**Quick History:**

Sigmund Freud, a famous theorist and therapist who focused on the unconscious, further developed the psychoanalytic approach to psychology (Myers 3).The idea behind the unconscious in connection to psychoanalysis was discovered light years ago by Plato and Aristotle. By 1868, the explanations of the unconscious and how it plays a role in people’s lives and actions was developed through Freud’s multiple models of explaining the function of the psyche (Cowles 136).By 1912, two schools of Psychoanalytic Criticism, the American and the French, were established. The American school focused accepting Freudian concepts such as psychobiography, character psychoanalysis, and psychohistory. Contrary, the French school focuses on 3 domains: the symbolic, the real, and the imaginary. The French drastically revised Freudian concepts of Psychoanalysis (Cowles 143-147).

**4 ways to analyze literature through a psychoanalytic perspective:**

1. Focus on the unconscious activities that are apart of the writing, reading, and language.
2. Focus on how sexuality, desire, and repression play extremely important roles in the text itself, in the individual, and the culture as well.
3. Focus on how the identity if formed, especially how individuals are defined as male and/or female (Cowles 136).
4. Focus on the consequences of trauma and frustration in relation to the inner and outer realities of an individual (Schwartz 21).
5. Focus on the relationships that an individual has with everyone around, both present and not present (Schwartz 21).

**Freudian Models of the Psyche (Cowles 139-140)**

* Dynamic Model
	+ This model focuses on the conflict between external realities (represented in the *conscious*) and the instinctual drives of the individual (represented in the *unconscious*).
* Economic Model
	+ This model focuses on the **pleasure** **principle** (the individual bodily drive to gain pleasure) and how it must be constrained by the **reality** **principle** (the concerns and norms of society) in order for society to run smoothly and correctly.
* Topographical Model-Part 1
	+ This model focuses on the three divisions of the mind: *conscious, unconscious, and preconscious.*
	+ Conscious- the part of the mind that perceives senses and directly reacts with the external world.
	+ Preconscious- The memories of experiences that can easily be brought to your conscious. These memories and thoughts are tucked away, but can be reached at any given moment.
	+ Unconscious- The repressed instincts, ideas, and images that represent the repressed instincts. Unlike preconscious thoughts, these thoughts and feelings cannot be brought to conscious.
* Topographical Model-Part 2 (Cowles 140 & Myers 423).
	+ This model deals with 3 separate parts of Mind: Id, Ego, and Superego.
	+ Id- the instinctual strive to satisfy basic sexual drive. This feeds directly into the pleasure principle.
	+ Ego-The conscious part of the mind that is satisfied by the reality principle. The part that forms to society’s norms and represses the Id’s overactive sex drive.
	+ Superego-The part of the mind that represents repressed ideas, thoughts, and desires. It also represents the kinds of restrictions that parents and society place upon sexual drives.
* Oedipus Complex: (Cowles 142)
	+ This is the focal point of repression, sexual desires, and sexual identity. It is defined as the subconscious desires to kill the rival parent in order to possess the parent of opposite sex.
* Castration Complex(Cowles 142)
	+ This complex represses the boy’s desires for his mother and transforms them into socially acceptable sexual desires directed towards the opposite sex.
	+ This allows the boy to identify with the social and sexual role of his father. The boy, in other words, follows in dad’s foot steps in terms of how they treat the opposite sex.

**Psychoanalytic Criticism: Reviewing King Lear**

* **History/Review of King Lear: (Internet Shakespearean Library and Encyclopedia Britannica)**
	+ Written between 1603 and 1606. It is based on the legend of Leir of Britain, a mythological pre-roman Celtic king. In 1681 the English playwright Nahum Tate altered the tragedy by giving it a happy ending that included victory for Cordelia's army and Lear's return to the throne. Tate's popular version was staged with greater frequency than the original for the next 150 years. Not until the 1800s would critics prefer Shakespeare's own tragic ending as the most realistic, effective one for his play.
	+ Although *King Lear* is a play of great power, in its action and its depiction of characters, as well as in its themes and tragic mood, some early audiences were dismayed by the play's bleak conclusion. Early audiences despised the dreary, dark, and depressing tones of the play.
* **Representing Shakespeare: New Psychoanalytic Essays**
	+ “Shakespeare through Contemporary Psychoanalysis” Murray M. Schwartz
		- Murray M. Schwartz is a professor of English Studies at the State University of New York at Buffalo. He has written about Shakespeare, psychoanalytic interpretation and theory, and he is currently working on *Toward Shakespearean Identity*, a book about Shakespeare’s representation of himself through his art.
	+ Oedipal Complex: (Schwartz 28)
		- King Lear suffers from the Oedipal Complex in a reverse perspective. When making his daughters announce their love for him, he puts the words into their mouths and he demands that they feed the words back to him. “Which of you shall we say doth love us most?” (Lear I.i.50).
	+ Castration Complex (Schwartz 28)
		- “At the end, always in Shakespearean tragedy, the feminine sources of masculine identity are dead or powerless.
			* Lear is stripped of his masculinity when Cordelia dies because he becomes powerless due to the loss of the incest-like bond with Cordelia.
	+ “Since first we were dissevered: Trust and Autonomy in Shakespearean Tragedy and Romance” Richard P. Wheeler
		- Richard P. Wheeler is an associate professor of English at the University of Illinois. He has written Shakespeare’s Development and published articles on Shakespeare, Yeats, and D.H. Lawrence.
	+ Oedipal Complex (Schwartz 152-153)
		- Lear also yearns for a childlike dependency with his beloved Cordelia: “I loved her most, and thought to set my rest/On her kind nursery…” (I.i.39; 123-124).
		- After he banishes Cordelia, he is unable to articulate the “true need” that his other two daughters, Goneril and Regan, have failed to accommodate.
		- This “true need” is fulfilled when Lear attempts to transform imprisonment into the early paradise of a sacred union with Cordelia. “Come, let’s take away to prison. We two alone will sing like birds i’ th’ cage. When thou dost ask me blessing, I’ll kneel down and ask of thee forgiveness” (V.iii. 8-11).
		- Lear’s final oedipal experience is the realization of Cordelia’s death. “Thou’lt come no more/Never, never, never, never…”(V.iii.308-309.
		- He longs to exist in her presence. He longs to exist in the presence of the radiant, feministic human. The only woman who can confer wholeness and meaning to his life. “Look on her! Look her lips/ Look there, Look there…” (V.iii.311-312).
	+ “ ‘The Darke and Viscous Place’: The Dread of the Vagina in ‘King Lear’” Peter L. Rudnytsky
		- Peter L. Rudnytsky is an English Professor at the University of Florida. He is trained Renaissance scholar who specializes in Freud, the history of psychoanalytic theory, and psychoanalytic approaches to literature.
	+ Oedipal Complex (Rudnytsky 305)
		- Lear’s dark purpose is not to divide his kingdom into three parts, but rather to his unconscious desire to maintain his incestuous hold over Cordelia. This desire is what causes him to step down from the throne.
		- The opening declaration of love scene can be seen as an elaborate but unconscious attempt on Lear’s end to disinherit Cordelia so that she will be unacceptable to any suitor and remain his daughter forever (Rudnytsky 297).
	+ Castration Complex (Rudnytsky 295).
		- As Lear turns to madness after Cordelia’s disappointment, he experiences a conflict between his desire to grow angry and his desire to weep. This portrays Lear switching from a masculine to a feminine role. This role is evident when he responds to Goneril, “Life and death, I am asham’d/that though hast power to shake my manhood thus/that these hot tears/which breake from me perforce/should make thee worth them (1.4.305-308).
		- The fool is the voice of Lear’s unconscious. This is because he articulates the castration anxiety that is at once cause and effect of Lear’s loss of royal power (Rudnytsky 299).
			* When the fool calls him “an O without a figure” and flings the taunt, “I am a fool, thou art nothing” (1.4.200-202), the fool highlights Lear’s identification with the femininity that Lear despises (Rudnytsky 304).
		- Edmund is epitome of the Castration Complex. He is noted as a bastard child. Like the Castration complex describes, Edmund is a womanizer just like his father. He sleeps around with women, and he has both Regan and Goneril fight over him. In addition, they murder each other over his love (Rudnytsky 303).
* **History/Review of Romeo and Juliet (Encyclopedia Britannica and Foyer )**
	+ *Romeo and Juliet* was written about 1594-1596 and first published in an unauthorized quarto in 1597. The plot was based off of *The Tragicall Historye of Romeus and Juliet* (1562), a poem written by Arther Brooke.
	+ Elizabethan audiences loved elaborate sword-play, and a stage direction. The humor of act 1 scene 1 makes us forget about the seriousness of the fight; and therefore holds the attention of the audience before the actual action begins. They also liked the sexual aspect of play as it was a huge aspect in these times. They heavily related to the play in many aspects. The focus on men was relevant because they would do anything to have the power, and the focus on women was relevant because they were used to having to do as they were told by men.
* “‘I wooed thee with my sword’: Shakespeare’s Tragic Paradigm” Madelon Gohlke.
	+ Madelon Gohlke is an Associate professor of English at the University of Minnesota. She is currently writing a book on Shakespeare’s language of masculine and feminine identity.
		- Formation of Identity in Romeo and Juliet (Schwartz 171-172).
			* The masculine ethic in this play defines the relations among men as extremely competitive, and the relations among women as controlling and violent. Thus, women in Sampson’s language are, “the weaker vessels are ever thrust to the wall” (Romeo and Juliet I.i. 17-18).
		- Economic Model in Romeo and Juliet (Crowles 139)
			* Pleasure Principle- Romeo and Juliet are both fixated on their individual bodily drives for sexual pleasure. They both disregard the wishes of their families to stay away from each other.
			* Juliet does not want to marry Paris, and she disregards her mother’s orders to get married to him.
			* Reality Principle-They meet in secret and do not allow their families to find out about their secret love affair. They do this in order to keep peace and order within society and between the families.
		- Topographical Model: Conscious vs Unconscious (Crowles 139-140)
			* Conscious- Both Romeo and Juliet try their best to appeal to social norms through keeping their love a secret.
			* Unconscious- They yearn to be with each other despite their families’ differences and the social norms.
		- Topographical Model: Superego vs Id (Crowles 140)
			* Superego: Both families restrict their children, to the best of their abilities, from engaging in a secret and sexual love affair.
			* Id-Romeo and Juliet cannot fight the powerful natural and instinctual sexual urges they seek.