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**Psychology of Human Mind in Literature:
A Freudian Psychoanalytic Study of Saijo Yaso's
*Tomino's Hell***

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Dedication

This work is heartily dedicated to my beloved parents: My father for driving me to the best. He has always been a source of inspiration, encouragement, and stamina. To the woman who gave me life, there are no enough words to describe how important she is, and what a powerful influence she continues to be.

I also dedicate this work to my brother Yasser, my sisters Romaissa and Nour, relatives, friends, classmates, teachers and all students of English department especially my promotion 2021/2022.

And lastly, this work is dedicated to my grandparents, and my uncle Ali, may Allah have mercy on their souls. You will be remembered forever

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Abstract

This paper demonstrated the long-standing relationship between psychology and literature, as well as the application of Freudian concepts to the analysis of literary texts. In the realm of psychoanalytic criticism, literary critics have shown a keen interest in Sigmund Freud's theories. The academic subject of literary criticism has long been regarded as the strongest connection between literature and psychoanalysis. Thus, the goal of this research was to underline the necessity of utilizing psychoanalysis to evaluate literature, as well as how Freudian concepts can be used to interpret literary texts. The researcher has selected Saijo Yaso's poem *Tomino's Hell* as a case study. The discussion reviewed how Sigmund Freud's theory of dream work revealed the unconscious repressed thoughts of the poet projected within the imagery of the poem, answering the question about Saijo's mental state during the production of *Tomino's hell* poem. The result of this research demonstrated two findings. First, Saijo's mental state was deeply impacted by the terrors of the Great War. The poet has served in the battlefield as a frontline soldier. Due to this harsh experience, the poet was diagnosed with post-traumatic stress disorder (PTSD). Second, Saijo's has projected his repressed trauma within *Tomino's Hell* poem which is clearly noticeable in the descriptive language of the poem. Thus, *Tomino's Hell* poem is a mirror that reflects Saijo Yaso's unconscious mind. This literary work revealed the repressed traumatic experience of its author.

Keywords: Saijo Yaso, Tomino's Hell, Sigmund Freud, psychoanalytic criticism.

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General Introduction

Literature is thought to be fiction, yet nothing is truly fictional; even fiction contains elements of truth that can be understood in a variety of ways, either directly or indirectly, through the actions of characters, symbols, and pictures. Regardless of the genre of literature, it should be oral or written with hidden meanings. In terms of relationship between literature and psychology, literature is employed as a means of interpreting personalities. Freudian critique, often known as classical psychoanalytical criticism, is focused with the search for and finding of links between the authors and the work they produce (novels, poems). In terms of literature, it examines characters that authors have 'created,' the language they use, and what is known as 'Freudian imagery.' As a result, in the Freudian method, a literary character is regarded as if he or she were an actual human being. In general, psychoanalytic criticism focuses on the unconscious mind of the authors as well as their mental state that is reflected within the language and imagery of their works.

In this dissertation, the choice of the literary corpus has fallen on *Tomino's Hell* poem written by Saijo Yaso one of the major pillars of the Japanese modern poetry. This study induces to analyze Saijo's repressed memories within *Tomino's Hell* poem using Freudian psychoanalytical approaches of literary interpretation. This study embodies two research questions:

- 1) - How does the process of repression structure *Tomino's Hell* poem?
- 2) - what does the work suggest about Saijo Yaso's mental state?

As a research method, this dissertation follows the psychoanalytical reading method of literary texts. It contends that literary works, like dreams, disclose the author's fears and unconscious desires. Characters in a piece of literature are typically thought to be literal presentations of the author's psyche.

This work is divided into two chapters. The first chapter deals with the theoretical debate in which it focuses on the process and theories of Freudian psychoanalytic criticism in terms of literary interpretation. The second chapter opens the door for the implication of Freudian concepts "interpretation of dreams" on *Tomino's Hell* poem. The psychological reading of the author's unconscious mind revealed truths about the mental state of Saijo Yaso in the post war period.

*Chapter One: Theoretical
Overview*

1.1 Introduction

Psychoanalysis is one of the modern theories that is used in literature. It is known that the closet connection between literature and psychoanalysis has always been deployed by the academic field of literary criticism or literary theory. In fact, psychoanalysis has been regarded as one of the fascinating and rewarding approaches in the application of interpretative analysis. This psychological interpretation has become one of the processes for determining the underlying meaning of literary texts. It also aids in the investigation of the writer's personality as aspects that influence his life from birth until the time of writing a literary work. This chapter is a review of the Freudian Psychoanalysis Theory and its application on literary works. It also provides an overview about the poetry of modernism and how it represents a suitable environment for the exploration of Freud's Psychoanalytical concepts.

1.2 Literature and Psychology

Literature is a reflection of human thoughts. It can be impacted by the author's surroundings, and it may even contain the author's way of life. The majority of people believe that literary works are a mirror of human life. In other words, authors employ literary works to express how they feel, perceive, and think. Novels, poems, and plays are examples of literary works created by people in the written form (Sangidu, 4).

The most of literary works are the result of the author's imagination. They are arranged with the authors' style as the authors are acquitted to write their works in their own preferable way. Many meanings can be found in those works, but most of these messages can only be understood by reading and comprehending them. It is important to understand the writer's history as well as the context of place and time in order to fully comprehend a particular work.

In human life, psychology and literature are inextricably linked. Both are concerned with human actions, expressions, thoughts, and motivation.

Applying psychological principles to literary work will open the door to examine and explain things and phenomena in human existence. Psychology may tighten the sense of reality for some conscious artists, enhances their power of observation, or allow them to go through unknown patterns. However, psychological truth is considered only as an artistic merit if it improves coherence complexity (Wellek & Warren, 92, 93).

Knowing the psychological background of a writer's expression can help define literature art. At the time of writing, the feeling of the writer has an influence on the expression. This feeling is shaped by the writer's surroundings as well as his or her own personal experiences (Guerin, 12).

The two disciplines of literature and psychology have a tight link. According to Cohen, "Psychology helps in the clarification of some literary issues, and literature provides insights to psychology" (348). Cohen also assumes that the psychologist's approach of conceiving and depicting the personality is supported by the intuitive representations made by novelists, poets, and other writers (Cohen, 351). Thus, it can be noticed that there is a mutual relationship between psychology and literature.

The aim of psychological study is divided into three categories. First, the objective of understanding behavior, that is by defining factors that combine the development and expression of behavior. Second, the psychologist strives to develop procedure for the accurate prediction of behavior. Third, the aim behind psychology is to develop techniques that will permit the control of behavior, in which it shapes the psychological development by operating those basic factors to the growth and the expression of behavior (Meiliana, 11).

Regarding psychology and its place in literature, is studying the author's imagination. Considering the fact that all literary works are based on some kind of experiences, and since all the writers are human beings, we must be involved in a wide spectrum of emotional issues (caused by experience).

According to Sangidu, “several phenomena related to the human soul can be found in literature. The author reflects the phenomenon through characters in literary works. It allows literature to be analyzed through psychological theories that also find the human soul in real life. Literary psychology is defined as a field of study that examines literary works that contain events from people's lives played by imaginary characters or even factual characters” (30).

According to Wellek and Warren, in *Theory of Literature*, there are several definitions of literary psychology based on the subject of research:

- 1 - Psychology of literature that studies the author's psychology as individual. It means that a writer is a human being who cannot be separated from the nature that has the desire and emotion. Based on his passion and emotional background he can create literary works.
- 2 - Psychology of literature psychology that studies the creative process. It focuses on how the process of a work can be turned into a whole literary work.
- 3 - Psychology of literature that studies the applied types and principles to literary works. This study examines how psychological topics and instances are applied into the characters of literary works.
- 4 - Psychology of literature that studies the influence of literary works on the reader. This study ought to clarify the effect of literary works on the readers themselves, whether it has an influence on the way of thinking and the way of life of the reader or not.

Thus, it can be said that literature is a record of human consciousness when it comes to its relation with psychology. Literature is a significant to obtain knowledge about people's life and experiences.

1.3 Psychoanalytic Criticism

Psychoanalytic Criticism adopts Freud's method of reading to interpret texts. It argues that literary texts like dreams reveal the anxieties and the unconscious desire of the author. It is usually assumed that characters within a particular literary work are projections of the author's psyche.

The approach of Psychoanalytic Criticism approves the importance of literature, as decoding is the literary key behind this approach. In the words of Freud, "The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the 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" (26).

Psychoanalytic Criticism seeks evidence of unsolved emotions, guilt, ambivalence, psychological conflicts, and so forth within what may be diverted literary work. The author's traumas, family life, childhood, fixations, sexual conflicts, all these elements will be visible within the behavior of the characters in a given literary work. However, just like dreams, the psychological material will be expressed indirectly through symbolism (the repressed object represented in disguise), displacement" (anxiety located onto another image by means of association), and condensation" (several thoughts or persons represented in a single image) (Meiliana, 45).

The distinctiveness of Freud's investigations rests in his belief that the unconscious plays a crucial role in people's lives. Traumatic experiences, emotions, unspoken wants, fears,

libidinal impulses, and unsolved conflicts are all stored in the unconscious. This unconscious emerges at a young age through the expunging of these distressing psychological occurrences of the conscious, a process which Freud terms “repression” (Nasrullah Mambrol, 2016).

There are certain psychoanalytic concepts articulated by Sigmund Freud influenced authors' psychoanalysis and the books they produce. There are five Freudian concepts that form the core foundations of psychoanalysis: dreams are an expression of our Conscious mind, the relationship between Neurosis and Creativity, the Primacy of the Unconscious, Infantile behavior is essentially Sexual, and the Iceberg theory of the Psyche (Devardhi, Julia, 438).

Freud's theory of relationship between Neurosis and creativity applies more to the author rather than the characters in literary works. According to Freud, novelists, poets, artistes, and dramatists, use their creativity as a form of treatment. They use creative work to relieve their neurotic strain. Such creative works enlighten the reader about reality's essence and the people that live inside it. Therefore, psychoanalyzing a literary text allows the reader to have a deeper knowledge of the author's 'unconscious,' which is backed by Freud's notion, "Primacy of the Unconscious." One or more of these five Freudian principles can be used to analyze characters and their actions in a literary works while also providing us with a comprehensive grasp of human nature in general (Devardhi, Julia, 438).

Artists, according to Freud, have unique qualities that distinguish them from neurotic personality. This unique brilliance not only allows the artist to overcome, at least in part, personal problems and repressions, but it also allows the audience or readers to tap into their own unconscious sources of fulfillment that had previously been unavailable to them. Thus, unlike dreams and neuroses, literature and art may function as a style of fantasy for the artist, opening "the way back to reality." The concepts of psychoanalysis can be used with reference to the narrative or poetic structure, consequently offering a theory or a method of

psychoanalytic literary criticism. Subsequently, we can see that the fields of 'Psychoanalysis and Literature' and 'Literary Criticism' are both fascinated by each other (Devardhi, Julia, 438).

Psychoanalytic Criticism is comparable to New Criticism in not concerning itself with "what the author intended." But what the author never intended. Psychoanalytic critics will raise questions such as, "What is Hamlet's problem?" or "Why can't Brontë seem to portray any positive mother figures?" (Sylvie Meiliana, 46). The psychoanalytic criticism process works under Freud's theory of dream interpretation. This implication will allow the researcher to acquire information about the unconscious mind of the authors and their repressed experiences within a particular work of literature.

1.3.1 Sigmund Freud

Psychoanalytic Criticism is based on Freudian psychological theories. Here is a general overview regarding Freud's Psychoanalytic Criticism:

1.3.1.1 The Unconscious, Desires, and Defenses

Freud's stated that people's behavior is influenced by their unconscious, as thinks Tyson "human beings are driven by fears, desires, needs, and even conflicts of which they are unaware" (14,15). Freud claimed that our unconscious was affected by childhood events. These events were organized into developmental stages involving relationships with parents and drives of desire and pleasure where children focus on different parts of the body, starting with the mouth, shifting to the oral, anal, and phallic phases (Richter 1015). These stages are considered as levels of desire, but they also involve fear of loss (loss of life, loss of genitals, loss of affection from parents), as well as repression, in the words of Tyson: (the expunging from consciousness of these unhappy psychological events) (15). However, in Tyson's view, "repression doesn't eliminate our painful emotions and experiences but we unconsciously act

in ways that will allow us to play out our conflicted feelings about the painful experiences and emotions we repress" (15). To keep this conflict obscured in our unconscious, Freud argued that we develop defenses: selective memory, selective perception, displacement, denial, regression, projection, fear of death, fear of intimacy.

1.3.1.2 - Id, Ego, and Superego

Freud vindicated that our desire and unconscious conflicts initiate three areas of the mind that wrestle for dominance as people grow from infancy, to childhood, to adulthood. These areas are the Id, Ego, and Superego.

The id, according to Freud, is the component of our personality that contains our most basic desires, such as thirst, rage, hunger, and a craving for immediate gratification or release. Human beings are born with their id, according to Freud. Since we were infants, it has been an important component of our personalities because it allows us to meet our basic requirements. The id, according to Freud, is based on our want principle. It desires whatever it deems worthy at the time, regardless of the situation's other circumstances. Id is sometimes described as a "devil sitting on someone's shoulder" since it has the ability to influence ego and can readily offer self-pleasure. As he sits there, the devil informs the ego that performance should be based on how the action will influence the self. Specifically, how it will offer self-satisfaction (Sultn Mohammad Stanikzai, 38).

The superego is the component of our personality that represents our conscience and moral nature. It develops as a result of our caregivers' moral and ethical constraints. It establishes our sense of good and wrong. An "angel sitting on one's shoulder" is a symbol for this component. The superego instructs a person to restrain his or her ego's behaviors and to base behavior on the moral aspect of human personality (Sultn Mohammad Stanikzai, 38).

The ego is the aspect of our personality that maintains a sense of equilibrium between our desires (our id) and our conscience (our superego). It is built on true beliefs. The ego understands that other people have needs and desires, and that acting rashly or egotistically might backfire. Furthermore, it is the ego's responsibility to identify the needs while also taking into account the reality of the circumstance. In other words, the ego is responsible for balancing the id and superego. An person is used to represent the ego, with a demon (the id) on one shoulder and an angel (the superego) on the other (Azadkhan Niaz, 40).

Therefore, the human psyche according to Sigmund Freud is the result of the three components working together to create a complex human attitude.

1.3.1.3 Oedipus Complex

Freud supposed that Oedipus complex is one of the most powerful elements in the growth of the child (Richter 1016). The Oedipus complex is characterized by kids needs for their parents, as well as the tension that emerges when the child grows older and realizes that they are not the exclusive focus of their mother's attention: "the Oedipus complex begins in a late phase of infantile sexuality, between the child's third and sixth year, and it takes a different form in males than it does in females" (Richter 1016).

Both males and girls, according to Freud, want to possess their mothers. But as they grow older, "...They begin to notice that the mother's focus on the father is obstructing their claim to exclusive attention..." (1016). Freud maintained to connect this conflict of attention to this familiar and close relation between mother and father, relations from which the children are not allowed to participate. Therefore, Freud believed that "the result is a murderous rage against the father...and a desire to possess the mother" (1016).

According to Freud, "...the Oedipus complex differs in boys and girls...the functioning of the related castration complex" (1016). In other words, Freud believed that during the Oedipal

rivalry [between boys and their fathers], boys fantasized that punishment for their rage will take the form of..."castration (1016). Freud added, "... The boy learns to identify with the father in the hope of someday possessing a woman like his mother. For the other gender (in the girls), Anxiety is not a symptom of the castration complex, the result is a frustrated anger that the girl transfers her sexual desire from mother to father" (1016).

Freud believed that the girl spurned advances towards the father would eventually give way to a crave to possess a man like her father later in life ". Freud thought that the influence of the unconscious, ego, Superego, Oedipus Complex, and the defenses was unavoidable. Therefore, as adults, these elements of the human mind influence our behavior as well as our dreams. Thus, this behavior concerns the author's writes.

In order to reveal the link between this psychological business and the study of literature, Tyson believes that we can "...read psychoanalytically...to see which concepts are operating in the text in such a way as to improve and to enhance our understanding of the work, and If we aim to write a paper about it, to relent a meaningful, cohesive psychoanalytic interpretation (29). Thus, Tyson asks several questions to guide our understanding of psychoanalytic criticism like: what structure or information does the repression operation provide to the work? , is there any Oedipal or other family relationships in the work? , how could the conduct of characters, narrative events, or visuals being explained in terms of any psychoanalytic concepts? , what does a certain interpretation of a literary work imply about the reader's psychological motivations? , is there anything in the piece that stands out as having a different or hidden meaning? , is there a deeper meaning behind the author's choice of words? These are the types of questions often scholars ask before they select psychoanalytic approach in literature.

1.4 Modern poetry

Modernism is a literary movement that rejected Romantic ideas. It grew out of the political, philosophical, and ideological shifts that followed the shock of WW1 and its aftermath. Generally, modern writers seek to break the past. Furthermore, they rejected literary traditions that seemed outmoded as well as the aesthetic values of their predecessors, in addition to that, they neglected diction that seemed too genteel to suit an era of global violence. One of the main characteristics of modern poetry is the Stream of Consciousness. This narrative technique seeks to portray a narrator or a character emotions and thoughts within a written work in which the reader can track the fluid mental state of these characters. Imagism is an important subset of modern poetry. Traditional poetry describes images in superb detail, and then link the images to a philosophical Idea. However, imagism writer does not talk about the themes behind the image, but they let the image be the focus of the poem. According to Ezra Pound, one of the founders of imagism, the poem should focus directly on the topic at hand and compose in the rhythm of the musical phrase, in other words, create new rhythms (AP English Lit, Modernist Poetry, 5-11).

In general, Modernists saw themselves as emulating the best practices of poets from earlier periods and cultures. Their models included ancient Greek literature, Chinese and Japanese poetry, the troubadours, Dante and the medieval Italian philosophical poets such as Guido Cavalcanti (D. A. Ali, 2).

The war also tended to undermine the Imagists' optimism, which was reflected in a number of famous poems produced in the aftermath. Pound's *Homage to Sextus Propertius* (1919), for example, mocks war propaganda and the idea of empire through imprecise translations and alterations of the Latin poet Propertius. T.S. Eliot's *The Waste Land* (1922) is the most famous Modern poem emerging out of the postwar disillusionment. Eliot was an American poet who had spent time in London. Despite never being formally involved with the Imagist group, Eliot's work was appreciated by Pound who helped him to publish *The Love*

Song of J. Alfred Prufrock, which brought him to prominence. When Eliot finished his first draft of *He Do the Police in Different Voices*, a long poem on the disintegration of his personal life and mental sanity, as well as the culture around him, he gave the manuscript to Pound to comment. *The Waste Land* was released in its current form after much editing, and Eliot became known as the voice of a generation (D. A. Ali, 4, 5). By the end of the first world war (during the 1920s and 30s), many modernist poets and writers including Pound, Joyce, Mina Loy, Robert McAlmon, Hart Crane, and Ernest Hemingway made their way to Paris in France to look for inspiration and to become among the influencing artists of their time (6). It is apparent that modern poets are attempting to express their emotions effectively using spectacular trends. Modern poetry tackles a wide range of topics.

1.4.1 Poetry of WWI

Literature was one of the war's most significantly impacted cultural domains. During the First World War, literature frequently focuses on and sharply condemns the horrors of war, as well as the changes that society was undergoing, and creates a stark contrast between pre-war and post-war writing. (Masses of dead bodies strewn upon the ground, plumes of poison gas drifting through the air, hundreds of miles of trenches infested with rats—these are but some of the indelible images that have come to be associated with World War I (1914-18). It was a war that unleashed death, loss, and suffering on an unprecedented scale.) (The Norton Anthology of English Literature; Online Topics: Intro to 20th Century).

The First World War pushed society into the reality of the war. Remarkably affecting literature because it changed people's thought about life. The realities of an all-encompassing war exposed the trivial nature of sheer entertainment and raised questions about life and death, purpose and direction, love and sacrifice. The literary tone switched from light-hearted, carefree story-telling to the bitter remembrances and cynical outlooks of a generation that had experienced immense misery and pain. Poetry dominated literature during this time with

thousands of poems written regarding war experiences. After the war, a general sense of futility and failure sparked a movement in literature and art that included modernism, anti-authoritarianism, and nihilism. The public could no longer completely understand the author, because they had not experienced what the author had (Anne Marie Pope, 2011).

The established values totally broke down in the Post War period. The status of society was deteriorating, and poetry could only become a meaningful critique if it attempted to depict the misery and intricacies of such a world. Disillusionment and frustration influenced the poets who had lived through the atrocities of the World War. They strove to depict reality as it was, and they maintained their search for values in their poetry. (Venugopala B.N, 11)

As the bloodshed increased, the poets grasped the truth and attempted to break the illusion of war's magnificence by portraying a true and terrible picture of the war's misery, suffering, brutality, and futility. It is only for the sake of convenience that poetry is divided into two categories: pre-war and post-war. In literature, evolution is a continual process that takes color from the environments of a certain time period, and shaped or misshaped by influences to which it may be subjected (Venugopala B.N, 12). The soldier poet rose to prominence in literature for the first time. The idea of World War I poetry has typically emphasized soldier poets over civilians.

1.4.2 Japanese Literature and its Influence by Western Literature

In the 20th century, Japanese writers dealt with a strong western influences in the period between Taishō and Shōwa era, these influences led to the appearance of Japanese modernism. Modernism signifies the apex of Western literature study and integration in Japan, an obsession with themes and style of early-nineteenth-century European literature, even so , it signifies the impossibility of producing truly modern and original Japanese

literature through a slavish imitation of other western authors works (Emanuele CICCARELLA, 130).

As the Showa period began, two distinct streams of poetry emerged. the first can be found in the proletarian school, which rejected all aesthetic assumptions and attempted to analyze Japanese society with a keen eye. The second was in the artistic school that aimed for a revolution purely in the way poetry is written (K.Yamagiwa, 18).

1.4.2.1 The Influence of Japanese Literature by WWI

For a long time, it was assumed that the First World War had nothing to do with Japanese writings. However, the influence of war has two respects. First, World War 1 was portrayed as a phenomenon in Japanese media, for example, Natsume Soseki written essays about war and the popularity of Remarque. Second, at the time, East Asia was entering a period of conflict, with Japan in particular preparing for the next world war, and Japanese literature should be viewed in this context. To illustrate, the Japanese authors accounts experiences in France during the First World War. During the First World War, many Japanese people were on the ground in Europe, documenting their experiences. For example, Shimazaki Tōson, Komaki Ōmi, and Saijo Yaso Japanese authors who lived in France, these writers encountered the Great War and wrote their experiences which led to the beginning of an ideological preparation for the next world war (Hiroaki Nakayama). The influence of many fresh art views appearing in Europe both before and after World War I influenced the newer development in Japanese poetry.

1.5 Conclusion

This chapter explains Sigmund Freud's theories as a psychological tool to analyze literary works. The key aspect behind this chapter focuses on the Great War time period in terms of

literary production and its reflection on modernist poets. This phase of research aims to distinguish how Japanese poets in Europe were impacted by the wave of trauma, horror, depression, and despair caused by World War I creating a new literary intruder concept for literature in Japan which is known by Japanese Modernism. All what has been mentioned on this chapter opens the door for the application of Freud's Psychoanalytic theories on post WWI poetry.

*Chapter two: Psychological
Thematic Analysis*

2.1 Introduction

This chapter will examine a poem titled *Tomino's Hell* written by the Japanese poet Saijo Yaso. The poem portrays the journey of a soldier who served during the First World War and then attempted to reintegrate into civilian life once the war was over. This chapter will focus on the implication of Freudian psychoanalytic concepts and the impact of trauma in soldiers in relation to the creation of *Tomino's Hell* poem. Making references to the author, this poem revealed truths about Saijo Yaso's mental trauma, reflecting his repressed memories in this literary work. The aim behind this chapter is to explain how the operation of repression structures *Tomino's Hell* poem, and what the suggestions this poem provides regarding the psychological being of Saijo Yaso.

2.2 Human Depiction of Horror after WWI

Describing the Great War, the French author Pierre de Mazenod wrote, "With all these sights of terror it has conjured up around us, the war has left its imprint on our spirits". The years following the First World War was the first time in human history that the word "horror" and its derivatives were used on such a large scale.

Soldiers and citizens alike were overwhelmed by the horrors of the Great War, which found them in their sleep, their imagination, and, strangely enough, their entertainments. Even while a rigid divide between "high" and "low" culture kept many reviewers from seeing horror on canvas or in poetry at the time, and still hinders a few now, art and literature pursued some of the same topic. Certain sentiments, according to British modernist Virginia Woolf, were no longer feasible after 1914; a sentiment may be described in words, but the body and mind could no longer experience the sensibility "one used to have." However, new

feelings about death and the macabre began to emerge at the same time. The shattered, bloated, fractured bodies that blanketed the war's wastelands drew chills from the tragedy of the Great War, which was traumatically reenacted again and over again from 1918 until the present day (W. Scott Poole, 2018).

Sigmund Freud appears throughout this account as a scholar who was not only impacted by the war but also offered some intriguing observations on how the events of 1914–1918 changed European culture and consciousness. Complicating his own beliefs, He admitted that a death instinct may have at least as large a role in how humans perceive life as sexuality and early traumas associated to it because of the conflict. One of Freud's thoughts was that the war had transformed the issues that fiction might address. In 1915, he stated, "It is obvious that the war would sweep away [the] customary treatment of death." "Death will no longer be ignored; we are forced to believe in it," he stated while his own sons and many of his students battled at the front. When peace restored, Freud hoped, and he said only that, the resurgence of "primitive" passions, a kind of "bedazzlement" with death, would end. He'd be quite dissatisfied (W. Scott Poole, 2018).

The artists, authors, and directors who were directly affected by the Great War, the majority of them, never stopped living the same nightmare, which they shared with the rest of the world. Meanwhile, the Great War created up a new universe: a type of parallel reality distinct from what most people expected their lives to be before 1914, like a spell gone wrong. It was a bleak world where horror movies, novels, and art served as a guide to the new normal rather than an entertainment.

2.3 Author's biography and summary of *Tomino's Hell*

Saijo Yaso was a Japanese poet, lyricist, and French scholar who lived from 1892 until 1970. He studied literature at Tokyo University after graduating from Waseda University's English literature section in 1915. He went to France in 1924 and studied at Sorbonne University. He worked as a university professor in France for a period. His writings for children were packed with strange symbolism and frightening wordplay influenced primarily by French history and art. Saijo, along with Hakushu Kitahara, was a key character in the Taisho era's children's songwriting. He was even the first to discover Kaneko Misuzu, a well-known children's poet. *Sakin*, which means 'gold dust' in English, is the title of Saijo's 27th poetry collection, one of *Sakin's* poems was *Tomino no Jigoku (Tomino's Hell)* (Zaaheda Farahin, 2021).

Tomino's Hell was first published in 1919 in Yaso's collection *Sakin*, or in English, *Gold Dust*. Saijo Yaso wrote the poem after the First World War, He penned the poem after losing his sister and father in the war, depicting his severe emotions. Another interpretation claims that the poem is about Tomino's descent to hell as a soldier's suffering during a war. Saij Yaso's poetry "*Tomino's Hell*" is a gloomy and bizarre poem about Tomino's voyage through a symbolic hell, most likely portraying war. Tomino's journey is depicted in the poem through an intense and disturbing images. He descends to the lowest level of hell, as though genuinely joining it. He is made to suffer along the way, and when he arrives, he cries for his sisters and the warmer, happier pre-war world he used to inhabit (Emma Baldwin).

In 1974, Terayama Shuji, a Japanes filmmaker, directed (*To die in the Countryside*), a film based on *Tomino's Hell* poem. When the director of the movie died unexpectedly, the film was thought to be cursed. The plot of the film focused mostly on Tomino's misery, and people began to assume that the poem cursed people by causing them great losses or even

murdering them. This is why *Tomino's Hell* became a damned notorious poem believed to kill or curse anyone who reads it.

2.4 Tomino's Hell poem Analysis

Tomino's Hell by Saijo Yaso was originally written in Japanese. Since the poem has been translated into English, it is that English version that will be analyzed in this research. The version of *Tomino's Hell* used in this analysis was translated by David Bowles.

2.4.1 Features of Modern Poetry

Poetry of the Modern period reflects a variety of characteristics to varying extents, features such as, anti-realism, individualism, symbolism, imagism, and expressionism. All these features could be found in Saijo Yaso's *Tomino's Hell*.

The anti-realist literature is not associated with any particular national school. While precisely incoherent, a short list of its influences would likely include Freud's theories and French surrealism. The anti-realist writing born from the dark subconscious of the author's fiction (Dustin Illingworth, 2020). Anti realism is a form of sacralization of art, which must represent itself, is nothing more than a preference for allusion (often personal) over description (Zebra, 2017). To illustrate, Japan was introduced to surrealism through a collection of translations from French Poetry called *Gekka no Ichigun* (Group under the moon) (Joseph Yamagiwa, 19). Likewise, a group of Japanese poets including Saijo Yaso were filled with passion and especially Surrealism of European artists (John Dale Rucinski, 28). As an example, Saijo Yaso's *Tomino's Hell* projects a hideous, absurd, and a monstrous illogical meaning. However, Saijo Yaso was deeply influenced by French symbolists like Paul Valérie, Arthur Rimbaud, and Stéphane Mallarmé (Natsume Soseki, 50).

The use of the lyric as a poetic genre is the first characteristic of individualism that stands out in the selected works. The poets' personal vision and individualistic philosophy are enhanced by their usage of the lyric genre. Historically, the lyric has been associated with the expression of individualism. The thematization of a chaotic and gloomy environment is a sort of individualism that has its roots in existentialism. Chaos is conveyed through pain, suffering, grief, despair, and death. In this meaningless reality, the poet-persona has no choice but to seek refuge within himself. (Mathias Iroro, 2017). In *Tomino's Hell* poem, the world is presented from the poet's point of view as a hell, Saijo Yaso represents the themes of pain, chaos, and disorder. The poet persona says:

All alone does Tomino
Go falling into that hell,
A hell of utter darkness,
Without even flowers (Saijo Yaso).

The images depicted above are of pain and suffering, these images affirm their existence as much as the poet persona exists. The idea of disintegration and the gloomy vision of the world is further strengthened when the poet says:

Those sharp spikes of punishment,
From needle mountain (Saijo Yaso) .

Saijo Yaso uses his personal individual experience to express his suffering using images like sharp spikes to depict his pain. It is important to note that poets rely on images to create a type of freedom because thoughts could be reflected as images, as a non-discursive elements in order to add emotional coloring without any issues.

Expressionism was a literary movement in the twentieth century that rejected romanticism and naturalism in order to express vital fundamental truths. The style was often declamatory or even apocalyptic, attempting to stir all men's fears and aspirations, this movement drew on Arthur Rimbaud. Imagism, vorticism, Futurism, Dadaism, and early surrealism were all part of the Expressionism movement. Many of which appeared in French Poetry of that period of time. Expressionism depicted all images of death, destruction, sadness, and despair which often coincided the horrors of the First World War (Zebra, 2017). In fact, Japanese poets were influenced by French poetry, and Saijo Yaso was passionately guided by Arthur Rimbaud (Natsume Soseki, 50). Thus, Saijo Yaso acquired his own style of expressionism. Therefore, he produced his *Tomino's hell* poem after the end of the First World War expressing his suffering during this harsh period of time (Hdogar, 2021).

In literature, symbolism was a complicated movement that purposefully expanded the evocative power of words to describe sentiments, sensations, and mental state that lie beyond everyday awareness. The chief priest of the French movement, Stéphane Mallarmé (1842-98), proposed that symbols may be divided into two categories. One was formed by the projection of inner feelings onto the outside world. The other existed as fledgling words that gradually infiltrated consciousness and expressed a state of mind that their creator was initially unaware of (Zebra, 2017). In stanzas five and six of *Tomino's hell*, the poet says:

Into that blackest of hells
Guide him now, I pray
To the golden sheep,
To the nightingale (Saijo Yaso).

These could be references to Tomino's sisters or symbols for something more profound and symbolic. They could just be referring to the world above, which is characterized by calmer, warmer, and more joyful imagery.

2.4.2 Structural Model of Personality

According to Sigmund Freud, the human personality or Psyche is divided into two parts, the conscious and the unconscious. The conscious mind is concerned with the outside world, whereas the unconscious mind is concerned with instinctive urges and repressed desires. In his later work he developed this further into three parts psyche made of the Ego, the Super-ego, and the Id. They work together to generate a complex human behavior.

The id is a component of our unconscious mind that produces desires such as anger, thirst, and sexual desire, while the superego is a part of our conscious mind that gives importance to the moral side of society. The ego component of the personality, which is aware of the id as generating disorder as well as the real element of life, balances the two parts of personality. Due to the ego, the clash between our values and desires was avoided as a third party establishing peace between two people involved in dispute (Javed Sahibzada, 42).

Moreover, it is in the Unconscious where Freud developed his theory on repression, where those desires, conflicts and traumas we do not wish to face are pushed into the unconscious or repressed. Defense mechanisms are automatically unconsciously psychological methods that safeguard a person from anxiety caused by unwanted thoughts or feelings. Defense mechanisms, according to Freud's theory, involve a distortion of reality in some way to help us cope with a circumstance. Humans employ defense mechanisms to defend themselves from anxiety and guilt, which develop when people feel threatened or when our id or superego becomes overly demanding. Defense mechanisms work on an unconscious level to help the individual avoid unpleasant feelings (such as anxiety) or make positive things feel better. Ego-defense techniques are common and healthy. When they become out of proportion Neuroses emerge, such as hysteria, phobias, obsessions, and anxiety states. One of main defense mechanism is called operation of repression (Dr. Saul McLeod, 2020).

Repression is the ego's unconscious defense mechanism for keeping upsetting or threatening thoughts from becoming conscious. This is a short-term defense that involves driving unsettling wishes, ideas, or memories into the unconscious, where they will cause uneasiness despite being buried. Repressed memories might resurface through subconscious ways and in different forms, such as dreams or tongue slips. According to Sigmund Freud, the unconscious mind has an impact on our behavior since it houses feelings of anxiety, memory, pleasure, conflict, and pain, among other things. We are, nevertheless, completely unaware of them. These memories do not vanish because we suppress them, but they do have an impact on our actions. We don't necessarily forget our feelings when we hide them (Azadkhan Niaz, 43).

Dreams, according to Freud, are the royal way to the unconscious, as they provide a greater knowledge of the unconscious's suppressed desires. They are regarded as the symbolic realization of the unconscious's wants. Dreams, he claims, are symbolic writings that must be decoded since the attentive ego is always at work, even when we are sleeping. The ego scrambles and censors the messages, while the unconscious, with its own ways of operation, adds to the obscurity. As a result, the latent dream content is hidden within complicated structures and codes, which is referred to as dream work (NASRULLAH MAMBROL, 2016).

Freudian interpretation of dreams is especially significant to the readers of literature. Psychoanalytic criticism argues that literary works like dreams, reflects anxieties, and author's unconscious desires in which in claims that characters within a particular literary texts are projections of the author's psyche.

2.4.3 Psychological Reading of Tomino's Hell Poem

An in-depth insight of the author's 'unconscious' can be gained by psychoanalyzing a literary text. In fact, there are several ways that Freudian psychoanalysis can be utilized as a

method to analyze literary texts. One of the main approaches is author-centered, interpreting the text as though it were an author's dream. The surface of a text (words and images, etc.) are regarded as the manifest content, while the latent content is the author's hidden desires. This method of reading texts is used to uncover an author's fantasies, which are then interpreted as the true meaning of the text. The researcher has selected this approach to study Saijo Yaso's Tomino's hell poem which has been considered as one of the most haunting and accomplished poems creating a fastidious literary environment for the application of Freud's theory.

2.4.3.1 Posttraumatic Stress Disorder

The diagnosis of Posttraumatic Stress Disorder (PTSD) is caused by an exposure to a traumatic stressor. PTSD is currently identified by the development of typical symptoms after exposure to a life-threatening event, whether the person experiences or witnesses the trauma. Common symptoms may accrue as fear-based re-experiencing in the form of flashbacks and nightmares, caused by triggers that may or may not be related to the original trauma. Stimuli that remind the victim of the trauma are avoided, whether consciously or unconsciously. People, situations, places and troubling thoughts are examples of stimulus. The victim may develop negative attitudes about the world, feel guilty and depressed, and lose the ability to experience positive sentiments (Elizabeth Clayton, 9). The descriptive language of Saijo Yaso in *Tomino's Hell* poem emphasizes that the poet has already experienced the symptoms of Posttraumatic Stress Disorder diagnosis.

2.4.3.1.1 World War I Trauma and its Symptoms

During World War I, a new generation of hysteria patients emerged, men broke down and acted hysterically under the constant pressure of trench warfare. Soldiers yelled and sobbed excessively, they were mute or stuttered, their arms and legs became numb, and they were unable to perform their duties. War neuroses were divided into four disorders: hysteria, neurasthenia, shell shock, and heart disordered actions. According to army doctors, Shell shock was split into two components, the physical shock, as well as the emotional shock that accompanied it, which resulted disturbing memories (Elizabeth Clayton, 18).

Saijo Yaso wrote his poem *Tomino's hell* after the end of the First World War. He used the poem to express his grief when his sister died during the war. Tomino's descent to hell reflects the suffering of a soldier during the war (Hdogar, 2021). Tomino is not on his way through hell, but the poem is a metaphor for war. Much of the imagery used in the poem alludes to the battlefield and the horrors that exist there. He notices the buttercups, those flowers that grow wild in the rice fields of his homeland. The poem describes him hitting and bashing but not striking at all, emphasizing the futility of it all. He cries for his little sister, and he suffers more and more as he journeys through the seven valleys of Hell to reach the final, the eighth, and most painful (Kowabana, 2018). Saijo Yaso opens his poem by saying:

Elder sister vomits blood,
Younger sister's breathing fire,
While sweet little Tomino,
Just spits up the jewels (Saijo Yaso).

His older sister vomits blood, urging him to fight for their nation and win the war. As he starts out, his younger sister spits fire; she is encouraging him in her own innocent manner. Then Tomino spits up his jewels, indicating that he is willing to give his life for the cause

(Kowabana, 2018). The first stanza of this poem, several bizarre and unusual sights are presented. These words depict Tomino and his sisters, establishing the tone for the rest of the poem. The reader is informed in the second stanza that the protagonist is on his way to hell. He is alone in the "utter darkness." Saijo says:

All alone does Tomino,
Go falling into that hell,
A hell of utter darkness,
Without even flowers (Saijo Yaso).

This incorporates themes such as solitude, loneliness, dread, and darkness, among others. "Without even flowers," says the narrator, in which he refers to a dark environment. Clearly, the new environment he's joining has no redeeming qualities. While the poem may allude to hell, some readers and translations believe it to be a wider metaphor for war. He is not passing through a physical afterlife, but rather one that is remarkably similar to our own world. Tomino is a young man who may be putting his heart and soul to a cause (Emma Baldwin, nd). In stanzas three and four, the poet says:

Is Tomino's big sister,
The one who whips him?,
The purpose of the scourging,
Hangs dark in his mind.
Lashing and thrashing him, ah!,
But never quite shattering,
One sure path to Avici,
The eternal hell. (Saijo Yaso)

The speaker asks a general question in the following stanzas; they do not expect an answer, but it does give the reader with some additional background information. Someone whips Tomino; it could be his older sister, or it could be someone else. On this voyage, he is beaten, whipped and lashed, but there is nothing he can do to stop his trek "to Avici / the unending inferno." Avici is a Buddhist allusion to the lowest level of the Naraka realm of hell. It is the final destination of individuals who have committed the most heinous crimes (Emma Baldwin). In stanzas Eleven and twelve, Saijo says:

Down past the seven mountains,
and seven rivers of hell,
The solitary journey,
Of sweet little Tomino.
If in this hell they be found,
May they then come to me, please,
Those sharp spikes of punishment,
From needle mountain (Saijo Yaso).

Here the speaker explains Tomino's journey through hell's seven mountains and valleys. This is his lone adventure. In addition, the speaker highlights the boy's young. This stands in stark contrast to the fear of his war-like surroundings (Emma Baldwin). In the last stanza of *Tomino's hell*, Saijo says:

Not just on some empty whim,
Is flesh pierced with blood-red pins,
They serve as hellish signposts,
For sweet little Tomino (Saijo Yaso).

The 'red pins' represent the Senninbari that soldiers wore in battle. This was a meter-long piece of white cloth embroidered with a thousand crimson stitches by a thousand individual

women. Soldiers wore them for a good luck and as a token of devotion to the women they left behind, with various patterns and slogans sewed in. The soldier's family, typically their mothers, wives, sisters, or girlfriends produced these Senninbari (Kowabana, 2018).

As a result, this poem's language and structure are shaped by the trauma. This is most noticeable in the descriptive language, save during a painful experience or a flashback, which is symptomatic of the limited effect of persons suffering from PTSD. The writing's factual character mirrors the constrained mindset that soldiers must adopt on the battlefield. This way of reality cannot be explained by non-military personnel, civilians, or any regular people. In addition to that, Saijo Yaso created his *Tomino's hell* poem after the death of his sister during the war. Regardless the fact that he served as a soldier during the war, He might have sought to record and transmit to the reader personal feelings of shame and sadness. Sweet little Tomino is a metaphor for the author's peaceful innocent personality. The existence of his sister in the poem may refers to the appearance of her soul accompanying him in the battlefield in which Saijo sees it as a sparkle of hope to pass safely through this hell.

2.5 Conclusion

The key aspect of this chapter focused on the implication of Freudian Psychoanalytic approach of literary interpretation on Saijo Yaso's *Tomino's Hell* poem. This study revealed that the poet has previous traumatic experiences during his participation as a soldier in the battlefield during the Great War. The core facet of this chapter discovered that Saijo Yaso projected his unconscious mind into his poem under the process of repression, and how these repressed notions shaped the structure and nature of *Tomino's Hell* poem in terms linguistic description. Lastly, this discussion reviewed how psychoanalytic criticism plays a valuable

role when it comes to literary analysis. Thus, it can be said that literature is a reflection of human thoughts creating an inextricable link with the field of psychology.

General Conclusion

Literature has always been one of the means by which people have delivered their messages and feeling to others, whether consciously or unconsciously. The concept of psychoanalytic criticism developed by Sigmund Freud aims to interpret literary works in order to dive deep into the authors' unconscious searching for realities regarding their mental state that played a role in shaping the nature of their works. Their repressed traumas and experiences were directly projected from their unconscious towards their creations of literature such as poems and novels. This approach of psychoanalytic criticism works under Freud's theory of literary interpretation called the "Dream work".

There are two chapters in this work. The theoretical discussion is covered in the first chapter, with a particular emphasis on the methods and ideas of Freudian psychoanalytic criticism as they relate to literary interpretation. The second chapter paves the way for Freudian theories to be applied to *Tomino's Hell* poem through the "interpretation of dreams". Truths regarding Saijo Yaso's mental state in the aftermath of war were disclosed through the psychological reading of the author's unconscious mind.

As Saijo Yaso wrote his poem *Tomino's Hell*, he recounted his previous repressed memories and experiences, displaying a strong imagism and symbolism of the intense level of cruelty and pain he has witnessed during the Great War. His military service as a soldier in the front lines during the First World War caused him a horrific postwar trauma. What made matters worse, his sister passed away during the war. All these cruel experiences were repressed and projected by Saijo's unconscious into his poem. All these dark memories created the hellish atmosphere of *Tomino's Hell* poem. This case study emphasizes the

reliability of Sigmund Freud's theory of dream work in terms of psychoanalytic criticism for literary interpretation.

The inclination of this research was motivated by the fact that Saijo Yaso has witnessed a harsh period of time in which he served as a soldier during the First World War which caused him a mental postwar trauma. Besides, the loss of his sister during the Great War has influenced his mental state which is clearly obvious to the reader of *Tomino's Hell* poem.

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علم نفس العقل البشري في الأدب: دراسة فرويدية للتحليل النفسي لجحيم تومينو بقلم سايجو ياسو

سلطت هذه الأطروحة الضوء على علاقة طويلة الأمد بين علم النفس والأدب ، وكذلك تطبيق مفاهيم فرويد لتطوير تحليل النصوص الأدبية. في مجال النقد النفسي التحليلي ، أظهر نقاد إديبون اهتمامًا كبيرًا بنظريات فرويد. يعتبر الموضوع الأكاديمي للنقد الأدبي أقوى رابط بين الأدب والتحليل النفسي. وبالتالي فإن الغرض من هذا البحث هو توضيح الحاجة إلى استخدام التحليل النفسي في تقييم الأدب وكيف يمكن استخدام مفاهيم الردع لتفسير النصوص الأدبية. في هذه الحالة ، تم اختيار القصيدة التي تحمل عنوان "جحيم تومينو" للشاعر الياباني سايجو ياسو. درست الدراسة نظرية فرويد في الأحلام لكشف أفكار الشاعر المتشائمة في صور القصيدة ، للإجابة على سؤال حول الحالة العقلية للشاعر أثناء كتابته "هيل تومينو". أظهرت نتيجة هذا البحث نتيجتين. أولاً ، تمت معالجة رعب الحرب العظمى بشكل كبير. الشاعر لديه خبرة بمكان ساحة المعركة في الخطوط الأمامية. وبسبب هذه التجربة القاسية ، تأثر الشاعر باضطراب ما بعد الصدمة. ثانيًا ، عكس الشاعر صدمته من نص "جحيم تومينو" وقد لوحظ ذلك بوضوح في الوصف اللغوي للقصيدة. وهكذا ، فإن قصيدة **جحيم تومينو** هي مرآة تعكس العقل اللاواعي للشاعر. كشف هذا العمل الأدبي لمؤلفه تجربة البلد المؤلمة.

الكلمات المفتاحية: سايجو ياسو ، جحيم تومينو ، فرويد ، نقد التحليل النفسي .

Psychologie de l'esprit humain dans la littérature : une étude psychanalytique freudienne de l'Enfer de Tomino de Saijo Yaso

Ce mémoire a mis en évidence une relation à long terme entre la psychologie et la littérature, ainsi que l'application des concepts du déroulement de l'analyse des textes littéraires. Dans le domaine analytique psychiatrique, les critiques d'Edibeon ont montré une grande attention aux théories de Freud. Le sujet académique de critique littéraire est considéré comme le lien le plus puissant entre la littérature et l'analyse psychologique. Ainsi, le but de cette recherche est de démontrer la nécessité d'utiliser une analyse psychologique de l'évaluation de la littérature et de la manière dont les concepts de dissuasion peuvent être utilisés pour interpréter des textes littéraires. Dans ce cas, le poème intitulé "L'enfer de Tomino" du poète japonais Saijo Yaso, a été choisi. L'étude a examiné la théorie de Freud sur les rêves pour détecter les pensées pessimistes du poète dans les images du poème, afin de répondre à une question sur l'état mental du poète tout en écrivant "Hell Tomino". Le résultat de cette recherche a montré deux résultats. Premièrement, l'horreur de la Grande Guerre a été grandement abordée. Le poète a une expérience de la place du champ de bataille dans les lignes de front. En raison de cette expérience dure, le poète a été affecté par un trouble post-traumatique. Deuxièmement, le poète a reflété son choc par le texte de "L'enfer Tomino" et qui a été clairement observé dans la description linguistique du poème. Ainsi, le poème L'enfer de Tomino est un miroir reflétant l'esprit inconscient du poète. Ce travail littéraire a révélé l'expérience douloureuse du pays à son auteur.

Mots-clés: Saijo Yaso, L'enfer de Tomino, Freud, critique psychanalytique.