa's poem, which in the novel is clearly a product of sickness, was published in 1979 as a poem in its own right […]. The "Gastein Journal" which in the novel adds little but clarification to the "poem", looks suspiciously like a prose, first draft, rescued to pad out a page or two. It is

[13] Kendrick, *TLS*, p. 355.
[14] James Fenton, 'Letter to the Editor', *Times Literary Supplement*, 2 April 1982, p. 383.
[15] D.M. Thomas, 'Letter to the Editor', *Times Literary Supplement*, 2 April 1982, p. 383.
[16] Emma Tennant, 'Letter to the Editor', *Times Literary Supplement*, 9 April 1982, p. 412.
[17] David Frost, 'Letter to the Editor', *Times Literary Supplement*, 9 April 1982, p. 412.

the suspicion that the author is cleverly linking disparate materials rather than achieving an organic unity […]'.[18]

Geoffrey Grigson noted that Thomas introduced earlier poems a similar way. In a letter published in the *TLS* the following week, 16 April 1982, he quotes Thomas directly:

> They had "evolved from myths suggested by science-fiction stories by Ray Bradbury, Arthur C. Clarke, Tom Godwin, Damon Knight, and James H. Schmitz, to whom grateful acknowledgement is made". […] Perhaps some kind investigator will now discover for us exactly how much is lifted in this new method of writing, this plagiarism admitted in advance, which insults literature, makes mugs of publishers and reviewers, and cannot be excused by Mr. Thomas's high-souled defence.[19]

A response to Thomas' accusers was published a week later in the TLS dated 23 April 1982. Sylvia Kantaris identifies Lisa's hysteria and the prophetic nature of her symptoms as the novel's unifying threads, and the use of previously published poetry by Thomas as evidence that its creation 'is often slow to reveal its full designs on its author (the evolution of *The Waste Land* from disparate earlier poems and fragments is a case in point)'.[20] She defends Thomas' decision to shelter the events of Babi Yar from "imaginative re-creation", but argues that the 'openness to the suggestion that fantasy and reality do not operate in isolation from each other is fundamental to an understanding of the novel'.[21] She concludes, 'My admiration for *The White Hotel* is not entirely without reservations, but I would defend it as a scrupulous attempt to explore

[18] Frost, *TLS*, p. 412.
[19] Geoffrey Grigson, 'Letter to the Editor', *Times Literary Supplement*, 16 April 1982, p. 439.
[20] Sylvia Kantaris, 'Letter to the Editor', *Times Literary Supplement*, 23 April 1982, p. 463.
[21] Kantaris, 'Letter', p. 463.

the relationship between repression and brutality, a relationship which is itself composed of disparate elements, which looks different from different angles, at different times, and which Thomas has approached accordingly.'[22]

Thomas is again prompted to respond to the criticism because of 'the tone of the letters, rather than their substance'.[23] Thomas concluded:

> I think the matter comes down to this: readers who admire *The White Hotel* think letters attacking it silly; those that dislike the novel welcome the chance to say so and are not going to be swayed by counterarguments. I cannot imagine, therefore, that a prolonged correspondence is going to be fruitful; and I, at least, will write no more.[24]

The following week the *Times Literary Supplement* published a symposium on plagiarism. While not engaging with *The White Hotel* directly, the discussion touched on many of the themes raised in the letters. Pat Rodgers, talks about a general theory of plagiarism in which 'you and I may lease the imaginative space of books: […] It takes another creator to colonize the space.[25] Similarly, Wilfred Mellors argues that 'in this polyglot world, our global village in which time and space are interfused, layers of experience must coexist', a notion complicated by the idea that we also live in 'a museum culture'.[26] Harold Bloom focuses on how 'The Bible, and Shakespeare, and now Freud as well, acquire an authority over us precisely because their originality has been too great for [literary] interpretation to assimilate'.[27] Lord Goodman concentrated on the legal aspects of plagiarism, and the

[22] Kantaris, 'Letter', p. 463.
[23] D.M. Thomas, 'Letter to the Editor', *Times Literary Supplement*, 30 April 1982, p. 487.
[24] D.M. Thomas, 'Letter', p. 487.
[25] Pat Rodgers, ''Plagiarism – A Symposium', *Times Literary Supplement*, 9 April 1982, p. 414.
[26] Wilfred Mellers, 'Plagiarism – A Symposium', *Times Literary Supplement*, 9 April 1982, p. 414.
[27] Harold Bloom, 'Plagiarism – A Symposium', *Times Literary Supplement*, 9 April 1982, p. 413.

difficulties around proving it when 'a common source' is involved.[28] He also made the comparison between literature and music: 'The language of music is relatively abstract, whereas words have definable meanings. For this reason, plagiarism is a trickier, because more specific, problem than in music. Even so, the position is not radically distinct if we recall historical attitudes to translation.'[29] Thomas' novel, perhaps not always openly addresses the problems of the common source in literature (and psychoanalysis), interpretation, the spaces within existing texts from which new texts will emerge, by applying music as an analogy.

In *The Haunting Melody: Psychoanalytic Experiences in Life and Music* (1953), Theodor Reik argues that Freud was reluctant to, rather incapable or unable to appreciate music. Reik believed that Freud's lack of exposure to music as a child, aligned with his rationalistic nature, meant 'he became more and more convinced that he had to keep his reason unclouded [and] developed an increasing reluctance to surrendering to the dark power of music' until finally appearing insensitive to it.[30]

But Freud's assertion that he had no experience of knowing anyone 'really musical' should be challenged.[31] In the case study, 'Analysis of a Phobia in a Five-Year-Old Boy' (1909), 'Little Hans' developed his musical talent as a form of sublimation, diverting sexual impulses towards other instincts, cultural activities that are socially acceptable. Freud writes, 'from the time of the beginning of his anxiety Hans began to show an increased interest in music and to develop his inherited gift', a gift inherited from his

[28] Lord Goodman, 'Plagiarism – A Symposium', *Times Literary Supplement*, 9 April 1982, p. 413.
[29] Goodman, 'Plagiarism', p. 413.
[30] Theodor Reik, *The Haunting Melody: Psychoanalytic Experiences in Life and Music* [1953] (New York: Da Capo Press, 1983), pp. 4-5.
[31] Sigmund Freud, 'Introductory Lectures on Psychoanalysis' [1916-1917 (1915-1917)], *The Standard Edition*: *Volume XV*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 108.

father, the Viennese music critic and writer, Max Graf.[32] As a regular attendee of the Wednesday Psychological Society formed in 1902 (becoming the Vienna Psychoanalytic Society in 1908), Graf maintained an interest in the psychoanalytic perspectives of music. Indeed, Hans was to become a distinguished opera producer, thereby discrediting Freud's claim. Freud also treated the conductor, pianist, and composer Bruno Walter for torsion dystonia, painful muscle contractions and possible conversion hysteria, in this case in the arm. Walter credits Freud with saving his career:

> Instead of questioning me about sexual aberrations in infancy, as my layman's ignorance had led me to expect, Freud examined my arm briefly [and] asked me if I had ever been to Sicily. When I replied that I had not, he said that it was very beautiful and interesting, and more Greek than Greece itself. In short, I was to leave that very evening, forget all about my arm and the Opera, and do nothing for a few weeks but use my eyes.[33]

Furthermore, Freud also analysed a colleague of Walter's, Gustav Mahler, in 1910. Marital problems had prompted Mahler to consult Freud. In a letter from Freud to Reik, dated 4 January 1935, Freud writes, 'I analysed Mahler for an afternoon in Leyden [and] if I may believe reports, I achieved much with him at that time', adding, 'I had plenty of opportunity to admire the capability for psychological understanding of this man of genius'.[34] The analysis took the form of a four hour walk during which, according to Vladan Starcevic, Freud demonstrated his 'remarkable skill in staying on track and giving

[32] Sigmund Freud, 'Analysis of a Phobia in a Five-Year-Old Boy [1909], *The Standard Edition*: *Volume X*, ed. and trans. by James Strachey (London: Hogarth Press, 1955) p. 138, n. 1.
[33] Bruno Walter, *Themes and Variations: An Autobiography,* trans. by James A. Galston (New York: Knopf, 1946), pp.164-165.
[34] Sigmund Freud, 'Letter to Theodor Reik', 4 January 1935, cited by Reik in *The Haunting Melody,* pp. 342-343.

Mahler what he came for'.[35] Yet Starcevic suggests that it would be 'difficult to imagine how a composer almost merged with his music could sustain working with a completely unmusical therapist'.[36] Perhaps the most interesting of all Freud's acquaintances from the world of music was a meeting with Arnold Schoenberg organised by the composer's family. After a brief conversation, Schoenberg turned to a relative and asked, 'Freud is certainly an interesting man but what has that got to do with me?'.[37] In truth, Schoenberg's compositions contained a psychoanalytic influence that reflected his own interest in the unconscious.

Schoenberg's 1909 monodrama *Erwartung*, op. 17 is 'commonly characterized as a "psychoanalytic" work' for reasons explained by Alexander Carpenter in his article, 'Schoenberg's Vienna, Freud's Vienna: Re-Examining the Connections between the Monodrama *Erwartung* and the Early History of Psychoanalysis' (2010).[38] Carpenter argues:

> *Erwartung* may be understood as a kind of psychoanalytic case history in its own right; […] because the monodrama is roughly contemporaneous with Schoenberg's own writings on the relationship between art and the unconscious,

[35] Vladan Starcevic, 'Gustav Mahler as Freud's Patient: A Note on Possible Obstacles to Communication and Understanding', *Australasian Psychiatry*, Volume 21, Number 3, 2013, 271-275 (p. 273).
[36] Starcevic, 'Freud's Patient', p. 273; Mahler suggested that 'my whole life is contained in my two symphonies […] to anyone who know how to listen my whole life will become clear' (Gustav Mahler cited by Henry-Louis de la Grange in *Mahler: Volume 1 (1860-1901)* (New York: Doubleday, 1973); Indeed, much of Mahler's music can be said to contain a tension compatible with psychoanalysis. The tensions emerge from 'the result of his activities tragically split between the tyranny of conducting and the urge to compose'. Furthermore, Mahler frequently re-enacts childhood trauma through his music and, according to Donald Mitchell, compounds the relationship by expressing musically his reaction to the conflict rather than the conflict itself: 'Here the premises from which the conflict derives are not revealed but repressed; from the repression emerges the characteristic tension (Donald Mitchell, *Gustav Mahler – Volume II: The Wunderhorn Years* [1975] (London: Faber and Faber, 1995), pp. 70-75); The contents of Mahler's analysis were to be later speculated upon by Marlin Thomas in his 2009 play, *Freud Mahler*.
[37] Joan Payser, *The New Music* (New York: Delacorte, 1971), p. 60.
[38] Alexander Carpenter, **'**Schoenberg's Vienna, Freud's Vienna: Re-Examining the Connections between the Monodrama *Erwartung* and the Early History of Psychoanalysis**',** *The Musical Quarterly,* Volume 93, Number 1, (Spring 2020), 144-181, (p. 144).

> which appear to directly reflect a Freudian milieu and a familiarity with psychoanalytic literature and theory.[39]

Carpenter also confirms that *Erwartung*'s librettist, Dr Marie Pappenheim, and 'Anna O', Bertha Pappenheim, Josef Breuer's patient who coined the phrase 'talking cure', were cousins, and suggests that Marie adapted elements of Freud's case studies in many other works.

However, there is another aspect of Schoenberg's work which triangulates with psychoanalysis and Thomas' *The White Hotel*, and which remains unacknowledged by Carpenter. Schoenberg was interested in a theory of advancing musical theory that did not rely on a centralized melodic concept, a theory which he named 'developing variation'. He summarises the idea thus:

> One can distinguish two methods of varying a motive. With the first, usually the changes virtually seem to have nothing more than an ornamental purpose; they appear in order to create variety and often disappear without a trace (seldom without the second method!!) The second can be termed developing variation. The changes proceed more or less directly toward the goal of allowing new ideas to arise.[40]

Building on Carpenter's insights, I propose that a version of Schoenberg's developing variations is intrinsic to Thomas' novel and is, furthermore, illustrated through the text's musical structure.

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[39] Carpenter, Schoenberg's Vienna', p. 144.
[40] Arnold Schoenberg*, Sammenhang, Kontrapunkt, Instrumentation, Formenlehre* [Coherence, Counterpoint, Instrumentation, Instruction in Form] [previously unpublished], ed. Severine Neff, trans. Charlotte Cross and Severine Neff (Lincoln, NE: University of Nebraska Press, 1994), pp. 38-39.

II

In his memoir, *Memories and Hallucinations* (1988), Thomas alludes to the relationship between *The White Hotel* and music by describing the opening chapter of *The White Hotel* – titled the 'Prologue' – as premonitory and therefore 'a kind of overture'.[41] The 'Prologue' presents a selection of letters from between 1909 and 1931 written by Freud and fellow psychoanalysts, Hanns Sachs, and Sandor Ferenczi. The letters detail Freud's fainting fit, discussed above, alongside the treatment of war neurotics, Freud's return to the manuscript of *Beyond the Pleasure Principle*, and Lisa Erdman's poem written between the staves of a score of *Don Giovanni*. Furthermore, the 'Prologue' also introduces not only the subject matter of the novel but also points to a concept that parallels Schoenberg's developing variation: the rewriting of texts in evolving, shifting repetitions. This poem, however, is a copy of the 'original' poem, which is presented in the prologue as discovered in a child's exercise book.

In his article 'The Soul Is A Far Country: D.M. Thomas and *The White Hotel*' (1992), however, Richard K. Cross takes this musical structure beyond the prologue, arguing that the text's use of 'polyphony and varied repetition' means that the text itself can be 'fairly described as musical'.[42] But even as he identifies the musical resonances of the novel, Cross does so without reference to Freud and *Beyond the Pleasure Principle*. This connection is provided by Thomas. The 'Prologue' is followed by a 'double movement', or a series of repetitions.[43] Chapter One, 'Don Giovanni', is Lisa's poem in full, a third version for the readers of *The White Hotel*. The following chapter, 'The Gastein Journal', is

[41] D.M. Thomas, *Memories and Hallucinations: A Memoir* (New York: Viking, 1988), pp. 49-50.
[42] Richard K. Cross, 'The Soul Is a Far Country: D.M. Thomas and *The White Hotel*', *Journal of Modern Literature,* Volume 18, Number 1, (Winter 1992), 19-47 (p. 22).
[43] Cross, 'D.M. Thomas and *The White Hotel*', p. 22.

described as 'her prose amplification', a further expansion of the same material and contains Lisa's violent sexual fantasies.[44] The chapter raises questions on the problem of how male-authored female sexual fantasies can be attached to Lisa's clairvoyant insight to the future trauma and genocide of *Babi Jar*. Jenni Adam's *Magic Realism in Holocaust Literature*: *Troping the Traumatic Real* (2011) identifies a common theme between the two, the transgression of bodily boundaries, by which the novel 'though an imagery of dismemberment and violent penetration and preoccupation with bodily transactions, can be read as a displaced form of traumatic representation'.[45] The argument is consistent with psychoanalytic thought. As Freud writes, 'The human body as a whole is pictured by the dream-imagination as a house and the separate organs of the body by portions of the house'.[46] As such, the white hotel of the novel, with its 'guests' and visions of dismembered organs are 'an (imagined) architectural representation of a [future] internal state'.[47] And yet, the sexual excesses which Thomas attaches to violent trauma also has a precedent within the novel. Lisa's mother, Marya, died *in flagrante delicto* with her brother-in-law in a hotel fire. It is suggested to Lisa 'that their charred bodies could not be separated'.[48]

This chapter also contains of series of short solos in the form of postcards – individual interpretations of the events taking place in the White Hotel. The middle two chapters of the novel consists of two long movements, the fictional case study 'Frau Anna G.' and 'The Health Resort'. Cross describes the latter chapter as 'technically more

[44] Cross, 'D.M. Thomas and *The White Hotel*', p. 22.
[45] Jenni Adams, *Magic Realism in Holocaust Literature*: *Troping the Traumatic Real* (Houndmills: Palgave MacMillan, 2011), pp. 82-83.
[46] Sigmund Freud, *The Interpretation of Dreams, The Standard Edition*: *Volume IV*, ed. and trans. by James Strachey (London: Hogarth Press), p. 85.
[47] Adams, *Magic Realism*, p. 91.
[48] Thomas, *Hotel*, p. 137.

conventional than those preceding – most of it is recounted from the heroine's point of view by an impersonal narrator – [and] picks up her life almost a decade after her analysis with Freud'.[49] It is 'straight narrative', according to the author, a mechanism to ensure that Lisa finds herself in Kyiv rather than Vienna.[50]

In contrast, Cross suggests that Chapter Five, 'The Sleeping Carriage', can be read as a cadenza, a virtuoso solo passage which usually appears towards the end of a musical composition. According to Cross it is written in a 'spare, journalistic, style' that Thomas uses to relate the horror of the massacre at Babi Yar. This is also the point at which the reader discovers the origin of Lisa's earlier symptoms the distortion it created led to accusations of immorality, plagiarism, 'failed imagination', and 'artistic weakness' already discussed in this chapter.[51] But what is also clear is the way that this intertextuality operates according to Schoenberg's developing variation and thus feeds into the musicality of the text.

The White Hotel concludes with 'The Camp', described by Cross as 'a coda at once visionary and – in many of its details at least – realistic, set in a world elsewhere, a preternatural Palestine, represent grave structural breaches as well as perhaps other sorts of breaches'.[52] These breaches should be seen as if part of a musical coda the function of which can be to inform the audience, or in *The White Hotel*'s case, the reader, that the composition is truly ending, and the coda achieves this through an increased emphasis on the key themes and motifs previously presented.

[49] Cross, 'D.M. Thomas and *The White Hotel*', p. 22.
[50] Thomas, 'Freud', p. 1959.
[51] Wirth-Nesher, 'Narration', p. 23.
[52] Cross, 'D.M. Thomas and *The White Hotel*', p. 22.

By comparing *The White Hotel's* structure to that of a musical composition, Cross brings to light a series of repetitions and variations found throughout the novel. This pattern of developing variation becomes a key motif in the text; in Chapter Five, for instance, Lisa is given a piece of sheet music to sing, a Ukrainian folk ballad. The 'tattered piece of music' which Lisa is handed suggests age and repeated performances.[53] Lisa sings, 'the repetitive yet endlessly varied links in the chain of melody, every phrase struck clean, pure as a crystal glass […] cast a spell over the audience'.[54] The performances, of which Lisa's was the most recent, presumably have also been 'endlessly varied' yet the music remains confined and guided by its notation driving it towards its end, to its silence, to its 'death'. At the conclusion of Lisa's performance, Thomas challenges closure by remarking: 'one would have sworn that, when the last of her many phrases died into silence, her voice continued to sing'.[55] Writing in *Authenticities: Philosophical Reflections on Musical Performance* (1995), Peter Kivy remarks that while 'a declarative interpretation *says* how something goes, an interpretation through a musical performance *shows* how something goes'.[56] Lisa's performance is showing how the novel's structure progresses, a structure analogous to Schoenberg's developing variation.

Thomas' use of the folk ballad also directs us to the significance of song in a broader psychoanalytic context. The symbolic relationships found in dreams and dream-work are also at work in the social and cultural traditions. In his 'Introductory Lectures on Psychoanalysis', for instance, Freud writes, 'this same symbolism, as we have seen, is employed by myths and fairy tales, by the people in their sayings and songs, by colloquial

[53] Thomas, *Hotel*, p. 162.
[54] Thomas, *Hotel*, p. 162.
[55] Thomas, *Hotel*, p. 162.
[56] Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca, NY: Cornell University Press, 1995), p. 137.

linguistic usage and by the poetic imagination'.[57] In the 'Author's Note' that prefaces *The White Hotel*, Thomas is explicit in his intentions to pursue the implications of this relationship through the 'beautiful modern myth of psychoanalysis', and 'by myth', Thomas emphasises, 'I mean a poetic, dramatic expression of a hidden truth'.[58] But while Thomas introduces music to his Freudian text, the question remains of how it can be assimilated into psychoanalytic thought, particularly given Freud's resistance to it.

III

Francesco Barale and Vera Minazzi's essay, 'Off the Beaten Track: Freud, Sound and Music' (2008), integrates much of the existing critical thought on the possible common ground between music and psychoanalysis. Barale and Minazzi focus on the *fort* / *da* game at the centre of *Beyond the Pleasure Principle* and in particular the significance of repetition which sits at the core of psychoanalysis, in the form of the repetition compulsion. They argue that:

> Fundamental issues arise precisely in connection with the relation to difference that is established in repetition – a relation that lies at the root of both the stability and the openness of psychic life. In music there is no such thing as repetition that is not already elaboration.[59]

This is evident in the *fort / da* (gone / there) game that Freud witnesses his eighteen-month-old grandson, Ernst, repeatedly perform. For Freud, it raises the question of

[57] Freud 'Introductory Lectures on Psychoanalysis', *SE XV*, p. 166.
[58] Thomas, *Hotel*, p. vii.
[59] Francesco Barale and Vera Minazzi, 'Off the Beaten Track: Freud, Sound and Music. Statement of Problem and Some Historico-Critical Notes', *The International Journal of Psychoanalysis,* Volume 89, Number 3, (2008), 237-257, (p. 247).

whether the game represents the child's capacity to master the fear of the absence of his mother or if it functions as a transference of his own experiences onto another.

The rhythm and repetition found in the *fort* / *da* pertain to the development of language. It is rhythm and repetition and not language that provide assurances of the future expressions of the psychic mastery of experience and later of symbolism.[60] For example, Barale and Minazzi point to 'the combination of repetition and variation in the pool of music and sound in which a baby is bathed at the beginning of life as the first organizer of interactive sequences and of the development of social communication'.[61] The rhythm and repetition heralds the arrival of language as its keystone to social intercourse. They continue:

> This rhythmic experience constitutes the basis for the laying down of certain constants inherent in the 'musical' and affective foundations of any subsequent exchange – namely, segmentation, repetition, modulation of tempi, simplification and/or amplification of expressive modules, melodic contours, lowering of pitch and prolongation of duration at the end of a sentence, dynamic contrasts, acceleration and deceleration, and so on.[62]

The characteristics of linguistic and social development outlined by Barale and Minazzi here are of course described in terms of musical structures. Furthermore, those first exchanges also contain an implicit anticipation of a future response. Barale and Minazzi argue:

[60] Barale and Minazzi, 'Off the Beaten Track', pp. 247-248.
[61] Barale and Minazzi, 'Off the Beaten Track', p. 248.
[62] Barale and Minazzi, 'Off the Beaten Track', p. 248.

> It contains a grain of variation or transformation inherent in any rhythm, if only because every presence, even if the same as its predecessor, is also new because it has behind it the entire sequence that precedes it; it has a 'before' and an 'after' and belongs in a time – it '*goes towards*' something, alluding to an anticipated future, in expectation of the coming of something identical which might, however, not occur.[63]

In relation to the variations of Lisa's folk ballad, as well as her poem, we might argue that the echoes do not solely belong to Lisa's past, but rather anticipate future performances and future interpretations, as well as the future events at Babi Yar.

The folk music scene thus acts as a *précis* of *The White Hotel*. It establishes its key themes and identifies the connections between them, and in so doing provides a way of reading Freud's own theory of repetition through fiction. They also provide competing interpretations within a single novel. Moreover, while Freud's development and application of psychoanalysis is dependent on the identification of forgotten past events in order to cure the physical manifestations of neuroses, he describes these unconscious mental processes as 'timeless'.[64] These processes 'are not ordered temporally, […] time does not change them in any way and the idea of time cannot be applied to them'.[65] In this way, we can understand Lisa's trauma as deriving from her death in the future. Not only does this support the 'timeless' nature of unconscious processes, but it also relates to Freud's conceptualisation of the death drive in *Beyond the Pleasure Principle*, where he argues that the aim of life is to return to its previous inanimate state. He writes:

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[63] Barale and Minazzi, 'Off the Beaten Track', p. 248.
[64] Sigmund Freud, *Beyond the Pleasure Principle* [1920] *The Standard Edition Volume XVIII*, ed. and trans. by James Strachey, (London: Hogarth Press, 1955), p. 28.
[65] Freud, *Pleasure Principle*, *SE XVIII*, p. 28.

> Living substance was thus being constantly created afresh and easily dying, till decisive external influences altered in such a way as to oblige the still surviving substance to diverge ever more widely from its original course of life to make ever more complicated *détours* before reaching its aim of death. […] These circuitous paths to death, faithfully kept to by the conservative instincts, would thus present us today with the picture of the phenomena of life.[66]

The *détours* of life's original path found in the repetitions and differences that continually re-emerge throughout *The White Hotel* are emphasised by Lisa's performance, which demonstrates the repetitive and endlessly varied structures at work.

But in order to understand the connections between music and psychoanalysis as they are performed in *The White Hotel*, it is important to also consider the ways that Thomas' musical reading of *Beyond the Pleasure Principle* also runs parallel to the critical responses to it. Indeed, Freud's circuitous paths are identified by Peter Brooks in 'Freud's Masterplot', where he describes an equivalent repetition found in 'our experience of literary texts'.[67] The experience of literary and psychoanalytic repetition, he writes, 'can take us both backward and forward'. This means, Brooks writes, 'the end is a time before the beginning', a process illustrated by *The White Hotel*.[68] In his article, 'D.M. Thomas' *The White Hotel*: Mirrors, Triangles, and Sublime Repression' (1989), Robert D. Newman notes that the novel 'invites repetitive transformation[s] of our interpretation and understanding of the text'.[69] Brooks' identification of the 'tension [between] two formal categories, difference, and resemblance' can help us to understand this.[70]

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[66] Freud, *Pleasure Principle*, *SE XVIII*, pp. 38-39.
[67] Brooks, *Reading*, p. 99.
[68] Brooks, *Reading*, p. 103.
[69] Brooks, *Reading*, p. 103; Robert D. Newman, 'D.M. Thomas' *The White Hotel*: Mirrors, Triangles, and Sublime Repression', *Modern Fiction Studies,* Volume 35, Number 2, (Summer 1989), 193-209 (p. 207).
[70] Brooks, *Reading*, p. 103.

'Transformation', Brooks writes, is 'a change in a predicate term common to beginning and end [that] represents a synthesis of difference and resemblance; it is, we might say the same-but-different'.[71] The two formal categories dominate *The White Hotel.* For Freud, the concept of 'same-but-different' not only applies to the *détours* generated by tensions between opposing instincts, the instinct of self-preservation and the aim of all life being death, or the pleasure principle and the death drive, but is also at work within the literary text.

IV

The pattern of repetition and transformation recurs throughout Freudian psychoanalysis. In *The Interpretation of Dreams* (1900), for instance, Freud observes that 'speech in a dream is often put together from various recollected speeches, the text remaining the same but being given, if possible, several meanings, or one different from the original one'.[72] I have argued that Thomas employs these patterns of repetition and variation through the musical structure of *The White* Hotel, however, he takes this further still through the novel's intratextual and intertextual relations.

In an interview conducted in 1982, Thomas said of *The White Hotel* that he 'hoped someone could open [the novel] anywhere and read a paragraph and it would make them think of some other episode in the book, some other particular image'.[73] For example, Thomas takes Ferenczi's letter describing Freud's fainting fit to introduce imagery into the text that he would employ throughout the novel. A newspaper account of the discovery of prehistoric and mummified peat-bog corpses is repeatedly raised for discussion by Jung

[71] Brooks, *Reading*, p. 91.
[72] Sigmund Freud, *The Interpretation of Dreams, The Standard Edition*: *Volume IV*, ed. and trans. by James Strachey (London: Hogarth Press), p. 304.
[73] D.M. Thomas, *London Magazine*, XXI, (February 1982), p. 34.

much to Freud's frustration: 'Why are you so concerned with these corpses?'.[74] The imagery is also repeated in Lisa's poem as 'charred bodies' and Major Lionheart's recollection of 'other mass graves he had stood over'.[75] Its most prominent iteration, however, is found towards the end of the novel in the chapter on Babi Yar, which preserves its circuitous path.

Here, Brooks' concept of 'same-but-different' is referred to indirectly. In the account of the massacre Thomas writes, 'Dina [Pronicheva] survived to be the only witness, the sole authority for what Lisa saw and felt. Yet it had happened thirty thousand times; always the same way and always differently'.[76] Thomas also applies resemblances and differences to events and to dialogue. For example, the chapter, 'The Gastein Journal', begins with Lisa dreaming of variations on scenes and dialogue from Chapter Five, and her death at Babi Yar. In her dream she is shot in the right shoulder while in Chapter Five she is kicked in the left breast and pelvis, cracking the bone. In her dream she hears the phrase, "Don't be frightened, lady. I'm alive too," which by Chapter Five, becomes, '"Don't be scared, lady! I'm alive too." Lisa had once dreamt those words'.[77] In addition to the variations within the text, Thomas also draws on and transforms other sources. Chapter Five is structured around Anatoli Kuznetsov's *Babi Yar*, much of which Thomas repeats verbatim, but some of which he alters slightly. For instance, *Babi Yar* reads: 'Suddenly an open car drove up carrying a tall, well-knit, elegant officer carrying a riding crop. At his side was an interpreter'.[78] In contrast, Thomas writes in *The White*

[74] Ferenczi, letter to Gisela Ferenczi, 8 September 1909, *Hotel*, p. 5.
[75] Thomas, *Hotel*, p. 20, p. 70.
[76] Thomas, *Hotel*, p. 251.
[77] Thomas, *Hotel*, p. 250.
[78] Anatoly Kuznetsov, *Babi Yar: A Document in the Form of a Novel* [1966], trans. by David Floyd (New York: Farrar, Straus, and Giroux, 1970), p. 108. The 1970 version of *Babi Yar* is not only constructed directly from witnesses' testimonies but also from different published versions. They are distinguished in the following way: 'Ordinary type – material published in *Yunost* in 1966. **Heavier type** – material cut out by the censor at the time. Enclosed between square brackets [ ] – material added between 1967 and 1969'. After its

Hotel: 'Suddenly an open car drew up and in it was a tall, well-built, smartly turned-out officer with a riding crop in his hand. At his side was a Russian prisoner'.[79] The effect of this variation is discussed by Linda Hutcheon in *A Poetics of Postmodernism: History, Theory, Fiction* (1988), who describes it as 'reading a second translation of the same source'.[80] The tension between repetition and variance is addressed by Thomas in his description of the Jewish evacuation, which he describes as having 'gone through the hands of a bad translator'.[81] Hutcheon argues that *The White Hotel's* 'overt use of multiple intertexts — Freud's case histories, *Beyond the Pleasure Principle*, Anatoli Kuznetsov's *Babi Yar*, the operas *Don Giovanni* and *Eugene Onegin* — suggests a textualized refusal to "express" either singular subjectivity or single meaning'.[82] The refusal can be identified in psychoanalysis resistance to closure and to psychoanalytic in general, even perhaps to Freud's resistance to music.

V

Indeed, the text's resistance to a single interpretation can be read alongside Thomas' own counter-transference. As Thomas himself notes, 'I think the book does have all of my life experience there in some form or other'.[83] Hutcheon points out that the 'text never resolves any of the issues it raises: it offers no totalizing solution because it both cannot and will not. All it can do is contextualize and confront the contradictions of history, both public and private'.[84] Further contradictions appear when considering Thomas'

transfer to film the original manuscript was buried in the ground, where Kuznetsov hopes 'it still is to this day'. (Kuznetsov, *Babi Yar*, p. 6).

[79] Thomas, *Hotel*, p. 246.

[80] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 1988), p. 171.

[81] Thomas, *Hotel*, p. 234.

[82] Hutcheon, *Poetics*, p. 167.

[83] D.M. Thomas, 'Freud and the "White Hotel"', *British Medical Journal,* Volume 287, Number 6409, (December 1983), 1957-1960 (p. 1957).

[84] Hutcheon, *Postmodernism*, p. 165.

recognition of his sources. He claims only to have read Kuznetsov's *Babi Yar* prior to writing *The White Hotel* 'because it was a fat book, and I was going on a long journey'.[85] Thomas claims his laziness led to him loosely basing Lisa Erdman's story on the Russian poet, Anna Akhmatova: 'If I can get away with [no research] I do so, and it so happens that I have some knowledge of [her]'.[86] Thomas also casually dismisses his reference to a quotation from Goethe that Freud also cited in his own acceptance speech for the Goethe prize for Literature in 1930, as a 'coincidence'.[87]

The most significant example of intertextuality is similarly obscured. When Lisa is separated from her son, Koyla, at Babi Yar she screams at a Cossack guard the only line of Hebrew in the novel, '*Mayim rabbim lo yekhelu lekhabbot et-ha-ahavah u-neharoit li yishtefuha*!'.[88] In his essay, 'Solomon's Fair Shulamite in D.M. Thomas' *The White Hotel*'(1995), David Leon Higdon argues that its significance lies in its 'intertextual ties to a work outside Thomas' text, rather than evolving within it, as do many other motifs'.[89] The line reappears in the final chapter, 'The Camp', but this time translated when she recalls that the only Hebrew she knows is for 'many waters cannot quench love, neither can the floods drown it', echoing Hutcheon's understanding that *The White Hotel* may be read as a series of translations of a single source.[90] The significance of Thomas' use of external texts highlights the novel's motifs of resemblance and difference, providing a range of familiarity stretching from the Biblica to his use of Kuznetsov's *Babi Yar: A Document in the Form of a Novel* which led to accusations of plagiarism. And as he obscures the

[85] Thomas, 'Freud and *The White Hotel*', p. 1957.
[86] Thomas, 'Freud and *The White Hotel*', p. 1958.
[87] Thomas, 'Freud and *The White Hotel*', p. 1960.
[88] Thomas, *Hotel*, p. 239.
[89] David Leon Higdon, 'Solomon's Fair Shulamite in D.M. Thomas' *The White Hotel*', *Journal of Modern Literature*, Volume 19, Number 2, (Fall 1995), 328-333, (pp. 328-329).
[90] Thomas, *Hotel*, p. 260.

reasons for their inclusion, it suggests that we should look closer why he chose that particular line of Hebrew.

The lines, '*Mayim rabbim lo yekhelu lekhabbot et-ha-ahavah u-neharoit li yishtefuha*!' / 'Many waters cannot quench love, neither can the floods drown it' are taken from Chapter Eight of the *Song of Songs*. Higdon notes that it is only one of *The White Hotel*'s unannounced references to the poem. 'The Rose of Sharon', which begins Chapter Two of the *Song of Songs*, can be found in *The White Hotel's* 'The Sleeping Carriage' as 'I am the rose of Sharon', while in 'The Camp' as 'Why it's the r-rose of Sharon'.[91] 'The Camp' also includes, uncredited, lines 10-14 of Chapter Two of the *Song of Songs*. Lisa receives the section of the poem in the form of the letter: 'Rise up, my love, my fair one, and come away. […], let me hear your voice, for sweet is thy voice, and thy countenance is comely'.[92] The lines are considered to be the poem's most widely known and the most frequently quoted.

Thomas' decision to interweave the *Song of Songs* so frequently and so tightly into *The White Hotel* is certainly no surprise when one considers their shared imagery. Higdon argues that it is a specific line at the end of the 'The Sleeping Carriage' that binds the *Song of Songs* to *The White Hotel*: 'The corpses had been buried, drowned, and reburied under concrete and steel. But all this had nothing to do with the guest, the soul, the lovesick bride, the daughter of Jerusalem' secures the novel's imagery 'to the imagery of the Hebrew poem even more emphatically than do the more overt allusions and citations, because the images self- reflexively set up an equation between the hotel/guest and the body/soul'.[93] The *Song of Songs* also provides Freud with much of the symbolism of *The*

[91] Thomas, *Hotel*, p. 227, p. 273.
[92] Thomas, *Hotel*, p. 263.
[93] Thomas, *Hotel*, p. 253; Higdon, 'Solomon's Fair', p. 329.

Interpretation of Dreams. The entwined imagery of the divine and the profane in the *Song of Songs* was an ambiguity of which Freud was fully aware. He writes in his 'Introductory Lectures on Psychoanalysis':

> The Hebrew scriptures, written in a style that comes close to poetry, are full of sexually symbolic expressions, which have not always been correctly understood and whose exegesis (for instance, in the case of the *Song of Solomon*) has led to some misunderstandings.[94]

Freud also acknowledges that the *Song of Songs* provided the psychoanalytic analogy of a building as the human body, and in later Hebrew literature it is very commonplace to find a woman represented by a house.[95]

The connections between the *Song of Songs* and psychoanalysis are even more compelling when their shared symbolism is considered in greater detail. Indeed, the *Song of Songs* also provides Freud with much of the imagery for *The Interpretation of Dreams*. The similarities were identified by the American psychiatrist, Max N. Pusin, who in 1971 compiled a table of symbols found in *The Song of Songs* which he compared with the table of 'Typical Symbols' provided by Freud in *The Interpretation of Dreams.* He shared his findings in a letter to Marvin H. Pope, who published his translation of *The Song of Songs* in 1977. Pusin writes:

> It can be seen that the Song contains nearly every category of Freudian symbol and that the *meanings* of the symbols are nearly identical, as far as one can determine, with those of Freud. Some of the techniques used by the mind in forming dreams, too, are utilized by the author of Song. The results can only be

[94] Freud, 'Introductory Lectures on Psychoanalysis', *SE XV*, pp. 161-162.
[95] Freud, 'Introductory Lectures', *SE XV*, p. 162.

> called striking, indicative of the fact that, as analysts put it, the composer had an easy and direct access to the unconscious. This is the mark of great artistic genius…[96]

It is worth noting too that Pusin favoured the theory *Song of Songs* was originally a 'brief musical playlet' that was 'probably written […] for the purpose of entertaining the bride and the wedding guests on one of the seven days of the wedding feast. It uses material and themes from popular sources from older times as all poets do to this very day'.[97]

The problems of interpreting the images have been also noted by the *Song of Songs* translators. The reasons for this are remarkably similar to the same-but-different reading of *Beyond the Pleasure Principle* by Brooks and Thomas' strategy in *The White Hotel*. For instance, Theophile J. Meek's *The Interpreter's Bible* (1956) notes that *The Song of Songs* contains 'extravagant, sometimes overbold images' while the poem itself retains 'a certain crudity about many of the figures of speech, comparing things that are only slightly, if at all, alike'.[98] Ben Joseph Sa'adia (882-942), the Jewish exegete and philosopher, began his commentary on the *Song of Songs* by acknowledging that 'you will find great differences in interpretation of the *Song of Songs*. In truth they differ because the *Song of Songs* resembles locks to which the keys have been lost'.[99] The imagery used by Sa'adia also reflects Freud's description of his development of psychoanalysis: 'I can only repeat over and over again – for I never find it otherwise – that sexuality is the key to the problem of the psychoneuroses and of the neuroses in general. No one who disdains

[96] Max N. Pusin, letter to Marvin H. Pope, 19 November 1971, cited by Marvin H. Pope (trans. and ed.) in *Song of Songs* (New York: Doubleday, 1977), p. 133.
[97] Pusin, letter to Pope, 19 November 1971, cited by Pope in *Song of Songs*, p. 134.
[98] Theophile J. Meek, *The Interpreter's Bible*, (Abingdon: Abingdon Press, 1956), p. 92, p. 97.
[99] Ben Joseph Sa'adia, cited by Pope in *Song of Songs*, p. 89.

the key will ever be able to unlock the door'.[100] In his introduction to *Song of Songs*, Pope announces his conviction that the poem's origins are located in the 'sacral sexual rites of Near Eastern fertility cults wherein the issues of life and death were the crucial concern'.[101] Pope continues, noting that 'in reviewing the interpretations that have been imposed upon it, the impression has grown to conviction [sic] that the cultic interpretation, which has been vehemently resisted from its beginnings, is best able to account for the erotic imagery', and adding, 'sexuality is a basic human interest'.[102] As 'sexuality seems to play a principle part in the pathogenesis of hysteria as a source of psychical traumas', the symbolism of the *Song of Songs* is easily transferred to psychoanalysis.

There is also a school of thought that the *The Song of Songs* is a collection of dreams. In 1813 and 1816 Johann Leonhard von Hug proposed that the poem can be broken down into thirty-eight disordered fragments, 'the disarray being a major argument in support of the dream sequence'.[103] Solomon B. Freehof developed the idea greater detail. He writes: 'The book is not the story of two lovers seeking each other in actual places, but in imaginary: "On my bed at night I sought my beloved" (3:1). In other words, the book is a sequence of dreams […]. Once the book is read thus its very disorder makes sense'.[104] Freehof's example can also function within psychoanalytic theory. The two lovers' desire to be together is fulfilled by their seeking each other out in imaginary places, or as Freehof reasons, within a dream. As Freud states, 'we shall find that dreams

[100] Sigmund Freud, 'Fragment of an Analysis of a Case of Hysteria' [1905] (1901)], *The Standard Edition Volume VII*, ed. and trans. by James Strachey, (London: Hogarth Press, 1953), p. 115.
[101] Pope, *Song of Songs*, p. 17.
[102] Pope, *Song of Songs*, p. 17.
[103] Pope, *Song of Songs*, p. 132.
[104] Solomon B. Freehof, 'The *Song of Song.* A General Suggestion', *Jewish Quarterly Review*, Volume 39, Number 4, (April 1949), 397-402, (p. 401).

really have a meaning and are far from being the expression of fragmentary activity of the brain, as the authorities have claimed. When the work of interpretation is completed, we perceive that a dream is a fulfilment of a wish'.[105]

The significance of the incorporation of the *Song of Songs* into *The White Hotel* lies not only as an example of the latter's intertextual design, a literary representation of *Beyond the Pleasure Principle,* but also in *The White Hotel*'s narrative temporal shifts. The structure of the novel can take us both backwards and forwards through time but now applies not just to the Thomas' text. Because of its intertextuality and Thomas' use of the *Song of Songs*, it reveals how the circuitous path of *Beyond the Pleasure Principle* applies to Freud's texts as well. But these intertextual references do not simply reveal the ways that the novel illustrates Brooks' theory of repetition. Nor does this return to *Song of Songs* (and beyond, as the poem itself is a compilation of popular material and themes) does it merely illustrate the circuitous path of *Beyond the Pleasure Principle*. Rather, the elaborate intertextual structures of the novel – and their delayed disclosure - affects the process and experience of reading and re-reading the text. Even without an awareness of the novel's intertextuality, however, the amplified narrative temporal shifts exaggerate the differences in interpretation more than the hindsight acquired by the rereading of any text. Each new disclosure invites a fresh interpretation of the novel, mirroring Lisa's own changing interpretations of the folk song. For Hutcheson: 'Lisa's multiple self-inscriptions and the extensive intertextual strands all work to combat any fixed identity for either protagonist or text, and thus any fixed identification for the reader'.[106] The musical associations and the lack of fixed identity of a text is established early in the novel when

[105] Freud, *The Interpretation of Dreams*, *SE IV*, p. 121.
[106] Hutcheon, *Postmodernism*, p. 172.

Lisa's impressions of Gastein were written between the staves of the score of Mozart's *Don Giovanni*, an 'alternative libretto' of 'doggerel verse'.[107] The notion of the impossibility of a universal, stable text are made plain during Lisa's journey to Vienna. She shares a carriage with Freud's son, Martin, who enquires about the book she is holding. Lisa responds by offering it to him to read:

> He was puzzled for a moment by the black and white dots which jumped about on the page to the train's rhythm […] Then he realized it was music. There were words in Italian between the staves, and when he glanced at the book's stiff cover (the binding crackled in his hands) he saw the name Verdi.[108]

Unable to read music he returns the book to her. The jumping music notes of the score emphasise the text's instability. However, this is further heightened by the fact that the score is overlaid with Lisa's poetry. Thus, Lisa's book becomes a palimpsest, replicating *The White Hotel*'s own intertextual relations.

VI

Many of the characters of *The White Hotel* are repetitions and variances of others both found in the novel and from elsewhere. For example, there are the pronounced similarities between Lisa's case study and that of 'The Wolf-Man'. The Freud of the novel observes in a footnote that 'there were a surprising number of similarities in their backgrounds': they were both from Odessa, Lisa knew of 'The Wolf-Man's' family by repute, they both regularly visited Vienna, both maintained contact with Freud after their analysis had concluded, and they shared a not dissimilar psychoanalytical journey.[109] The

[107] Thomas, *Hotel*, p. 113.
[108] Thomas, *Hotel*, p. 33.
[109] Thomas, *Hotel*, p. 125, n. 2.

catalyst for both Lisa's and the 'Wolf-Man's' neuroses, identified by Freud, were identical and guided their subsequent treatment: according to Freud, both had, as infants, observed adults in the act of making love, too young to consciously understand what they had seen. Thomas illustrates their connection with their passing on the stairway to Freud's apartment without knowing who the other was, their similarities contrasting with the difference in their directions, one ascending the other descending.[110]

The pattern of doubling in *The White Hotel* is further extended by the fact that Lisa's mother and aunt are twins, with the aunt taking the role of one Lisa's many mother-doubles. Further, we note Lisa's dependency on Madame Kedrova, which is disrupted by Kedrova's decision to marry. With Lisa's position displaced, she repeats this dependency in her relationship with Vera Serebryakova, and again is she threatened by her mother-figure's decision to marry. By this time, however, and after analysis with Freud, Lisa has successfully negotiated her Oedipal anxieties and the relationship is preserved. The links between the two are underlined by Thomas when Serebryakova falls in Milan, an encore of Lisa's fall in Saint Petersburg. Furthermore, Lisa later extends the mentor/mother-figure role to her own protégée, Lucia.

[110] In psychoanalysis, the staircase can represent the sexual act: The physical activity of climbing the staircase – 'we come to the top in a series of rhythmical movements and with increasing breathlessness' – and the staircase as the customary route to the bedroom. There is also the linguistic association whereby "mounting" [German "*steigen*"] is used as a direct equivalent for the sexual act. We speak of a man as a "*Steiger*" [a "mounter"] and of "*nachsteigen*" ["to run after", literally "to climb after"], Sigmund Freud, *The Interpretation of* Dreams, *The Standard Edition Volume V*; ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 355, n. 2 [added 1911]; Lisa's use of poetry as a form of interpretation and as a way of expressing pain and anxiety also returns us to 'The Wolf-Man's' story but this time to Therese Pankejeff, his wife. Before her suicide she wrote poetry to convey the tensions between the death drive and the instinct for survival and included many motifs familiar to *The White Hotel*: 'But no, it was a letter / Wounding me deeply / Now it became clear / That all was only a dream / Life can be that way / Today the heart beats / Full of happiness; Tomorrow its only wish / Is to be buried deep!' (Robert E. Lougy 'The Wolf-Man, Freud, and D.M. Thomas: Intertextuality, Interpretation, and Narration in *The White Hotel*', *Modern Language Studies,* Volume 21, Number 3, (Summer 1991), 91-106, (p. 104, n. 6); cited by Therese Pankejeff in *The Wolf-Man and Sigmund Freud* [1972], ed. by Muriel Gardiner (London: Karnac Books, 1989), p. 87).

Thomas continues to foreground resemblance and difference by introducing moments of recognition, and of familiarity diffused by uncertainty. Upon her return to Odessa, Lisa is recognized by a former acquaintance, but she sees her as a 'misty figure' she once dreamed of, becoming 'no more than a spectre'.[111] Lisa's return to Odessa allows Thomas to splice the character of Dina Pronicheva into his novel; her significance, moreover, is indicated by the close-to-identical narratives Thomas gives them at Babi Yar. When Dina demands to be freed, 'she showed them the contents of her bag', in a search to prove her ethnicity, while Lisa 'fumbled in her bag for her identity card'.[112] Lisa knew Dina 'slightly' from the Kiev puppet theatre, they both had Russian surnames, they both spoke Ukrainian, and they were both left a few places from each other on the hillock Babi Yar.

While Lisa met her death there, Dina survived. Her testimony provides the conclusion to Lisa's story, through Thomas' use of Kuznetsov's *Babi Yar*. But Lisa and Dina's fictional relationship also has another function: it destabilises the possibility of a definitive account, demonstrating that these narratives will always be available to reinterpretations. This returns us to Barale and Minazzi's musical interpretation of *Beyond the Pleasure Principle* which, as Thomas demonstrates, invites, anticipates, and even prepares us for future interpretations. Thomas' incorporation of Kuznetsov's *Babi Yar* is a response and a reiteration of the similarities between the imagery found in psychoanalysis and the *Song of Songs*.

Yet it appears that many of Thomas' critics have failed to notice the similarities between the construction of *The White Hotel* and Kuzetsov's text. As Wirth-Nesher notes,

[111] Thomas, *Hotel*, p. 197, p. 213.
[112] Thomas, *Hotel*, p. 239, p. 244.

Kuzetsov claims that *Babi Yar* 'is not a fiction but rather a compilation and reconstruction of documentary material'; this echoes the intertextual structures of *The White Hotel*: '[Thomas] can be accused of using a historical document in a fiction in place of a re-creative imagining of that event, but the immorality of creating fiction about human suffering for which historical documents already exist is [his] point'.[113] Kuzetsov includes the word 'Document' in the sub-title of his text to indicate that he has only included documented facts; it is a text, he claims, that 'contains not the slightest element of literary invention – of what 'might have been' or what 'ought to have been'.[114] Thomas absorbs Freud's texts in the same way. But this strategy also parallels Freud's own case studies, which are also reconstructions and interpretations based upon the patient's analysis as well the analyst's presumptions and experience. It also exaggerates the uncertainty and precariousness of a definitive interpretation of events. Dina is the sole authority on the massacre at Babi Yar and yet it has been reconstructed twice, once as a definitive history by Kuzetsov, and once as a fiction by Thomas. While Kuzetsov argues that he offers a full uncensored version of this history, he is also aware how a previous version of *Babi Yar* has been 'distorted and deformed by censorship'.[115] The text's distortion, magnified by its translations into 'many languages' combined with the nature of its construction, challenges his wish that 'the present text of *Babi Yar* [is] to be regarded as the only true one'.[116] Notably, like both Freud and Thomas, Kuzetov also considers the echoes of future events as repetitions of the past, albeit new and different. In 'The Final Chapter: Getting Rid of the Ashes', Kuzetsov writes:

[113] Wirth-Nesher, 'Narration', p. 23.
[114] Kuznetsov, *Babi Yar,* p. 17.
[115] Kuznetsov, *Babi Yar*, p. 6.
[116] Kuznetsov, *Babi Yar*, p. 6.

> That nightmare pursued me, something between dream and reality, and I would jump up with the cries of thousands of dying people ringing in my ears […] what will happen tomorrow? What new Babi Yars, Maidaneks, Hiroshimas, [Kolymas and Potmas], in what places and with what new, more advanced methods, lie hidden in the future, just biding their time? And which of us now living is already perhaps marked out for them?[117]

This suggests that Kuzetsov is fully aware of the potential for future repetitions yet is resistant to interpretations of his own text despite his concession that it has already undergone distortion and is perhaps undermined by Thomas' approach of leaving much of the text included in *The White Hotel*, either untouched or only slightly altered.

Mary F. Robertson's essay, '"Imagining the Real" in Thomas' *The White Hotel*' (1984), underestimates the strength of the Freudian drives at work in Thomas' account of Babi Yar. Citing Walter Reich's 'The Enemies of Memory' (1982), she maintains that 'the readers of the chapter on Babi Yar in *The White Hotel* will agree that it portrays a "reality that drives out the [psychoanalytic] theory" which dominates the first part of the book'.[118] She illustrates this by arguing that 'one of [*The White Hotel's*] strongest *données* is that this woman as a representative human being might have, probably does have, powers that could redeem history's horrors if she were only really heard in the civilized and material world'.[119] Robert E. Lougy, however, counters Robertson's approach by arguing that 'by denying us the possibility of seeking such redemption in any single voice or, indeed, in any single truth, the novel remains faithful to its own truest impulses and

[117] Kuznetsov, *Babi Yar*, p. 477.
[118] Mary F. Robertson, 'Hystery, Herstory, History: "Imagining the Real" in Thomas *The White Hotel*', *Contemporary Literature*, Volume 25, Number 4, (Winter 1984), 452-477, citing Walter Reich, 'The Enemies of Memory: Forgetting the Holocaust to Save Ourselves', *The New Republic*, Volume 186, Number 16, (April 1982), 20-23, (p. 23).
[119] Robertson, 'Hystery', p. 465.

testifies to its grounding in ambiguity and uncertainty'.[120] It is a view shared by Wirth-Nesher, who writes: 'the desire for coherent stories also keeps us from the truth, as each of Thomas' narrative modes is subverted by the one that follows it'.[121] There is also no hierarchy of interpretation, illustrated by the different forms of texts used in the novel: the case-study, letters, postcards, musical scores, functional narratives, the use of poetry, are all used to document Lisa's story and are replicated by the varying modes and genres utilized in the construction of *The White Hotel*.

It is a construction that also helps us to understand the different representations of Freud that appear in Thomas' novel. There is Sandor Ferenczi's Freud, fainting in the Hotel in Bremen. There is Thomas' Freud, writing Lisa's case study, and finally, there is Lisa's Freud in the final chapter 'The Camp'. Each Freud is identifiable by the increasing variations in their iterations. Lisa 'was forever glancing round […] and seeing a face she thought she recognized. Once she even thought she caught sight of Sigmund Freud: an old man with a heavily bandaged jaw, eating – or attempting to eat – alone'.[122] She decides not to approach him, telling herself 'it might not be [him]'.[123] 'When she saw him painfully take a few puffs of a cigar, through a mouth that was no more than a tiny hole, she was almost certain'.[124] The use of 'almost' echoing the glimpses of familiarity Thomas wished his novel to achieve. Lisa also provides him with an additional role: 'She suddenly realised that the old, drying-out, kindly priest in her journal had been Freud; and she wondered how she could have failed to see it at the time. It was obvious'.[125] It was the priest who offered 'words of hope' to the mourners of the dead of the white hotel, and

[120]Lougy 'The Wolf-Man, Freud, and D.M. Thomas', p. 104, n. 10-11.
[121] Wirth-Nesher, 'Narration', p. 27.
[122] Thomas, *Hotel*, p. 260.
[123] Thomas, *Hotel*, p. 260.
[124] Thomas, *Hotel*, p. 260.
[125] Thomas, *Hotel*, p. 260.

whose 'certainties were a great comfort'.[126] Here, the multiple and repeated variations of Freud embody the pattern of variation and repetition that is at work throughout the novel. In this way, the repeated return to psychoanalysis operates as a musical refrain. Thus, Freud appears to enact the very musical structures that he resists**.**

Conclusion

Reading the relationship between psychoanalysis and music through the structure of repetition, this chapter argues that Thomas' novel challenges Freud's resistance to music and instead suggests that the musical refrain – or Schoenberg's developing variation – operates across psychoanalytic and literary texts. Reading music in *The White Hotel* through Brooks' theory of repetition, it is clear that with each piece of music, or each iteration of the *fort / da* game, the text elicits a further reading, an invitation to the future. Challenging the very possibility of a single or definitive interpretation, the novel is continually 'coming and going [a] *fort / da* of a pendulum'.[127] In this way, the novel repeats the very structures found in Freud's own text, re-enacting the circuitous route embellished by detours, performing Brooks' theory of 'the same but different'. By using a musical structure to echo the analogy, Thomas supports the developing variation of events, dialogue, imagery, and characters, of which the fictional Freud is just one. This is played out on a structural level, too: mirroring Freud's use of repetition in *Beyond the Pleasure Principle*, Thomas incorporates intertexts which themselves resist interpretation. This strategy enables and emphasizes the possibility for multiple performances, multiple readings and multiple interpretations to co-exist. At the same time, this shifting multiplicity challenges the possibility of a single interpretation. Indeed, the authority of

[126] Thomas, *Hotel*, p. 24, p. 62.
[127] Jacques Derrida, ''To Do Justice to Freud': The History of Madness in the Age of Analysis', *Critical Inquiry*, Volume 20, Number 2, (Winter 1994), 227-266, (p. 240).

the Freud of the novel is undermined by his failure to interpret Lisa's symptoms. Indeed, for Hutcheon, 'by implication, [the failure] is Freud's. Or is it?' [128] The novel also presents us with the problematic common source, Dina Pronicheva's testimony in the case of *The White Hotel*, and the *Song of Songs* in psychoanalysis. This uncertainty, combined with the developing variations of the text and the multiple iterations of Freud, all function as invitations for future interpretations. Finally, Thomas' decision to use the material from *Babi Yar* largely unchanged is not perhaps a failure of imagination, or perhaps, as Thomas himself argues, not just out of respect for the significance of the event. It also functions as a fixed point, around which all the other competing fictions revolve. As such, it also illuminates and exaggerates how composite fictions emerge and function, not simply within the novel but also, and more significantly, intertextuality.

[128] Hutcheon, *Postmodernism*, p. 175.

Chapter Five

Smoke - Patricide and *Totem and Taboo* in Jean-Paul Sartre's *The Freud Scenario*

> Nothing has arrived because you wanted to preserve (and therefore to lose), which in effect formed the sense of the order coming from behind my voice, you remember, so many years ago, in my first 'true' letter: 'burn everything'.
>
> Jacques Derrida*, Cinders* (1982)

Introduction

In April 1885 Freud wrote a letter to his fiancée, Martha Bernays, informing her of his decision to burn his personal papers:

> One intention as a matter of fact I almost finished carrying out, an intention which a number of as yet unborn and unfortunate people will one day resent. Since you won't guess what kind of people I am referring to, I will tell you at once: they are my biographers. I have destroyed all my notes of the past 14 years, as well as letters, scientific excerpts, and the manuscripts of my papers. As for letters, only those from the family have been spared. Yours, my darling, were never in danger. […] As for the biographers, let them worry, we have no desire to make it too easy for them. Each one of them will be right in his opinion of 'The Development of the Hero', and I am already looking forward to seeing them go astray.[1]

This chapter will explore the ways Jean-Paul Sartre's abandoned screenplay, *Freud* [1958-1960], published in 1985 as *The Freud Scenario*, incorporates the imagery drawn from

[1] Sigmund Freud, Letter to Martha Bernays, 28 April 1885 #61, *The Letters of Sigmund Freud 1873-1939,* ed. by Ernst L. Freud, trans. by Tania and James Stern (London: Hogarth Press, 1961), pp. 152-153; Freud repeated the 'ceremony' twice more before 1908 by which time the key early psychoanalytic texts were published ending Freud's period of isolation.

Freud's letter to Martha into his fictionalized account of the 'Development of the Hero' and Freud's journey towards his absorption of the Oedipus myth into psychoanalysis. It examines the ways that Sartre utilizes the imagery drawn from *Totem and Taboo* (1913) and the burning of his personal papers – smoke, ash, fire – to represent the symbolic patricide of Freud's father/son relationships. It will also examine the sacrificial roots of the psychoanalytic understanding of patricide, particularly its focus upon the 'duty to repeat the crime […] again and again'.[2] This chapter will provide examples from all three versions of the screenplay: *The Synopsis* (1958), *Version I* (1959), and the extracts available of *Version II* (1959-1960). This is to emphasize the sense of iteration, of repetition and of difference discussed in the previous chapter, which form a significant part of the screenplay's structure. It also elaborates the idea of how concealment can also produce new competing fictions introduced in the previous chapters. The differences between the same scenes in the various treatments of the screenplay are, as J.-B. Pontalis argues, examples 'of the divergent orientation that Sartre's work [as a whole] can take, even when the subject and the situations remain the same'.[3] Indeed, Sartre's own interest in repetition and difference are evident from his suggestion in *Version 1* that the same actor play both Freud, and Jakob Freud, Freud's father, 'in order to bring out not the similarities but the differences'.[4] By doubling and dividing Freud and the father, Sartre illustrates Freud's theory of patricide and its cyclical construction.

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[2] Sigmund Freud, *Totem and Taboo* [1913 (1912-13) *The Standard Edition Volume XIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 145.

[3] J.-B. Pontalis, 'Preface', Jean-Paul Sartre, *The Freud Scenario* [(1958-1960) 1985], ed. by J.-B. Pontalis, trans. by Quintin Hoare (London: Verso, 2013), p. 419.

[4] Sartre, *Scenario*, p. 35; Sartre was aware that it was impossible to construct a screenplay that observed factual reality and planned to indicate through notes 'the modifications to which [he] subjected that reality', a plan that was quickly abandoned. (Pontalis, 'Preface', pp. xiii-xiv); In a parallel process, *The Freud Scenario* contains a ten-page comparative table isolating the differences between the two screenplays, but not the original synopsis. As Pontalis suggests, Sartre's blend of fact and fiction is sometimes of such force that even someone who thinks he knows the Freudian saga like the back of his hand will start distrusting his memory and go off and consult his library, with the idea of checking some fact or picking up some distortion

I

In 1958 the American director John Huston invited Sartre to write a screenplay about Freud's early career. Although Huston understood Sartre to be 'anti-Freudian' he nevertheless believed him to be 'the ideal man to write the *Freud* screenplay […]. He knew Freud's works intimately and would have an objective and logical approach'.[5] In a 1965 interview with Robert Benayoun, Huston discussed his strategy for the project: 'I wanted to concentrate on that episode like a detective story [and] in the manner of a police investigation', recalling the connections between detective fiction and psychoanalysis explored in Chapter Two.[6] Huston also wanted the screenplay to be, what James Hillman would later call one of the four psychoanalytic narratives, a 'heroic epic' that describes 'the ego's development, especially out of childhood, through obstacles and defeats', echoing Freud's own assuredness in his future success in his letter to Martha and 'the development of the hero'.[7] For Huston, the 'heroic epic', Freud's descent into the unconscious, 'should be as terrifying as Dante's descent into hell. […] Something that breathed brimstone', an alternative source of the fire and smoke that fills the screenplay.[8]

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or pure invention – before becoming doubtless more Freudian and recognizing that, since memory and fiction are indistinguishable, the question of truth or falsehood is no longer posed!' (Pontalis, 'Preface', p. xiv); Pontalis also points out, Sartre was to later 'invent' the parents and childhood of Gustave Flaubert in *L'Idiot de la Famille* (1971-1972) and suggests 'he got his hand in, so to speak, with his *Freud*' (Pontalis, 'Preface', p. xiv).

[5] John Huston, *An Open Book* [1980] (Cambridge MA: Da Capo, 1994), p. 294.

[6] Robert Benayoun, 'Interview with John Huston', trans. by Marie-Andrée Charbonneau, *Positif*, Number 70, (June 1965), 1-28, (p. 18); Sartre incorporated this into his manuscript, directing his Freud 'to [assume] the tone of a policeman', and to question his patients 'in the voice of a policeman in a detective story' (Sartre, *Scenario*, p. 250, p. 240.

[7] James Hillman, *Healing Fiction* [1983] (Putnam CT: Spring Publications, 2005), p, 18.

[8] Huston, *Open Book,* p. 294.

In contrast, Sartre wanted to examine how Freud's journey 'had led him into hopeless error' concentrating on 'when [Freud] was utterly wrong'.[9] Each 'wrong alley down which Freud had entered' was to be questioned by Sartre until Freud arrived at a resolution:[10]

> We show how the memory of the hysterical girls who told him their fathers had raped them provoked in [Freud] feelings of violent aggression towards his own father. And finally, these two approaches – from the interior and from the exterior – meet in the discovery of the Oedipus complex.[11]

Had it been filmed, Sartre estimated his first draft of *Freud* would have been seven hours long. Huston asked Sartre for cuts to the script, but the second draft submitted was even longer, at which point Huston lost patience and the script was redrafted by Charles Kaufman and Wolfgang Reinhart into a more manageable three hours. Huston's film was finally released in 1962, retitled *Freud: The Secret Passion*, with Montgomery Clift as Freud. Sartre was sent a copy of the redrafted script but decided he wanted nothing to do with the project and insisted his name be removed from the credits, questioning the depth of Huston's understanding of Freud.

Sartre later added that Huston had 'picked the wrong person, because one shouldn't choose someone who doesn't believe in the unconscious to do a film to the glory of Freud'.[12] Sartre told Kenneth Tynan that his failure to provide a workable screenplay was 'partly mine, partly Freud's'.[13] In order to show the journey Freud took to arrive at 'the right ideas, one must start explaining the wrong ones, and that is a long

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[9] Jean-Paul Sartre, 'Interview with Kenneth Tynan', *The Observer*, 18 and 25 June 1961, reprinted in Kenneth Tynan, *Tynan Right and Left* (New York: Athenum, 1967), p. 309.
[10] Huston, *Open Book,* p. 295.
[11] Sartre, 'Tynan', p. 309.
[12] Jean-Paul Sartre, 'An Interview with Jean-Paul Sartre' in *The Philosophy of Jean-Paul Sartre*, ed. by P.A. Schilpp (Lasalle, Illinois: Open Court, 1981), pp. 1-51, (p. 12).
[13] Sartre, 'Tynan', p. 308.

process: hence the seven-hour scenario'.[14] Sartre believed that audiences would not have insight into Freud's personal and professional background. The versions of the screenplay that became *The Freud Scenario* were written at a time when comparatively little was known about Freud's personal life and character. But Sartre found Freud's private life 'not very cinematic' and attempting to frame Freud's life from a social viewpoint was difficult: 'We have tried', he writes.[15] Like much of his elusive past, what was known about Freud provided 'more detail than you expect but less clarity than you would like' – symptoms, perhaps, of Freud's documented intention to lead potential biographers astray.[16] However, there were other consequences that developed from Freud's secrecy. In his review of the first part of Ernest Jones' biography of Freud, Maurice Lane Richardson notes that, whatever the truth about Freud, it 'was tending to become overlaid by a mendacious legend' – a legend that Freud appears to fuel by leaving intact the very letter which revealed his actions.[17]

It seems plausible to Sartre that Freud's destruction of his personal papers allowed Freud to construct an image of himself consistent with his position as the 'father' of psychoanalysis. But he was also aware that the act suggested further uncontrolled fictions were now permissible. Although Sartre had disassociated himself from Huston's film, much of Sartre's work remained in it. Huston describes Sartre's contribution as 'the backbone of it [and] in some scenes his dialogue was left intact'.[18] What did not survive was the scene in which Sartre first introduces Freud, using it to establish the symbolism of this screenplay: smoke, ash, and fire. Sartre writes:

[14] Sartre, 'Tynan', p. 309.
[15] Sartre, 'Tynan', p. 309.
[16] Paul Ferris, *Dr Freud: A Life* (London: Sinclair-Stevenson, 1997), p. 17.
[17] Maurice Lane Richardson, 'The Young Freud', *The Times Literary Supplement*, (7 May 1954), p. 300.
[18] Huston, *Open Book,* p. 295.

> The second porter knocks harder […] In the middle of the room, a cast-iron stove with a long chimney running up through the ceiling. A man, seen from behind, is squatting in front of the stove, from which clouds of smoke are belching. On the ground near him, bundles of papers and notebooks which he is picking up methodically and stuffing into the stove, where they catch fire. The window is tightly shut, and the shutters closed; the room is only lit by the flames of the stove. Freud finally hears the knocking, gets up and goes over to the door. We see that he is smoking a cigar. It is Freud: twenty-nine years old, thick black beard, thick eyebrows. Fine eyes, dark and forbidding, sunk deep in their sockets. He looks as if he has just woken up. Dazed air. Face blackened by ash. Though his hands are well cared for, they too are black. He is fully dressed. Carefully but poorly. He goes to the door; turns they key and draws the bolt. The porters appear through the smoke; both are coughing.[19]

Freud returns to his office to find Martha waiting for him with the daylight shining through the open window. The room is spotlessly clean, with Martha wearing one of Freud's white coats, contrasting with Freud who is blackened with soot. The disposal of the ashes and cinders, and their inclination and potential to escape their disposal, continue to trouble Sartre's depiction of Freud through their appearance in his subsequent dreams. Freud discusses the event directly with Martha rather informing her of his actions by letter. Alarmed, she asks, 'Why give your biographers so much trouble? […] In the first place you'll have no biographers. Why should you have?'.[20] In Sartre's portrayal, the destruction of the papers stems from his fear of dying in a train accident. As

[19] Sartre, *Scenario*, p. 7.
[20] Sartre, *Scenario*, p. 507.

he is about to leave Vienna for Paris, he fears his death might mean that 'someone else might get a look at these papers'; by their destruction he has 'relieved himself of that fear'.[21] Comparing Freud's letter to Sartre's screenplay, it is evident that by redacting his own life, Freud is allowing space for speculations or fictions; moreover, each of these fictions functions through both repetition and difference, a pattern that we see replicated in the Oedipus myth through the symbolic murder of the father.

II

Professor Theodor Hermann Meynert was the director of the psychiatric clinic at the General Hospital in Vienna. For a six-month period starting in 1882 Freud reported directly to Meynert, 'whose work and personality [he] had been greatly struck while [he] was a student'.[22] It was through the analysis of his own dreams that Freud observes how Meynert, albeit briefly, had become a father figure to him. Freud describes his Oedipal transition from admiration to resentment in *The Interpretation of Dreams*:

> It is to be observed that the dream was allowed to ridicule my father because in the dream-thoughts he was held up in unqualified admiration as a model to other people. [The dream] was no longer concerned with anything that related to my father in reality. Here the figure for whom he stood was no less a person than the great Meynert, in whose footsteps I had trodden with such deep veneration and whose behaviour towards me, after a short period of favour, had turned to undisguised hostility.[23]

[21] Sartre, *Scenario*, p. 507, p. 510.
[22] Sigmund Freud, 'An Autobiographical Study' *SE XX*, p. 10.
[23] Sigmund Freud, *The Interpretation of Dreams* [1900], *The Standard Edition Volume V*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 437.

The hostility emerged when Meynert challenged Freud's belief of the existence of male hysteria. He had asked Freud to prove his proposal by providing cases in Vienna similar to those he had seen in Paris while studying under Jean-Martin Charcot. Freud also met with repeated resistance from senior physicians at the hospital who were encouraged by Meynert to distance themselves from Freud's observations on hysteria.

Sartre's screenplay recognizes the first transition Freud makes between father figures when Josef Breuer's influence began to guide Freud's career away from Meynert. Breuer, a distinguished physician and neurophysiologist, advanced the development of the talking cure laying the foundations for psychoanalysis. His most celebrated patient, Bertha Pappenheim, known as Anna O, described her analysis as through hypnotism as 'a "talking cure," [and] jokingly referred to it as "chimney-sweeping."'[24] It was an analogy that Freud borrowed, using it in **'**Psychotherapy of Hysteria' (1893), and again in 'Five Lectures on Psychoanalysis' (1909). Breuer lends Freud the money that allows Freud to study in Paris under Charcot, requesting him to accept the loan, 'as if it came from an elder brother or father'.[25] At these words 'Freud's face brightens' and he accepts the offer noting that he is leaving for Paris, 'under Meynert's curse' as 'the prodigal son' and as 'the accursed child' but now, with Breuer's influence, 'the son is changing fathers'.[26] This is evident upon his return to Vienna when he presents his observations to the Medical Society. Prior to the lecture, Freud is warned by Breuer that he will have a 'difficult audience', with Sartre confirming Breuer's position as a father substitute by describing the warning as given in a 'fatherly' manner'.[27] In the carriage home after Meynert's public

[24] Josef Breuer and Sigmund Freud, *Studies on Hysteria* [1895 (1893-95)], *The Standard Edition Volume II,* ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 30.
[25] Sartre, *Scenario*, p. 48.
[26] Sartre, *Scenario*, p. 48.
[27] Sartre, *Scenario*, p. 74.

rejection of Freud's thesis on male hysteria, 'Freud exhales a jet of smoke. He drives the smoke towards the open window by waving his hand. But he looks as if he were driving away, with this gesture, the unpleasant memory of the lecture'.[28] This is the first example of Sartre applying *Totem and Taboo's* association of smoke with the sacrifice of the father figure. However, by driving his cigar smoke out of the carriage into the open-air, Sartre also echoes the scene where Freud finds Martha in his office with the window open and confirms the importance of the sublimation of smoke to his screenplay. In so doing, Sartre highlights the fact that the word 'sublimation' refers to the dissipation of smoke in the air, and that it is the psychoanalytic term describing the diversion of sexual instincts towards socially acceptable cultural engagements – a detail to which I will return to in this chapter.

Freud's rejection of Meynert in favour of Breuer is repeated with the transition from Breuer to Fliess, an otolaryngologist based in Berlin. Sartre immediately makes the reader aware that Fliess 'captivates and intimidates' Freud who 'addresses him with a gentleness and a desire to please that he has hitherto reserved for Breuer and Charcot'.[29] As with the previous substitution of father figures it is again accompanied by the imagery of smoke and ash.

Breuer, delayed by a professional call, is late to arrive home for a meal with Freud. The delay for Breuer's wife, Mathilde, suggests means the meal is ruined, 'everything will be burnt to a cinder'.[30] Sartre's inclusion the totemic meal to provides another symbol of patricide and signals his future rejection of Breuer. As Freud writes, 'psychoanalysis has revealed that the totem animal is in reality a substitute for the father', and while its killing

[28] Sartre, *Scenario*, p. 81.
[29] Sartre, *Scenario*, p. 126.
[30] Sartre, *Scenario*, p. 128.

is forbidden it can also be considered a festive or celebratory occasion – 'killed and yet mourned'.[31] The death of a former mentor allows Sartre to highlight the regret in his text.

Having summoned Freud to his deathbed, Meynert reveals himself as a hysteric despite previously announcing male hysteria as an impossibility. His denouncement of Freud's theory of male hysteria was only to shield his own illness from Freud. He considered Freud his 'spiritual son' but 'a son mustn't see his father's nakedness'.[32] He urges Freud continue his work and to 'find the secret. Expose it to light of day, even if it means revealing your own'.[33] The screenplay conforms to Freud's argument from *Totem and Taboo* that the regret that follows patricide is accompanied by deferred obedience. The death of the father, or in this instance father-figure, provokes a 'filial sense of guilt, in an attempt to allay that feeling and to appease the father by deferred obedience to him', a familial model that Freud will later also apply to totemic religion, and in particular, Moses.[34]

Patricide, Freud argues, is 'the principal and primal crime of humanity as well as the individual', thereby placing the relationship between 'father' and 'son' as central to psychoanalysis.[35] Its influence extends beyond the familial relationships and into Freud's ideas on religion and ceremony. Freud suggests totemic religion re-enacts the crime of patricide through animal sacrifice, thus appeasing the compulsion to repeat the murder. The sacrifice replaces not only the physical element of patricide but also reveals an ambivalence through delayed regret. Freud explains:

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[31] Freud, *Totem and Taboo, SE XIII*, p. 141.
[32] Sartre, *Scenario*, p. 134.
[33] Sartre, *Scenario*, p. 136.
[34] Freud, *Totem and Taboo, SE XIII*, p. 145.
[35] Sigmund Freud, 'Dostoevsky and Parricide' [1928 (1929)], *The Standard Edition Volume XXI*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 183.

> Totemic religion not only comprised expressions of remorse and attempts at atonement, it also served as a remembrance of the triumph over the father. Satisfaction over that triumph led to the institution of the memorial festival of the totem meal, in which the restrictions of deferred obedience no longer held. Thus, it became the duty to repeat the crime of parricide again and again in the sacrifice of the totem animal, whenever, as a result of the changing conditions of life, the cherished fruit of the crime – appropriation of the paternal attributes – threatened to disappear.[36]

Freud speculates that the ceremony continued to evolve 'until the use of fire, which caused the flesh of the sacrifice upon the altar to rise in smoke, afforded a method of dealing with human food more appropriate to the divine nature'.[37] Sartre applies representations of the sacrificial smoke to signal Freud's rejection of the father or, as in *The Freud Scenario*, the symbolic sacrifice of father-figures who contributed to the development of psychoanalysis.

The screenplay has thus established an association between Meynert, patricide, and Moses. Indeed, during the scene in which Freud and Meynert dissolve their professional association, Sartre places Meynert at his desk behind 'a scaled-down reproduction […] of Michelangelo's 'Moses, […] Freud – avoiding Meynert's gaze - cannot take his eyes off the statue'.[38] When Meynert attempts a reconciliation, his efforts are described as 'falsely paternal', and as Freud leaves the interview, he is once again positioned in front of the statue of Moses.[39] By introducing Moses, described by Freud as

[36] Freud, *Totem and Taboo, SE XIII,* p. 145.
[37] Freud, *Totem and Taboo, SE XIII*, p. 133.
[38] Sartre, *Scenario*, p. 83.
[39] Sartre, *Scenario*, p. 86.

'a mighty prototype of the father', Sartre illustrates the later development of the religious significance of patricide in Freud's final publication, *Moses and Monotheism* (1939), a text that extends the ideas examined in *Totem and Taboo* to the origins and history of the Jewish people.[40] Moses, Freud speculates, was killed by his own people. He explains that 'fate had brought the great deed and misdeed of primaeval days, the killing of the father, close to the Jewish people by causing them to repeat it on the person of Moses', and by 'disavowing their action they remained halted at the recognition of the great father'.[41] In Freud's reading, the killing of the father figure and the subsequent guilt became central to the Jewish religion, forming its adherence to monotheism and the fantasy of the return of the father figure which manifested itself into the concept of the Messiah.

But Sartre complicates this further by bringing together the theory of patricide examined in both *Totem and Taboo* and *Moses and Monotheism* with the burning of Freud's personal papers. For instance, his representation of Freud's relationship with Fliess as father figure gives imagery of smoke, ash, and fire greater prominence. No longer is the smoke of the unconscious restricted to individual spaces; it is now a persistent presence hidden in plain sight. This is evident in Part Three Scene Thirteen, which is set in 'a street in the suburbs of Vienna. To the left, […], some waste ground and, very far away in the background, some factory chimneys'.[42] Scene Thirty specifies that 'the hotel must be near the station: we can hear the puffing of locomotives'.[43] It is also present within the home: 'The maid is tidying the drinks cabinet, clearing away the

[40] Sigmund Freud, *Moses and Monotheism* [1939 (1934-38)], *The Standard Edition Volume XXIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 110.
[41] Freud, *Moses and Monotheism*, *SE XXIII*, pp. 88-89.
[42] Sartre, *Scenario*, p. 289.
[43] Sartre, *Scenario*, p. 368.

glasses. A cloud of smoke floats above her'.[44] Sartre is no longer using smoke simply as a symbol of patricide and the sacrifice of the father and father-figure. He is also drawing attention to its double meaning of sublimation as the dissipation of smoke into the air and its psychoanalytic resonance as the process of transforming erotic energy into socially acceptable activities.[45] This, I propose, anticipates the argument made by Jacques Derrida in *Cinders* (1982).

III

For Derrida, it is necessary to distinguish between how cinders and smoke function. Derrida argues that burning a document means that it 'ceases to be what it is in order to remain what it is'; in other words, it preserves in order to commit the remnant to dissolution.[46] In material terms, Derrida writes, it 'falls, tires, lets go, more material since it fritters away its word; it is very divisible'.[47] Smoke 'apparently gets lost, and better still, without perceptible remainder, for it rises, it takes to the air, it is spirited away, sublimated'.[48] With the burning of his personal papers Freud is, therefore, perhaps performing an act of preservation, a safeguarding against misunderstanding and

[44] Sartre, *Scenario*, p. 185; The domestic servant and their role in the development of psychoanalysis is of particular importance. Freud writes in 'Further Remarks on the Neuro-Psychoses of Defence' that 'the childhood traumas which analysis uncovered in these severe cases all had to be classed as grave sexual injuries […] foremost among those guilty of abuses like these, with their momentous consequences, are nursemaids, governesses, and domestic servants, to whose care children are only too thoughtlessly entrusted' (Sigmund Freud, 'Further Remarks on the Neuro-Psychoses of Defence' [1896], *The Standard Edition*: *Volume III*, ed. and trans. by James Strachey (London: Hogarth Press, 1962), p. 164. The frequency with which domestic servants appear within Freud's cases studies was noted by Hélène Cixous and Catherine Clément: Hélène Cixous: 'In the same way that the woman is the man's repressed in the conjugal couple, there is this little character who is in the process of disappearing from society and on whom rested the family structure: the servant-girl. *Maid in the family.* Catherine Clément: She is everywhere, in all Freud's analyses' (Hélène Cixous and Catherine Clément, *The Newly Born Woman* [1975] (London: I.B. Taurus, 1996), p. 150).

[45] The *Oxford English Dictionary* defines sublimation as 'a process by which a substance undergoes a change of state from solid to gas (or vice versa) without passing through the liquid phase' (*Oxford English Dictionary*, sublimation, n. : Oxford English Dictionary (oed.com)) [Accessed 18 September 2022].

[46] Jacques Derrida, *Cinders* [1982], trans. by Ned Lukacher (Minneapolis: University of Minnesota Press, 2014), p. 17, p. 26.

[47] Derrida, *Cinders*, p. 55.

[48] Derrida, *Cinders*, p. 55.

misinterpretation. In psychoanalysis, the function of sublimation is to divert sexual impulses towards instincts and cultural activities that are socially acceptable. However, as Freud writes in 'Parapraxes' [1916 (1915)]:

> This arrangement is unstable; the sexual instincts are imperfectly tamed, and, in the case of every individual who is supposed to join in the work of civilization, there is a risk that [their] sexual instincts may refuse to be put to that use'.[49]

The delicate balance of psychoanalytic sublimation can be found in sublimation of smoke which, though often imperceptible, is always present and carries with it the possibility of becoming untempered.

The role of smoke in this potential imbalance is extended in *The Freud Scenario* through the repeated act of coughing. For instance, when Freud and Martha argue about Freud travelling to Paris to work under Charcot, he is found coughing after the first draw of his cigar. And yet 'he continues to smoke and cough but pressing his left hand to his heart slumps onto the bench they have just left; he appears to be unwell, but smokes away, furiously'.[50] When a patient, Magda, throws herself from a window, Freud explains the situation to Breuer: 'His face is contorted', Sartre writes, 'He begins to cough. Freud, coughing, "she told me this morning that her father had abused her when she was six"'. The scene concludes with Freud 'left alone […] coughing again'.[51] A further example also alludes to Freud's *Civilization and its Discontents*, which links the pursuit of pleasure to the avoidance of un-pleasure. Freud is smoking his first cigar of the day – 'The Best', he

[49] Sigmund Freud, 'Parapraxes' [1916 (1915)], *The Standard Edition Volume XV*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 23.
[50] Sartre, *Scenario*, p. 41.
[51] Sartre, *Scenario*, p. 258.

tells Breuer, unaware that he is still coughing.[52] Any serious medical conditions causing Freud to cough are discounted by Fliess after a brief examination: 'There's nothing wrong with you. Absolutely nothing. A slight inflammation that's all. […] You can smoke as much as you like'.[53] By eliminating a medical cause, Fliess' diagnosis suggests that either his coughing fits are caused by the sublimation of tamed but unstable sexual instincts or that the sublimated smoke symbolizes repeated sacrifices of the father. When he persuades Freud to least give up his morning cigars, Breuer responds by congratulating Fliess: 'Bravo! For six years I've been trying to convince him, and you succeed at the first try'.[54] Thus, Fliess supersedes Breuer in Freud's chain of father figures, a transfer confirmed by his increasing influence over Freud's smoking habits.

In *The Freud Scenario*, Freud's relationship with his father, Jakob, is introduced through a dream. Freud is sitting at a card game played by Meynert, Breuer and Fliess, all of whom introduce Freud to the others as 'my son'.[55] They are in the smoking compartment of a train, with lighting shifting twice from light to dark and back to light as they travel through tunnels. In turn, Meynert, Breuer and Fliess all mock Freud for being 'an inquisitive child! […] a nasty habit' until Freud, 'all of a sudden […] bangs on the table and shouts in a thunderous voice, 'a dead man is needed, for this game'.[56] Meynert replies, 'What child, don't you know? It's a game played with three dead men! Three dead men, that's us: you're an orphan'.[57] As the ticket inspector enters the carriage, Meynert,

[52] Sartre, *Scenario*, p. 246.
[53] Sartre, *Scenario*, pp. 268-9. The 'slight inflammation' anticipates Freud's discovery of cancer in the soft palate of his jaw in 1923. Freud endured 33 operations to treat the cancer which contributed to his death in 1939; Sartre could also be suggesting that Freud, like Meynert, was showing symptoms of hysteria, of which the unconditioned cough, *tussis nervosa*, is a frequent indicator.
[54] Sartre, *Scenario*, p. 142.
[55] Sartre, *Scenario*, pp. 278-279.
[56] Sartre, *Scenario*, p. 279.
[57] Sartre, *Scenario*, pp. 279-280.

Breuer, and Fliess all disappear. The inspector is Jakob Freud, who tells his son, 'They had no tickets: that's why they're dead'.[58] Freud believed that they were here to help and protect him, but Jakob exclaims, 'What an idea my darling! And how about keeping a check on yourself? My job is to check tickets, so I'll help you. I'll help you! I'll help you! Your ticket!'.[59] In response, Freud concludes that 'it's up to my true father to help me. The truth is, I don't want anyone above me'.[60] With Jakob's death, Freud is now 'alone face to face with [himself] and no longer hate[s] anyone. […] And [Freud's] adoptive fathers are buried with [Jakob]'. [61] The help that Jakob provides is thus leading Freud to the realisation of the ways that the Oedipus myth provides the basis for understanding familial relationships. As Jakob exits Freud's dream, his face 'had become imbued with a very great majesty (which we have certainly never seen in him)' and for Freud, begins to resemble Moses.[62]

Little is in fact known about Freud's relationship with his father apart from what Freud tells us. He presents him as a failed businessman ('Yesterday I met father in the street, still full of projects, still hoping') and as 'unheroic', unwilling to stand up to antisemitism.[63] Freud does not even name him in either his published work or letters instead referring to him as 'our old man'.[64] Freud's sister, Anna, however, describes him differently: he is a 'self-taught scholar', 'a truly liberal man', and 'brilliant'.[65] She claims Freud never attended primary school, instead, he was taught privately by their father

[58] Sartre, *Scenario*, p. 280.
[59] Sartre, *Scenario*, p. 280.
[60] Sartre, *Scenario*, p. 281.
[61] Sartre, *Scenario*, p. 382.
[62] Sartre, *Scenario*, p. 281.
[63] Sigmund Freud, letter to Martha Bernays, January 10, 1884, # 32, *Letters*, p. 101; Sigmund Freud, *The Interpretation Of Dreams* [1900], *The Standard Edition Volume IV*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 197.
[64] Letters, p. 40.
[65] Anna Freud Burnays, 'My Brother, Sigmund Freud', *Freud as We Knew Him*, ed. by Hendrick M. Ruitenheck (Detroit: Wayne State University Press, 1973), pp. 140-147, (pp. 141-142).

until the age of nine, and on entering high school, 'headed his class through all the eight years' course'.[66] It is a portrait of Jakob which is unfamiliar and suggests Freud's representation of him should be questioned.

There are other father-figures in Freud's work, of course. Perhaps most famously, Freud discusses or refers to *Hamlet* in eighteen different texts published across his career, from *The Interpretation of Dreams* (1900) to 'An Outline of Psychoanalysis' (1940 [1938]).[67] The repeated appearance of Shakespeare's play is not by chance. Referring to patricide, Freud suggests that 'three of the masterpieces of the literature of all time – the *Oedipus Rex* of Sophocles, Shakespeare's *Hamlet* and Dostoevsky's *The Brothers Kamarazov* – should all deal with the same subject'.[68] The significance of patricide in *Hamlet* rests not so much in Freud's Oedipal reading of the play but in his account of Shakespeare's personal circumstances at the time of writing it. Although Freud suggests that the riddle of Hamlet's procrastination 'can be solved by reference to the Oedipus complex since the prince came to grief over the task of punishing someone else for what coincided with the substance of his own Oedipus wish', he also argues that Hamlet remains as unconscious of this conflict as Shakespeare.[69] Shakespeare's own father died immediately prior to the writing of *Hamlet*, and it was written 'under the immediate impact of his bereavement and, as we may well assume, while his childhood feelings

[66] Anna Freud Bernays, 'My Brother', p. 141.
[67] The other texts are: 'On Psychotherapy' (1905), 'Psychopathic Characters on the Stage' (1942 [1905 or 1906]) 'Jokes and Their Relation to The Unconscious' (1905), 'Delusions and Dreams in Jensen's *Gravida*' **(**1907), 'Contribution To A Questionnaire On Reading' (1907), 'Notes Upon A Case of Obsessional Neurosis' (1909), 'Five Lectures on Psychoanalysis' (1910), 'Leonardo da Vinci and A Memory of His Childhood' (1910), *Totem and Taboo* (1913 [1912-1913]), 'The Moses of Michelangelo' (1914), 'Mourning and Melancholia' (1917 [1915]), 'Introductory Lectures on Psychoanalysis' (1916-1917), 'The "Uncanny"' (1919), 'An Autobiographical Study' (1925), 'A Question of Lay Analysis' (1926), 'Dostoevsky and Parricide' (1928).
[68] Freud, 'Dostoevsky', *SE XXI,* p. 188.
[69] Sigmund Freud, 'An Outline of Psychoanalysis' [1940 (1938)], *SE XXIII,* p. 191.

about his father had been freshly revived'.[70] Freud notes a similar impression when his own father, Jakob, died. Discussing the ramifications of Jakob's death in a letter to Wilhelm Fliess, he writes: 'By one of the obscure routes behind the official consciousness the old man's death affected my deeply'.[71] This suggests that he is aware of the unconscious drives and awoken memories that accompanied Jakob's death and the ways in which these reflect those experienced by Shakespeare prior to writing *Hamlet*. Subsequently, in his preface to the Second Edition of *The Interpretation of Dreams,* published in 1908, Freud more fully acknowledges the influence the death of his father had both on himself and on the development of psychoanalysis:

> For this book had a further subjective significance for me personally – a significance which I only grasped after I had completed it, it was, I found, a portion of my own self-analysis, my reaction to my father's death – that is to say, to the most important event, the most poignant loss, of a man's life. Having discovered that this was so, I felt unable to obliterate the traces of the experience.[72]

This the moment in Sartre's screenplay when 'Freud's relationships with his several surrogate fathers are, at long last reaching the point where Freud turned to self-analysis and discovered that his own neurosis was based on his relationship with his real father'.[73] In his essay, 'To Hell and Back: on (and in) Analysis with Freud' (2005), Peter Caws discusses the scene in which Freud dreams of his father offering help, arguing that this also resembles a train scene from Sartre's *Words*, published in 1964 but drafted ten years

[70] Sigmund Freud, *The Interpretation of Dreams,* ed. and trans. by James Strachey, *The Standard Edition Volume IV* (London: Hogarth Press, 1953), p. 265.
[71] Sigmund Freud, letter to Wilhelm Fliess, 2 November 1896 # 50, in *Sigmund Freud, The Origins of Psychoanalysis - Letters to Wilhelm Fliess, Drafts and Notes: 1887-1902* (edited by Marie Bonaparte, Anna Freud, Ernst Kris, translated by Eric Mosbacher and James Strachey) (London: Imago, 1954), p. 170.
[72] Freud, *The Interpretation of Dreams*, *SE IV*, p. xxvi [added 1908].
[73] Huston, *Open Book*, p. 295.

earlier. Here, seven-year-old Sartre, a stowaway travelling on a train to Dijon, is confronted by a ticket inspector:

> We remained face to face, the one silent, the other indefatigable, as the train bore us towards Dijon. The train, the ticket-inspector, and the culprit were myself. And I was also a fourth character; he the organizer, had only one wish: to be taken in, if only for a minute, and to forget he had started the whole thing. The family comedy: I was called a gift from heaven for a joke, and I was not unaware of this; […]: I was a fatherless child. No man's son.[74]

Here, Sartre contrasts his own fatherless experience of life with Freud's need for a father figure. However, *The Freud Scenario* perhaps over-exaggerates the importance of the father figure to Freud, possibly to undermine its universality while emphasizing his own rationalist viewpoint. This is emphasised in *The Freud Scenario* when Freud explains his dependence on the father figure to Fliess: 'Doesn't it terrify you, Wilhelm, not to have anyone above you?'.[75] It is a theme, Alexis Chabot notes in his essay, 'Sartre et le Fantôme du Père' (2013), that is also consistent with the 'omnipresence of paternal figures from [Sartre's] oeuvre'.[76]

IV

While Freud's and Sartre's relationships with their fathers are significant to their life and work, the effects of these relationships are manifestly different. For instance, in 'Sartre's Concept of Self' (2001), Hazel E. Barnes notes that while 'Sartre may refer to the Oedipus complex, […] his discussion of the child's psychological development bears no relation to

[74] Jean-Paul Sartre, *Words* [1964], trans. by Irene Clephane (Harmondsworth: Penguin, 1967), pp. 70-71.
[75] Sartre, *Scenario*, p. 272.
[76] Alexis Chabot, 'Sartre et le Fantôme du Père', *Sartre Studies International*, Volume 19, Number 2, December 2013, 61-77, (p. 71).

the patterned stages of sexual and personal evolvement as outlined for males and females respectively in psychoanalytical texts'.[77] Sartre's positioning of the father both acknowledges and challenges the Oedipal structure set out by Freud. As Rhiannon Goldthorpe suggests, many critics 'attribute Sartre's insistence on the autonomy of consciousness to the fact that his authoritarian grandfather compensated oppressively for the absent father' (Sartre's father, Jean-Baptiste, having died when Jean-Paul was fifteen months old).[78] These critics, Goldthorpe argues, wish to take in to account and stress Sartre's own emphasis on deterministic individualism and his reading of psychoanalysis as a form of mechanistic fatalism dependent on the past: Sartre's autonomy exists *despite* the presence of a paternal figure, rather than because of its absence. However, such a sense of paternal absence contradicts the account of his father's death that Sartre provides in his 1964 autobiography, *Words*:

> Jean-Baptiste's death was the great event of my life: it returned my mother to her chains, and it gave me my freedom. The rule is that there are no good fathers; it is not the men who are at fault but the paternal bond which is rotten. […] If he had lived, my father would have lain down on me and crushed me. Fortunately, he died young; […] Was it a good thing or bad? I do not know; but I am happy to subscribe to the judgement of an eminent psychoanalyst: I have no Super-Ego.[79]

For Sartre, the lack of a father during his childhood accounts for his pronounced individualism, challenging the idea that his subjectivity developed through an Oedipal

[77] Hazel E. Barnes, 'Sartre's Concept of Self', ed. by Harold Bloom, *Jean-Paul Sartre: Modern Critical Views* (Broomall: Chelsea House, 2001), pp. 69-92, (p. 83).
[78] Rhiannon Goldthorpe, 'Search for a Method: *Le Scénario Freud*', *Situating Sartre in Twentieth Century Thought and Culture,* ed. by Jean-François Fourny and Charles D. Minahen (New York: St Martin's Press, 1997), pp. 11-28, (p. 13).
[79] Sartre, *Words*, pp. 14-15.

influence. However, this contradicts his rejection of the past as an influence upon future behaviours because it undermines his notion of free will. As Betty Cannon suggests in her 1991 book, *Sartre and Psychoanalysis: An Existential Challenge to Clinical Metatheory,* 'Sartre's lifelong aversion to the prefabricated destinies he saw fathers laying on their sons', may be read 'as a personal predilection which is not a necessary consequence of his philosophical position'.[80] According to Peter Caws, Sartre's belief that the concept of '*mauvaise foi'* or 'bad faith', originally introduced in *Being and Nothingness* (1943), was 'an answer to the Freudian unconscious, all of whose properties he believed he could account for in its terms'.[81] 'Bad faith' allows an individual to deceive themselves in order to escape the responsibilities of freedom and, for Sartre, provides a mechanism by which psychoanalysis' emphasis on the importance of childhood may be stripped away. He believed the self-deception so evident in psychoanalysis which he believed denies the freedom of self-determination and contradicts the concept of the 'total translucency of consciousness, the consciousness of being is the being of consciousness'.[82] De Beauvoir shares Sartre's interpretation of Freudianism but concedes that they initially 'had absorbed the letter rather than the spirit of these works'.[83] She explains:

> We remained frozen in our rationalist-voluntarist position: in a clear-minded individual, we thought, freedom would win over complexes, memories, influences, or any traumatic experience […] It was long before we realized that our emotional

[80] Betty Cannon, *Sartre and Psychoanalysis: An Existential Challenge to Clinical Metatheory* (Lawrence: University of Kansas Press, 1991), p. 307.
[81] Peter Caws, *Sartre* (London: Routledge, 1979), p. 12.
[82] Ronald E. Santoni, *Bad Faith, Good Faith, and Authenticity in Sartre's Early Philosophy* (Philadelphia: Temple University Press, 1995), p. 37; 'If, in fact, consciousness is translucent (transucide), as Sartre insists, and if lying involves hiding or masking the truth, then how can one hide a truth from oneself or deceive oneself, in the inevitable openness and unity of consciousness: in short, how then is bad faith possible?' (Santoni, *Bad Faith*, p. xxii); Kathleen Wilder, *The Bodily Nature of* Consciousness: *Sartre and the Contemporary Philosophy of Mind* (Ithaca: Cornell University Press, 1997), p. 93; Jean-Paul Sartre, *Being and Nothingness* [1956], trans. by Hazel E. Barnes (New York: Routledge Classics, 2005), p. 55.
[83] Simone de Beauvoir, *The Prime of Life* [1960], trans. by Peter Green (London: Penguin, 1965), pp. 21-22.

> detachment from, and indifference to, our respected childhoods was to be explained by what we had experienced as children.[84]

But while it is true Sartre had no father, this absence, according to Caws, does not account for the 'almost obsessive preoccupation […] that would require psychoanalytic decoding'.[85] Caws likens this obsession to that of an atheist as a God-obsessive figure 'who saw his absence everywhere and who could not open his mouth without saying His name'.[86] Sartre's response to Freud perhaps, then displays an element of rivalry, resulting from an implicit comparison between his absence of a father and Freud's multiple fathers. Aspects of the comparison can be detected in Sartre's screenplay: for both Sartre and Freud, the father is indeed a *fantôme* / ghost, but is so for opposing reasons, for one, the ghost represents a lack of a father, and for the other, it signals an overabundance of father figures. This preoccupation, supported by Sartre's reference to the significance of Jakob's death – the ticket – thus strengthens the formulation of the Oedipus complex as central to psychoanalysis.

V

In his exploration of Freud's relationship with the father, Sartre turns frequently to the smoke-filled air of trains and train stations. In this way, the train becomes an important vehicle for exploring the Oedipal myth and the notion of patricide. For example, Freud's split with Fliess takes place during a walk to a train station. During their conversation, Fliess dismisses Freud's Oedipus theory: 'Fliess points at [a] child with a shrug. That little mite over there desires his mother and dreams of killing his father? Luckily, it's not true:

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[84] de Beauvoir, *Prime*, p. 22.
[85] Peter Caws, 'To Hell and Back: on (and in) Analysis with Freud', *Sartre Studies International,* Volume 11, Number 1 / 2, Sartre Today: A Centenary Celebration, 2005, 166-176, (p. 173).
[86] Sartre, *The Words*, p. 62.

otherwise, I'd be horrified. […] They've not done laughing at you, in Vienna'.[87] As they make the final approach up a gentle slope to the train station, Freud is slightly ahead of Fliess and so also slightly above him in a clear reversal of an earlier scene. As they decide to separate professionally, Fliess suggests to Freud, 'You had only one father left, Sigmund. And I wonder whether you didn't come here with the intention of liquidating him. […] An unconscious intention, as you would say'.[88] In a later scene at the Berchtesgaden station with Fliess, he once again acknowledges his father-figures: 'Brücke, Meynert, too many fathers! Not counting Jakob Freud who begot me'.[89] He does this, however, while suffering from an attack of Arrythmia – a 'feeling of suffocation' accompanied by a 'burning sensation'.[90] Moreover, it is via Freud's self-analysis, through which he identified his Oedipal relationship with Jakob, that another neurosis emerges: travel anxiety and a fear of trains. In a letter to Fliess, Freud outlined its cause:

> At the age of three I passed through [Breslau] station when we moved from Freiberg to Leipzig, and the gas jets, which were the first I had seen, reminded me of souls burning in hell. I know something of the context here. The anxiety about travel which I have had to overcome is also bound up with it.[91]

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[87] Sartre, *Scenario*, p. 375.
[88] Sartre, *Scenario*, p. 377; In the screenplay the scene takes place after Jakob Freud's death.
[89] Sartre, *Scenario*, p. 273.
[90] Sartre, *Scenario*, p. 275; Ernst Brüke does not appear in Sartre's screenplay, he is only mentioned. However, he is perhaps as influential as the other father figures who 'adopt' Freud. Brüke was appointed professor of Physiology at the University of Vienna and Freud studied under him between 1876 until 1882. In 'An Autobiographical Study' (1925 [1924]) Freud assesses his impact: 'In Ernst Brüke's physiological laboratory, I found rest and full satisfaction – and men too, whom I could respect and take as my models: the great Brüke himself, and his assistants Sigmund Exner and Ernst Fleischl von Marxow'. It was Brüke's 'warm testimonial' that allowed Freud to study under Charcot on a travelling bursary. (Sigmund Freud, 'An Autobiographical Study' [1925 (1924)], ed. and trans. by James Strachey), *The Standard Edition Volume XX* (London: Hogarth Press, 1959), p. 9, p. 12). Later, in 1927, Freud was to describe Brüke as an influence 'who carried more weight with me than anyone else in my whole life'(Sigmund Freud, 'A Question of Lay Analysis' [1926], ed. and trans. by James Strachey, *The Standard Edition Volume XX* (London: Hogarth Press, 1959), p. 253 [added 1927].
[91] Freud, letter to Fliess, 3 December 1897 #77, *Origins,* p. 237.

Sartre alludes to the incident in the 1958 synopsis: 'He goes back in time, memories appear, incomprehensible and swift: a train passing near some blast-furnaces, a child of three in a compartment on this train looks at the red fires in the night and sobs'.[92] Earlier that decade, Fliess had witnessed, as Freud describes it, 'one of my very finest attacks of travel-anxiety at [Salzburg] station'.[93] Freud's anxiety was often appeased by arriving unnecessarily early for journeys. Sartre incorporates Freud's phobia into his screenplay, not just as a means to extend the text's imagery through the sublimation of train engine smoke but also as way of connecting it to the Oedipus complex and death: '[Martha] reproaches him for arriving so early. Why does he always need to arrive in advance when he has to travel? […] And when the fear of dying disappears it is replaced by the fear of missing the train'.[94] In *The Interpretation of Dreams,* Freud outlines his own understanding of these neuroses:

> [Dreams of missing a train] are dreams are dreams of consolation for another kind of anxiety felt in sleep – the fear of dying. 'Departing' on a journey is one of the commonest and best authenticated symbols of death. These dreams say in a consoling way: 'Don't worry, you won't die (depart)'. […] The difficulty of understanding both these kinds of dreams is due to the fact that the feeling of anxiety is attached precisely to the expression of consolation.[95]

Although his levels of anxiety fluctuated, Freud's neurosis is compounded by 'the daily reports of train accidents'.[96] As he writes to Fliess: 'Fear of a railway accident deserted me half an hour ago when it occurred to me that Wilhelm and Ida were also on their way.

[92] Sartre, *Scenario*, p. 506.
[93] Freud, letter to Fliess, 3 July 1899 #110, *Origins*, p. 285.
[94] Sartre, *Scenario*, p. 510.
[95] Freud, *The Interpretation of Dreams, SE V*, p. 385.
[96] Freud, letter to Fliess, 18 August 1897 #68, *Origins*, p. 214.

That ended the idiocy. This must remain strictly between us'.[97] Trains, however, for Freud, also represent the other half of the Oedipal equation, the unconscious sexual desire for the mother. In a letter to Fliess, Freud summarizes his self-analysis and writes:

> That later (between the ages of two and two-and-a-half) libido towards *matrem* was aroused; the occasion must have been the journey with her from Leipzig to Vienna, during which we spent a night together and I must have had the opportunity of seeing her *nudam*. […] My anxiety over travel you have seen for yourself in full bloom.[98]

Thus, the smoke and soot of steam locomotives and train stations not only extend the imagery drawn from burning of Freud's personal papers but also introduce the notion of trains and their departure as a symbol of death. For Freud, the fire and smoke of the train station and train journeys are associated with his fear of death and the completion of the Oedipal equation. Sartre's screenplay augments this to focus on patricide in particular.

VI

While Version 1 of *The Freud Scenario* concludes with Freud alone at his father's grave, the 1958 Synopsis closes with a more circular ending, and one more consistent with the structure of Sartre's screenplay. The Synopsis incorporates a fresh repetition of a symbolic act of patricide through another train journey:

> At this instant, a young doctor approaches. Freud knows him by sight: he attends Freud's lectures, he has read the *Studies on Hysteria* and all his articles, he admires Freud intensely and sees him as his master; the young disciple glimpses

[97] Freud, letter to Fliess, 18 August 1897 #68, *Origins*, p. 214.
[98] Freud, letter to Fliess, 3 October 1897 #70, *Origins,* p. 219.

> the direction the master's work is going to take, and the extraordinary benefit that knowledge of mankind will be able to derive from it. The train for Vienna arrives in the station. Can the disciple get in with his master: he has so many questions to ask? Freud accepts, without enthusiasm, very courteously but with an ironical curl to his lips. And, as the young man steps aside to let him climb to a compartment, Freud's voice off adds: 'I was forty-one. It was my turn to play the role of the father.[99]

The inevitability of the sacrifice of the father figure in psychoanalysis, and its relation to his own position, was a incongruity and reversal of which he was privately aware. In 1909, Jung wrote Freud to voice his concerns with regards to the possible permanence of Freud's theories and terminology. Freud replied:

> Your notion that after my retirement from the ranks my errors may come to be worshipped as relics amused me a good deal, but I don't believe it. I believe on the contrary that the younger men will demolish everything in my heritage that is not absolutely solid as fast as they can.[100]

On the event of his fiftieth birthday in 1906, Freud received a gift that was symbolic of the influence of classical mythology and, in particular, the story of Oedipus, on his psychoanalytic method. However, it is Freud's recorded response to it that reveals not only a possible strategy of self-mythologizing – perhaps a fictional reconstruction – but also an understanding of the future reputation of psychoanalysis and his own position within its development. Ernest Jones sets down the moment in the second volume of his

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[99] Sartre, *Scenario*, p. 539.

[100] Sigmund Freud, letter to Carl Jung, 19 December 1909, #169F, *The Freud / Jung Letters: The Correspondence between Sigmund Freud and C.G. Jung*, ed. by William McGuire, trans. by Ralph Manheim and R.F.C. Hull (Princeton: Princeton University Press, 1974), p. 277.

biography of Freud, *Sigmund Freud: Life and Work* (1956). Freud was presented with a medallion designed by the sculptor Karl Maria Schwerdtner and inscribed with the fifth last line from Sophocles' *Oedipus the King*: '*hos ta klein' ainigmat' êdei kai kratistos ên anêr*', which can be translated as 'who divined the famed riddle and was a man most mighty'.[101] Freud was visibly troubled by this, becoming noticeably 'pale and agitated' and demanding to learn who had decided upon its inscription.[102] After Paul Ferdern, an Austrian psychoanalyst and early devotee of Freud's, disclosed that it was his choice, Freud revealed that as a young student he used to often gaze at the busts of former professors of the University of Vienna, admitting that 'he had a phantasy, not merely of seeing his own bust there in the future […] but of it actually being inscribed with the *identical* words he now saw on the medallion'.[103] Freud's agitation may not have been solely due to the fulfilment of his own aspirations, but to lines of *Oedipus the King* that follow those inscribed on the medallion. The full quotation, as translated by Richard Claverhouse Jebb in 1904, reads as follows, '…who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy? Behold into what a stormy sea of dread trouble he hath come!'[104] Perhaps Freud understood that, in line with the Oedipus complex, his own reputation and legacy would be under threat.

This threat is clearly present in Sartre's synopsis. After the scene in which Freud burns his notes, he returns to his room and 'knocks against a dustbin, stops in his tracks and looks at it: it is stuffed full of charred papers and half-burned notebooks. He looks

[101] Ernest Jones, *Sigmund Freud: Life and Work, Volume II - Years of Maturity 1901-1919* (New York: Basic Books, 1955), p. 13.
[102] Jones, *The Life and Work II*, p. 14.
[103] Jones, *The Life and Work II*, p. 14. Ernest Jones was personally able to fulfil Freud's original youthful notion by presenting the University of Vienna with the 1921 bust of Freud sculpted by Paul Königsberger with the line from *Oedipus the King* now added (Jones, *Freud Two*, p. 14).
[104] Sophocles, *The Tragedies of Sophocles*, trans. by Sir Richard C Jebb [1904] (Cambridge: Cambridge University Press, 1917), p. 58.

worried, takes one of the notebooks, opens it and perceives that certain words can still be read'.[105] Soaking the dustbin's contents with paraffin he sets it alight. Sartre revisits the imagery through Freud's dream of his burnt papers which are 'struggling to get out […]. Though we cannot distinguish what it is, we can divine a certain disturbing and repulsive swarming'.[106] Yet something does 'get out' – certain words can still be read, and these are the words that not only contribute to Sartre's screenplay, but also reveal the core of psychoanalytic thought: the family romance, an aspect of psychoanalysis which form the focus of the next chapter.

After his split with Fliess, Freud destroyed all their correspondence in his possession. However, Freud's letters to Fliess remained intact and after Fliess' death in 1929 his widow sold the 284 pieces of correspondence to Reinhold Stahl, a Berlin book dealer, with the stipulation that they were not to be returned to Freud. It is only due to the intervention of Marie Bonaparte, a student of Freud's and a psychoanalyst herself, who bought them from Stahl for $480 as he fled for France to escape the Nazi regime, that the letters remain intact. When Bonaparte showed them to Freud in an attempt to persuade him of their historical importance he remained defiant in wanting them destroyed: 'I don't want any of them to become known to so-called posterity'.[107] Of the episode, Bonaparte writes:

[105] Sartre, *Scenario*, p. 23.
[106] Sartre, *Scenario*, p. 43.
[107] Sigmund Freud, cited by Walter A. Stewart in *Psychoanalysis: The First Ten Years* (London: George Allen & Unwin, 1967), p. 2; The letters' extraordinary journey is outlined by Stewart: 'Because of the war and the danger that the letters might be destroyed by the Nazis, they were taken from a bank in Vienna and brought secretly to Paris, where they were left with the Danish legation. Immediately after the war the documents were sent to England. Because there were still mines in the English Channel, the papers were wrapped in waterproof material and made buoyant so that they would not be lost if the ship were sunk' (Stewart, *Psychoanalysis*, p. 2).

> About the probable fate of these letters, he told me the story of the 'Auerhahn' [Capercaillie – a game bird]. (Someone asking how to cook the bird is told: 'You first bury it in the earth and then after a week take it out again' – 'And then?' – 'Then you throw it away!').'[108]

Bonaparte disobeyed Freud's instructions and the correspondence eventually found its way to London with 168 of the 284 letters forming the basis of the book *Origins of Psychoanalysis* (1950), edited by Anna Freud and Ernst Kris. Outside of Freud's existing published work, the text became one of the few sources available to Sartre as he tried to piece together Freud's early career. The Fliess letters were published in France in 1956 under the title *La Naissance de la Psychanalyse*, while 1958 saw the publication of the French translation of the first volume of Ernest Jones' biography of Freud, which, as Pontalis observed, has 'something of the character of an "official" biography, constructed by a guardian of orthodoxy and vigilant disciple […]. Its very shadows are intended to leave the hero in a brighter light'.[109] By using the very documents Freud wanted destroyed to help produce the first Freud in literature, Sartre instigates the process of fictionalizing Freud's life, a process which Freud at first encouraged, but once out of his control, grew to fear.[110]

[108] Marie Bonaparte, 8 November 1951, Transcript notes M.B. [Freud Museum: II/F8-102], cited by Michael Molnar (trans. and ed.) in Sigmund Freud, *The Diary of Sigmund Freud: 1929-1939 A Record of the Final Decade* (New York: Schibner,1992), p. 214.
[109] Pontalis, 'Preface', p. xi.
[110] Although published posthumously in 1984, *The Freud Scenario*, written between 1958 and 1960 it should be considered the first instance of the 'fictional' Freud. Just behind it is Henry Denker's play, *A Far Country*. Written between 1959-1960, Denker's dramatization of Freud's case study Elizabeth von R (Ritter) opened on Broadway 4 April 1961 and ran for 271 performances. Freud treated von Ritter between 1892-1893.

Conclusion

Sartre's screenplay is not merely about the perception that Freud takes wrong turns in his early efforts to identify the Oedipus complex and establish its significance for psychoanalysis. *The Freud Scenario* can be said to also perform the circuit of patricide, symbolic or otherwise, from its opening scene through to its conclusion. By introducing Freud as he was destroying his personal papers, Sartre employs the central motifs of smoke, ash, and fire, and in so doing signifies the importance of Freud's attempts to conceal his own life and leading future biographers astray, while also preserving his own self-mythology. While there is much to support the suggestion that the burning of his papers was designed to protect Freud from revealing the extent to which the groundwork of psychoanalysis lay in his self-analysis, it is significant that the burning of his personal papers indicates his resistance to his own participation in the Oedipus myth – a personal narrative that he frequently attempted to disguise in his published work. In addition to the murder of the father, moreover, Freud attempts to conceal his desire for the mother. Writing to Fliess, he remarks: 'Only one idea of general value has occurred to me. I found love of the mother and jealousy of the father in my own case too, and now believe it to be a general phenomenon of early childhood'.[111]

The rediscovery of his correspondence with Fliess, in which he admits that the 'gripping power' of *Oedipus Rex*, despite 'rational objections, […] becomes intelligible'.[112] But by reading the destruction of his own future biography through Derrida's conceptualisation of cinders as the simultaneous preservation and loss of textual traces, it is possible to rethink Freud's relation to the family romance and the 'heroic epic'. Indeed,

[111] Freud, letter to Fliess, 15 October 1897 #71, *Origins*, p. 223.
[112] Freud, letter to Fliess, 15 October 1897 #71, *Origins*, p. 223.

through his attempts to censor his biography and control the future of psychoanalysis, Freud creates an incomplete archive which, as Derrida observes, is 'still burning or already consumed, recalling certain textual sites, the continuous, tormenting, obsessive meditation about what are and are not, what is meant or silenced by, cinders'.[113] Sartre's screenplay brings to the foreground Freud's smokescreens and modifications of his life, but these acts of censorship inevitably reveal further composite fictions, of which *The Freud Scenario* is just one.

[113] Derrida, *Cinders*, p. 9; Freud's own ashes were kept in a Greek urn depicting Dionysus and a maenad and dated from 300 B.C. The urn was on public display at Golders Green Crematorium until 2014 when an attempt to steal it resulted in it becoming severely damaged necessitating its transfer to a more secure location. (*The Guardian*, 15 January 2014, https://www.theguardian.com/books/2014/jan/15/urn-sigmund-freud-ashes-smashed-theft-attempt [Accessed 28 October 2019]).

Chapter Six

Archive - D.M. Thomas' *Eating Pavlova* and 'Family Romances'

> Since it is one of the principal functions of our thinking to master the material of the external world psychically, it seems to me that thanks are due to psychoanalysis if, when it is applied to a great man, it contributes to the understanding of his great achievement. But, I admit, in the case of Goethe we have not yet succeeded very far. This is because Goethe was not only, as a poet, a great self-revealer, but also, in spite of the abundance of autobiographical records, a careful concealer.
>
> Sigmund Freud – 'Address Delivered in the Goethe House at Frankfurt' (1930)

Introduction

When Freud was awarded the Goethe Prize in 1930 he was too ill to travel so it was left to his daughter, Anna, to deliver his acceptance speech. Quoting from an untitled poem by Goethe to Charlotte von Stein, Freud wrote: 'He explained to himself the strongest impulse of love that he experienced as a mature man by apostrophizing his beloved: "*Ach, du warst in abgelebeten Zeiten meine Schwester oder meine Frau.*"'[1] This translates as, 'Ah, you were, in a past life, my sister or my wife'.[2] Freud adds that Goethe 'does not deny that these perennial first inclinations take figures from one's own family circle as their object'.[3] Reflecting on the fact that it was Freud's daughter Anna who delivered these lines, this chapter explores Freud's family romances through D.M. Thomas' 1994 novel, *Eating Pavlova*. Reading Thomas' novel alongside Freud's 'Family Romances' (1906)

[1] Sigmund Freud, 'Address Delivered in the Goethe House at Frankfurt' [1930], *The Standard Edition Volume XXI,* ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 209; the poem was dated 14 April 1776.
[2] Freud, 'Goethe House', *SE XXI*, p. 209, n. 2.
[3] Freud, 'Goethe House', *SE XXI*, p. 209.

and *Moses and Monotheism* (1939), it argues that the Oedipal structure is central to both psychoanalysis and Freud's theory of fiction.[4] In making this claim, I return to themes examined in Chapter Two and Chapter Five of this thesis, focusing on Anna's fantasy as the self-sacrificial male alongside the sacrifice of personal documents in order to examine the function and archivisation of the family romance. Drawing on Yosef Hayim Yerushalmi's *Freud's Moses* (1991) and Jacques Derrida's *Archive Fever: A Freudian Impression* (1995), this chapter will argue that both the processes of archivisation and the repression of the family romance generate supplementary fictions and multiple Freuds, and thereby perhaps deconstructing the very nature of biography.

I

Freud describes the Oedipus complex, the core of the family romance, as the 'nuclear complex of the neuroses'.[5] In psychoanalysis, the possibility of developing a neurosis is reduced through the successful negotiation of the Oedipus complex. It is achieved by understanding and adapting to the shifting psychosexual drives in the family drama, where the child's initial overestimation of the parents gives way to potential disappointment and a more critical attitude towards them. The development of Freud's Oedipus Complex can be read alongside his own family romance. The close proximity of ages between Freud's children (his three sons and three daughters were born between October 1887 and December 1896) allowed Freud to observe his children's psychoanalytic development over a relatively short but intense period of time. He

[4] Sigmund Freud, 'Family Romances' [1909 (1908)], *The Standard Edition Volume IX,* ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 237.
[5] Sigmund Freud, *Three Essays on the Theory of Sexuality* [1905], *The Standard Edition Volume VII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 226, n. 1 [added 1920].

describes this period of his career as 'my splendid isolation'.[6] His observations and self-analysis formed the basis of *The Interpretation of Dreams* (1990), suggesting that psychoanalysis centres upon the family romances of Freud's domestic life.

D.M. Thomas' *Eating Pavlova* emphasizes the centrality of Freud's family to psychoanalysis through a series of fictional revelations which enlarge the core family unit to include distant relatives, analysands, and colleagues. The process exhibits the ways that family romances, for Thomas, form the core of psychoanalysis. Narrated by a fictional Freud, close to death and in the process of archiving his life, the novel reveals a number of stories and secrets about the Freud family. Some rest upon or embellish existing speculation about Freud's life, many of which have appeared in the literature examined in this thesis, but others are unique to Thomas' novel. Indeed, the centrality of the family romance is evident in *Eating Pavlova*, where Freud admits, 'I understand life, and the family ties that make up almost all of it, much less than I ever did'.[7] In *Eating Pavlova,* Freud becomes the son of his half-brother Emanuel, and Amalie Nathanson, who was to later become his father Jakob Freud's third wife, after Sally (Emanuel's mother) and Rebecca. In the novel, Freud describes Amalie and Jakob's wedding:

> The old Rabbi reads the marriage contract. Marie [Emanuel's wife] glances at the bride's parents; they look solemn yet happy. And it's all false; a perversion, a terrible sin. The father marrying, as it were, his daughter; his son's concubine, at least. The son sleeping with his father's wife. Why did I never sense anything?

[6] Sigmund Freud, 'On the History of the Psychoanalytic Movement' [1914], *The Standard Edition Volume XIV*, ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 22.
[7] D.M. Thomas, *Eating Pavlova* (London: Bloomsbury, 1994), p. 6.

> Why has all the family always denied Rebecca's existence? Nor was Sally, his first wife, ever talked of.[8]

It was his relationship with his father Jakob which suggested to Freud that the Oedipus complex was central to his own family relationships. But by replacing Jakob with Emanuel, Thomas disrupts the family romance, thus destabilising the authority of Freud's psychoanalytic narrative. Yet, at the same time, the displacement also reinforces Freud's theories. Indeed, in the novel, Freud confesses, 'I wish Emmanuel had been my father, if only because he lived on and therefore gave me the possibility of murdering him'.[9] Here, Thomas is emphasizing the importance of Freud's family romances to psychoanalysis by making them increasingly intertwined; married couples are revealed to be blood relatives, and those important to Freud become family members.

In truth, Freud's family itself was made distinct through its confusion of half-siblings and age disparities. Jakob Freud married Freud's mother, Amalie, when he was around forty years of age, and she was only nineteen. When Freud was born, Jakob's two sons from his first marriage (Emanuel and Philipp) were already adults. Freud and his sister, Anna, were to later marry another brother and sister, Martha and Eli Burnays. As Thomas suggests in his novel, this allows for considerable speculation:

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[8] Thomas, *Pavlova*, p. 47; 'the ghost of Rebecca is a particular mystery. She was listed as Jakob's wife in Freiberg in 1852 whose records were disinterred in the 1960s. No records have been discovered confirming Sally's death. Freud makes no reference to Rebecca in any published family history or in any correspondence since released by his descendants' (Ronald W. Clark, *Freud: The Man and the Cause* [1982] (London: Paladin, 1987), pp. 5-7; Paul Ferris, *Freud: A Life* (London: Sinclair-Stevenson, 1997), p. 14. It is possible, as Renée Gicklhorn points out, 'Rebecca was repudiated because she had no child, a fact which authorizes an Orthodox Jew to break up a marriage and to consider himself free to marry again. But he would have been obliged to mention before the magistrate in Vienna the fact that he had divorced his second wife before marrying Amalie Nathanson – a fact he kept quiet about (Renée Gicklhorn, 'The Freiberg Period of the Freud Family', *Journal of the History of Medicine*, Volume 24, Number 1, January 1969, 37-43 (p. 41). See also Yael S. Feldman, '"And Rebecca Loved Jacob", But Freud Not', *Jewish Studies Quarterly*, Volume 1, Number 1, (1993 / 1994), 72-88.

[9] Thomas, *Pavlova*, p. 163, p. 112.

> My half-brothers could have been my fathers; my father could have been my grandfather; my nephew and niece could have been my brother and sister; my mother could have been my wife as my shaggy-haired face buried into her oily sweating teats.[10]

Thomas applies the same speculation to Martha's family background, where she is positioned as Freud's half-sister, the illegitimate daughter of Jakob Freud and Monika Zajíc, Sigmund Freud's nurse. Further, Monika is dismissed by the Freud family and later employed by the Pappenheim family. Martha is adopted by the Pappenheim family, and thereby becomes Bertha Pappenheim's adoptive sister who, we know, was the 'real' patient of Josef Breuer, Anna O. Here, Thomas is again drawing characters from the margins of psychoanalysis into its central core, the family. He takes this further still when he depicts Martha sleeping with Eli Bernays (her biological brother), and then conducts a chaste affair with the syphilitic Philip Bauer, the father of Ida Bauer or 'Dora'. Further, in Thomas' version of events, Freud also develops an attraction to Philip. At this point, having realised that he has become tired of this '*jeu d'espirit*', the Freud of *Eating Pavlova* pauses to reflect on the nature of the family romance and the process of recording this complex genealogy in his memoir:

> I have to confess my new genealogy for her was pure fiction. That chapter was a pack of lies […] I'm starting to understand how my analysands could get trapped in a 'creative' lie; and how one can adapt to it quite gaily, since it opens up a certain freedom. Crime can spring from the same impulse.[11]

[10] Thomas, *Pavlova*, p. 17.
[11] Thomas, *Pavlova*, p. 163, p. 47.

In the novel, Martha's affairs are constructed and represented symbolically by Freud because Martha and Bauer '*were* attracted to each other'.[12] The symbolic representations are used by Thomas not only to exaggerate to comic effect the suggestion that the Freud family is built upon lies and defences, 'but also because memoirists lie while pretending to honest'.[13] We might argue, however, that the Thomas' narrative of the Freud family is a way of 'exploring fiction' and its relation to psychoanalysis.[14]

The exaggerated family ties in *Eating Pavlova* guide us towards Freud's theory of the family romance as 'the source of the whole poetic fiction'.[15] An early explanation of how the family romance can generate fiction is to be found in Freud's first application of psychoanalysis to literature. In a letter to Wilhelm Fliess from 1898, Freud employs the notion of the family romance as a way of reading the 1885 novella *Die Richterin* [*The Judge*] by Conrad Ferdinand Meyer. Freud concludes his letter:

> Parental quarrels are the most fruitful source of infantile romances. Hostility to the mother is expressed in the story by the fact she is turned into a stepmother. Thus, in every single feature it is identical with the revenge-and-exoneration romances which my hysterics compose about their mothers if they are boys.[16]

The creation of stories by children can also provide an impetus to write competing fictions. Freud suggests that when a child reads, they 'begin to compete with works of fiction by producing [their] own fantasies and by constructing a wealth of situations and

[12] Thomas, *Pavlova*, p. 162.
[13] Thomas, *Pavlova*, p. 162.
[14] Thomas, *Pavlova*, p. 172.
[15] Sigmund Freud, *Moses and Monotheism* [1939], *The Standard Edition Volume XXIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 12.
[16] Sigmund Freud, letter to Wilhelm Fliess, 20 June 1898 #91, *The Letters of Sigmund Freud 1873-1939,* ed. by Ernst L. Freud, trans. by Tania and James Stern (London: Hogarth Press, 1961), p. 355.

institutions'.[17] But the imaginative stories a young child creates are not only used to compete with existing tales but are also an attempt to supplant older siblings. Freud writes, for instance:

> A younger child […] has no hesitation in attributing to his mother as many fictitious love-affairs as he himself has competitors. An interesting variant of the family romance may then appear, in which the hero and author returns to legitimacy himself while his brothers and sisters are eliminated by being bastardized.[18]

As such, Freud considered the family romance to be at the heart of the theoretical fiction.

The idea that family romance may be represented symbolically is a strategy that Thomas employs to its maximum effect, and the degree of self-analysis that takes place between the novel and the documented events from Freud's life is comparable to the narrativization of Freud's case histories. Perry Meisel refers to this technique as 'reflexive realism', whereby 'narration and story coincide precisely but metaphorically, analogously rather than literally – the perfect adequation of *récit* and *histoire* even as they are different'.[19] Not only is this comparable to the competing narratives of detective fiction discussed in Chapter Two, but it is also evident in *Eating Pavlova* when Rebecca Freud confronts Sigmund in a dream about the construction of his own published work: 'Those famous patients in your elegant tales – Dora, the Rat Man, the Wolf-Man, Little Hans – they are *dybbuks*: wonderful likenesses but not the people themselves. Isn't that true?'.[20]

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[17] Sigmund Freud, 'A Child is being Beaten' [1919], *The Standard Edition Volume XVII,* ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 180.
[18] Freud, 'Family Romances', *SE IX*, p. 240.
[19] Perry Meisel, 'Freud's Reflexive Realism', *October* (*Discipleship: A Special Issue on Psychoanalysis*), Volume 28, (Spring 1984), 45-59, (p. 46).
[20] Thomas, *Pavlova*, p. 196.

Here, Rebecca highlights the reflexive nature of these fictional structures, described by Meisel as 'homologous if not finally identical in their interdependent production of one another'.[21] Similarly, Krzysztof Świrek writes:

> [The] boundaries of reflexivity are treated in psychoanalysis as enabling ones, because acknowledging them is already a part of a different reflexive process, that of a psychoanalytic method, offered as a tool of performing a specific and transforming insight into our past and present engagements.[22]

The reflexive realism of *Eating Pavlova* can be identified through Freud's metaphorical narration of his life story and the ways that it deviates from documented facts even as it remains tied to them.

The reflective process found in rival narratives from Freud's case studies (and in detective fiction) is also at work in Thomas' representation of Freud as a writer. For instance, Thomas points to Freud's 'frustrated imagination': He should have been 'Rabelias or Cervantes', he would have liked 'to be a poet, a knitter of dreams'.[23] Thomas also identifies the potential for multiplicity and notes 'that there are always at least two versions of reality, at every moment, for every individual; and so the confusion that we think memory creates actually belongs to events and incidents'.[24] Thomas articulates this in the novel by referring to 'that Freud', or 'their Freud'.[25] The potential to partake in multiple fictions is also evident in Freud's work when he considers the status of fiction. In 'Thoughts for the Times on War and Death' (1915), he writes:

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[21] Meisel, 'Reflexive Realism', p. 46.
[22] Krzysztof Świrek, 'Boundaries of Reflexivity: Freud's Account of the Subject's Autonomy', *Societas / Communitas*, 1-1 (25-1), (2018), 35-49 (p. 48).
[23] Thomas, *Pavlova*, p. 163, p. 176.
[24] Thomas, *Pavlova*, p. 25.
[25] Thomas, *Pavlova*, p. 62, p. 16.

> In the realm of fiction, we find the plurality of lives which we need. We die with the hero with whom we have identified ourselves; yet we survive him and are ready to die again just as safely with another hero.[26]

He adds, we 'seek in the world of fiction, in literature and in the theatre compensation for what is lost in life'.[27] Thus, by entering into the plurality of lives found within the literary text, readers participate in the generation of further fictions. When brought together, these intersecting narratives create further self-perpetuating fictions, contributing to Skibell's endless trail of Freuds.

II

In order to identify the source of such fictions we must look to Freud's final publication, *Moses and Monotheism*. Its original title, *Moses*: *A Novel*, acknowledges the increasingly literary and metaphorical nature of Freud's writing which, according to Holt, stretches back to 1913's *Totem and Taboo*.[28] Peter Sloterdijk describes *Moses and Monotheism* as psychoanalysis' last minute self-correction. Instead of focussing on the unconscious, he argues that 'what truly counts is the incognito that conceals the origin of the dominant ideas. […] Successful distortion goes beyond active secrecy'.[29] *Moses and Monotheism* describes how Moses' identity became an amalgamation, a composite of different leaders of fused monotheistic religions and the origin of Judaism. Freud supposes that Moses was originally Egyptian rather than Hebrew and a follower of the pharaoh, Akhenaten, who developed perhaps one of the earliest monotheistic religions, Aten. After Akhenaten's

[26] Sigmund Freud, 'Thoughts for the Times on War and Death' (1915), *SE XIV*, p. 291.
[27] Freud, 'War and Death', *SE XIV*, p. 291.
[28] Robert R. Holt, *On Reading Freud* [1973] (Chevy Chase: IPI, 2014), p. 13.
[29] Peter Sloterdijk, *Derrida, an Egyptian: On the Problem of the Jewish Pyramid*, trans. by Wieland Hoban (Cambridge: Polity, 2009), pp. 16-17.

death the Egyptian Moses led a small number of close followers to safety only for them to murder him in an act of rebellion. They later joined another monotheistic tribe, the Midianites, who worshipped the volcano-god, Yahweh. Freud connects the premise with his previously published theories on parricide in *Totem and Taboo*. The tribe, now fused, repress their murder of the father-figure, the Egyptian Moses and ascribe his deeds to a Midianite priest, also called Moses, thereby excising the memory of the Egyptian Moses. The multiplication of different Moses' both obscures and distorts the historical figure.

In *Freud's Moses*, Yosef Hayim Yerushalmi criticizes Freud for his interpretation of the family romance in Moses' story, arguing that the explanation for the reversal of his origins is incomplete and Freud did not take the structure of the family romance far enough, missing its obvious application to the development of Christianity, specifically in its relationship to Judaism. He argues that the growth of Christianity and the Christian scripture display more 'blatant' family romances than the one Freud perceives in Exodus.[30] Christianity is a 'Son-Religion', Yerushalmi reasons, 'because it both deified the Son and, historically and theologically, it is an offspring of Judaism and therefore stands in an Oedipal relationship to Judaism itself'.[31] The New Testament and new Israel of Christianity not only attempts to supersede The Old Testament and old Israel of Judaism consistent with the Oedipal pattern but also attempts to delegitimize it through the creation of a variant of the family story. The variances created in *Moses and Monotheism*, Yerushalmi argues, also have implications for the subsequent texts. They become falsified, he writes: the writers 'have mutilated and amplified it and have even changed it

[30] Yosef Hayim Yerushalmi, *Freud's Moses*: *Judaism Terminable and Interminable* (New Haven & London: Yale University Press, 1991), p. 90.
[31] Yerushalmi, *Freud's Moses*, p. 92.

into its reverse; on the other hand, a solicitous piety has presided over it and has sought to preserve everything as it was', even if it results in inconsistencies or contradictions.[32]

Yerushalmi argues that the mythical genealogy ascribed to Jesus in the first sixteen verses of *The Gospel of Matthew*, as a direct descendant of King David, is a 'transparently retroactive attempt to legitimize [his] messiahship', particularly as 'this royal pedigree [is] a *sine qua non* for the Messiah in Jewish tradition itself'.[33] Here is an example of the imaginative story used by the hero and author(s) to legitimize themselves while their siblings are eliminated by being bastardized, with the Gospels giving Christianity and Judaism a shared lineage. By the same token, Yerushalmi suggests that 'the efforts of early Christianity to legitimize itself, already fully worked out in the Christian Scriptures, display the characteristics of the family romance precisely because they required the mythic adoption of a noble and venerable lineage'.[34] The strategy not only allows the novelty of Christianity validation but also renders it potentially more attractive. Moreover, the relationship between Christianity and Judaism shares the characteristics found in family fictions. The competing narratives are reinforced by the Oedipal structure, transforming their relationship to one of ambivalence, whereby their legitimacy is defined the variances of their shared lineage.

There are competing strands of narrative within Freud's own life. As Marthe Robert observes, 'he could say that he was neither Jew nor German […] for he wished to

[32] Freud, *Moses, SE XXII*, p. 43.
[33] Yerushalmi, *Freud's Moses*, p. 92.
[34] Yerushalmi, *Freud's Moses*, pp. 91-92.

be the son not of any man or country, but like the murdered prophet only of his life work'.[35] Thomas makes a similar point about Freud's inherent racial ambivalence:

> Of course, it's I who am divided. A German, a Jew. […] A man, a woman. A scientist, an artist. A puritan, a Casanova. An atheist, a believer – for who would try so fiercely to murder his Father without in some sense believing in Him, fearing Him?[36]

But for Thomas, Freud's ambivalence is central to understanding both psychoanalysis and its founding father. Thomas describes it as one of Freud's 'candles of destiny' that 'glimmered on the tree outside', each representing 'the hand we have been dealt in life', a signal of its importance to psychoanalysis.[37] The representation of ambivalence within *Eating Pavlova* is usually more pronounced in conjunction with female family members or associates who are possibly close rivals and allies, for example, 'the woman Rebecca, my father's childless and rejected wife, haunts my early years […]. She was close at hand at my birth as well as my conception; and she and my mother were often together'.[38] Martha, is described as 'uniquely, […] not a prey to universal ambivalence', while 'no one had more ambivalent feelings towards children' as Helene Deutsch.[39] Once again, it is clear that Freud's method depends on an identification with his daughter, Anna, as Antigone and Cordelia, combined with her fantasy as the self-sacrificial male defending her father, where the family romance and ambivalence are at their most pronounced.

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[35] Marthe Robert, *From Oedipus to Moses: Freud's Jewish Identity* [1974], trans. by Ralph Manheim (Garden City: Anchor Books, 1976), p. 167.
[36] Thomas, *Pavlova*, p. 202.
[37] Thomas, *Pavlova*, pp. 4-5.
[38] Thomas, *Pavlova*, p. 5.
[39] Thomas, *Pavlova*, pp. 160-161.

In a similar fashion to Rebecca Coffey's *Hysterical* (2014), Thomas examines Anna's relationship with her father. In the novel, Freud tells his readers, 'I am giving up my kingdom, like Lear. To my three daughters. Their names are Mathilde, Sophie and Anna. Woman is always threefold. The three Fates, three Furies. Mother, wife and daughter. Midwife, mistress and layer-out'.[40] Thomas also incorporates into his novel Anna's dream fantasy, as a son defending her father; however, he adds additional elements to it through two secret diaries, both of which contain elements of fictions emerging from imagined family romances. Consistent with the novel's exaggerated description of Freud's confused family structure and the three daughters from *King Lear*, Freud initially describes Anna as 'my mother' and as 'Mother-Anna. Anna-Antigone'.[41] However, in her diary, 'Strictly Private', and consistent with her male fantasies, Anna also performs the role of Freud who then marries his daughter. After reading the fantasy, Freud comments on 'how cunningly she had taken Martha's role! How adroitly she had taken my adolescent excitement in Freiberg to suggest I might have married my own daughter'.[42] 'Strictly Private' also uses the fictions created by family romances to delegitimize an existing authority. Freud describes the diary as 'her attempt to 'take me over'':

> Here was Anna, my nurse and loving companion in Rome, pretending to total concentration on the present reality […] while her mind was really engaged in fiction, [...]. She couldn't wait to escape from me to her hotel bedroom. And there she would seek to *be* me.[43]

[40] Thomas, *Pavlova*, p. 9.
[41] Thomas, *Pavlova*, p. 7, p. 13.
[42] Thomas, *Pavlova*, p. 91.
[43] Thomas, *Pavlova*, p. 92.

Freud's 'Extracts from the Private Diary' are similarly disruptive, with Martha's affair with Philip Bauer at its centre. Interspersed between the extracts are fragments and confessions in which Freud makes it clear to his readers that his autobiography is a fantasy: 'I confess to so many lies and half-truths', he writes, admitting that 'mistakes will inevitably creep into this memoir' and 'What lies we tell in our diaries!'.[44] Thomas explains the reasons for the variations in the Freud family romances: 'So – the case will be made – in my "memoir" I'm informing the reader, fictionally, theatrically, that my inner life with Martha wasn't entirely smooth'.[45] He admits that it is 'hard to separate fact, in the unconscious, from emotionally intense fiction?'.[46] *Eating Pavlova* thus confirms to its readers the interconnectivity between the family romance, competing fictions and the disruptions emerging from their recording in the form of a diary and subsequent (auto)biography.

Chapter Five of this thesis highlighted Freud's repeated destruction of his personal papers as a deliberate attempt to lead his biographers astray. Like Sartre, Thomas echoes Freud's concerns. In *Eating Pavlova*, Freud tells his readers, 'Anna says she must talk to me about something painful but necessary. The biography'.[47] As he observes, 'I shall become disputed memories and anecdotes, and then only – biographies', a constructed cultural memory.[48] Freud did have concerns about all biographies, but it appears that they were based on the accuracy of his recorded career and the exclusion of details about his private life. For example, when Freud applies for a *Dozentur* [Lectureship] after his return from Paris he describes the *curriculum vitae* which accompanied the application as

[44] Thomas, *Pavlova*, p. 13, p. 15, p. 143.
[45] Thomas, *Pavlova*, p. 160.
[46] Thomas, *Pavlova*, p. 35.
[47] Thomas, *Pavlova*, p. 62.
[48] Thomas, *Pavlova*, p. 23.

'a preliminary work for my biography'.[49] On reading Freud's thoughts on biography, the familiar themes begin to emerge. This includes the contradictory assertion by Freud that his life and his work should remain separate while acknowledging the role of his own self-analysis in *The Interpretation of Dreams*. Freud appears to confirm this contradiction in his 1935 postscript to 'An Autobiographical Study' (1925). He accepts the fact that 'the story of my life and the history of psychoanalysis […] are intimately interwoven', confirming the source of *The Interpretation of Dreams* as his own self-analysis and the application of the Oedipus story to psychoanalysis emerged from his own reflections upon his father's death.[50] Yet in the same post-script he declares that 'no personal experiences of mine are of any interest in comparison to my relations with that science'.[51] He adds:

> The public has no claim to learn any more of my personal affairs – of my struggles, my disappointments, my successes. I have in any case been more open and frank in some of my writings […] than people usually are who describe their lives for their contemporaries or for posterity.[52]

Freud claims that the crossovers between psychoanalysis and his own personal affairs are created by the self-analysis he undertook for *The Interpretation of Dreams*. Any potential biographers were discouraged from looking any deeper and diverted by the regular destruction of his personal papers and later careful and cautious archiving.

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[49] Sigmund Freud, Application, Jan 21, 1885 (Unpublished letters from Freud to Martha Bernays, Jan 17, 1885), cited by Ernest Jones in *The Life and Work of Sigmund Freud: Volume I – 1856-1900 The Formative Years and the Great Discoveries* (New York: Basic Books, 1953), p. 71.
[50] Sigmund Freud, 'An Autobiographical Study – Postscript' [1935] *The Standard Edition Volume XX,* ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 71.
[51] Freud, 'Autobiographical Postscript', *SE XX*, p. 71.
[52] Freud, 'Autobiographical Postscript', *SE XX*, p. 73.

Freud also notes the influence of the biographer, remarking: 'Have you not noticed that every philosopher, every historian, and every biographer makes up his own psychology for himself, brings forward his own particular hypotheses concerning the interconnections and aims of mental acts – all more or less plausible and all equally untrustworthy?'.[53] In 1928, Freud wrote to Lytton Strachey about his biography *Elizabeth and Essex* (1928) and the problems of biography:

> You are aware of what other historians so easily overlook – that it is impossible to understand the past with certainty, because we cannot divine men's motives and the essence of their minds and so cannot interpret their actions. Our psychological analysis does not suffice even with those who are near to us in space and time, unless we can make them the object of years of the closest investigation, and even then it breaks down before the incompleteness of our knowledge and the clumsiness of our synthesis.[54]

Freud also uses his 'Address Delivered in the Goethe House at Frankfurt' to approach the topic of biography in psychoanalytic terms. Freud understood why biographers want to bring their subjects closer to the reader but by doing so, and reducing the distance between them, he claims that it creates the effect of 'degradation': 'It is unavoidable that if we learn about a great man's life we shall also hear of occasions on which he has in fact he has done no better than we, has in fact come nearer to us as a human being'.[55] However, consistent with the Oedipal structure, the deference also obscures a component of hostile defiance. This, Freud argues, is a 'psychological fatality', as 'it

[53] Freud, 'A Question of Lay Analysis', *SE XX*, p. 192.
[54] Sigmund Freud, letter to Lytton Strachey, Christmas Day 1928, cited in Michael Holroyd, *Lytton Strachey*: *Volume Two* (New York: Holt, Rinehart, and Winston, 1968), p. 615.
[55] Freud, 'Goethe House', *SE XXI*, p. 212.

cannot be altered without forcible suppression of the truth and is bound to extend to our relations with the great men whose life histories we wish to investigate'.[56] Yet the contradictions accumulate, especially when you consider Freud's own attempt at biography.

For Freud, creating a psychoanalytic picture retrospectively from biography depends on the volume and accuracy of the material available, specifically details of chance events and background influences combined with the subject's reported reaction to them as well as their later modifications and evolutions. A failure to make an accurate psychoanalytic assessment of a historical subject rests solely on the construction of the source material. As Freud writes in his psychoanalytic assessment of the Leonardo da Vinci (1910):

> Where such an undertaking does not provide any certain results […] the blame rests not with the faulty or inadequate methods of psychoanalysis but with the uncertainty and fragmentary nature of the material relating to him which tradition makes available. It is therefore the author who is to be held responsible for the failure, by having forced psychoanalysis to pronounce an expert opinion on the basis of such insufficient material.[57]

Freud was to repeat his objections when his former pupil, Fritz Wittels, published *Freud and his Time* in 1924. Freud wrote to Wittels with a list of corrections and objections: 'You have given me a Christmas present which is very largely occupied with my own personality. […] I need hardly say that I neither expected nor desired the publication of

[56] Freud, 'Goethe House', *SE XXI*, p. 212.
[57] Sigmund Freud, 'Leonardo da Vinci and a Memory of his Childhood' [1910] *The Standard Edition Volume XI,* ed. and trans. by James Strachey (London: Hogarth Press, 1957), p. 135.

such a book'.[58] On behalf of a publisher, Freud's nephew, a son of Eli and Anna Bernays, Edward Bernays, offered Freud $5000 for his autobiography. Freud's response was predictably curt: 'Of course that is quite an impossible suggestion. […] For me temptation might begin at a hundred times that sum, but even then it would be turned down after half an hour'.[59] However, the fragmented picture of his life distorted by the incomplete nature of the source material – much of which was deliberately destroyed by Freud himself – gives rise to the proliferation of multiple, fictional Freuds. At the same time, the destruction of the biography invites the reader to take on the position of writer, imagining our own psychoanalytic profiles of Freud.

Nicholas Royle identifies a 'certain slippage between "Freud's writing" and "Freud the man", leading towards the generation of a somewhat psychologistic "Freud"'.[60] For Peter Gay, the slippage is unavoidable when Freudian psychoanalysis is considered under a historical lens: 'The psychoanalytic historian must be prepared to face as much scepticism from Freud's followers almost as much as from his denigrators'.[61] Even some of the most objective and scientific challenges to Freud have been unable to make a clear distinction between the writing and the man. Gay writes: 'According to Freud's intemperate adversaries, he was a liar, a coward, a fraud, a plagiarist, an authoritarian, a male chauvinist, a slipshod researcher, an adulterer'.[62] Within the freedom of fiction, the exaggerations are even more pronounced, where Freud is also represented as drunken

[58] Sigmund Freud, 'Letter to Fritz Wittels' [1924], *The Standard Edition*: *Volume XIX*, ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 286; with the publication of the English translation Freud became increasingly agitated and wrote to Wittels again: 'A biographer should at least attempt to be as conscientious as a translator. *Traduttore = Traditore* [Translator = Traitor] says the proverb'. (Sigmund Freud, letter to Fritz Wittels, August 15, 1924, # 209, *Letters*, p. 355).
[59] Sigmund Freud, letter to Edward L. Bernays, August 10, 1929, # 244, *Letters*, pp. 390-391.
[60] Nicholas Royle, 'Fear of Freud (On the Universal Tendency to Debasement in the Sphere of Literature)', *Oxford Literary Review*, Volume 30, Number 1, (2008), 109-146 (p. 120).
[61] Peter Gay, *Freud for Historians* [1985] (New York: Oxford University Press, 1986), p. xv.
[62] Gay, *Historians*, pp. xvii-xviii.

jester, a cocaine addict, a miser, and a bully, capable of ignoring his sisters' safety on the eve of the Second World War while he emigrated London. Gay concludes, 'to be sure, the cleverest of polemicists have tried to link his character to his theories and seem to believe that if they can ruin the first they have ruined the second'.[63] In destroying his own personal material, he is also destroying any evidence to challenge these biographies, whether factual or fictional.

Jacques Derrida takes a different approach to the slippage between 'Freud, the man' and 'Freud, the writing'. He applies the idea of the '*impression*' left by the '*Freudian signatur*e' – an impression that allows the deferral of the distinction 'between Sigmund Freud, the proper name, on the one hand, an, on the other, the invention of psychoanalysis'.[64] 'What is important, what is in question', Derrida argues, is the difference between the two, and, in particular, psychoanalysis as a 'project of knowledge, of practice and of institution, community, family, domiciliation, consignation, "house" or "museum," in the present state of its archivisation'.[65] Again, the nature of the origins of psychoanalysis – the private and the public, the house and the museum – draw us towards the process of archivisation, and a new understanding of what is preserved, what is repressed, and what is generated from the process. As Royle summarizes, 'And is all of this a matter of autobiography or fiction? Take care: revolving doors'.[66]

[63] Gay, *Historians*, p. xviii.
[64] Jacques Derrida, *Archive Fever: A Freudian Impression* [1995], trans by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 5.
[65] Derrida, *Archive Fever*, p. 5.
[66] Royle, 'Fear', p. 127.

III

The relationship between autobiography and fiction, and the role of the archive in this relationship, can be understood through the complex relationship between the home and the museum in Freud's work. The core of psychoanalysis thus rests upon the family home and the romances that Freud observes within his own family and those of his analysands, a thin distinction illustrated by the fact that his consultation room was situated within the family home, both in Vienna and in London. Thus, the family home challenges the distinction between the private and the public. Both Berggasse 19 and 20, Maresfield Gardens, doubles of themselves, still possess dual functions, as Freud Museums and as preservations of the family home. This dual function is, furthermore, reflected in Jacques Derrida's analysis of the etymology of the word 'archive'. In *Archive Fever: A Freudian Impression*, Derrida writes:

> As is the case for the Latin *archivum* or *archium* (a word that is used in the singular, as was the French '*archive*', formerly employed as a masculine singular: '*un archive*'), the meaning of 'archive', its only meaning, comes to it from the Greek *arkheion*: initially a house, a domicile, an address.[67]

The final pages of Thomas' novel capture the transition from one establishment to another, and thus the connection between the home and the museum or archive. Freud is walking around 20, Maresfield Gardens either as a 'ghost', or in a dream, or because 'time does not exist in the unconscious'.[68] This is, moreover, a literary device Thomas also utilizes in *The White Hotel*:

[67] Derrida, *Archive Fever*, p. 9.
[68] Thomas, *Pavlova*, p. 76.

> I open the door to my study. I see Anna sleep, hunched over, curled up, in my chair. The sight of her shocks me; she has wrapped herself in my old woollen coat; she looks shrunken inside it: at once like a small schoolgirl and like the white-haired, frail old lady […], I am struck by the room's unusual cleanliness and order. It holds, suddenly, the chill of a museum.[69]

As Freud explains, 'Naturally not everything that is new and unfamiliar is frightening, however; the relation is not capable of inversion. We can only say what is novel can easily become frightening and uncanny'.[70] As Sarah Kofman points out, the uncanny is 'not convertible' in this instance.[71] Nor is there a conversion available when considering the uncanny in fiction and in real life and require counterevidence. Freud writes:

> For the realm of phantasy depends for its effect on the fact that its content is not submitted to reality-testing. The somewhat paradoxical result is that *in the first place a great deal that is not uncanny in fiction would be so if it happened in real life*; *and in the second place, that there are many more means of creating uncanny effects in fiction than there are in real life*. The imaginative writer has this licence among many others, that he can select his world of representation so that it either coincides with the realities we are familiar with, or he departs from them in what particulars he pleases.[72]

The spectral echoes in the novel very often centre on the image of the home which resonates with Freud's account of the uncanny as both *heimlich* (homely) – or 'belonging

[69] Thomas, *Pavlova*, p. 230.
[70] Sigmund Freud, 'The "Uncanny"' [1919], *SE XVII,* p. 221.
[71] Sarah Kofman, *Freud and Fiction* [1974], trans. by Sarah Wykes (Boston: Northestern University Press, 1991), p. 124.
[72] Sigmund Freud, 'The "Uncanny"' [1919], *The Standard Edition*: *Volume XVII*, ed. and trans. by James Strachey (London: Hogarth Press, 1955), p. 249; Freud's *italics*.

to the house, not strange familiar' – and *unheimlich* (unhomely) – or strange and unfamiliar.[73] Playing on Freud's own account of the uncanny, Thomas stretches and twists the Freud family relationships so that the 'familiar' becomes over-familiar, and thus strange. These uncanny relations are further extended through Freud's future death dreams. Thomas introduces a series of death dreams that carry Freud through future events such as the Second World War, Hiroshima, the Suez crisis, the Vietnam War. Although they are unfamiliar to Freud, the reader's own familiarity with history renders them disturbing. However, this familiarity is further disrupted by Freud's disjointed interpretations of them, converting them into something unfamiliar but faintly recognizable to the reader. In destabilising history in this way, Thomas illustrates Freud's argument that 'the story teller […] is able to guide the current of our emotions, to dam it up in one direction and make it flow in another, and he often obtains a great variety of effects from the same material'.[74] The same material can produce both 'fear and laughter' in the reader.[75] This is supported by Shoshana Felman, who points out that the 'reading effect' enables the same material to re-read always in different ways.[76] This is, of course, an effect of Freud's own writing. Sarah Kofman, for instance, notes that 'the duality at the level of method' in Freud's essay, 'The "Uncanny"', means that Freud's 'linguistic analysis' of the uncanny performs its own uncanny effects.[77] 'It is', she writes, 'written on the reverse of the text'.[78] Echoing Freud's own uncanny performance, the uncanny effects of *Eating Pavlova* are written on the reverse of the text. This is most

[73] Freud, "Uncanny", *SE XVII*, p. 220.
[74] Freud, "Uncanny", *SE XVII*, p. 251.
[75] Kofman, *Fiction*, p. 128.
[76] Shoshana Felman, 'Turning the Screw of Interpretation', *Yale French Studies*, Volume 55/56, 1977, 94-207 (p. 101).
[77] Kofman, *Fiction*, pp. 123-124.
[78] Kofman, *Fiction*, p. 123.

apparent through the inclusion of the secret diaries, which both over-emphasizes and performs the importance of the family romance to Freud's ideas.

In his 'Introductory Lectures on Psychoanalysis' [1916-1917 (1914-1917)], Freud once again discusses the family romance and its symbolic representation in dreams, noting:

> The range of things that are given symbolic representation in dreams is not wide: the human body as a whole, parents, children, brothers and sisters, birth, death, nakedness – and something else besides. The one typical – that is regular – representation of the human figure as a whole is a *house*.[79]

Playing on the significance of the human body as a symbolic of the house or home, Thomas describes Freud's conception: 'It's a life-and-death struggle from the first. And then that nestling-home, the sense of arrival, of burrowing into the soft feminine nest. And this is me too: the welcoming ovum!'[80] The home, the domicile, is thus at the centre of psychoanalysis, but it is also, Freud suggests, symbolic of the primal act. The home is thus both the origin and the archive, a museum for both psychoanalytic thought and for Freud the person: as his patient H.D. wrote: 'We are all haunted houses'.[81]

Notwithstanding the site of the home as both birthplace and museum, it is necessary to further question the role of the archive in the history and future of psychoanalysis. In order to consider this, we can return to Freud's own remarks on biography. A complete psychoanalytic biography of Goethe is impossible because, Freud concludes, he 'was not only as a poet, a great self-revealer, but also, in spite of the

[79] Sigmund Freud, 'Introductory Lectures on Psychoanalysis' [1916-1917 (1914-1917], *The Standard Edition Volume XV,* ed. and trans. by James Strachey (London: Hogarth Press, 1961), p. 153.
[80] Thomas, *Pavlova*, p. 24.
[81] H.D. [Hilda Doolittle], *Tribute to Freud* [1970] (Manchester: Carcanet, 1985), p. 146.

abundance of autobiographical records, a careful concealer'.[82] Yet it is as a concealer, Yerushalmi argues, that Freud eclipses Goethe, his remaining records carefully guarded by 'some of your more zealous epigoni [and] have stationed themselves, like gnostic archons, to bar the way to the hidden knowledge'.[83] The hidden knowledge that Yerushalmi seeks refers to Freud's work only: 'the rest is of concern to your biographers'.[84] Yerushalmi thus perpetuates the delineation between the man and his writing that Freud explicitly desired, despite the ways in which his own theories are always haunted by his self-analysis. In fact, Yerushalmi admits to attempts to recover fragments of Freud's life that he believes have been repressed or that directly relate to Freud's Jewish identity. He justifies his approach by claiming that they are 'for the sake of a better understanding of the conscious intention of your work, thinking that you yourself would want it that way'.[85] So, despite his insistence that Freud's personal life is of concern only to his biographers, Yerushalmi appears to find it impossible to separate Freud's work from his life. He is, however, selective when considering which slippages are to be considered important, dismissing the flaws that many have uncovered, claiming that he has 'not rummaged through [Freud's] life' in search of them.[86] The result leaves him still pursued by rather than in pursuit of Freud's work, much like the 'unlaid ghost' that prompted Freud to complete his own *Moses and Monotheism*.[87]

In his reading of Yerushalmi, Derrida draws attention to a fictional aspect of 'Monologue with Freud'. At the same time, he urges readers to compare the language used by Yerulshami in the monologue with *Freud's Moses*. The majority of the text,

[82] Freud, 'Goethe House', *SE XXI*, p. 212.
[83] Yerushalmi, *Freud's Moses*, p. 81.
[84] Yerushalmi, *Freud's Moses*, p. 81.
[85] Yerushalmi, *Freud's Moses*, pp. 81-82.
[86] Yerushalmi, *Freud's Moses*, p. 82.
[87] Yerushalmi, *Freud's Moses*, p. 82; Freud, *Moses, SE XXII*, p. 103.

Derrida writes, is written in 'the discourse of scholarship, the discourse of a historian, of a philologist, of an expert on the history of Judaism, of a Biblical scholar, as they say, claiming to speak in all objectivity while basing himself on ancient or new archives'.[88] Yet, in 'Monologue with Freud' is an altered, different copy of the remaining text. Derrida describes the fictionality of the 'Monologue' 'as if *en abyme*' – a literary, textual version of placing an image of itself within itself.[89] The repetition of the copy creates an uncanny effect, while allowing the possibility for it to become infinitely recurring. This thesis has already noted examples of the phenomenon. There is Freud's 'Katherina', a piece of prose amongst the comparative scientific discourse of *Studies on Hysteria*. There is *The Mousetrap* from *Hamlet*. One can also add a paragraph from 'The "Uncanny"' where Freud wanders around an Italian provincial town and on three occasions finding himself in the same place but by different paths. The paragraph, placed the centre of the essay, acts as a *précis* of the whole text, the three journeys as its three chapters, each one taking Freud to the same destination. Indeed, while Kofman describes the essay's uncanny effects as written on the reverse of the text, Sarah Wykes' translator's note simply reads, '*En abîme*'.[90]

Jann Assmann believes Freud's rewriting of Moses' story and the birth of monotheism is an attempt in 'to unearth a truth that was never remembered, but instead repressed, and which only he is able to bring forth as a shocking opposite of everything remembered and transmitted'.[91] Freud's text is, Derrida argues, analogous to the 'historical truth' from the 'material truth', this truth is repressed or supressed. But it

[88] Derrida, *Archive Fever*, p. 39.
[89] Derrida, *Archive Fever*, p. 39.
[90] Sarah Wykes, translator's note, Kofman, *Fiction*, p. 123, n. 8.
[91] Jan Assmann, *Moses the Egyptian*: *The Memory of Egypt in Western Monotheism* (Cambridge, Mass: Harvard University Press, 1997), p. 145.

resists and returns, as such, as the spectral truth of delusion of hauntedness. […] The truth is spectral, and this is the part of truth which is irreducible by explanation'.[92] For Freud, such hauntings, found in delusion or insanity, hold within them 'a grain of truth, […], there is something in it that really deserves belief, and this is the source of the patient's conviction, which is therefore to that extent justified'.[93] This suggests, therefore, that the home and archive are always haunted by Freud's repressed biography.

In his discussion of Yerushalmi's 'Monologue with Freud', Derrida observes that Yerushalmi addresses Freud's ghost and makes comparisons with the ghost from *Hamlet.* Firstly, in noting the filial position that Yerushalmi assumes in his monologue with Freud, Derrida observes the presence of the now doubly fictitious father/son relationships of the ghost/Hamlet and Freud/Yerushalmi. He also makes the comparison between Yerushalmi, the scholar, speaking to Freud's ghost, and the appearance of the ghost in the opening scene of *Hamlet* when Marcellus implores Horatio, 'thou art a scholar, speak to it, Horatio'.[94] For Derrida, this suggests that 'Marcellus had anticipated the coming of a *scholar of the future*', a coming of a scholar who both dares to speak to a 'phantom' and who knows how to speak to the phantom 'so as to conceive of the future'.[95] The scholar also claims that 'not only does this neither contradict nor limit his scholarship, but will in truth have conditioned it, at the price of some still-inconceivable complication which may prove the other one, that is, the [paternal] phantom, to be correct'.[96] The phantom that 'we believe we know' can never respond, Derrida reasons, because 'he has *already*

[92] Derrida, *Archive Fever*, p. 55.
[93] Sigmund Freud, 'Delusions and Dreams in Jensen's *Gravida*' (1907 [1906]), *The Standard Edition*: *Volume IX*, ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 80.
[94] William Shakespeare, *Hamlet*, I. 1. 42, *The Complete Works of William Shakespeare* (London: Spring Books, 1966), pp. 945 -981, (p. 946).
[95] Derrida, *Archive Fever*, p. 39.
[96] Derrida, *Archive Fever*, p. 39.

responded', and because 'he will have been in a position to have *already, always* responded, and because he is a ghost and thus a dead person'.[97] A response is now no longer possible, but the phantom can speak through the responses already, always given. However, their inscription within an archive always allows for the possibility of a response. Without its response, Derrida argues, 'there would neither history nor tradition nor culture'.[98] It is the possibility of a response, Derrida suggests, that provides the framework for Yerushalmi's 'Monologue with Freud'. While Freud is not denied his right to speak, there is no possibility of him doing so, and, as Derrida notes, Freud 'is the first to speak, in a certain sense, and the last word is offered to him'.[99]

Derrida's notion of Freud being first to speak can be read in Thomas' introduction to Freud's future death dreams. In each instance, his interpretation of the dream revolves around the family, home, and his work. For example, the dropping of the atomic bomb on Hiroshima is interpreted thus:

> I have simply no idea if the Oedipal Complex of a Western family could survive translation to the land of samurai and geishas. Therefore, my dream reminds me of the limitations of my science and my thinking. […] The mushroom recalls Anna's memory of mushroom picking with me. My shushing the children to be quiet as I tiptoe towards the giant mushroom in the forest, to drop my hat over it. Anna is laughing delightedly.[100]

As well as identifying the home and the family as the core of psychoanalytic interpretation, the dream also gives Freud the chance to be the first to speak. He is less

[97] Derrida, *Archive Fever*, p. 62.
[98] Derrida, *Archive Fever*, p. 62.
[99] Derrida, *Archive Fever*, p. 63.
[100] Thomas, *Pavlova*, p. 230.

assured, however, when presented with future death dreams involving his family. One such dream concerns the death of two of his sisters, Dolfi and Pauline, at a concentration camp. For Freud, the dream expresses his guilt at having to leave his sisters behind in Vienna: 'I left them "naked", however much I convince myself I took care of them financially and could not imagine four old ladies could come to any harm'.[101] The interpretation of much of the dream's symbolism centres around Anna, but much of it is elusive: 'No, it does not come. […] There seems almost no end to the connotations of this unpleasant dream'.[102] Freud is offered the final word but is unable to utter it. Therefore, the most significant future dream that Thomas includes in his novel involves Anna and the incompleteness of an archive.

IV

This incomplete archive is also accompanied by the uncertainty regarding the range and scope of what is missing. Yerushalmi brings this sense of 'unknowing' to the foreground by highlighting the discovery and publication in 1980 of Sabina Spielrein's papers. Spielrein was a Russian physician and one of the first female psychoanalysts. Her correspondence with Freud adds new detail to his relationship with Jung. Yerushalmi writes: 'This discovery should also serve to remind us of how incomplete and tentative any conclusions must be in our reconstructions of the history of psychoanalysis, until the mounds of material still unpublished or deliberately restricted are made available'.[103] The incompleteness of the archive, for Derrida, creates 'a certain determinability of the future

[101] Thomas, *Pavlova*, pp. 182-183.
[102] Thomas, *Pavlova*, pp. 184-185.
[103] Yerushalmi, *Freud's Moses*, p. 44.

[which] should be taken into consideration by the historian in any "reconstructions of the history of psychoanalysis"'.[104]

Thomas approaches problem of the arrival of unforeseen material through another of Freud's death-dreams:

> I was back in Hampstead. Anna – an old white-haired, frail Anna – was engaged in emotional conversation with a brash American professor. The professor, who was editing my correspondence with Fliess (an absurdity, since Marie Bonaparte, who purchased the letters from a dealer, would never let them out of her hands), was telling Anna in very forceful tones that the whole basis of psychoanalysis was faulty, and that I had been a betrayer of truth. Anna was arguing and weeping.[105]

Exploring Freud's own doubts, this dream opens up a number of questions regarding the history and the future of psychoanalysis. These doubts can also be read in light of Freud's archivists. In 1980, Jeffrey Moussaieff Masson was appointed Projects Director of the Freud Archives. His position gave him access to letters not considered for publication and omitted from the 1954 publication of *The Origins of Psychoanalysis: Letters to Wilhelm Fliess, Drafts and Notes: 1887-1902*, originally edited by Marie Bonaparte, Anna Freud, and Ernst Kris. The unseen letters were interpreted by Masson to reveal that Freud had abandoned the seduction theory in favour of infantile sexuality and the Oedipus

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[104] Derrida, *Archive Fever*, p. 36.

[105] Thomas, *Pavlova*, p. 230; there is another 'death-dream' which is of particular interest: 'There is a book on the table, I see its title, *Lolita*. […] "Lolita'" sounds like a frivolous extension of "Dora" and "Gradiva". *Lolita* is described in the novel as "an offensive book" (Thomas, *Pavlova*, p. 230). The forward of *Lolita* suggests that should not be read that way: If […] an editor attempted to dilute or omit scenes that a certain type of mind might call "aphrodisiac" […], one would have to forgo the publication of *Lolita* altogether', echoing Freud's disclaimer for Dora's case study, that it should not read 'as *roman a clef* designed for […] private delectation'. (Vladimir Nabokov, *Lolita* [1955] (London: Penguin, 2015); Sigmund Freud, 'Fragment of an Analysis of a Case of Hysteria [1905 (1901)], *SE VII*, p. 9; For a concise summary of the similarities between Dora and Lolita see Sheila Kohler, 'Nabokov's Lolita and Freud's Dora', in *Psychology Today* [Online], 11 September 2014 [accessed 7 February 2018].

complex.[106] In the resulting book, *The Assault on Truth: Freud's Suppression of the Seduction Theory* (1984), Masson argues Freud was correct after all and the shift to fantasy prevented the discovery of the wide scale sexual abuse of children. The letters' suppression, he argues, 'provided evidence that Freud was not convinced he had done the right thing'.[107] Here, Masson can be seen to take on multiple roles which can be read in light of Derrida's writing in *Archive Fever*. The archivist is, for Derrida, 'the first to discover the archive, the archaeologist and perhaps the archon of the archive'.[108] But the archivist also has other roles, Derrida writes. As their guardians they protect the archive ensuring its safety. In their control not only do they '[institute] the archive as it should be, that is to say, […] exhibiting the document', but they also establish it and interpret it, ensuring the direction of its future reception: 'He reads it, interprets it, classes it'.[109] The discoverer of the lost archive also finds themselves within an Oedipal framework. As Derrida argues:

> He will be the first (*after Freud*), indeed the only person (*after Freud*) to open, if not to hold, the archive […]. He would like, as we shall see, to be the first here: the first *after* Freud, the first second, an eldest son, the first second and thus for a moment alone with Freud, alone in sharing a secret.[110]

Moreover, the paternal relationship between the archivist and its subject can manifest itself as a form of parricide through the manner in which the new material is interpreted.

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[106] The events around Masson's actions formed the basis of a detective story, Catherine Gildiner's *Seduction* (Toronto: Vintage Canada, 2005), when the newly appointed Director of the Freud Academy is found murdered after publicly stating psychoanalysis is a fraud. Set in the early 1980s, Anna Freud is a major character.
[107] Jeffrey Moussaieff Masson, *The Assault on Truth: Freud's Suppression of the Seduction Theory* [1984] (Harmondsworth: Penguin, 1985), p. 114.
[108] Derrida, *Archive Fever*, p. 79.
[109] Derrida, *Archive Fever*, p. 55.
[110] Derrida, *Archive Fever*, p. 56.

The parricidal nature of Masson's interpretation of the repressed correspondence is revealed in a letter to Masson from K.R Eisser, the original Secretary of the Freud Archives:

> Do you remember our first meeting? Already at that time you broached the question of a complete edition of the Fliess letters. Do you remember that I told you I feared Anna Freud would not agree to it, because her father's letters have been regularly used to diminish his character, or for like purposes? Do you recall what a certain Professor Masson answered? Do you recall that Anna Freud after a conversation with you repeated the same premonition? Did you not reassure me that this could never happen, so far as you were concerned, because you admired Freud like no one else, and the complete edition would only show him in his full glory.[111]

The scene also finds Anna performing one of the roles frequently found in her fantasies of defending her father or a father-figure, a Cordelia who would stand by her Lear. She wrote to Masson arguing that the preservation of the seduction theory, the abandonment of the Oedipus complex, and the significance of phantasy life meant 'there would have been no psychoanalysis afterwards'.[112] In this way, she also takes on the role of the guardian, protecting the archive from and for its future readers.

V

The correspondence between Masson, Eisser, and Anna brings together many of the threads discussed in this chapter. It draws attention to the shared space of the home and

[111] K. R. Eisser, letter to Jeffrey Moussaief Masson, cited by Janet Malcolm in *In the Freud Archives* (New York: Alfred A. Knopf, 1984), pp. 153-154.
[112] Anna Freud, letter to Jeffrey Moussaieff Masson, 10 September 1981, cited by Masson in *The Assault on Truth*, p. 114.

the archive, enacting the slippage between the private and the public which in this instance is merged with the attempted parricide initiated by the discovery of new archival material. In Thomas' reading of the scene in *Eating Pavolova*, Freud remarks: 'He was destroying the Oedipus Complex, [Anna] said, destroying *me*'.[113] This demonstrates the inseparability of Freud's life and writing. It also shows how the father of psychoanalysis may symbolically put to the sword through the archive, a parricide consistent with the Oedipus complex.

The correspondence with Fliess takes on a particular role within the archive. In Chapter Five, I examined the journey of the letter, and the ways in which the correspondence with Fliess informed Sartre's screenplay by identifying the Oedipus myth as the sources of neuroses. The letters, not officially part of the Freud archive until 1954, follow Derrida's account of the birth of the archive and 'its relationship to the future': 'The archivisation process produces as much as it records the event'.[114] The process is enacted through Masson's discussion of Freud's abandonment of the seduction theory, supporting Derrida's argument that 'in the past, psychoanalysis would not have been what it was […] And in the future it will no longer be what Freud and so many psychoanalysts have anticipated'.[115] This is explored in *Eating Pavlova* through Freud's 'death-dreams' which always invite future interpretations once additional material is available. Similarly, the content of Freud and Anna's secret diaries are only partly revealed ensuring that the past is open to the 'future to come'.[116] While their partial disclosure is an attempt to protect Freud from another metaphorical parricide, the opening of an archive does not guarantee its stability or its validity. As Derrida points out,

[113] Thomas, *Pavlova*, p. 215.
[114] Derrida, *Archive Fever*, p.17.
[115] Derrida, *Archive Fever,* p. 17.
[116] Derrida, *Archive Fever,* p. 68.

'the concept of the archive shelters in itself, of course, this memory of the name *arkhē*. But it also shelters itself from this memory which it shelters: which comes down to saying also that it forgets it'.[117] As such, the archive is not secure, it is 'never closed. It opens out of the future. […] the archive as an irreducible experience of the future'.[118]

An example of the archive's incomplete relationship with the future can be found in a little-known interview between Freud and the Italian novelist Giovanni Papini from 1934. During the interview, published in a collection of reminiscences entitled *Freud as We Knew Him* (1973), Freud discloses that all psychoanalytic symbols are drawn from literary works. He tells Papini:

> There is a terrible error that has prevailed for years and that I have been unable to set right. I am a scientist by necessity, and not by vocation. I am really by nature an artist. Ever since childhood my secret hero has been Goethe. I would have liked to have become a poet and my whole life long I've wanted to write novels. My oldest and strongest desire would be to write real novels, and I possess a mine of first-hand materials which would make the fortune of a hundred novelists.[119]

Papini is now largely forgotten. So is the fact he wrote satirical and purely fictional encounters with well-known personalities of the age. He also 'interviewed' Pablo Picasso, Henry Ford, and Albert Einstein. The interview was convincing enough by many to be considered an invaluable addition to the Freud archive. In 1993 Frederick Crews wrote a critique of psychoanalysis as a science in *The New York Review* and used the Papini interview to point to its decline. Its decline was due to the revisionist view that although

[117] Derrida, *Archive Fever,* p. 2.
[118] Derrida, *Archive Fever,* p. 68.
[119] Giovanni Papini, 'A Visit to Freud [1934], *Freud as We Knew Him*, ed. by Hendrick M. Ruitenheck (Detroit: Wayne State University Press, 1973), pp. 98-102, (p. 99).

'Freud was highly cultivated, sophisticated, and endowed with extraordinary literary power, sardonic wit, and charm, […] he was also quite lacking in the empirical and ethical scruples that we would hope to find in any responsible scientist, to say nothing of a major one'.[120] A month later, however, Crews apologised, explaining that the chain of texts and footnotes were 'treated as a serious document'.[121] He admits: 'I have now been reliably informed, however, that Papini's work was originally meant as a spoof'.[122] Despite this, he maintained his stance that 'Freud was far more susceptible to cultural influences than he wanted us to know'.[123] The republication of the Papini interview reveals, once again, the presence of a fictional, repressed or forgotten document that seeks to control the narrative and suggests a resistance to closure – ideas that I discussed in Chapter Two in relation to Meyer's *Seven-Per-Cent Solution*. Developing upon this, we might also argue that the interview functions as a hostile joke which, Freud writes, serve the 'purpose of aggressiveness, satire, or defence'.[124] The interview is, in other words, a 'third element' – a forgotten event that does not exist yet still contributes to the critical debate concerning Freud's rigour as a scientist and his preference for the literary. It also follows the observation Pontalis made on Sartre's forceful blend of fact and fiction, which he claims is sometimes so compelling that it prompts doubt in the reader's memory. It also illustrates how the archive operates according to Oedipal parricide. The interview thus has a number of archival functions, performing Derrida's suggestion that the archive is never truly closed. 'The spectre of the truth which has been thus repressed', in this case, is

[120] Frederick C. Crews, 'The Unknown Freud', *The New York Review*, 18 November 1993, https://www.nybooks.com/articles/1993/11/18/the-unknown-freud/ [Accessed 5 August 2022].
[121] Frederick C. Crews, 'A Footnote to Freud', *The New York Review*, 16 December 1993, https://www.nybooks.com/articles/1993/12/16/footnote-to-freud/ {Accessed 4 August 2022].
[122] Crews, 'A Footnote to Freud'.
[123] Crews, 'A Footnote to Freud'.
[124] Sigmund Freud, *Jokes and their Relation to the Unconscious, The Standard Edition: Volume VII*, ed. and trans. by James Strachey (London: Hogarth Press, 1960), p. 97.

Freud's ambition as a novelist.[125] The Papini interview thus generates its own competing fictions of the family romance – repetitions and variations of the Oedipal drama.

Conclusion

Through a reading of the archive, this chapter argues that *Eating Pavlova* provides a model for reading Freud as a fictional character by performing psychoanalysis as a theoretical fiction. The fiction becomes repetition of the copy, which both contrasts with and mirrors the original while allowing the possibility for it to become infinitely recurring. In light of the fact that psychoanalysis is inseparable from Freud's own life, this process is extended in the case of the family romance. As *Eating Pavlova* shows, the competing stories created from familial relationships, and as representations or symbols of family events, create the potential for infinitely recurring possibilities. By generating its own further fictions, the archive replicates the process further still. According to Derrida, as soon as new material is available, the past is understood differently, and thus opens out to the future.[126] This is evident in *Eating Pavlova*, when Thomas demonstrates how changes in the ways that psychoanalysis is understood can be traced back to Freud's family romance and the problems of reading and writing his own competing fictions. The novel's Anna writes: 'No one reads anymore; not seriously, hungering for the riches passed on to us'.[127] Anna also observes, 'But of course […] there are so few real families anymore'.[128] Freud's reply returns us to the home: 'Her final sad remark […] must simply reflect the break-up of our own family, scattered and diminishing'.[129] By the end of *Eating*

[125] Derrida, *Archive Fever*, p. 55.
[126] Derrida, *Archive Fever,* p. 68.
[127] Thomas, *Pavlova*, p. 230.
[128] Thomas, *Pavlova*, pp. 215-216.
[129] Thomas, *Pavlova*, p. 216.

Pavlova, Freud considers himself a '*laudator temporis acti*, a sure sign it is time to go'.[130] This process is akin to Freud's ideas about textual distortion, with texts as possessing attributes of *Entstellung*: 'to change the appearance of something' but also 'to put something in another place, to displace'.[131] Or, to archive. Freud has become an amalgamation, an elusive composite of competing fictions and narratives in continual movement.

But who has the last word? While he is not denied the right to speak, it is impossible for Freud to do so. Yet the possibility of a response remains, and in so doing opens out to a richer understanding of Freudian ideas which includes – according to Pontalis – the recognition that 'since memory and fiction are indistinguishable, the question of truth or falsehood is no longer posed!'.[132] It is for this reason that Assmann argues that we move 'in the space of memory rather than history' – or, in the case of Thomas' novel – into a space composed of competing and endless repeating fictions.[133]

[130] Thomas, *Pavlova*, p. 230.
[131] Freud, *Moses, SE XXIII,* p. 43.
[132] Pontalis, 'Preface', p. xiv. Pontalis also points out, Sartre was to later 'invent' the parents and childhood of Gustave Flaubert in *L'Idiot de la Famille* (1971-1972) and suggests 'he got his hand in, so to speak, with his *Freud*' (Pontalis, 'Preface', p. xiv).
[133] Assmann, *Moses the Egyptian*, pp. 148-149.

Conclusion

I

Freud in fiction amplifies literature's ability to perform and enact psychoanalytic theory. In doing so it highlights their reciprocal and entangled relationship. *The Tobacconist* illustrates the processes of *Civilization and its Discontents* though the Nietzschean tragedy. Meyer's *The Seven-Per-Cent Solution* highlights the shared narrative struggles and interminability of the psychoanalytic case study and the detective story. There are the fictional, repressed, or unremembered spaces found in the construction of jokes that also acts as a space where Rebecca Coffey engages with Freud through literature in *Hysterical*. The iteration, resemblance and difference of *The White Hotel* represents both the structure and the content of *Beyond the Pleasure Principle* with its musical analogy providing the reader with a new way of understanding Freud's ideas. Sartre's *The Freud Scenario* reads as a literary performance of *Totem and Taboo* which also introduces us to the processes of archiving in relation to psychoanalysis. Thomas' *Eating Pavlova* illustrates Freud's idea of fictions emerging from family romances while examining the ways archiving produces as much material as it records while opening it out to the future. The texts also reveal similarities between literature and psychoanalysis. The interminability of interpretation, the competing composite narratives – created by repetition and variance – are complimented by variations emerging from the processes of censorship and archivization.

Freud in fiction appears to be a particularly effective strategy with which to engage with psychoanalysis. Its ability to do so reflects Freud's literary culture and the narratives that emerge from psychoanalysis. Its effectiveness becomes more pronounced when you consider the combined importance of Freud's self-analysis to psychoanalysis

and his position as the central character in his case studies. As Sharon Willis writes, 'It is from psychoanalysis that we learn that interpretation is performance and performance interpretation'.[1] The result of which are their reflections of each other, which in turn are reflected back at each other.

At first glance the similarities between literature and psychoanalysis drawn from the examples of Freud in fiction examined in this thesis appear to suggest Felman's proposition that we must 'deconstruct the very structure of the opposition, mastery/slavery' in their relationship is achievable.[2] However, the more you observe and the closer you get to the elements of the relationship between psychoanalysis and literature, the more elusive they become. The evasiveness is, in part, are due to the ideas of transference and counter-transference. While transference is the shifting of childhood emotions onto a substitute, counter-transference is 'the patient's influence on [the analyst's] unconscious feelings'.[3] Freud observed that 'now that a considerable number of people are practicing psychoanalysis and exchanging their observations with one another, we have noticed that no psychoanalyst goes further than his own complexes and internal resistances permit'.[4] When applied to literature, Patrick Mahoney argues, 'the concepts of transference and counter-transference, […], stand as a contribution to contemporary literary criticism, which has shifted focus from the interpretation of meanings set in a text to the process of reading and writing.'[5] The process is now 'an evaluative enterprise, [in which] critics currently differ in their estimate of how much meaning is determined by the

[1] Sharon Willis, 'Hélène Cixous's *Portrait de Dora*: The Unseen and the Un-scene', *Theatre Journal*, Volume 37, Number 3, Staging Gender, October 1985, 287-301, (p. 288).
[2] Shoshana Felman, 'To Open the Question', *Literature and Psychoanalysis: A Question of Reading: Otherwise* [1977], ed. by Shoshana Felman (Baltimore: John Hopkins University Press, 1982), pp. 5-10, (p. 7).
[3] Sigmund Freud, 'The Future Prospects of Psychoanalytic Therapy [1910], *The Standard Edition*: *Volume XI*, ed. and trans by James Strachey (London: Hogarth Press, 1957), p. 145.
[4] Freud, *SE XI,* p. 145.
[5] Mahoney, *Writer*, pp. 185-186.

text itself and how much by subjective responses of the reader considered either individually or within an interpretive community.'[6] However, the interpretation of a literary text and an analysand's symptoms may still alter with each reading and re-reading as the dynamics of counter-transference may alter the reader's/analyst's perception of the text/patient even without any additional influence from other texts/patients.

These iterations, repetitions, and differences, as well as those created by competing narratives, and archivisation can all flicker across the texts. The most nimble of all these elements are the competing narratives. The narrative struggles of *The Seven-Per-Cent Solution,* the *fabula as 'the story of* the crime', and the *sjužhet* as 'the story of the investigation' are equally pronounced in D.M. Thomas' *Eating Pavlova* as the story and the narration, and the *récit* and *histoire* in the construction of the archive, the historical and the ahistorical.[7] They themselves are replicated in the debate on Thomas' use of *Babi Yar* and the shared imagery of the *Song of Songs*, in *The White Hotel*. *The Tobacconist* reveals similar relationships are found between the image and the text, while *Hysterical* and *Eating Pavlova* illustrate Anna Freud's struggle to a provide a competing narrative.

II

The 'Introduction' to this thesis established Freud's literary culture, his literary influences, his literary ambitions, and the selected critical assessments of them. Freud's writing instinctively absorbed the ideas and symbolism of myth, literature, drama, fairy tales, and religious texts. When Freud admitted that it is 'hard for a psychoanalyst to discover anything new that has not been known before by some creative writer', he was later

[6] Mahoney, *Writer*, p. 186.
[7] Tzvetan Todorov, 'The Typology of Detective Fiction', *Modern Criticism and Theory*: *A Reader*: *Third Edition*, ed. by David Lodge and Nigel Wood (Harlow: Pearson Longman, 2008), (225-232), p. 227.

equally candid about myths and fairy tales.[8] He writes, '[The] symbolism [of dreams] varies partly from individual to individual; but partly it is laid down in a typical form and seems to coincide with the symbolism which, as we suspect, underlies our myths and fairy tales'.[9] They develop from the status of the emotional relationships between a child and his parents at specific times in their development, Freud's 'Family Romances', with the variances within each relationship recorded by the child through different metaphorical representations. Freud argues, 'these consciously remembered mental impulses of childhood embody the factor which enables us to understand the nature of myths'.[10] The explanation of how myth is transformed into literature is set out by Freud in 'The Theme of the Three Caskets' (1913):

> Let us look once more at our material. In the Estonian epic [*Kalewipoeg*], just as in the tale from the *Gesta Romanorum*, the subject is a girl choosing between three suitors; in the scene from *The Merchant of Venice* the subject is apparently the same, but at the same time something appears in it that is in the nature of an inversion of the theme: a man chooses between three caskets. If what we were concerned with were a dream, it would occur to us at once that the caskets are also women, and therefore of a woman herself – like coffers, boxes, cases, baskets, and so on. If we boldly assume that there are symbolic substitutions of the same kind in myths as well, then the casket scene in *The Merchant of Venice*

[8] Sigmund Freud, 'The Psychopathology of Everyday Life' [1901], *The Standard Edition: Volume VI*, ed. and trans. by James Strachey (London: Hogarth Press, 1960), p. 205.
[9] Sigmund Freud, 'Five Lectures on Psychoanalysis' [1910 (1909)], *The Standard Edition*: *Volume XI*, ed. and trans. by James Strachey, p. 36.
[10] Sigmund Freud, 'Family Romances' [1909 (1908)], *The Standard Edition*: *Volume IX*, ed. and trans. by James Strachey (London: Hogarth Press, 1959), p. 238.

> really becomes the inversion we suspected. […]; and we know see that the theme is a human one, a man's choice between three women.[11]

Freud observes variations of the theme in Offenbach's opera, *La Belle Hélène* (1864), as The Fates, the three destiny goddesses, and in particular, in *King Lear*, where:

> The dramatist brings us nearer to the ancient theme by representing the man who makes the between the three sisters as aged and dying. The regressive revision which he thus applied to the myth, distorted as it was by wishful transformation, allows us enough glimpses of its original meaning to enable us to reach as well a superficial allegorical interpretation of the three female figures in the theme.[12]

The theme of three women re-presented by Freud in the analyses of his own dreams. Both are found in *The Interpretation of Dreams*. Firstly, involving his patient, Irma, who he compared to two other women who had been recalcitrant to treatment. Freud decided not to pursue his comparison of the three women as it would have taken him 'far afield'.[13] But in another dream, Freud finds himself in a kitchen with three women and a choice of overcoats. When he attempts to try on one of the coats on he is prevented from doing so and accused of trying to steal it. In the analysis of his dream, Freud identifies the three women as those from the very first novel he read aged thirteen:

> I have never known the name of the novel or of its author; but I have a vivid memory of its ending. The hero went mad and kept calling out the names of the three women who had brought the greatest happiness and sorrow into his life. […]

[11] Sigmund Freud, 'The Theme of the Three Caskets' [1913], *The Standard Edition*: *Volume XII*, ed. and trans. by James Strachey (London: Hogarth Press, 1958), p. 292.
[12] Freud, 'Three Caskets', *SE XII*, p. 301.
[13] Sigmund Freud, *The Interpretation of Dreams, The Standard Edition*: *Volume IV,* ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 111.

> In connection with the three women I thought of the three Fates who spin the destiny of man, […]. The idea of plagiarising – of appropriating whatever one can, even though it belongs to someone else – clearly led on to the second part of the dream, in which as though I were a thief who had for some time carried on his business of stealing overcoats in the lecture rooms.[14]

The memory of Freud's childhood reading provides a metaphor for Freud interpreting his own dreams. In recording his self-analysis, he has contributed to the composite competing fictions surrounding the myth of the Three Fates, already absorbed by Shakespeare and Offenbach, amongst others. It reminds us of the accusations of plagiarism which surrounded the publication of *The White Hotel*, a text which shows how competing composite fictions function and, almost unnoticed, shows us a comparable dynamic in psychoanalysis though its similarities to the *Song of Songs*. More significantly, Freud has placed himself at its centre. It is his interpretation of his dream in which he provides an explanation for its presence as a literary, mythical, and metaphorical explanation of an individual's destiny.

If psychoanalysis is to be considered as literature it must assessed through the same appraisals framing this thesis. To achieve this, we must return to Jean-Michel Rey's observation that 'literature softens, veils, clothes what it exposes: the themes that it constitutes or borrows elsewhere. […] Literary fiction thus proceeds by covering up again the very thing that it enunciates, more or less in each case'.[15] Rey also includes the Oedipus myth within his definition of literature: 'Despite appearances, the example of *Oedipus Rex*, which unveils the logic of its own structure, does not contradict this law, to

[14] Freud, *Interpretation of Dreams, SE IV*, pp. 204-205.
[15] Jean-Michel Rey, 'Freud's Writing on Writing', *Literature and Psychoanalysis*, pp. 301-328, (p. 315).

the extent that this unveiling is deferred in the narrative itself, which is moreover reduced, according to Freud, to this operation'.[16]

If *Oedipus Rex* is regarded as both a literary fiction and as the central psychoanalytic template then Felman's proposition must be considered secure. That *Oedipus Rex* is a literary representation of the dynamics (and potential dangers) of familial relationships, a fiction that emerges from the unconscious, a metaphorical expression of family romances, and one which disguises its original sources, would make it appear doubly so. However, between the literary representations of Freud and the psychoanalytical texts examined in this thesis, and also within them there remains a tension between the narrative and the story, the exposition and the explanation, *récit* and *histoire*, the *fabula* and the *sjužhet*. In the context of *Oedipus Rex* and its position in psychoanalysis as the Oedipus complex, which is which?

III

Freud describes the Oedipus complex as the 'nuclear complex of the neuroses' while he also argues 'that the beginnings of religion, morals, society and art converge' within it.[17] It is at Freud's insistence we read the Oedipus myth as a fixed point around which all discussions about him, psychoanalysis, and psychoanalysis' relationship with literature rotate. If released from the shackles Freud places it in, the Oedipus myth instead becomes a metaphorical representation of family relationships, or family romances, which Freud describes as 'the source of the whole of poetic fiction'.[18] A single source of both psychoanalysis and, according to Freud, fiction. However, within the fictional

[16] Rey, Most and Hulbert, 'Freud's Writing', p. 315.
[17] Sigmund Freud, *Totem and Taboo* [1913 (1912-13)], *The Standard Edition*: *Volume XIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1953), p. 156.
[18] Sigmund Freud, *Moses and Monotheism* [1939 (1934-38)], *The Standard Edition*: *Volume XXIII*, ed. and trans. by James Strachey (London: Hogarth Press, 1964), p. 12.

expressions of familial relationships, Freud marks out the Oedipus myth as an exception. For Freud:

> A child's earliest years are dominated by an enormous overvaluation of the father; in accordance with this a king and queen in dreams and fairy tales invariably stand for parents. Later, under the influence of rivalry and of disappointment in real life, the child begins to detach himself from his parents and to adopt acritical attitude to his father. Thus, the two families in […] myth – the aristocratic one and the humble one – are both of them reflections of a child's own family as they appeared to him in successive periods of his life.[19]

This is represented in myth and in legend by the child born to aristocracy or to royalty only to grow up in misfortune or exposed to evil. It is the contrast between the two that emphasises the heroic nature of the child's journey and to 'create a parent of nobility for the hero'.[20] It is, Freud states:

> Only in the legend of Oedipus is this difference blurred: the child which has been exposed by one royal family is received by another royal couple. It can scarcely be by chance, one feels, that precisely in this example the original identity of the two families may be dimly perceived in the legend itself.[21]

The discrepancy is not a judgement upon whether or not the unconscious adheres to dynamics of Oedipus complex or not but is an observation on the relationship between psychoanalysis and literature. Freud laid the foundations of psychoanalysis, fixed and secured, upon a metaphorical representation of family relationships that defies one of his

[19] Freud, *Moses and Monotheism*, *SE XXIII*, p. 12.
[20] Freud, *Moses and Monotheism*, *SE XXIII*, p. 13.
[21] Freud, *Moses and Monotheism*, *SE XXIII*, p. 13.

own definitions of how the creation of poetic fiction functions. It becomes, as Skiball, observes, an 'eternal stutter'.[22] As Herbert I. Kupper and Hilda S. Rollman-Branch write in their 1959 essay, 'Freud and Schnitzler – (*Doppelgänger*)':

> In contrast to psychoanalysis, literature invites one to participate in an emotional conflict. Whereas analysis has the task of making the patient aware of the painful conflict, literature may invite a transient awareness but one from which we can always detach ourselves'.[23]

Psychoanalysis perhaps becomes the explanation to literature's exposition. If you free the Oedipus complex from its static position, Camille Paglia's assertion that 'Spenser, Shakespeare, and Freud are the three greatest sexual psychologists in literature, continuing a tradition begun by Euripides and Ovid', (and now Sophocles), assumes a greater clarity.[24] 'Freud has no rivals among his successors', she adds, 'because they think he wrote science, when in fact he wrote art'.[25] The reciprocal and entangled relationship between psychoanalysis and literature begins to loosen if we consider the similarities in their dynamics, broadly speaking, the family romance, the fantasy of escaping an unsatisfactory reality or the dream of an ideal, and its recording and ultimately its performance. If *Oedipus Rex* is returned to its original position as a metaphorical representation of family romances, as defined by psychoanalysis, Spenser, Shakespeare, and Freud all become competing composite fictions. As with a musical interpretation, in each instance it is new as it has an entire sequence of texts from which it differs and yet it '*goes towards*' something, alluding to an anticipated future, in expectation of the coming

[22] Joseph Skiball, *A Curable Romantic* (Chapel Hill, NC: Alqonquin Books, 2010), p. 7.
[23] Kupper and Hilda S. Rollman-Branch, 'Freud and Schnitzler – (*Doppelgänger*)' [1959], *Freud as We Knew Him*, ed. by Hendrick M. Ruitenheck (Detroit: Wayne State University Press, 1973), pp. 412-427, (p. 420).
[24] Camille Paglia, *Sexual Personae*: *Art and Decadence from Nefertiti to Emily Dickinson* (London: Penguin, 1991), p. 228.
[25] Paglia, *Sexual Personae*, p. 228.

of something identical which might, however, not occur.[26] With the establishment of psychoanalysis it is within these fictions that Freud, as both the narrator and the story itself, both as part of the exposition and the explanation, becomes an active component. Felman's proposal that we should ignore the master/slave relationship between literature and psychoanalysis achieves greater clarity when you consider their shared origins: the family, myth, and the desire to create and control a corrective narrative. Instead of considering psychoanalysis as literature we may now understand that it is literature, with Freud freeing his patients' neuroses through the talking cure and then re-containing it in his era's pre-eminent form of literature: the novel or novella.

Releasing psychoanalysis from its fixed point of the Oedipus complex has other consequences. Derrida's identification of psychoanalysis' function as a fluid composite of competing fictions opens out not just to the future but also to existing literature considered performative and a fictional representation of Freud's ideas. By reassessing the literature examined in this thesis, Robert Seethaler's *The Tobacconist* becomes more than a literary interpretation of *Civilization and its Discontents*, it becomes part of competing composite fictions that stretch back through Nietzsche's *The Birth of Tragedy*, *Hamlet*, and Attic tragedy, all of which invite future interpretations, and an invitation Freud accepted. Meyer's *The Seven-Per-Cent Solution* becomes a discussion on narrative authority a struggle visible not just between texts but also within them through the scientific and the literary. The struggle between the scientific and the literary, the exposition and the explanation, *récit* and *histoire*, is one that Freud himself contributed to through his fixed positioning of the Oedipus complex. Freud's case studies and detective

[26] Francesco Barale and Vera Minazzi, 'Off the Beaten Track: Freud, Sound and Music. Statement of Problem and Some Historico-Critical Notes', *The International Journal of Psychoanalysis,* Volume 89, Number 3, 2008, 237-257, (p. 248).

fiction share an interminability which invite further 'theoretical fictions'.[27] Coffey's *Hysterical* becomes more than a performative fiction illustrating Freud's understanding of jokes. It now emphasizes how the mechanics of a joke is shared by fantasies, fictional organising spaces that may never be remembered but are part of an individual's story and is a starting point from which literature can engage with psychoanalysis and an addition to the composite of competing fictions. D.M. Thomas' *The White Hotel* not only enhances *Beyond the Pleasure Principle* as a musical analogy but also provides an example of the competing fictions at play in his novel. He achieves this through the notion of resemblance and difference found in the prose, characters and events through their repetition throughout. And true to Jean-Michel Rey's observation that literature both veils and exposes, Thomas follows the same path by disguising his novel's intertextuality and the reasons for it as a casual coincidence, and hidden in interviews, an admission that the inclusion of some of these texts were perhaps a natural progression from his reading of them. The inclusion of lines and symbolism from the *Song of Songs* highlights its influence upon the novel and upon Freud. Similarly, his appropriation of Anatoly Kuznetsov's *Babi Jar: A Document in the Form of a Novel* extends the idea to historical documents and the debates that arise when you treat them as such, whereby readers' resist their fictionalisation, through their perceived inviolability but if preserved and then repeated by accusations of plagiarism. Thomas was acutely aware of Freud's own fictionalizations, 'In his case-studies Freud was often fictionalizing […] These are white hotel stories that Freud was writing', suggesting his work should be available to be fictionalized and not treated as historical documents.[28] However, it is the very absence or

[27] Jacques Derrida and Elizabeth Roundinesco, *For What Tomorrow . . .A Dialogue*, trans. by Jeff Fort (Stanford: Stanford University Press, 2004), pp. 172-4.
[28] Thomas, D.M., 'Freud and the "White Hotel"', *British Medical Journal,* Volume 287, December 1983, 1957-1960, (p. 1957).

reappearance of historical documents which initiate Sartre's fictionalisation of Freud's journey towards the isolation of the Oedipus myth as central to psychoanalysis. Again, at one level it can read as a performative response to a Freudian text, in this instance, *Totem and Taboo*, but by considering it this way perhaps perpetuates the continual comparisons between psychoanalysis and literature that needs to be avoided, and instead concentrate on the expanded gaps in the Freud archive available created by Freud's destruction of his personal papers. There are missing historical documents that leave the author no choice but to reconstruct Freud's early career as a fiction, a fictionalization of the archive that Sartre's text participates in. The recovered Fliess letters which Freud wished destroyed provided much of the material for Sartre at a time when very little was known about Freud's early career outside of the information Freud had decided to share and Jones 'official' biography. But Freud's self-censorship inevitably produced additional material and more fictions than he probably foresaw, of which *The Freud Scenario* is one of many. Thomas' *Eating Pavlova* shares many of the concerns of Sartre's screenplay. Through the amplified family romances Freud and Anna record in their journals, which the novel only partly reveals, it embodies the ways archivisation produces as much material as it records and also points to future composite fictions and like much of Freud in fiction it also performs a Freudian text. The exaggerated symbolic representations of the Freud family relationships adhere to the process whereby myths and fictions emerge, imaginative stories created to either discredit or enhance the status of family members. Within the competing fictions Thomas also brings to the fore the distinctions between them, the differences between the narration and the story.

The transformations do not only apply to the texts examined in this thesis. The fictions that emerge from family romances have other functions as they provide an

infinite number of permutations. As Freud argues, 'if there are any other particular interests at work they can direct the course to be taken by the family romance; for its great range of applicability enable it to meet every sort of requirement'.[29] It demonstrates a flexibility available to all literature. One of the applications of the family romance is 'to use imaginative stories […] to rob those before them of their prerogatives'.[30] From out from these stories emerge the wicked father or the adulterous mother, the son 'attributing to [her] as many fictitious love-affairs as he himself has competitors'.[31] A similar process can be observed when Freud is cast as a drunken jester in Goce Smilevski's *Freud's Sister* (2011), as the adulterous husband in Karen Mack's and Jennifer Kaufman's *Freud's Mistress* (2003), and the multiple instances where he is portrayed as a cocaine addict, a miser, a bully, a plagiarist, and both appropriately and paradoxically, a poor scientist with a preference for literature and the humanities. The paradox is represented in Sheila Kohler's *Dreaming for Freud*: *A Novel* (2014), by Dora's appropriation of the imagery and symbolism of *The Interpretation of Dreams* in her analysis, by doing so she presents elements of Freud's dreams as her own. Again, we find Freud as a fixed point around which psychoanalysis and literature appear to revolve. However, there is a contradiction emerging if we free psychoanalysis from its fixed point.

IV

By reading Freud as just one in a tradition of literary psychologists, we dismiss psychoanalysis' role in identifying the tradition and its evolution from myth to literature

[29] Freud, 'Family Romance', *SE IX,* p. 240.
[30] Freud, 'Family Romance', *SE IX*, p. 240.
[31] Freud, 'Family Romance', *SE IX*, p. 240.

and its composite nature. Thomas Mann recognized this in his own writing's relationship to psychoanalysis:

> It makes clear that the typical is actually the mythical, and one may as well say "lived myth" as "lived life". […] It is plain to me that when as a novelist I took the step in my subject-matter from the bourgeois and individual to the mythical and typical my personal connection with the analytic field passed its acute stage. The mythical interest is as native to psychoanalysis as the psychological interest is to all creative writing. [A writer's] character is a mythical role which the actor just emerged from the depths to the light plays in the illusion that it his own and unique, that he, as it were, has invented it all himself.[32]

The illusion or veiling that allows literature and psychoanalysis to reach out to the future was something Mann was fully conscious of: 'The myth is the foundation of life; it is the timeless schema, the pious formula into which life flows when it reproduces its traits out of the unconscious'.[33] He adds, 'because it is this idea, the idea of the future, that I involuntarily like best to connect with the name of Freud', and presumably future myths and future fictions.[34]

[32] Thomas Mann, 'Freud and the Future' [1936], *Three Decades of Critical Essays*, trans. by H.T. Lowe-Porter (New York: Alfred A. Knopf, 1957), pp. 303-324, (p. 317).
[33] Mann, 'Future', p. 317.
[34] Mann, 'Future', p. 323.

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