

**LITERATURE AND PSYCHOLOGY**  
**COLI 211B-05 / SPRING 2008**

T- R 4:25-5:50 p.m.

Instructor: Hivren Demir-Atay

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Office Hours: T 2:00-4:00 pm (LNG 204)

**Course Description:**

This course will explore how literature and psychoanalysis implicate each other. This investigation will include: Reading literary texts from a psychoanalytic perspective; understanding the role of literature in the formation of psychoanalytic theories; analyzing how literary works inhabit psychoanalysis; discussing the problems of direct applications; and the criticisms leveled against psychoanalytic literary theory. Although we will concentrate on Sigmund Freud's writings in the theoretical part, the course will also be enriched by the writings of other scholars and thinkers such as Peter Brooks, Gilles Deleuze, Felix Guattari, Shoshana Felman, and Jacqueline Rose. Starting with "hysteria," we will explore the concepts like "dream-work," "uncanny," "ego," "id," "super-ego," and "double," as well as psychological conditions like "mourning," "melancholia," "trauma," and "paranoia." Reading various pieces of world literature, we will pose provocative questions, as the basic objective of the course is to prepare a background for critical thinking in literature and psychoanalysis.

**Course Objectives:**

This course aims to make all class members familiar with the basic questions and concerns of psychoanalytic literary theory. By the end of the semester everybody should come to the level of being able to do research in the field without getting discouraged by the conceptual barriers. Everybody should make a progress in integrating theoretical issues with the literary texts, becoming aware of the fact that theoretical reading does not only mean applying a theory to a literary text but also to comprehend their interaction in a shuttle movement. The course aims to show different dimensions of literary texts by bringing various approaches to discussion; hence, everybody should develop his/her own perspective throughout the semester. All class members are expected to contribute to the enrichment of the course material. Participation plays a crucial role; therefore, making everybody an integral part of the class is another objective. As this is a composition course, it also aims at sophistication in expression and critical writing.

**Course Requirements:**

Attendance and Participation		20 %
1 <sup>st</sup> Paper (4-5 pages)	5 % draft + 15 % final version	20 %
2 <sup>nd</sup> Paper (4-5 pages)	5 % draft + 15 % final version	20 %
4 Reading Responses (1-2 pages each)	5 % each	20 %
Final Paper (3-4 pages)		20 %

Attendance and Participation: This course needs your attendance and participation to make both the lectures and discussions effective. Unless you have an important reason, please do not miss class. When you have a reason, you should inform me about it. Your participation is crucial to increase the quality of the course, so please come to classes having read the texts and reflected on them. Asking questions, bringing unique approaches to discussions, sharing insights with other class members, and making references to the class discussions in papers will be the basic criteria in the evaluation. Moreover, I will ask you to bring questions on five texts that we will be discussing in class. These questions, if they are qualified, will constitute 5 % of your participation grade. Please write your question on a piece of paper (not necessarily in a formal format), and submit it on the date specified in the schedule. Late questions will not be accepted, since the basic purpose of these questions is to activate discussion and to increase your participation.

1<sup>st</sup> and 2<sup>nd</sup> Papers: You are expected to write two papers. I will give you several questions in advance. You will choose one, and answer it in a well-organized essay. You are supposed to reflect on the question, and create your own comments referring to the concepts we have elaborated in class. Sophistication, uniqueness, and the quality of your composition will be the main criteria in the evaluation. As this is a C (composition) course, rewriting is a requirement. After reading your drafts, I will hand them back to you for revision.

Reading Responses: You will give me four reading responses out of six choices. In the response papers you are expected to point out and argue one/some important aspect(s) of the text that we will be discussing in class. You will give the responses before the discussion; for that reason, you are expected to read the text carefully and discuss it making meaningful references to the previous classes. I will send a question for each response at least one day before the class, but you don't have to write on my question. If you find something else more important or interesting than what I asked, you are strongly encouraged to write on it. For responses, the basic criteria for grading will be your effort, energy, creativity, comprehension, and its relevance to our topics as well as the quality of your writing.

Final Paper: You will answer one of the questions that I will hand out no later than April 24. In your finals you are expected to show your interest and involvement in Literature and Psychology with your sophisticated arguments and well-organized compositions. You will not be asked to bring draft for the final papers, but you can ask your questions whenever you want.

In all papers you are expected to do citations, quotations, and paraphrases carefully. Do not plagiarize. Whenever you need help, contact me. Academic dishonesty will result in failure. Please check: <http://harpur.binghamton.edu/campus/honesty.htm>

## **Schedule and Assignments:**

### **Fiction and Detection: Reading Symptoms, Writing Stories**

Week 1-Jan 29 Jan 31	Introduction to course Guy de Maupassant "A Ruse", "The Signal"; Freud "Katharina"
Week 2-Feb 5 Feb 7	Freud "Creative Writers and Daydreaming"; <i>Young Doctor Freud: Part I</i> (documentary) <i>Young Doctor Freud: Part II</i>
Week 3-Feb 12 Feb 14	Honoré de Balzac "Adieu" ( <b>Response 1</b> ) Freud "Dora"; Sir Arthur Conan Doyle "A Scandal in Bohemia" ( <b>Question 1</b> )

### **(Un)Homely Daydreams: In Search of the Unconscious**

Week 4-Feb 19 Feb 21	Freud "On Dreams"; Ernest Hemingway "Hills Like White Elephants", "Out of Season" Franz Kafka "A Country Doctor" ( <b>1<sup>st</sup> paper-first version</b> )
Week 5-Feb 26 Feb 28	Freud "The Ego and the Id"; Franz Kafka "The Judgment"; Gilles Deleuze And Félix Guattari "An Exaggerated Oedipus" ( <b>Question 2</b> ) Herman Melville "Bartleby the Scrivener" ( <b>Response 2</b> )
Week 6-Mar 4 Mar 6	Freud "The Uncanny"; E.T.A Hoffmann "The Sand-Man" Julio Cortázar "House Taken Over"; Patricia Highsmith "The Empty Birdhouse" ( <b>1<sup>st</sup> paper-second version</b> )

Week 7-Mar 11 Mar 13	Truman Capote "Miriam"; Oscar Wilde "The Disciple"; Edgar Allan Poe "The Tell-Tale Heart" <b>(Question 3)</b> TBA
Week 8-Mar 18 Mar 20	Roman Polanski <i>The Tenant</i> (film) <b>(2<sup>nd</sup> paper-first version)</b> Roman Polanski <i>The Tenant</i> (film)
Week 9-Mar 25 Mar 27	no class no class

### Creating Fictions of the Life: From Neurosis to Psychosis

Week 10-Apr 1 Apr 3	Freud, "The Loss of Reality in Neurosis and Psychosis"; Charlotte Perkins Gilman "The Yellow Wallpaper" <b>(Question 4)</b> Stefan Zweig "The Royal Game" <b>(Response 3)</b>
Week 11-Apr 8 Apr 10	Freud "Mourning and Melancholia"; Marcel Proust "A Young Girl's Confession" <b>(2<sup>nd</sup> paper-second version)</b> Peter Handke <i>A Sorrow Beyond Dreams</i> <b>(Response 4)</b>
Week 12-Apr 15 Apr 17	Sylvia Plath "Daddy"; Jacqueline Rose "Daddy" <b>(Question 5)</b> Ted Hughes "The Rabbit Catcher"; Jacqueline Rose "Sylvia Plath –Again" <b>(Response 5)</b>
Week 13-Apr 22 Apr 24	Fyodor Dostoevsky <i>Notes from Underground</i> Part I; excerpts from "Beyond the Pleasure Principle" and "Civilization and Its Discontents" (Bring <i>Freud Reader</i> to class) Fyodor Dostoevsky <i>Notes from Underground</i> Part II; Freud "Dostoevsky and Parricide" <b>(Response 6)</b>
Week 14-Apr 29 May 1	Alfred Hitchcock <i>Vertigo</i> (film) Alfred Hitchcock <i>Vertigo</i> (film)

### Impossible Professions: Psychoanalysis and Teaching

Week 15-May 6 May 8	H.D. "The Master"; Freud "Analysis Terminable and Interminable" Course Evaluation <b>(final paper)</b>
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Books available in the campus bookstore: Freud, *Freud Reader; Writings on Art and Literature*  
Handke, *A Sorrow Beyond Dreams*; Dostoevsky, *The Best Short Stories of Dostoevsky*; Melville, *Benito  
Cereno and Other Stories*.

Stories available online: Balzac "Adieu" and Doyle "A Scandal in Bohemia"

Poe's "The Tell-Tale Heart" will be sent by e-mail

All other readings are available in the "Course Reserves" part of the blackboard