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**The Impact of Shakespearean Literature on Freud's
Psychoanalytic Conceptualisations**

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requirements for Master's Degree in Literature and Civilization

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Dedications

I dedicate this work to my dearest parents, the ones whose gentle guidance moves like unseen hands weaving strength into my journey, to the ones who reached for my hand when I took my first steps and held it tightly through every storm and every sunshine that followed.

To my father, my serene shelter and eternal hero whose quiet wisdom echoes in every decision I make and every path I take. To the one whose unwavering support inspires me every day to become a better person.

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Abstract

This dissertation aims to investigate the consequent influence of William Shakespeare's literary compositions on Sigmund Freud's theoretical and functional formulations. Broaching Freud's deep-seated literary interest, the research work attempts to contextualise it within his scientific articulations. Moreover, the study undertakes an analytical approach which contrasts and compares Shakespeare's rhetorical techniques, implied in his drama and poetry, to Freud's later scientific research trajectory. Following this pattern, the research is divided into two chapters and starts by addressing the constitutive elements of both literature and psychology within their specific scholarly territory. The second chapter proposes a more focused perspective which aims to establish the connection between the two major figures of both disciplines. Bearing in mind Shakespeare's ingenuous manipulation of literature to illustrate his nuanced understanding of the human nature, the findings showcase a profound impact of literature on the psychoanalyst's theoretical conclusions and methodological applications, as the writer's literary interpretations and the devices used to reveal it constitute the structural foundation of Freud's psychoanalytic deconstruction. Beyond the specific research initiatives, the significance of this study lies in its attempt to lessen the gap between science and literature.

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General Introduction

Science has a distinct characteristic to reveal ground-breaking insights on the nature of existence and revolutionise the very conception of the world, but does it owe its dynamism partly to literature? While there is a tendency to present the scientific findings isolated in an abstract framework, it is important to read between its lines and extract the implicit implications of other fields of specialisation.

At the outset, the acknowledgment of Sigmund Freud's pivotal contribution to the research database is indispensable. His pioneering psychoanalytic theories and implementations have generated a significant momentum in the field of psychology, Whereas, William Shakespeare has created a relatively similar spiral effect on literature by his widely acclaimed literary craft. Given this context, the idea that suggests their possible intellectual interrelatedness seems appealing to assess, especially when the fascination by both areas of inquiry is already set.

In view of this fascination, few intriguing observations were made during the process of assimilating Sigmund Freud's personal narrative and mentation. Most remarkably, the nature of his thoughts and the way he processed them into a scientific deduction were at first glance strange and uncommon, encompassing a palpable emotional resonance formerly uncommon to scientific formulations. Then, the revelatory discovery of his unexpected literary interest, extensive reading background and salient familiarity with Shakespearean literature raised even louder interrogations on the origin of his reflections. Those observations propelled a series of critical questions, notably:

- Was Sigmund Freud fundamentally inspired by his readings of Shakespeare's literature to construct his theoretical perspective?
- Do literature and psychology even have a priori established correlation and dependency?
- What are Shakespeare's literary contributions that prompted Freud's curiosity?

Thereby, preliminary reactions present themselves as responsive, suggesting that Sigmund Freud was genuinely influenced by his literary readings of Shakespeare. Moreover, psychology and literature seem to share an important conceptual ground, with a far-reaching impact that stimulated Freud's scientific theorisations.

Conceivably, an endeavour to investigate thoroughly the raised questions is going to be attempted by undertaking an analytical pathway. Furthermore, the investigative approach consists in contrasting Shakespeare's compositional strategy with Freud's reflective positions. By proceeding as such, the trace of any ideational or structural similarity, deduced from the comparative examination, is going to lead the study to some paradigmatic conclusions. In pursuit of this objective, the research is going to be divided into two distinct chapters.

Initially, the first chapter will encompass a delineation of the very notion and scope of literature. Although literary studies embody an expansive variation of definitions, the exploration is going to be based on key parameters like its conceptual classification, developmental path and the scholarly inquiries that surround it. Subsequently, psychology, that stands as an instantiation of science throughout this study, is also going to be illustrated drawing on its definitional framework, historical evolution and the different interpretations, with a specific focus on Freud's scientific credentials. At a later point, the mutual relationship between literature and psychology is to be examined.

Afterwards, the second chapter will revolve around the uncovering of the reasons for Shakespeare's literary genius after looking carefully into his most impactful works. By engaging in close inspection of his oeuvre, the significant reverberations on the English literature will be inspected. Besides, Shakespeare's works are not going to be merely scrutinised through a literary lens but a psychological one. Additionally, Freud's inveterate interest is going to be addressed in an attempt to detect its implications on his own scientific productions. Finally, Shakespeare's literature and Freud's major theories are going to be contrasted to find whether they share a noticeable structural and operational similarity.

Chapter One:

Literature and Psychology

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1.1 Introduction

The world of literature has always been a fascinating one, it takes its visitors into an imaginary parallel that would evoke the most tacit and hidden sentiments in them. The literary discourse has an intricate tendency to symbolise more than what it shows on its facade with a depth that raised countless interrogations on its origin, evolution and the marrow of its definition.

Psychology, to boot, attracted the hungry and devoted eyes of professionals as much as laypeople for a long time by virtue of its epistemic richness. This curiosity resulted in some salient elucidations on what it means to be a human being with a psychological dimension that levers a great part of the conduct of life.

To bridge literature and psychology is to unveil a fairly large amount of insightful interpretations on the human mind and soul. This interrelation has yet a large potential to be accurately measured, but certainly it goes both ways and it adds on each respective domain a layer of concordance and validity.

1.2 Literature

While literature might signify a mere collection of books for non-academic related individuals, it reveals a branching and nuanced discipline when surpassing the superficial level of interest. A more scholarly relevant term is implemented to nominate the humanistic inquiry of literature. It is referred to as literary studies and encompasses three major subfields that aim to formally investigate different segments of the scholarship on literature.

The three theoretical frameworks are constituted from literary theory that aims to answer direct yet complex questions like what is literature? How to study it? Then, literary history; the descriptive branch that crafts the historical timeline of literature as a whole or a share of it. Finally, there is literary criticism that aims to re-read and explain the literary works through the critics' lens.

Golban and Ciobanu (2008) affirmed that “literary theory, literary criticism, and literary history are interrelated and interdependent, and co-exist in the field of

literary studies as bound by their major and common object of study, which is the literary work” (p.5). As proposed, the three fields offer a richer perspective on literature enabling the reader to have an expansive outlook on its key components while indisputably allowing a better interpretation and a multilayered understanding of any literary piece.

1.2.1 What is Literature?

This is a question that may linger in the minds without a determinate answer. The exact definition of literature has varied according to the experts addressing the matter as well as the time when it was investigated. Scholars and theorists had one purpose which is to accurately identify that intellectual field and set some explicit demarcations distinguishing it from other parallel disciplines, all while tracking its metamorphosis throughout the eras and the environments to which the literary works were exposed to.

1.2.1.1 Definition of Literature

The history of the term literature itself had some revelatory alternations in meaning over the centuries. Originally derived from the Latin root word ‘littera’, the equivalent for letter of the alphabet, ‘literature’ first gained currency in English during the 14th century when, according to Williams (1983), it was referring to “the sense of polite learning through reading” (p.184). Tracing the historical background of the word literature, Williams (1983) continues by arguing that starting from the 18th century the term was widely used to refer “to the whole body of books and writing” (p.185) and not encompassing merely the act of reading. Slowly from there, it started to shift to a narrower perspective in the 19th century as he claims “literature . . . clearly understood as well-written books of an imaginative or creative kind” (Williams, 1983, p.186), excluding the other forms of writings like philosophy, essays, history and so on.

Howbeit, some discontent arose concerning the limitation of literature to great books only, as it would hinder the comprehension of “the very nature of literary process” (Wellek & Warren, 1963, p.11). Furthermore, drawing on their work, the

concerns about the delimitation of the history of literature goes beyond the selective approach applied to the literary works, it comprises the exclusion of any oral literature suggesting that the etymological nature of the term refers exclusively to written or printed literature (Wellek & Warren, 1963, p.11). Conclusively, some parallel expressions are pointed at to demonstrate the deficiency of the word literature: “the German term ‘*wortkunst*’¹ and the Russian ‘*slovesnost*’² have the advantage over their English equivalent” (Wellek & Warren, 1963, p.11).

The analogous words denote a broader scope on what literature actually encompasses, it comprises a multitude of genres and prioritises the creative aspect of any literary work more than its eventual canonical characterisation. Kelly Griffith (2011) suggested that a misjudgement was conducted by the “the New Critics” that were assigned to depict the literary value in the published works as he wrote:

The New Critics ... seemed narrow in policing the literary “canon”, that unofficial collection of works that critics deem worthy of admiration and study. The New Critics were mostly male and Eurocentric, and the works they admired were usually by males who wrote within the European literary tradition. Largely excluded from the canon were works by females, person of color, and persons who lived outside Europe. Excluded, also, were the genres (kinds) of “literature” that such outsiders preferred (p.15).

Building on this, it is worthy to mention that from the utterly rigid to the fathomlessly fluid, literature has taken meaning from both ends of the spectrum. A well-known group of critics titled the Formalists who were operating during the early 20th century mostly in Russia and Europe, they dealt with literature in a particularly systematic manner as Eagleton (1983), who elaborated on their specific perspective, states: “the literary work was neither a vehicle for ideas, a reflection of social reality nor the incarnation of some transcendental truth: it was a material fact, whose functioning

¹ 'Wortkunst' corresponds most closely to the artful deployment of words

² 'Slovesnost' embraces the concept of the verbal creativity as cultural phenomenon

could be analysed rather as one could examine a machine” (pp.2-3). Correspondingly, formalism, as Thore (2024) explains, is the focus on the form that is; the literary devices, structures, and techniques used to create a work rather than the content. This approach denies all exhibition of the author’s and the work’s emotional complexity and the intended resonance, channelling all attention to words scarcely without the symbolic depth of literature. Scrutinizing literature from that lens, thus, designates it as “a kind of *self-referential* language, a language which talks about itself” (Eagleton, 1983, p.7).

On the other edge, literature clings tightly to the primal definition of art, where words surpass their bare linguistic function to articulate delicately the wide range of human experiences. In *Feeling and Form: A Theory of Art*, Langer (1953) asserts, “literature is one of the great arts, and is more widely taught and studied than any other” (p.208), and continues by reflecting on its received conception; “yet its artistic character is more often avowed than really discerned and respected” (p.208). Diving more into what makes literature an art, many researchers have made the link clearer by defining the basic principles of art that applies directly to literature, as Spang (2005) claims in his essay: “art... succeeds in achieving and uniting in various ways the one, the true, the good and the beautiful”³ (p.8).

Accordingly, the four transcendentals are: unity, concordantly synchronising the segments to the ensemble; truth, a genuine and resonant reflection of reality even if expressed in the most metaphorical way; goodness, the impact of any form of art should always encompass an incitation to virtuousness; and finally beauty, is solely achieved at the intersection of the other transcendentals with a “splendour of form” that merges inclusively materiality and intellectuality “the being of being is beauty”⁴

³ Original quote: “El arte...acierta a realizar y reunir de diversas maneras lo uno, lo verdadero, lo bueno y lo bello” (Spang, 2005, p.8)

⁴ Original quote: “El ser del ser es la belleza” (Lotz, as cited in Spang, 2005, p.9)

(Lotz, as cited in Spang, 2005, p.9), uttering that beauty is the finest expression of being.

Exalting the artistic attributions of literature is to unlock a dimension of deep comprehension that is extended from the self to the world, permitting a great mastery of complex matters only by the means of a collection of words. Ismailova (2024) emphasised in her conference paper, “The Charm of Literary Art: Journey into Worlds and Emotions” that words unfold as keys for self-understanding, creating an individualised interpretation of the literary work through the reader’s imagination and own background, all while serving as a tool for understanding the past occurrences of the world by presenting “a visual representation of an era” (p.325).

The dialectic portrayal of literature suggests an undeniable divergence that is primarily based on value-judgment. The core perception of literature, and what works are considered ‘highly valued’ or ‘fine writing’, varies for the matter that the evaluative claims are not a stable parameter. It aligns with Eagleton (1983) explanation, “‘value’ is a transitive term: it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes” (p.10), leaving space for a multitude of descriptive possibilities.

Ultimately, it bears observing that the determinate answer is concretely far from being achieved, yet “literature cannot in fact be ‘objectively’ defined. It leaves the definition of literature up to how somebody decides to *read*, not to the nature of what is written” (Eagleton, 1983, p.7), as ‘what is written’ has undergone several critical changes over time.

1.2.1.2 The Evolvment Timeline

At the outset, it is important to consider that literature did not always identically resemble the modern times common framing, rather it developed according to the changes and influences humans went through proving an ultimate aptitude to mirror the environment and the epoch by which the literary work was born. Interestingly enough, each station of its odyssey could be thoughtfully interpreted using

psychological tools linking both the development of the human behaviour and psyche to the milestones of literature.

Central to the findings of Oesterdiekhoff and Rindermann (2021) is the proposition that “the transitions from myths to drama, tragedies, and comedies, and later on to the modern novel reflect psychological stage advancements” (p.93). Although contentions surround this stance, as other viewpoints advocate for the absolute individuality of each of the literary works, it is put forward that internal factors exclusively could not be the only drivers that determine the essence of the literary corpus as Oesterdiekhoff and Rindermann (2021) posit that “growth of consciousness, increase of intelligence, and maturation of psyche having taken place in history has formed the development of literature during the millennia” (p.93).

Going back in time to trace the very beginning of any literature at all, it is *prima facie* to point to myth as the earliest form of narration. As Oesterdiekhoff and Rindermann (2021), report myth as an ongoing narrative form that dates back from the Stone Age. Recounted and transmitted orally, it was the main means by which ancient civilisations conceived the world, “myths were their philosophy, science, religion, psychology, literature, and entertainment at the same time” (p.98). In the ensuing period, it remained mostly used in folklore and in the courts of the noble. They further argue that myth was not only the primary form of narration but “the root of lyric, tragedy, epic, and novel, and the pre-runner of philosophy and science” (p.95).

Regarding the *modus operandi* of myth, the authors assert that it was not containing any introspective outcome due to its diegetic framework rather it “describe[s] one action after the other. Complex causality is never involved, as there are no complex interdependences” (Oesterdiekhoff & Rindermann, 2021, p.98). Moreover, a significant resemblance is drawn between myth and medieval English literature, with myth constituting the structural foundation for the medieval forms of narration, “the echo of the past was present in the medieval literature in the form of a transcendental structure of myth” (Miftari & Visoka, 2018, p.154).

A simple plot, a single storyline and an episodic sequence of actions that evoke no more than a speculative cogitation in the audience are indeed the features described by Oesterdiekhoff and Rindermann (2021) that correlate myth and medieval literature. However, such layouts were used before the arrival of few luminary figures to the literary scene for the fact that “a new kind of literature came with Shakespeare and Marlowe after 1590, thus reflecting the arrival of literature at higher psychological stages” (p.99).

The unprecedented psychological stage unlocked a literary dexterity that had more likelihood to reveal a larger understanding of what humanity may symbolise. The newly emerged format combines a complex chain of action, a tangled plot with an intriguing causal sequence that aim to unveil the character’s ‘intentions before action’, ultimately “this provides newly developed abilities in the audience to envisage the hypothetical and combinatorial possibilities and probabilities of situations” (Oesterdiekhoff & Rindermann, 2021, p.103). Likewise, it is exhaustively analysed in LePan’s (1989) *The Cognitive Revolution in Western Culture* that the complexity added to the narration style engaged the audience into an improved form of cognition:

Modern narrative histories, like Shakespearian and post-Shakespearean plays and novels, continually hold one line of story in abeyance while the simultaneous progress of a related story line is presented: it is understood, moreover, that the reader or audience will realize that the storylines are relevant to each other, and be able to co-ordinate them just as the author has done (cited in Oesterdiekhoff & Rindermann, 2021, p.102).

Whereafter, a more elaborated version took over the literary milieu with an avant-gardist ability to create a mimetic picture of reality. The novel did not only prove an advancement in the psychological stage of understanding, but also explored its strong correlation with its encountering social parameters, as Glowinski and Gabara (1987) assert, “[the novel] has had the ambition to describe the world in the concrete social dimensions, and has set as its goal the accumulation and consolidation of knowledge concerning the state of society” (p.385). It has an ability to recreate a visual

representation of what a certain period of time looked like and “dive into divergent historical epochs ... to conceive lost forms of thinking and acting” (Oesterdiekhoff & Rindermann, 2021, p.105).

This narrative technique evolution further elucidated the prevalence of the role of the characters in achieving an ontological inquiry into the human psyche. With greater roundness and resonance, the characters approximated reality more intimately, as affirmed by Hamza Reguig Mouro (2015): “the character in a novel resembles strangely and realistically human beings in real life” (p.3). Thereafter, an elevation in characterisation marked the 19th century novels where the readers had a closer look to the personae’s “complex interior lives, ethical dilemmas, and social constraints” intending to picture not solely the actions but “the emotional process that drive them” (Othman & Gharbi, 2025, p.147).

The nuanced introspective about the characters’ psychological state provided by the novelists is widely accepted as a result of the influence of the emerging scientific discoveries in the field of psychology providing a valuable interplay between the literary and the scientific discourse.

1.2.1.3 Differentiating Literary and Scientific Language

For the matter of avoiding any confusion between the literary and the scientific language consequently of their significant intersection, it is crucial to dichotomise the linguistic use of both domains. From the nature to the function of both of the language systems, the divergence might appear unaffacting but it unarguably echoes differently for the recipient of the texts.

Commencing with the literary writing style, it is essential to note that content alone does not differentiate literature from science. Instead, the usage and the form of the language have a great part into this distinction. “Literature transforms and intensifies ordinary language” (p.2) believes Eagleton (1983), using a peculiar depiction of what might be an ordinary composition of words to alienate and estrange the means of expressing a thought. Paradoxically, he continues, “it brings us into a fuller, more intimate possession of experience” (p.4). This process of estrangement

serves to attribute 'literariness' to a text, nevertheless, while meticulously assessing what piece of writing is considered literature it appears that "some texts are born literary, some achieve literariness, and some have literariness thrust upon them" (p.7).

Scrutinising more thoroughly the nature of the literary language, it appears that literature is interested in what hides beyond the literal reference of the word aiming to deliberate a sense of vagueness and ambiguity that would further push the reader to delve into the depth of the mind and the soul to search for reliability to what is being read. Wellek and Warren (1963) addressed the distinction by accepting literature as highly "connotative" all while paying attention to the sign, i.e., the word, itself that is arranged in a given wise through the different literary devices to fulfil a creative design.

Complementarily, creativity subserves the sheer function of literature as glossed by Lachenmeyer (1972) "that is, all literary artists fundamentally attempt to elicit a response in their audience which can best be described as eliciting 'feeling' in them. Obviously, most of literature goes beyond this, but this remains the kernel objective" (p.101). He sustains that the feeling would most likely be 'self-generated' due to the devoir of the reader to introspectively interpret the literary text. Thus, the style of presentation as well as what is meant to be evoked do allegedly set a clear guideline for the literary usage of the language.

In contradistinction, the scientific discourse uses language in an explicit manner prioritising the precise correspondence between the word and its significance far from any individualistic or emotional adaptation as Ahmad (2012) maintains, "it is an objective interpretation of facts and findings" (p.47). The sign in the scientific language viewed by Wellek and Warren's deconstruction is 'arbitrary', it can be replaced, and 'transparent', shoving all attention to the reference, therefore, it assigns to the scientific text a "denotative" stamp.

Concerning the stylistic features of the scientific semiotic code, it is consensually suggested that it lacks the aesthetic and the artistic accreditations of the language. Synthesising Ahmad's (2012) work, the scientific text uses a non-figurative

language with rare deviations from linguistic norms, likewise it employs condensely nominalisation and the passive form to implicate no personalisation of the text.

In fine, the essence and the form of each of the variations differ fundamentally making room for a wider diversity of interpretations and usage. Pertaining to a meaningful conclusion Wellek and Warren (1963) state that:

The distinctions between the literary use and the scientific use seem clear: literary language is far more deeply involved in the historical structure of the language ; it stresses the awareness of the sign itself ; it has its expressive and pragmatic side which scientific language will always want so far as possible to minimize (p.13).

Acknowledging the vast associations to the definition of literature is to admit that “literature may be at least as much a question of what people do to writing as of what writing does to them” (Eagleton, 1983, p.6). Such conclusions therefore invite a rigorous examination of the dynamics governing reader-text interaction.

1.2.2 Reader Response

Literature has a recognisable protean aptness, its malleability in the hands of the reader manifests a literary world customisable to one’s own yearning. Through this journey of achieving such a symbiosis between the text and its reader, it is elemental for the author to disappear.

Roland Barthes introduces in his seminal work the concept of the “death of the author”, where he extensively argues about the necessity to listen to language speaking about itself rather than attributing it to its former owner, the author, as he formulated; “to write is to reach, through a preexisting impersonality... that point where language alone acts, "performs," and not "oneself"” (1977, p.2). Barthes expatiates on the fact that some inevitable strictures are going to fall over the literary work if the author is still going to intrude the understanding lens of the reader where he sees that “to give an Author to a text is to impose upon that text a stop clause, to furnish it with a final signification, to close the writing” (1977, p.5). Rather he

advocates for the liberation of the readers from any constraints, all while lending an ear to how far their mind could reach via pure imagination and personal interpretation.

Moreover, Jean-Paul Sartre (1949) believes that the reader not only adopts the literary oeuvre as his own but inexorably chases the same pulses:

Each production of the mind is at the same time an act of courtesy, and style is the supreme courtesy of the author toward his reader, and the reader, for his part, never tires of finding the same thoughts in the most diverse of books because these thoughts are his own and he does not ask to acquire others but only to be offered with magnificence those which he already has (p.92).

Although literature as a whole is irrefutably nutritive for the readers' intellect, yet it does not necessarily mean that each literary manuscript is appealing for all and sundry. Hence, the purposes to which a reader is interested in a particular work of literature demonstrates diversity and is highly object to subjectivity, nevertheless, there are a set of conventional intentions when dealing with literature. The selective enumeration includes educational, cultural exploration, social and political criticism, or even no more than entertainment, as suggested; "people use works of literature not for their utilitarian purposes-to get something done- but as objects of enjoyment in themselves" (Griffith, 2011, p.16). Indeed, the objectives might be dissevered between leisure or a pursuit of knowledge, or perchance both due to the high significance of literature all while providing some valuable insights into the psychic landscape as highlighted by Wellek and Warren (1983):

It is probable that all art is "sweet" and "useful" to its appropriate users: that what it articulates is superior to their own self-induced reverie or reflection; that it gives them pleasure by the skill with which it articulates what they take to be something like their own reverie or reflection and by the release they experience through this articulation. (p.21)

Without a reader, literature would be merely an assembly of letters, a ton of gibberish papers and a wasted potential to put words on the unexpressed human condition. As far as the appreciation and the contemplation of the reader is necessary to assess the

literary text's level of proficiency, some creative metrics are applied equally to art and literature due to their similar nature. For Farber (2005), it is a universal condition for any literary text to provoke an 'aesthetic experience' for the reader. What he described as a psychological immersion has a mandatory combination of constituents to be achieved, as he elaborated:

There are three tendencies that combine to constitute aesthetic experience... (1) the suspension of self-concern; (2) the perception of what can meaningfully be characterized as an "image"; (3) the projection of the perceiver's response into that image. These tendencies are present simultaneously (Farber, 2005, p.3).

Hitherto, an exclusive reader-centric vantage point was expounded upon previously. By addressing the various interpretation of literature, it is important to introduce the dissimilar standpoint of the literary critics.

1.2.3 Literary Criticism

The third branch of the literary studies is considered to be a science by its own where critics using a multitude of approaches are able to finely explain and evaluate literary heritage through a professionally trained eye, "literary criticism is, in many ways, the art of telling stories about stories" (Eve, 2022, p.66). No rewriting could eventually be vacuous of subjectiveness, but it is ultimately allowed for the fact that the critics have to state clearly their personal evaluative stance. Golban and Ciobanu (2008) opine that "criticism as science follows and applies the general principles and methods of research from literary theory, but it also reveals an artistic aspect when the critic personalizes the discourse by his/her own opinions" (p.5). To wit, that would eventually create an equilibrium in the analysis.

Included in the pivotal work of Abrams (1953) *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* is the claim that there are four key classifications concerning the theories of literary criticism: the mimetic, the pragmatic, the expressive and the objective theory. As their nominations suggest, the memetic theory is mainly concerned with the realistic depiction of life through the

literary work. The pragmatic theory elaborates on the special relationship between the work and its reader while analysing the literary work's possible impact on the audience. The expressive theory aims to see literature through the monocle of its author, and lastly the objective theory magnifies the text itself independently from any other constraint.

It is, thence, clear and explicit that the three domains operate collectively to shape an accurate representation and convey a chiselled portrait of literature for the engaged and the reluctant. In the aggregate, it is articulated by Golban and Ciobanu (2008) that:

This relationship of the three approaches to literature also points to the fact that literary theory, literary criticism, and the history of literature are parts of a single cognitive system, a single discourse whose aim is to form or facilitate a particular type of communication which involves the producer of literature and its receiver (p.5).

Conclusively, literature, as a whole, operates as a well-structured organon that would allow for a more enriching exploration of the proposed literary landscape. Beyond its textual nature, literature offers an exclusive perspective on the life's psychological realm.

1.3 Psychology

Psychology with its different forms and shapes has ancient origins in the history of humanity. It dates back to centuries ago; from the very moment humans started to become cognisant of their own mind and soul. Defining psychology might not be the simplest of tasks due to the nature of the discipline and the fact that it targets one of the most obscure and unreachable part of the human beings: the mind. Diverse approaches and theories emerged to explore the psyche, striving for a better familiarity with the internal ecosystem to eventually acquire the possibility to help people better manage their mental condition.

As the dynamic domain of psychology started to germinate during the 19th century, many pioneering figures dominated the scene shaping the notions and ideas

that would impact the field for quite a long time. Sigmund Freud was certainly one of them with his unprecedented exegesis and unconventional theories that would forever alter the world's view on psychology.

1.3.1 Definition of Psychology

The term 'psychologia' dates back to the 17th century, where it was used in Modern Latin to mean 'the study of the soul'. The etymological origin of the word is derived from Greek 'psykhē' denoting the 'breath, spirit, soul' and 'logia' translated to 'the study of'⁵ ("Psychology",2019).

Psychology, taken from its widest prism, has as the zenith of its aspiration to comprehend, demarcate and explain any mental activity that human beings experience. This erudite interest in the human psyche is articulated by William James (1890) to be "the science of mental life, both of its phenomena and their conditions" (p.1), where he hypothesised phenomena as "feelings, desires, cognitions, reasonings, decisions, and the like" (p.1), this claim is resourced in his monograph *The Principles of Psychology*, that is considered as one of the fundamental and earliest elaboration on the field of modern psychology.

Slowly from there, the definition began to feel unsatisfactory due to the rapid change of the field and its increasing fascination with the human brain and behaviour as "the study of mental experience was gradually replaced by an emphasis on human ... behaviour in the early 20th century" (Canadian Psychological Association, 1997). Thus, the definition was expanded to include the importance that psychology attributes to the repercussion of the mental activity on behaviour and the psychological study of the brain for that to briefly define psychology as the study of the brain, mental and behaviour of human beings.

The nomenclature 'psychology' is considered as an umbrella term encompassing different and multiple branches that investigate the vastness of the

⁵ <https://www.etymonline.com/word/psychology>

human nature. Many subfields have developed considerably a niche area of psychology and are much more engaged into a practical investigation of the matter dealt with rather than an abstract theoretical examination, notably: biological, cognitive, social, forensic, clinical and many additional specialisations that are on a constant developmental path for a more scrutinous exploration of the human nature.

Is psychology a science? A question that might be asked out of the confusion the very nature of the discipline procures, its imperceptibility and inaccessibility raised some sceptical reservations, viewing psychology as undeserving of its scientific attributions. However, science is not evaluated by its body of knowledge but rather by the scientific methods used to acquire knowledge, as the specialists in the field follow the common systematic procedures to deduce a logical result, as it is asserted by Wood et al. (2001): “they [psychology researchers] identify a research problem, design a study to investigate the problem, collect and analyse data, draw conclusions, and communicate their findings” (p.3). Accordingly, two types of research are conducted in the psychological field, namely: basic and applied research. The basic research thrives to attain new general knowledge about a specific psychological area of research, whereas, applied research has as its objective to address and solve psychological problems faced by people with the sole aim to improve the quality of life (Wood et al., 2001).

The interconnectivity of psychology with other sciences is often highlighted given that it provides heterogeneous databases with valuable insights, as suggested by the cosmologist and astrophysicist Martin Rees “the different sciences are in a hierarchy – in the complexity of the things they deal with – with physics at the base and (I suppose) psychology at the apex” (as cited in Mukunda, 1997, p.63). Thus, it is evidenced that psychology deserves as much as other disciplines its scientific nomination. In fact, “psychology was identified as one of the seven hub sciences that underpin our understanding of the world around us alongside Mathematics, Physics,

Chemistry, Medicine, Earth Sciences and Social Science”⁶ (University of Lancashire, 2024).

As for what concerns the main objectives of the science of psychology, it is contended that it combines description, explanation, prediction and an aspiration for change as shown in **figure 1.1** (from Yusof, 2020, p.8)

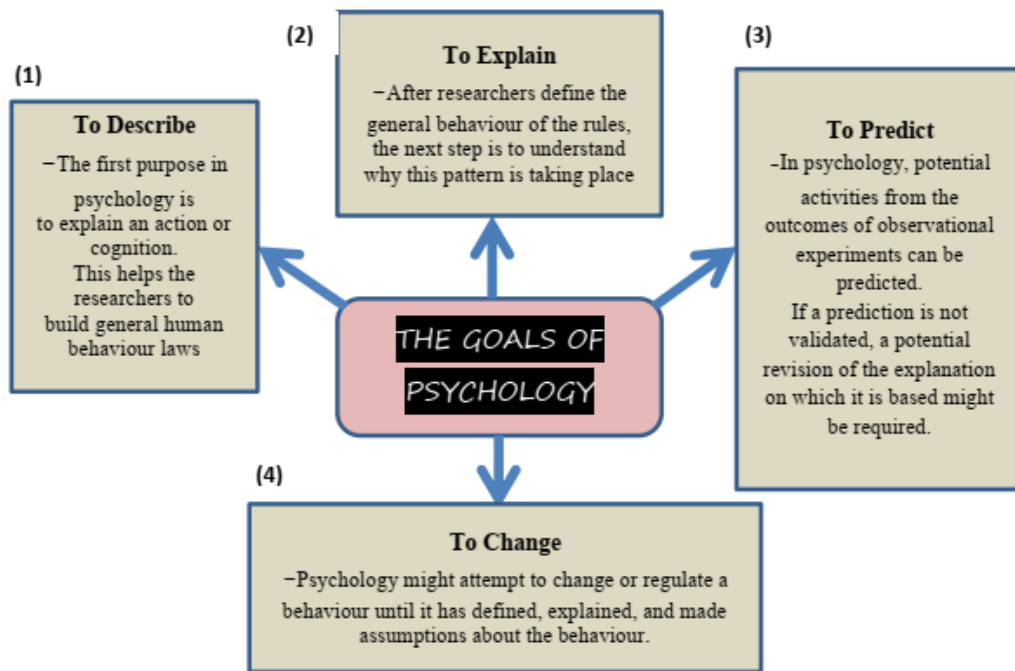


Figure 1.1: The main Goals of Psychology (from Yusof, 2020, p.8)

Nathless, it is important to recognise that the study of the mind is highly related to the environment and conditions the case study has encountered, since the mind with all its modalities has unequivocally an adaptable property that allows human beings to acclimate their mental state to their milieu, as maintained by James (1890): “mental facts cannot be properly studied apart from the physical environment of which they take cognizance” (p.3).

⁶ <https://www.lancashire.ac.uk/articles/advice/is-psychology-a-science>

Therewith, it would not be appropriate to set psychology as static and uniform compelling to a single edict in a myriadly configured world. Rather, this science, and even before being set as such, has been subject to several revisions and alterations concordly with the evolvment of the human mind itself, as insightfully posited: “mind and world in short have been evolved together, and in consequence are something of a mutual fit” (James, 1980, p.4).

1.3.2 Historical Development

Albeit there were numerous attempts from ancient polymathic titans like Plato or Aristotle and others to put words on the very definition of the mind, alas, it remained closely entailed with the basic conception of philosophy. Even so, their works did not go unnoticed by the records of history, instead, they built a considerable intellectual legacy that would serve as founding stones for the upcoming explorations of the mind and what started as mental philosophy matured to take its most optimised form: ‘modern experimental psychology’ by the 19th century.

Wilhelm Wundt alongside William James are regarded as the foundational figures of psychology, the episteme that the world knows today. Wundt implemented, and for the first time in the history of psychology, an empirical method to observe different psychical phenomena. His experimental experience at Germany’s university of Leipzig first laboratory was not a sheer result of his own cognitive cadence but a patent reflection of Germany’s intellectual current at that time, as concurred by Mandler (2011): “Wilhelm Wundt ... benefited from the replacement of the traditional idealism and rationalism of German psychology with a materialistic or empiricist point of view” (p.40). He further argues that James with the publication of his book and Wundt with his experiments succeeded in describing “the wide-ranging functions and structures of the mind” (Mandler, 2011, p.7), but that remained a drop in the ocean of psychology.

Later on, psychology started to become a more organised and methodised framework to study the mind, brain and behaviour and due to the large scope that psychology has to cover and the different interpretation raising among distinct

groups, psychology was adapted and read through divergent ideological schools of thought with a leading figure for each doctrine. It bears noting that Wundt's students carried the lamp after him and dug deeper into the inquiry of the mind given that: "practically all influential psychologists at the turn of the century were students of Wundt's or were students of his students" (Mandler, 2011, p.59).

1.3.2.1 Schools of Thought

Titchener, one of Wundt's students, founded his own laboratory in the United States at Cornell University that aimed at a further and more precise investigation of the mind's structure, he named his analytical orientation structuralism. Titchener's approach intended to discern the various component of consciousness dealing with it in a relatively intransigent scientific manner using introspection. Explained by Wood et al. (2001): "introspection as a research method involves looking inward to examine one's own conscious experience and then reporting that experience" (p.7), this inward-looking method relied heavily on the observers' perception and personal analysis of the experienced matter that caused the paradigm some subjectivity allegations. The structuralist tried to study the conscious mind with a noncompliant methodology that would eventually render it overly simplistic.

Moreover, the deficiency of the structuralist construct opened more possibilities for different interpretations. Here, came functionalism into play, in an evolutionary framework significantly influenced by Darwin's emerging theories, John Dewey founded what he explained as the study of the psychological phenomena through its functions instead of the precedent fixed structures. The functionalists including William James, who is considered the school's thought leader, saw no utility in investigating the framework of conscious experience but rather focused on: "how and why an organism does something, i.e. its roles or purpose" (Yusof, 2020, p.7). James believed that the psychical functions are highly adaptative to their

environment allowing the survival of human beings over the centuries and should be studied apart and meticulously.⁷

1.3.3 Freud and his Theories

Sigmund Freud, broadly accepted as one of the most influential figures of the 19th and 20th century in the field of psychology and the intellectual sphere as a whole, revolutionising the very conception of the human mind all while associating to it a more layered and recondite interpretation. For the first time in the history of psychology, Freud revealed the structure of the mindscape and delved into the nature and the drives that control the human beings to, ultimately, develop an applicable method aspiring to address the patients' psychical problems from their roots.

Freud's early life was marked by a considerable amount of financial, professional and personal hardships that helped in shaping his later theories. He started his career as a graduate medical student that chose neurophysiology as his field of speciality. From research to clinical practice, Freud was increasingly interested in investigating the reasons of troublesome in patients presenting neurological conditions without a noticeable cause that the world would call hysterics. In his quest of inquiry, he made a shocking revelation about the constitution of the mind.

1.3.3.1 The Unconscious Mind

Freud was profoundly impacted by the demonstration of Jean-Martin Charcot that illustrated the therapeutic use of hypnosis in treating hysteria during his stay in France, as it is considered "pivotal in his shift from neurological and physiological to psychopathological work" (Miller et al., 1969, cited in Lepoutre & Villa, 2015, p.346). This experience induced in him a bigger curiosity to study the unreachable ideas as a direct causation of symptomatic illnesses. Together with his collaborator

⁷ Other schools of thoughts existed throughout history, namely: behaviourism, Gestalt psychology, cognitive and others, but this study covers the approaches that existed before psychoanalysis (psychoanalysis as a school of thought will be addressed in the subsequent section).

Josef Breuer and through a diligent experimentation on actual case studies by the implementation of hypnosis as the main means of investigation, they expound in their book *Studies on Hysteria* (1895), on the fact that “hysterics suffer mainly from reminiscences” (p.7), and that eventually the ‘talking cure’ or the ‘chimney-sweeping’ has a pronounced curative effect on helping the patient go back to the memory of the original incident and discharge the emotional tension (Freud & Breuer, 1895). Through this preliminary conduct Freud deduced an important mental mechanism where according to Mitchell and Black (1995):

The pathogenic memories and feelings were dissociated ... because the actual *content* of those memories and feelings was disturbing, unacceptable and in conflict with the rest of the person’s ideas and feelings ... they were incompatible with the rest of consciousness and were therefore actively kept out of awareness (p.13).

Through his observations, Freud designed a revolutionary “topographic model” depicting three distinctive mental subsystems, namely: the conscious, preconscious and unconscious mind. Mitchell and Black (1995) describe this prototype as: “an *unconscious*, containing unacceptable ideas and feelings; a *preconscious*, containing acceptable ideas and feelings that are capable of becoming conscious; and the *conscious*, containing those ideas and feelings in awareness at any particular time” (p.15).

In order to simplify Freud’s psychological topography, a common metaphor is used that frame the human mind as an iceberg where the conscious mind is only the tip of it contrasting with the depth of the stored mental processes of the pre-conscious and unconscious mind. According to Freud (1915), the unconscious mind is the primary source of human behaviour that has a direct impact on people’s identity (cited in McLeod, 2022), where a lifetime of sensations, perceptions, thoughts, feelings, memories and bits of information that are experienced find their way to the deep profundity of the unconscious mind (Ntara, 2023).

The intricacy of the conception of the unconscious mind, as detected by Freud, lead him to conceive variant approaches to get access to it and eventually alleviate the dissonance produced. It is suggested that the interpretation of the individual in question's dreams, given that Freud considers it the gateway to the repressed thoughts, or the implementation of psychoanalysis are some effective ways to perceive the unconscious mentation, as maintained by Gardner (1991):

Knowledge of the unconscious is fixed in two connections: (i) by reference to the behavior of the analysand; and (ii) by reference to dreams, fantasies, and symptoms, which give an indirect but nevertheless privileged insight into the content of unconscious states (p.138).

The clinical data collected by Freud catalysed a new approach to the utilisation of psychology in unveiling the root reasons for mental distress. Psychoanalysis, then, came to use and was seen as a groundbreaking conceptual introduction to the agency of the unconscious mind.

1.3.3.2 Psychoanalysis

Hypnosis as used by Freud and Breuer revealed a greater limitation when addressing the 'reminiscences', where a substantial force impeded the patients to go further in their expression process. The findings demonstrated what Freud called the defense, a force that aim to keep the hurting memories out of the reach of consciousness, and hypnosis was defiant in breaking through. As explained by Mitchell and Black (1995): "the hypnotic trance artificially circumvented the defense, gaining access for the analyst to the festering secrets" (p.14). However, those insights were not rendered conscious to the patients and therefore the cure would not have a direct impact on them. To bypass the defences that hindered the access to the unconscious thoughts, Freud developed a technique he called free association.

Free association is the act of spontaneously revealing all what comes to the mind in unfiltered manner during an accommodated speaking session between the psychoanalyst and the patient, where the defense gard is lowered due to a state midway between consciousness and a trance. In this process, the analyst studies

meticulously the drives and motivations that led the problematic manifestations considering that “classical psychoanalysis believes that anything that comes to mind has a certain causal relationship” (Bian, 2023, p.122).

In fine, Freud believes that while a person is grappling to drag the unwanted experiences to the obscurity of the unconscious mind, it inevitably gets repulsed in an aggressive manner to the surface causing symptomatic exhibitions often misdiagnosed as actual neurologic illnesses.

Psychoanalysis and the exploration of the unconscious mind has categorically reconfigured, at that time, the unexplored frontiers of the human psyche allowing a more resonant understanding, as Bian (2023) posits:

Psychoanalytic theory is the cornerstone of modern psychology. Its influence is far from limited to the field of clinical psychology and has a far-reaching impact on the whole domain of psychological science and even the various fields of western humanities (p.123).

Additionally, psychoanalysis for Freud did not solely refer to the therapeutic application of psychology but also the capacity for a nuanced exploration of people’s personality using a dynamic structural model of the psychic apparatus, remarkably, the id, ego and superego.

1.3.3.3 Id, Ego and Superego

To further explain the interaction of the three levels of consciousness and their influences on the person’s character and behaviour, Freud theorised a reactive mental mechanism that dictates individualised action patterns. The interplay between the id, ego and superego is metaphorically described by Freud as if: “one part of the mind was at war with another part of the mind, and the symptoms were a direct, although masked, consequence of this hidden, underlying struggle” (Mitchel & Black, 1995, p.29).

The id is labelled as an inherited set of raw desires and impulses that are rooted in the depth of the unconscious mind completely out of the reach of awareness. It

contains both the ‘life instincts’ and the ‘death instincts’ orchestrated according to the pleasure principle to “seek pleasure, avoid pain, and gain immediate gratification of its wishes” (Wood et al., 2001, p.365)

Contrastively, the superego operates as the supreme moral authority that vigorously urges for the most ethical and compliant conduct. Usually acquired at a young age, the superego has two separate parameters, distinctively, the *conscience* attained by sanctions on the unacceptable behaviour and the *ego ideal* gained through praise and encouragement on the commendable behaviour primarily by the parents and by other teachings later on in life. The superego is associated with the preconscious mind where the moral values are outside awareness but still accessible (Wood et al., 2001)

Finally, on the liminal space between the two opposing forces lies the intrapsychic function of the ego. This regulatory mechanism balances between the primitive urges of the id and the virtuous demands of the superego within an intrinsic rational framework, and is mostly interrelated with a conscious reasoning. The ego is predominantly driven by the reality principle where: “it considers the constraints of the real world in determining appropriate times, places, and objects for gratification of the id’s wishes” (Wood et al., 2001, p.365). Aspiring for a sane mental equilibrium, a harmonious balance between pleasure, reality and morality are of an utmost importance.

1.3.3.4 The Oedipus Complex

One of the most controversial theories of Freud, at the same time central to the understanding he proposes on the inner psychic ambivalence, is his elaboration of the Oedipus complex. Freud believes that each ‘individuum’ experiences different and progressive psychosexual stages starting from childhood that form, predominantly, his/her future sexual identity. During those phases the child is subject to what he called an oedipal tension.

The Oedipus complex manifests itself during a relatively advanced phase of juvenile sexuality hitting its climax between the ages of 3 to 5 years old. Freud

suggests that every child experiences an impulsive attraction toward the opposite-sex parent all while deeply despising the projection of the same-sex parent, as the boy tries to compete with the father to gain the affection of the mother and vice versa. In his well-known book *The Interpretation of Dreams*, Freud (1900) expounds on his perspective of the Oedipus complex while addressing its possible impact on the neurosis endured later on in life:

Being in love with one parent and hating the other are among the essential constituents of the stock of psychical impulses which is formed at that time and which is of such importance in determining the symptoms of the later neurosis [...] (pp.260-261, cited in Trotta & Formica, 2018, p.2).

Eventually, Freud draws two possible pathways by which the Oedipus complex would resolve. If this tension is not managed properly, it would cause a fixation on the phallic stage, the stage by which the Oedipus complex mostly occurs, that would lead to future dissonance specially in dealing with sexuality. The second proposition is that the child would learn to identify with the same-sex parent leading to “the dissolution of the Oedipus complex, and the introjection of the authority of the father or the parents into the ego forms the nucleus of super-ego” (Trotta & Formica, 2018, p.4).

As previously elaborated on⁸, Sigmund Freud delved on a substantially deep level in the human psyche unveiling its paradoxes and enigmas that the world long craved to understand. He founded psychoanalysis, that would persist into modern times with added optimisation and efficiency, while providing valuable insights into the human mental mechanisms. The importance of the psychoanalytic approach proved to have a far-reaching impact on several intellectual domains, specifically

⁸ Freud’s theories and perspectives are not limited to the ones mentioned in this study; he has to his name numerous others, yet this study covers the selection that would enable to reach its final objective.

humanities and social sciences. Observing this impact experts extended the use of psychoanalysis beyond its original clinical application.

1.4 The Relationship between Literature and Psychology

Literature and psychology have an interwoven correlation, each field of research with its distinctive aspects and criteria owes the development of some of the features to the other. To trace the similarity between both paradigms is to identify the material dealt with as common, for the fact that, both intellectual domains have the nature of human beings as the centre of their inquiry. Meanwhile, literature and psychology differ methodologically in the way they handle their investigations. Psychology is based on empirical data collection to unlock new general conclusions while literature achieves its quest through the unfolding of a progressive narrative development by the means of fiction and imagination. As Ismet Emre (2006) opines on the nature of both disciplines and the faced challenges:

Beside literature and psychology there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time both branches have been struggling in their existence between arts and science for about a century (p. III, cited in Emir, 2016, p.49).

The bilateral connection between literature and psychology could be depicted from two different academic lenses. Firstly, the psychological interpretation of all the constituents of literature, which is scholarly more prevalent and detailed. Secondly, the literary perspective on the psychological profiles of characters and their interaction with their environment in an imaginary framework. Emir (2016) argues that “there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work”

(p.49). As this dual relationship benefitted in enlarging the comprehension of the most complex elements of the human nature.

1.4.1 The Psychology of Literature

Psychology, and for a long period of time, has borrowed its functional tools to literature in order to elaborate on the subtlety of the human mind. Literary writers accessed valuable psychological insights such as the “mechanisms of social life, human behaviour, the nature of scientific and artistic creativity” (Tuychiyevna, 2023, p.175), in an effort to create a rounder and more realistic depiction of life. A close reading of the literary legacy unveils the long enduring tradition of portraying the psychological attributions through literature, where Ancient Greeks naturally succeeded in inaugurating the mutual contribution of both realms particularly in Plato and Aristotle’s artifacts (Emir, 2016, p.51).

In addition, the simultaneous maturation of literature with its more precise and profound characterisation, and psychology with the emergence of numerous theories on the human behaviour suggests an explicit intellectual bond. In essence, Louis Dudek (1974) asserts that “the psychology of literature, as a topic, includes almost everything we want to know about literature because literature is a product of the mind, a peculiar by-product of the human psychological make-up” (p.5)

Wellek and Warren (1963) established an optimal guide to meticulously inspect the impact of psychology on literary studies. The analytic model proposes four conceptual distinctions:

By "psychology of literature," we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology) (Wellek & Warren, 1963, p.75).

The “creative process” is explained to be the psychological techniques used by the author to originally conceive and polish a literary work. Imagination plays a

significant role into bringing the subjective perception of the author's interpretation to the world as "the human perception and thinking... is not based on a meticulous identity, but rather on the correspondence of essential structural characteristics" (Santos et al., 2018, p.785). Wellek and Warren (1963) emphasised on the importance given to the interplay of conscious and unconscious elements in the elaboration of literature since "a writer is a specialist in the association (ingenuity), dissociation (judgment) and recombination (creating a new whole from elements experienced separately) of words" (Santos et al., 2018, p.785). Psychology also has its share into allowing the writer to better construct, correct and rewrite his composition avoiding "inconsistencies and distortions in the work of art" (Santos et al., 2018, p.785)

The study of "types and laws" allows a better grasp of the general conduct of the narrative. The projection of the psychic patterns of characters adds a realistic feature that could be interpreted as authentic given that:

The literature, regardless of the kind and form it adopts, there is the ability to represent a content that cannot be dissociated from the world or from history, or from their respective corresponding elements in the world of imaginary references (Bessière, 1995, cited in Santos et al., p.787)

Whereas the audience psychology is more engaged with social annotations, it could be decoded in the entangled interaction with the text itself. Beyond the traditional reader-response theory, some psychological adaptations are employed consciously and unconsciously to experience the literary text on a more personalised level. According to Iser (1976/1996) the reader is inclined towards a gap-filling tendency, where it is inevitable to see and project the individualised image into the text.

Moreover, the examination of the literary creator has raised critical debates on the source of the procured creativity and the tactics used to induce feelings in readers. In his seminal work "Creative Writers and Day-Dreaming", Freud (1908) expounds at length on the subconscious mental process and motivations sensed by the writer in order to achieve original literariness. He traces back the origin of any creative production to childhood, arguing that the first manifestation of an imaginary activity

was during the plays carefully scripted to, usually, portray a “grown-up” personage. From there, “as people grow up, then, they cease to play, and they seem to give up the yield of pleasure which they gained from playing” (Freud, 1908, p.423).

However, psychology omits the proposition that this pleasure would simply disappear, rather it is replaced by phantasies. According to Freud (1908): “the motive forces of phantasies are unsatisfied wishes, and every single phantasy is the fulfilment of a wish, a correlation of unsatisfying reality” (p.423). Divided into two divergent motives, the phantasies could be either generated from ambitious wishes or erotic ones. Those illusions were coined as day-dreams that would be translated into literary exhibitions, usually following a quite similar heroic model, where the protagonist who is the centre of all attention is pictured as unconditionally strong and invulnerable. Freud compares those narrative structures to the child’s story craft or simply the unfulfilled childhood wishes that were revived due to a certain situation dealt with. He suggests that “a strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his childhood) from which there now proceeds a wish which finds its fulfilment in the creative work” (Freud, 1908, p.427). As for what concerns the reason for which a reader savours a pleasure while going through those accounts, it is proposed that the phantasies-like storylines procure a reproduction of what is alluring in narration yet repellent in reality.

Finally, the psychological elements would persist in literature as long as the matter discussed is directly related to human beings. Psychology has surely indulged the writers as much as readers into a perpetual journey of aiming to understand, analyse and interpret better the literary corpus.

1.4.2 The Boon of Literature to Psychology

Broadly speaking, literature has long contributed to the optimisation of the psychological breadth through providing some valuable data on the human nature. Though not largely investigated, literature provided an exclusive outlook on the profundity of the human psyche by the exploration of the characters’ inner world. As

maintained by Emir (2016), “a literary work supports psychology in terms of depicting human psychological conditions” (p.49)

Likewise, literature stands as an important source of inspiration for the scientific research of psychology as it illustrates, through a fictional framework, the exactness of the human cognition, behaviour and feelings. Korkut-Naykı (2014) made an exquisite observation on the emotions conveyed by the most popular personae:

When talking about love we recall Shakespeare’s Romeo and Juliet; when talking about jealousy we recall Othello; when talking about guilt and tormenting conscience we recall Dostoevsky’s Raskolnikov; when talking about extreme ambition we recall Moby-Dick’s Captain Ahab; when talking about betrayal we recall Shakespeare’s Macbeth; when talking about loneliness and alienation we recall Kafka’s Gregor Samsa who woke up one morning to find himself transformed into an insect or Camus’s Mersault and many other literary characters (p.9, cited in Emir, 2016, p.53).

By enabling psychology to treat the imaginary personages as ‘real’ case studies, literature supplies psychology with endless potentiality to discover and inspects the diverse psychodynamic systems of the mind.

1.5 Conclusion

In fine, this chapter has as its primary objective to define the fundamental doctrines of the different literary and psychological apparatus which are assembled to constitute the essence of both scholarly areas, all while addressing the delimitations and specific concerns of the purviews. Although literature and psychology might appear as essentially distinct, yet they are conceptually contingent in their quest of probing into the human nature, demonstrating a multilayered interrelatedness that is based on mutual reliance between the constitutive elements. Subsequently, an attempt to sift through the historic repository to investigate the intricate link between literature and psychology is going to be conducted by carefully looking into the relationship of Sigmund Freud, as a pioneering figure of psychology, with literature represented by the literary genius of Shakespeare.

Chapter Two:
Shakespeare's Narrative Realm
and Freud's Literary
Resonance

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Resonance

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2.1 Introduction

Upon closer scrutiny, the process of investigating the relationship between psychology and literature demands a careful reading of their epitomes. The foundational figures of both paradigms offer a prolific perspective on life's most complex issues, addressing them from a distinct optic.

While literature murmurs to its pursuers William Shakespeare's name as the lodestar of English letters, psychology intimates Sigmund Freud as its axiomatic weaver. Assuredly, the imperishable impact engendered on their respective areas of inquiry is peremptory, yet, what is more alluring is to dissect fragmentarily their intersection and interwovenness.

The ancestral link is to be showcased through a methodical search for Shakespeare's footprint on Freud's scientific formulations. Prior to this, exploring, in some measure, Shakespeare's vast literary universe is elemental, all while establishing Freud's attraction towards literature.

2.2 Shakespeare's World

William Shakespeare, a name that often evokes a resonant literary significance, has left behind a significant cultural and timeless symbolic legacy. His works bridged the 16th and the 17th century with a literary finesse that was undeniably epochal to English literature. Shakespeare ultimately succeeded in expressing his ingenuity through various artistic forms, characterised by a signature aesthetic writing style that aimed to reflect the wide range of human experiences.

The playwright, poet and actor was born in the second half of the 16th century in Stratford-upon-Avon, England. Soothly, details about his upbringing and early life remain blurred in the records of history. Yet, his writings spoke volumes about the person he was, or the person he intended to be, unveiling a deepened understanding and curiosity that surrounds the very nature of human beings.

The Elizabethan, later on the Jacobean, literary artist has an extensive list of plays attributed to him that have been influential ever since. In that regard, a folio

was designed by two of his fellow actors, Heminges and Condell, after he died in 1616, to preserve the literary texts from vanishing. The 36 plays recorded in the first folio have an enduring impact on literature as a whole, as Alexander (2000) considers it the monument of Shakespeare and “without the folio...English literature would have been very different” (p.111).

Although Shakespeare is universally renowned for his seminal plays, he was also an impressive poet of his time. Two narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, were published as standalone books by Shakespeare, as well as a later quarto edition that encompassed 154 sonnets and a poem at the end of the book, titled *A Lover's Complaint*. William Shakespeare explored the literary scene with isomeric artistic compositions, which eventually allowed him into the previously ineffable world of human sensibilities.

The sweet swan of Avon has raised by his complete oeuvre a considerable colloquy about the grammar of his literary genius. Hence, science-based investigations of the origin of Shakespeare's outstanding literary manipulation have been conducted. Smith (2004) explores the criteria required for the genius title, addressing psychological and historical factors as the primary modalities that contributed to Shakespeare's genius.

William Shakespeare's psychological dispositions, as set forth by Smith (2004), are the main premises for his outstanding achievement. He was known for his perseverance and steady diligence in delivering his plays, surmounting multiple hindrances he faced. Surely, his attitude towards what he considered work was not the only reason for his success, but also his overflowing creativity, which was boosted by his intuitive sensibility and a high perceptual ability to discern human sensory experiences. When looking carefully into Shakespeare's different compositions, it jumps to the eye that he was not restraining himself to a limited point of view, he was rather exploring freely what it does mean to live, through his characters, it certainly caused him some acute criticism for his overly flexible perception but it eventually morphed itself to be the root cause for an unconventional genius that the world still recognises centuries after his passing.

It is plausible that the era, as well as the social and cultural environment, is as important and crucial in the formation of a luminary figure as the sheer cognitive faculties. For that matter, Smith (2004) proposes that the zeitgeist of late 16th- and early 17th-century England contributed to Shakespeare's literary status ascendancy. The artist had closely encountered the European Renaissance era, where the intellectual revolution widened his vantage point and provided him with an effervescent ambience as a source of inspiration. The cultural momentum was also profoundly influenced by the religious revival and the advent of the mass printing boom. Nevertheless, a momentous event acted as a linchpin to Shakespeare's preeminence: the dawn of theatres as permanent playhouses where playwrights, along with actors and stage artists, benefited from the establishment of a fixed place to exhibit all their creative energy.

Adherently, Shakespeare's craft has an indelible imprint on literature and the English language in general. Parvin and Islam (2020) argue that Shakespeare's legacy participated greatly in the standardisation of the English language by enlarging significantly its grammar, spelling and vocabulary foundations with an average of 1700 new and unique words and a wide range of grammar rules and idioms; 'a fool's paradise' 'the world is my oyster' 'cruel, only to be kind' and many more. Moreover, English poetry was never the same after Shakespeare's contribution, the specific form and rhyme he used in his 14-line sonnets were popularised as standard in English poetry, notwithstanding his innovative and novel interpretive creativity in terms of poetic expression. Concomitantly, Parvin and Islam (2020) further note that Shakespeare's writing style, that fused genres and manipulated literature deliberately, challenged the rigid literary conventions of his time and the boundaries between poetry and drama, history and myth, romance and realism were no more meaningful. In fine, William Shakespeare's drama and poetry paved their way to be one of the most influential works in English literature's history.

2.2.1 Shakespeare's Drama and Poetry

What started as religious performances in the church took a sharp turn when settings changed. Drama became the praxis for all artistic displays, a sphere where people

could relate and live through literature performed. Theatres, thus, hosted the most intense and nuanced human states presented by actors that strived to convey the play's intended reverberations. The engagement of the audience was no less fervent and passionate as they learned to capture a novel and filigreed tapestry of sentiments.

The history of theatres in England is noteworthy, as Shakespeare played a notable part in its flourishing. It all started when the Theatre was built in 1576, where Shakespeare made his debut as a remarkable actor and playwright, being part of a troupe named the Lord Chamberlain's Men. Not long after, the Theatre was dismantled, and a new building took its place, known as the Globe, with a modern replica still operating today. The open-air edifice was built in 1599, and it was on its stage where Shakespeare's fame soared as a playwright, actor and a major shareholder who benefited largely from its revenues.

Amidst a creeping influence, William Shakespeare showcased his literary wit and prowess through a multitude of genres. Although his plays were strictly categorised in his folio as tragedies, comedies or histories, he was melding unfettered different literary flavours. The manipulation of divergent genres into an unconventional bearing resulted in an accented capacity to portray the reality of human condition. Alexander (2000) synthesises this point by asserting that:

Each play is different; this is especially true of his tragedies. To read through Shakespeare's plays is to meet an unprecedented range and variety of situations and behaviour, and to improve understanding of human surfaces and depths, and to experience and understand multiple human interactions from all sides (p.136).

Along these lines, it is uncontested that the audience, as well as the readers, had to grapple with an impactful feeling of pain and sorrow as they witnessed Cordelia's death, *King Lear's* main character, after they built a deep empathic bond with her and the story she experienced.

Shakespeare's works present a nuanced psychological portrayal of the intrapersonal in conjunction with the interpersonal dynamics that govern the conduct

of real-life situations. The simulated tensions could have surged from quarrels between the *dramatis personae* as well as self-ward with ontological aporia illustrated. What made Shakespeare's interpretations appealing to large audiences over the centuries is his elemental mastery in using words to craft literature and poetry that flawlessly convey those unspoken feelings.

Likewise, the narrative arc of the characters' story and responses mirrors their explicit and implicit psychological configurations. The plot progression of Shakespeare's plays mimics the reality-like unfolding of situations faced by people, with an even more profound reading of the machinery behind their actions.

William Shakespeare has a long list of plays to his name, and scholars have tracked the evolution of his writings by theme and psychological depth, as cited in Alexander (2000), where he started with comedies of love, followed by more weighty compositions, such as tragedies and Roman plays, and ensuing romances. From all his creations, a handful of plays have received more attention and detailed consideration from readers and analysts, such as *King Lear*, *Macbeth* and *Hamlet*.

Hamlet is widely recognised as Shakespeare's most celebrated play, as he traces the wearying journey of his main protagonist, the prince Hamlet. The protagonist had to deal with extreme anguish due to his father's death, which his own uncle had instigated. The reincarnation of his father's ghost haunted him, all while revealing the truth about his murder. Hamlet sought revenge and redemption, but was perpetually mired in his doubts and qualms. His mother married his uncle Claudius, the new king of Denmark, which added insult to injury and troubled him deeply. Throughout the story's unfolding, Hamlet's afflictions led him to vehemently confront his existential dilemmas, prompting him to reflect on his own life and future in a manner that reflected his deep-seated desolation. Ultimately, after long quarrels and malicious plotting from the king to kill Hamlet, the poetic denouement of the artistic piece illustrated a fatal destiny for all the major characters of the plays. Perchance, the conclusion of *Hamlet* is substantially tragic, but long-lasting impressions of potent emotions like pain, death, justice, revenge and reestablishment of order etched it.

Macbeth is another major tragedy composed by Shakespeare; the play recounts the central figure's bloody and destructive rise to the throne, along with all its ruinous repercussions. The Scottish general Macbeth was known for his bravery and loyalty. Yet, after a strange encounter with three witches whose predictions shook his precepts, he started to become dangerously ambitious in desiring to achieve his prophecy of succeeding to the throne. By that time, his wife, Lady Macbeth, began to encourage him ruthlessly to kill the king and seize the reins of power. The moral decay started when Macbeth and his wife plotted and committed to a well-crafted plan to destroy the king of Scotland. Although hesitant, Macbeth found the required solace in his wife to later launch into a series of murders to preserve his exorbitantly priced crown, which surrounded him with guilt and mental dissonance and his wife with a severe madness that cost her life. Thereafter, the irony of fate rendered the same prophecies that promised him the throne a lure to his cruel downfall. The play of *Macbeth* showcases, among other aspects, the inevitable psychological repercussions of moral degeneration driven by a corrupted ambition for supremacy.

One of the most intricate pieces of Shakespeare's poetry is a narrative poem entitled *A Lover's Complaint*. The poem opens up on a scene of blustering despair, where a woman, who is being observed from afar by the narrator, is weeping by a river trying to destroy some love letters and tokens, all while showing great signs of heartbreak. The young woman, then, started to confess her story to her onlooker. She once met an enchantingly beautiful man who had made use of all his seductive acumen to capture her heart despite her resistance. Alas, her dream-like encounter with the man ended up in a deep ache that filled her chest. When she discovered that his aim was solely to collect another trophy and make another sexual conquest, her devastation was beyond words. Yet, she made another revelation which is considered as even more fascinating, she avowed she would succumb to his charm even with knowing his gloomiest intentions. Shakespeare portrayed in his poem how wrought manipulation can tickle even the stoniest of hearts and override the brightest of minds. The psychological connotations of this narrative poem are multiple and complex, where a wide diversity of emotions are subtly and harmoniously illustrated by Shakespeare.

2.2.2 Soliloquies

Throughout his literary creation process, Shakespeare employed polished literary devices that significantly aided him in his quest to elucidate the human condition. In alignment with this perspective, soliloquies are assuredly one of Shakespeare's most praised and literary effective techniques, illustrating the richness of the characters' inner landscapes.

Marcus Nordlund (2017) defines soliloquies as “a speech spoken by a character who forms part of the action and whose words are not intended to be heard by any other character on the stage” (p.15). Soliloquies are dramatic monologues performed when a character is alone on stage and addresses his/her reflections to him/herself, achieving varied literary purposes.

The theatrical manufacture of soliloquies enables the characters to reveal their deep-rooted observations, apprehensions and resolutions in a psychologically fascinating framework. Their compelling mental mechanism is presented to the audience, adding even more intrigue and enigma to the artistic exhibition, while hinting at a possible future denouement of their enactments.

Soliloquies are a salient tool in the playwright's hands to connect on a profound level with the audience. The spectators, as well as the readers, have exceptional access to the personae's inner mentation, yet, even so, it would only mean that they interacted with their thoughts, not the motives behind their actions. Here, lies secretly Shakespeare's tactical narrative posture as he portrays the mental process only partially leaving an expansive prospect for interpretation. Ergo, the world still wonders to this day about the rationale behind many of the characters' deeds, with a wide range of existing readings proposed from different prisms like psychology, sociology, philosophy or other purviews.

According to Alexander (2000), Shakespeare introduced the soliloquy for the first time with *Richard III*'s protagonist, portraying a medieval villain infused with Renaissance-related humanistic thoughts, and it had no resemblance to his previous histories, such as *Henry VI*. Although, soliloquies, as a literary device, were used

before Shakespeare, their usage was confined to a mere delivery of information. This strategic leap marked a new era of characterisation; it upgraded the psychological representation of the chosen figure and ramified the advancement of the plot.

Moving forward, Shakespeare's use of soliloquies evolved over time, mirroring his own dramatic maturation and psychological and philosophical interest. *Richard III's* 'I am determin'd to prove a villain' or 'I, that am rudely stamp'd... deformed, unfinish'd' are well known for their aptitude to refine Richard's villain image, but it does not provide the lector with a spectacular revelation on his psyche. However, Hamlet's soliloquies showed a detailed mapping of the character's psychological turmoil and internalised fear, doubt and confusion all questioned in a moral framework:

To be, or not to be, that is the question: Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune, Or to take arms against a
sea of troubles And by opposing end them. To die—to sleep— No more; and
by a sleep to say we end ... To sleep, perchance to dream—ay, there's the rub:
For in that sleep of death what dreams may come, When we have shuffled off
this mortal coil, Must give us pause—there's the respect (Shakespeare,
1603/1992, 3.1.56–68).

This soliloquy is unquestionably *Hamlet's* and Shakespeare's most seminal lines in English literature. The existential dilemma faced by Hamlet is illustrated by his troubling cogitation on life and death. 'To be' would mean for Hamlet to pursue life with all its tiring hardships and moral sufferings, or 'not to be' to simply surrender and accept death as the ultimate evasion from life's agony. The paralysis felt through those lines expresses the character's deep-seated mental bedlam. Henceforth, the protagonist sees before him two paths: whether to passively resign oneself to 'the slings and arrows' or actively fight against the pain and 'take arms against a sea of troubles' which would inevitably mean his demise. Given Hamlet's personality portrayal, the audience already had an envisioned idea about his choice and ultimate fate.

Macbeth's soliloquies also represent an insightful depiction of his sentiments throughout the play. When Macbeth decides to kill the king, he embraces his decadence but does not renounce his conscience, which leads to a deluge of guilt. "Is this a dagger which I see before me, / The handle toward my hand?" (Shakespeare, 1623/1992, 2.1.33–34), he said as he was experiencing a hallucination. His dissociative epiphany symbolises his mental breakdown due to the psychological heaviness of his act. By the same token, Macbeth reflects on his biting anxiety of losing his throne, revealing his paranoia: "To be thus is nothing, / But to be safely thus" (Shakespeare, 1623/1992, 3.1.47–48). His tyrannical acts, in the end, proved to be corruptive and ultimately futile for him. Thus, his psychological distress precipitated his downfall, which was doomed and discernible to the audience.

Conclusively, soliloquies, as used by Shakespeare, proposed an inflexion point for introspection. The revelations unveiled a deeper ontological and psychological ambiguity, which are explained to be unconscious thoughts lying in the subterranean layer of the human psyche that surge when facing challenging circumstances. Kumar (2019) proposes: "a Shakespearean soliloquy courts in the very process of 'the unconscious' turning into the 'subconscious' and finally filters as the consciousness" (p.925), catalysing interdisciplinary dialogue between literature and psychology

2.3 Freud's Literary Interest

Sigmund Freud was a keen literary enthusiast throughout his life, and this was judiciously reflected in his personal and professional evolution of thought. His interest in literature was sparked at a relatively early age, where he naturally combined his intellectual brilliance with his assiduous attitude to delve deep into the perplexity and resplendence of literature. Through books, Freud observed the literary world with curious fascination, he was allegedly a fervent lector of the most canonical writers as Shakespeare, Goethe, Sophocles, Heinrich Heine and many others.

Freud's literary talent revealed itself as he established his own ink-stained realm, a literary mastery framed in a distinct scientific construct. His 'artistic clarity' earned him the Goethe Prize for Literature (1930) award, acknowledging his

contribution to German literature. Moreover, while reading Freud's psychology-related works, it is immediately apparent that the narrative structure used is not devoid of a literary stamp. His reportorial style in the clinical cases he encountered such as "Dora" or "The Wolf Man" evidences on his expressive literary tendency.

His interest was not merely addressed to the prosaic version of literature; instead, it was extended to different literary modes, including poetry and drama. Bertrand Welniarz (2008) highlights Freud's substantial appreciation and engagement with theatre, as he was more than an ordinary spectator of the plays, but rather an attentive analyst. His involvement is translated by his inspection of the reasons behind the audience's pleasure-based interaction with what is being displayed, Freud suggests in his essay entitled "Psychopathic Characters on the Stage" (1905) that the theatre is a mean for safe unconscious revelations where "pleasure arises from an economy of effort for the spectator, who, by becoming aware of certain impulses, no longer needs to repress them"⁹ (Welniarz, 2008, p.60).

Furthermore, Freud often utilised the literary depiction of characters for psychoanalytical explorations. He cited on multiple occasions, in his books as well as in his personal communications, fictional characters from diverse sources, many Shakespeareans. Conversely, psychoanalysis as a theoretical framework was applied by Freud to literary personages. By transcending their mere fictionality and perceiving them as actual case studies, he was able to unearth their deep-rooted psychological condition.

2.3.1 Literature's Psychological Impact on Freud

The synergy between Freud and literature is more complex than simplistic, considering that the concrete impact of literature on Freud's thought is multifaceted

⁹ Original quote: "Le plaisir provient d'une économie d'effort pour le spectateur qui, en prenant conscience de certaines de ses pulsions, n'a plus à les refouler" (Welniarz, 2008, p.60).

and still enigmatic. His immersion into the literary world was so profound that it suggests a hidden psychological premise behind it.

Therewith, touching upon Freud's educational background, it appears that, despite his obvious literary mind, he underwent a rather technical and scientific schooling that emphasised logic over aesthetic expression. Freud himself, after a thorough autobiographical analysis, admitted that his literary sensibilities were repressed during his early formal education. Assuming an analytical lens, Frankland (2000) posits that those repressed inclinations went deep into Freud's unconscious mind.

Framed within Freud's own psychoanalytic prism, literature, after being suppressed in his unconscious mind, made its way out by blending subtly with his scientific compositions, whether stylistically or structurally. Crick's (2002) review of Frankland's *Freud's Literary Culture* maintains that: "this repressed literary way of thinking, with its rich stock of reading... made itself felt as an unconscious, powerfully formative presence throughout Freud's creative career as 'scientific' theorist and therapist" (p.1056)

Correspondingly, Freud dialogued with literary characters incisively, transcending superficiality, to plumb the depths of his own being. While he was depicting fictional characterisation to enrich his psychoanalytical theory, he saw himself through them. An obvious example might be the fact that he resonated with Hamlet's Oedipus complex, avowing an early attraction to his mother and rivalry with his father in his 15 October, 1897 letter to Wilhelm Fliess:

I have found, in my own case too, [the phenomenon of] being in love with my mother and jealous of my father, and I now consider it a universal event in early childhood, even if not so early as in children who have been made hysterical. (Similar to the invention of parentage [family romance] in paranoia — heroes, founders of religion) (p.272).

Cumulatively, Freud's unconscious use of literature exposed him to a wide variety of thoughts, emotions, situations and self-analysed discoveries. His ingrained literary

appreciation shaped his own intellect as well as an eminent professional identity with an enduring intellectual heritage.

2.3.2 Psychoanalysis as Literary Criticism

The rich tapestry of Freud's psychoanalytical theories fostered new avenues for a more refined literary criticism. His conducted works on the unconscious mind, its structure and drives, dream logic, trauma, reader-response, and other theories are reflected by post-Freudian literary critics, as they built on his psychoanalytical notions to explore their characters and literary narratives more deeply.

Likewise, addressing Sigmund Freud's perspective, it is acknowledged that the scientist held writers and poets in high esteem since he believed they were the predecessors to any psychological discovery of the human condition, all while revealing their own, he postulates: "the writer can indeed draw on certain qualities ..., enables him to perceive the hidden impulses in the minds of other people, and the courage to let his own unconscious speak" (Freud, 1910, p.1). Consonantly, he applied this theory as a foundational base to grasp the literary creation in concordance with its creator's psychic ecosystem. For instance, his interpretation of Shakespeare's works was fractionally altered after he adopted the idea that suggests Edward de Vere, the Earl of Oxford, as the veridical writer of all Shakespearean compositions. Freud had to recontextualise his interpretation in light of the writer's biographical insights (Waugaman, 2017).

Equally paramount, Frankland (2000) argues that Freud's hermeneutic methods shared foundational similarities with those of a literary critic. Although the content of their analyses differs, Freud treated symptoms, dreams, or unconscious utterances in the same way a literary critic would handle metaphors, poems, or any other literary element.

The relevance of the junction between Freud and literature is compellingly articulated:

We can safely affirm that Freud is the most obvious example of the connection between literature and psychology. For not only did he quote literature in his hypotheses...but even now - many years after he died - many writers and poets are still inspired by his ideas (Psikoloji Edebiyatı'ndan Edebiyatta Psikoloji'ye, 2014, as cited in Emir, 2016, p. 52).

In fine, Freud's partnership with literature appears to have one of the most fruitful outcomes in the intellectual field. Figuratively, it could be stated that Freud paid his debt to literature; he borrowed its groundwork but contributed generously to its evolution.

2.4 From Shakespeare's World to Freud's Theories

Fascinated by the natural ability of writers to portray the inner human reality, Sigmund Freud drew on literature as a reference source for his scientific inquiries. Resoundingly, Shakespeare was one of his most profound literary fascinations; the talented penman used his keen intuition to envision a well-rounded profile for his characters. By proceeding as such, Shakespeare was able to glimpse into the obscurity of the unconscious mind. It has been reported that Freud was aware of this literary finding as he asserted: "the poets and philosophers before me discovered the unconscious; what I discovered was the scientific method by which the unconscious can be studied" (Freud, as cited in Lehrman, 1940).

The systematic framework Freud proposed offered a patent opportunity for psychology experts to understand the science behind the constitution, functionality and activity of the mind in order to treat psychological disturbance. However, the relationship between psychoanalysis and literature could be interpreted differently, Freud did not just develop psychological breakthroughs and applied it to literature, rather, he described the human psychological structure by contemplating literature.

If we address the matter chronologically, it becomes clear that the psychological exploration of the mind preceded any attempt at psychoanalysis. Considering Freud's broad literary interests, the claim that Freud was inspired by literature to posit his theories stands as deductively reasonable.

To evidence this stance, it is necessary to trace the congruence of the conceptual patterns. Adherently, the discernment of the theoretical and structural similarity between Shakespeare's psychological interpretations and Freud's psychoanalytical propositions is going to be advanced through the playwright's literary depictions.

2.4.1 The Oedipus Complex

Freud's reading of *Hamlet's* protagonist was unprecedented, as he detected a sizeable psychological tension while dealing with repressed emotions of guilt, hatred, melancholia, disgust and indecisiveness.

Following him in his journey for revenge, Freud could sense Hamlet's unspoken attraction for his mother and relief for his father's death. According to Holland (1960), Freud rooted Hamlet's considerable hesitation to kill Claudius in the assertion that he was identifying with him after he acted upon his unconscious desires; kill the father and claim the mother for himself.

The psychoanalyst saw Hamlet's inaction when facing his father's murderer as an unconscious consequence of his repressed childhood fixations, praising Shakespeare's realistic depiction of a character's neurosis that exhibits itself only when dealing with his own guilt, represented by Claudius.

After his thorough analysis of *Hamlet*, Freud coined his famous Oedipus complex theory. He generalised a psychoanalytical-based claim of a supposed carnal desire for the opposite gender parent and a hatred for the same gender parent. It has been ever since both influential and controversial, but indisputably sparked by Shakespeare's *Hamlet*.

Also, it is worth mentioning that the naming of the complex is attributed to the ancient Greek tragedy's literary character Oedipus in Sophocles' play, where the complex is rather explicitly staged. Ultimately, literature divulged an assumed tacit mental state which seeded Freud's psychoanalytical ideas.

2.4.2 The Id, Ego and Superego

Upon examination, multiple literary instances appear to be exemplary illustrations of the three-part mental mechanism proposed by Freud. Alongside Shakespeare's authentic depiction of instinctive drives, moral imperatives, and regulatory dispositions, these elements were highly revelatory of human nature.

Hamlet includes a subtle implication of the dynamic interplay between desires, morals, and mediators. The id presents itself as the repressed fantasies, the superego is portrayed through his father's ghost, reminding him of his duty and obligations, while the ego is masterfully constructed as defective and paralysed by the circumstances faced, unable to conciliate both urges, which caused him psychological distress throughout the evolution of the play.

In contrast to the world of theatre, another elegant representation of the structural model is showcased via the depiction of the woman's inner torments in *A Lover's Complaint*. Shakespeare's narrative poem profoundly delineates the controlling power of primal impulses and the harsh failure of the regulatory function.

The female lover was seen experiencing an overwhelming feeling of remorse and shame, which insinuated the unconscious self-destructive ramifications of the superego's loud defeat by his competing force. The poem utters her psychological despair as he was seeing her "storming her world with sorrow's wind and rain" (Shakespeare, 1609, line 7).

On the other hand, her surrender to a foreseeable corrupted love is the clear manifestation of the id's yearnings. She found herself transgressing her rational authority as she wished she would have simply acted upon her will: "I would to my will / Have left my jewels and my wealth untold" (Shakespeare, 1609, lines).

At this point, her ego was completely collapsing, locking her into an indefinite conflictual loop which directly affected her psychological sanity. The ingenuity of the painted torment lies in granting readers access to feelings of a weighty conflict between the nostalgic desires and painful regret.

Thus, Shakespeare's portrayal of the id, ego and superego preceded Freud's theoretical modelling. His narrative prototypes were engineered in a way that not only represented the complex interplay of the three mental drives authentically, but also pointed to their potential defiance, which would cause consequent psychological disturbances.

2.4.3 The Unconscious Mind

The analytical path leads us to the detailed consideration of the unconscious mind in literature, assessing it from two different critical lenses. Captivatingly enough, the inquiry of Shakespeare's uncovering of the unconscious mind through his literature is as vast as to require focused and specific approaches, to target its structural similarities with Freud's psychoanalytical construct.

Accordingly, the evaluative parameters are set to investigate the theoretical implications of Shakespeare's works on Freud's topographic model. Jointly paramount, the same specifications aim to draw the functional prospective impact on the creation of Freud's therapeutic applications.

The literary device used to probe the playwright's depiction of the unconscious mind is the Shakespearean soliloquy. To break into the characters' hidden truth, Shakespeare employed an artful literary technique to reveal the audience and readers the characters' veiled psychological dispositions and the potential unconscious motives behind them.

Hamlet's most illustrious soliloquy, 'to be or not to be; that's the question', reveals the character's existential paradox. His unconscious desire to either fight and meet his end or to withdraw and languish slowly is shown through his monologue, but on the continuity of the soliloquy, his fear of crossing over starts to take part as it

would only reflect his decision of considering death. The end of the play showcased his definite choice, which was dictated by his unconscious thoughts on the nobility's duty to die while fighting for moral primacy.

Shakespearean soliloquies are not used to reveal the existence of the unconscious mind merely, but to sketch it as the locus of all repressed emotions. *Macbeth's* soliloquies are used in order to figuratively expose the repressed feeling of guilt and the imminent unconscious repercussions of the person's moral perversion. Therewith, Freud's monumental theoretical achievement was his ability to measure the depth of the mind and locate the repressed thoughts which constitute the direct reasons for neurosis and psychological disorders. This phenomenon was observed long before him through Shakespeare's compositions.

Essentially, the literary soliloquies are astutely framed by Shakespeare as an exclusive incursion into the mind's underworld, propelling the possible existence of a hidden mental space that would have command over a person's life. This conceptual possibility would have been within Freud's intellectual scope, as he later on elaborated extensively on the theory of the mind with its layered architecture.

2.4.4 Psychoanalysis

Beyond theory, the functional implementation of psychoanalysis and the rhetorical style of soliloquies interlock in their structural formulation. Freud's psychoanalytic protocol was developed to examine the patients' unconscious mind, whereas the structure of the procedure was seemingly disclosed discreetly in literature centuries ago.

Notably, after Freud proposed the theoretical model of the mind, he long thought about the technical methodology he should pursue to gain better access to his patients' unconscious minds. He first started by inducing a hypnotic state in his patients who presented with unexplained neurotic symptoms. Freud, indeed, reached their deepest and most obscure thoughts, yet it was not sufficient to cure their problematic manifestations since they were not observable by them. The

psychoanalyst, then, changed his therapeutic stance by establishing what is known as free associations.

The systemic configuration of free associations is based on the uncensored speech between the patient and his psychoanalyst. The random thoughts that rush to the surface are considered as unconscious divulges that bypass the mind's defences. Hence, the guided therapy proved to be efficient in revealing the underlying factors of disturbance for the psychoanalyst as well as for the patients themselves.

Turning to literature, one of the most important roles of soliloquies is to create a firsthand connection with the audience. By revealing fresh information about the characters' psyches, spectators would understand the play's course of events with fine distinction. This engaging literary device not only addressed the audience, but also the characters themselves. Their inner thoughts were not accessible to them at first; however, through a careful, sometimes painful, chain of mental processes, the unconscious becomes conscious.

Ergo, if we imagine the characters as patients suffering from a psychologically related condition and the audience as the psychoanalyst who aims to decrypt their unconscious thoughts to understand the root of their problem and eventually cure them, it becomes patently clear that both paradigms share a striking similarity in their way of conduct.

As a result, the structural resemblance between the theoretical and functional application of both psychoanalysis and soliloquies evidences the rational influence of literature on Freud's conceptualisations.

2.5 Conclusion

Overall, William Shakespeare's exceptional ability to reliably portray the tapestry of existence through his drama and poetry is beyond all doubt. He proved his literary dexterity by tackling the most complex mental conditions within a creative narrative framework. The impact of his works transcended the literary frontiers and ventured into the technical field of psychology through the initiative of Sigmund Freud. The psychoanalyst, driven by a literary sensitivity, appears to have been greatly influenced by Shakespearean literature to construct his psychological theories. Indeed, the analysis reveals a fundamental similarity between Shakespeare's literary interpretations and Freud's psychological models, indicating a critical interplay between literature and psychology.

General Conclusion

General Conclusion

This research work is designed to draw attention primarily to the laudable association between science and literature. It prominently displays the underlying dialogue between the two paradigms that are often masqueraded as fundamentally different. Soothly, the multifaceted relationship is characterised by a back-and-forth dynamic in an ever-evolving interactive process; nonetheless, this study provides a focused examination from a singular perspective. Therefore, after considering Freud's psychology as the scientific component and Shakespeare's writings as the literary one, the contrastive and comparative analysis unfolds to investigate the influence of literature on psychological understanding.

As a starting point, the depiction of literature is shown to encompass a broad spectrum of interpretations, ranging from the most abstract to the most artistic, which invites its readers on a reflective journey to specify their ideological stance. Likewise, literature has undoubtedly evolved over time, reflecting the advancement and growth in human psychological stages and thought processing through narrative development and characterisation. Moreover, although psychology deals with reproaches on its methodological rigour, it has assuredly succeeded in revealing its scientific value by proposing a detailed understanding of the human inner mind and important treatment prospects. On this account, a mutually contributive relationship between literature and psychology demonstrates the existing dynamic interplay, where both disciplines cultivate reciprocal enhancements.

Progressively, William Shakespeare's literary craft reflects his exceptional talent in sketching an extensive array of realistic characters and situations, mirroring artfully the authentic representation of life and its torments. Through his theatrical and poetic depictions, Shakespeare's literary legacy spanned centuries and offered pioneering insights into an intriguing mental space known as the unconscious. Albeit his ingenious writing style gave him a first-hand access to this obscure layer of the mind, it remained unknown to the records of science for a long period of time. Shakespeare used some particular literary and creative tools to achieve such complexity in his depictions, and his characters' unconscious minds were revealed through soliloquies. In fact, the literary device surpassed the expected stylistic

General Conclusion

reverberations by revealing surprising psychological connotations. On a different note, Sigmund Freud's literary interest was not merely cursory; it was rooted deep in his psyche and made its way to the surface through his scientific formulations. Finally, after a contrastive process of Shakespeare's literature to Freud's propositions, the subtle but complex connection is utterly clear.

Hence, the pronounced similarity observed through the contrasting examination between Shakespeare's literary compositions and Freud's theoretical and functional implementations, plus the chronological order of the formulations, renders the correlation evident. Shakespearean literature most conceivably had a catalysing effect on Freud's psychoanalysis, as he was inspired by Shakespeare's literary interpretation of the unconscious mind to form his proper scientific adaptations. The masterly writer helped Freud understand the nature of the unconscious mind and the multiple complexes that would emerge after the consequent repression of unpleasant memories, thoughts, or feelings. Through the comprehension of this mental schema, Sigmund Freud was able to elaborate his central theoretical model into a seminal psychological application.

In fine, Freud's theories bear a Shakespearean imprint, with a significant resemblance in structure and conception. Upon reflection on a broader scope, the findings affirm the existence of a latent, yet ancestral, connection between the literary and scientific worlds. Essentially, this study reveals fertile ground for further scholarly explorations on the inverse correlation, as literature has unquestionably found nourishment in scientific inquiry.

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