

SYLLABUS

HUSL 7372

Psychoanalysis and Culture

Tuesday 4:00pm-6:45p.m.

Room JO 4.112

Professor:

Dr. Ming Dong Gu

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Office Hours: Tu/Th11: 30-12: 30 or by appointment

Course Description

Literary criticism and cultural studies always rest on a psychology. This course introduces psychoanalytic approaches to literature and culture. It will focus on psychoanalytic theories that have exerted a shaping influence on literary and cultural studies. The overall aim is to enable students to acquire a basic knowledge of psychoanalytic theory so as to understand contemporary literary and cultural theories and to find their own approaches to research materials in their fields. The course starts with an in-depth introduction to classical psychoanalytic theory by Freud and Jung and will be followed by a substantial introduction to structuralist and post-structuralist psychoanalysis and criticism. To relate psychoanalytic theory more meaningfully to contemporary literary and cultural studies, we will take the cue from Lacan's call for a "return to Freud" via linguistics and read some linguistic works by Saussure and Jakobson so as to have a better understanding of how post-Freudian psychoanalysis integrates Freudian theory with Saussurean linguistics to transform Freudianism. Despite its theoretical orientation, the course will combine readings of theory and intellectual history with analysis of chosen literary works. As an introductory course, the emphasis will be laid on adequate understanding of chosen texts in the larger context of critical theory and cultural studies. No prior knowledge of psychoanalysis is required.

Required Texts:

- 1) Sigmund Freud, *The Interpretation of Dreams* (New York: Avon, 1965).
- 2) _____. *Moses and Monotheism* (New York: Random House, 1967)
- 3) Peter Gay, ed., *The Freud Reader* (New York: Norton, 1995).
- 4) C. G. Jung, *Four Archetypes* (Princeton: Princeton University Press, 1959).
- 5) Jacques Lacan, *Écrits: A Selection* (New York: Norton, 1977).
- 6) Michel Foucault, *The History of Sexuality: An Introduction* (New York: Vintage Books, 1980).
- 7) Peter Rudnytsky, *Freud and Oedipus* (New York: Columbia University Press, 1992).
- 8) Sophocles, *The Theban Plays: Oedipus Rex, Oedipus at Colonus and Antigone* (New York: Dover Publications, 2006).
- 9) A score of handouts: Writings by Edgar Allan Poe, Otto Finichel, Lacan, Saussure, Jakobson, Derrida, Jeffrey Mehlman, Jameson, Brooks, and others.

Secondary Readings:

- 1) Norman Holland, *Holland's Guide to Psychoanalytic Psychology and Literature-and-Psychology* (Oxford: Oxford University Press, 1990).
- 2) Elizabeth Wright, *Psychoanalytic Criticism: A Reappraisal* (Cambridge: Polity Press, 1998).

- 3) Jacques Lacan, *Four Fundamental Concepts of Psychoanalysis* (New York: Norton, 1977).
- 4) John P. Muller and William Richardson, *Lacan and Language: A Reader's Guide to *Ecrits** (International University Press, 1982).
- 5) Jacques Lacan, *Speech and Language in Psychoanalysis*, translated with notes and commentaries by Anthony Wilden (Baltimore and London: Johns Hopkins UP, 1981).

FORMAT OF THE COURSE

This is a seminar rather than a lecture based course. Although each session will start with a brief lecture, the instructor will not monopolize class time but will use discussion as the basic way of conducting the course. For discussions to work, everyone must be prepared before class. That means, everyone must do the reading assignments, take notes, prepare questions to be raised and discussed in class, and give presentations of assigned readings. The instructor will play the role of a facilitator and engage in supplying overviews and explaining key and difficult to understand notions, ideas, and concepts.

Student Learning Objectives/Outcomes

Psychoanalysis is, in my opinion, one of the three foundational theories of contemporary literary and cultural theories, the other two being ideological theory and semiology. In the study of psychoanalytic theory, however, a novice tends to pay a great deal of attention to the content of psychoanalysis, adopting a content approach that not only has limited use to literary studies but also earns a bad reputation from which the discipline still struggles to free itself. In this course, students are strongly advised to go beyond applying psychoanalytic ideas and concepts to literary materials and to adopt a formal approach to literary texts. At the end of course, a student should not only acquire an adequate understanding of basic concepts of psychoanalysis but also have a clear idea of how it contributes to the formulation of miscellaneous contemporary literary and cultural theories and approaches. Moreover, by taking the course, a student should strengthen conceptual grounding for his or her field of learning, and formulate ways of approaching literary and cultural texts.

Course requirements and Grading:

All students are required to attend classes regularly, actively participate in classroom discussions, hand in summaries/reviews of assigned reading, give presentations on assigned materials, and write a final paper. The term paper may focus on an aspect of psychoanalysis, a psychoanalytic approach to literary criticism, or the application of psychoanalytic approaches to his or her field of learning. Midway through the course, each student needs to turn in a proposal for the final paper (2 pages) outlining the initial ideas, approaches and research materials for the final paper. The grading is based on the following:

1. Summaries/Reviews	10%
2. Presentations	10%
3. Preliminary proposal at midterm	5%
4. Attendance and Participation in discussion	10%
5. Term paper (18 pages)	65%

Total: 100%

Course Schedules:

Week One:

"Introduction: Psychoanalysis and Psychoanalytic Criticism"
Course Preliminaries

Week Two

Peter Gay, ed., *The Freud Reader*, Preface, Introduction, Chronology, pp. xi-xlix;
"Overture," p. 3- 44; "Part One: Making of a Psychoanalyst," pp. 45-128.

Freud, *Interpretation of Dreams*, Editor's Introduction; Chs. 2-4: "The Method of Interpreting Dreams: An Analysis of A Specimen Dreams," "A Dream Is the Fulfillment of a Wish," "Distortion in Dreams"; pp. 128-195. Ch. 5: "The Materials and Sources of Dreams," pp. 196-310.

Week Three:

Freud, *Interpretation of Dreams*, Chs.6-7 "The Dream Work," "The Psychology of the Dream-Processes," pp. 311-660.

Week Four:

Peter Gay, ed., *The Freud Reader*, Part 2: "The Classical Theory," pp. 129-308.

Week Five:

Peter Gay, ed., *The Freud Reader*, Part 3: "Therapy and Technique," pp. 309- 428;
Part 4: "Psychoanalysis in Culture," pp. 429-480.

Week Six:

Peter Gay, ed., *The Freud Reader*, Part 4: "Psychoanalysis in Culture," pp. 481-544.
Part 5: "Transitions and Revisions," pp. 545-660.

Week Seven:

Peter Gay, ed., *The Freud Reader*, Part 6: "The Last Chapter," and "Postscript," pp. 661-798.

Week Eight: Freud, *Moses and Monotheism*, pp. 3-178.

Week Nine:

Handouts from C. G. Jung, "The Archetype of the Collective Unconscious"; "The Concept of the Collective Unconscious."

C. G. Jung, *Four Archetypes*, pp. 1-152

Handout: "A Survey of Jungian Literary Criticism in English"

Term Paper Proposal Due

Week Ten: Sophocles, *The Theban Plays: Oedipus Rex, Oedipus at Colonus and Antigone*
Peter Rudnytsky, *Freud and Oedipus*, "Preface," and Part I: "Biography," pp. 3-92.

Week Eleven: Peter Rudnytsky, Part II: "Intellectual History," pp. 93-252.

Week Twelve: Peter Rudnytsky, Part III: "Greek Tragedy," "Oedipus and Anti-Oedipus," pp. 253-360.

Handouts: Otto Finichel, "Specific Forms of the Oedipus Complex"; "What Is 'Character'?"

Lacan, "The Desire and the Interpretation of Desire in Hamlet"

Ming Dong Gu, "the Filial Piety Complex: Variations on the Oedipus Theme in Chinese Literature and Culture," *Psychoanalytic Quarterly* (2006), pp. 163-196.

Ming Dong Gu, "A Chinese Oedipus in Exile," *Literature and Psychology* (1993), pp. 1-25.

Week Thirteen: Handouts: Holland, "Postmodern Psychoanalysis."

Peter Brooks, "The Idea of a Psychoanalytic Literary Criticism"

Derrida: "Freud and the Scene of Writing"

Michel Foucault, *The History of Sexuality*: Vol. 1.

Week Fourteen: Fall Break and Thanksgiving Holiday

Week Fifteen: Handouts:

Saussure, "The Nature of the Linguistic Sign," "Linguistic value," "Syntagmatic and Associative Relations,"

Jacobson, "Two Aspects of Language and Two Types of Aphasic Disturbances,"

Jeffrey Mehlman, "French Freud," "The 'Floating Signifier': From Levi-Strauss to Lacan"

Jacques Lacan, *Écrits*: Ch. 1 "The mirror stage as formative of the function of the I," pp. 1-7;

Jacques Lacan, *Écrits*: Ch. 5, "The agency of the letter in the unconscious or reason since Freud," pp. 146-178;

Week Sixteen: Handouts

Jacques Lacan, *Écrits*: Ch. 8, "The signification of the phallus," pp. 281-291;

Edgar Allan Poe, "The Purloined Letter"

Jacques Lacan, "Seminar on 'The Purloined Letter,'"

Barbara Johnson, "The Frame of Reference: Poe, Lacan, Derrida"

Fredric Jameson, "Imaginary and Symbolic in Lacan: Marxism, Psychoanalytic Criticism, and the Problem of the Subject"

December 13 at Noon -- Final Paper Due in my office JO4.130

Course Policies

With regard to the university's policies on Student Conduct & Discipline, Academic Integrity, Email Use, Withdrawal from Class, Student Grievance Procedure, Incomplete Grade Policy, Disability Services, Religious Holy Days, etc. please see the full version of the syllabus on WebCT.

Note: The timelines are subject to change at the discretion of the Professor.