

Literature and Psychology

Code: HUM3029

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I n t r o d u c t i o n

Objectives

This module is an introduction into depth psychological literary criticism. It aims to help students develop sensitivity for depth psychological dimensions that works of literature may have. In addition, it aims to provide the means to distinguish adequate literary interpretations from less adequate ones: on what reasonable grounds, if any, can we decide that one (depth psychological) interpretation of a work of literature does more justice to the text than a competing one?

Description of the course

In the first part of the course students will become familiar with the basic elements of psychoanalysis (Freud) and analytical psychology (Jung). Special attention will be paid to the different depth psychological theories of art and literature. In the second part we shall read a number of widely diverging depth psychological interpretations of literary texts, such as Sophocles's *Oedipus tyrannos*, E.T.A. Hoffmann's *The Sandman*, Goncharov's *Oblomov*, Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*, Saint-Exupéry's *Le petit prince*, several fairy tales, myths, poems, and short stories. The last part of the course is devoted to some epistemological aspects of depth psychological literary criticism: what type of rules should be observed when interpreting literary texts?; to what extent does depth psychological literary criticism qualify as a scholarly discipline?; and, finally, to what extent do depth psychological theories like psychoanalysis and analytical psychology qualify as scholarly disciplines?

Lectures

The course contains four lectures. The titles are the following:

1. Psychoanalysis (Dr. M. Kardaun)
2. Analytic Psychology (Dr. M. Kardaun)
3. Freudian and Jungian Dream Theory (Dr. M. Kardaun)
4. Interpreting Works of Art: Methodological Issues (Dr. M. Kardaun)

Literature

Books are to be found either in the Reading Room or in the University Library Binnenstad. There is also an e-reader. Articles that are in the e-reader are marked with an R.

Apart from scholarly books and articles all participants are supposed to read at least the following three (short and world famous) literary works:

- E.T.A. Hoffmann's *The Sandman*
- Antoine de Saint-Exupéry's *The Little Prince*
- Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*

Schedule

	Monday	Thursday
Week 1	Lecture-I “Psychoanalysis” by M. Kardaun Tutorial-1 - Pre-discussion of ass. 1	Tutorial-2 - Post-discussion of ass. 1 - Pre-discussion of ass. 2
Week 2	Lecture II “Analytical Psychology” by M. Kardaun Tutorial-3 - Post-discussion of ass. 2 - Pre-discussion of ass. 3	Tutorial-4 - Post-discussion of ass. 3 - Pre-discussion of ass. 4
Week 3	Lecture-III “Depth Psychological Dream Theory” by M. Kardaun Tutorial-5: - Post-discussion of ass. 4 - Pre-discussion of ass. 5	Tutorial-6 – discussing the interpretation possibilities of The Sandmann, Dr Jekyll and Mr Hyde, Le petit prince
Week 4	Lecture-IV “Interpreting Works of Art: Methodological Issues” by M. Kardaun	Tutorial-7 - Post-discussion of ass. 5 - Pre-discussion of ass. 6
Week 5	Tutorial-8 - Post-discussion of ass. 6 - Pre-discussion of ass. 7 - presentations-I	Tutorial-9 - Post-discussion of ass. 7 - Pre-discussion of ass. 8 - presentations-II
Week 6	Tutorial-10 - Post-discussion of ass. 8 - Pre-discussion of ass. 9 - presentations-III	Tutorial-11 - Post-discussion of ass. 9 - Presentations-IV
Week 7		Handing in of Final Paper via Safe Assign and via Green Lockers

Examination

The examination consists of two elements: a presentation and a final paper of approximately 3,000 words.

The paper is to be submitted via Safe Assign and as a hard copy at the end of the seventh week of the course. Mind that the deadline will be very strict. Format: see UCM-style sheet. Each paper is to be based upon original and individual research. Participants will decide upon their subject at an early stage and in close consultation with their tutor. The subjects are to be relevant to the course, but may widely vary depending on each participant's personal interest. Subjects may range from theoretical questions about (aspects of) depth psychological theory and philosophy of science to concrete interpretations of literary works or other works of art, such as paintings, movies, musical compositions, pop songs, myths, fairy tales, etc. All papers are to develop a clear central thesis that is defended with sound arguments. The tone is to be consistent, and there are to be no errors in grammar, spelling, punctuation, or sentence structure. Originality and elegance of style are especially appreciated.

During the second half of the course participants will be asked to give a presentation of their work in progress. The presentations are not graded, but may be rewarded by a bonus or penalized by a malus of half a point on the final grade of the course; if the presentation is considered to be neither above nor below the quality that may be expected of students of a 300-level course, the final grade of the course will remain unchanged. The students will write their paper on the basis of their presentation and the comments they receive from both the tutor and their fellow students.

The papers will be corrected within a week's time. Students who received a passing final grade for the course (based on both their presentation and paper) and who wish to leave it at that are of course welcome to do so. However, students who either discover that they failed the exam or who simply want to improve their research and writing skills — and possibly their final grade — by writing a second version of their paper on the basis of their tutor's comments, may do so *once*. In most cases such a second version of a paper leads to a final grade that is 0.5 point higher than the original grade. For the optional second draft students cannot obtain a grade that is lower than the one they earned for their first draft.

Students who have not met the attendance requirement, but who have not missed more than 30% of the lectures and the group meetings, will be given a provisional overall grade, but will not receive credits for the course until they have successfully completed an additional assignment.

Attendance and extra assignments

If you cannot attend a meeting, please notify the tutor beforehand, or as soon afterwards as possible, indicating the reason why you are/were not able to attend.

Students must attend a minimum of thirteen of the fifteen meetings (viz. eleven tutorials plus four lectures). Students who have attended twelve meetings may apply for one extra assignment according to UCM procedure. Students who have attended eleven meetings may apply for two extra assignments according to UCM procedure. Students who attend ten meetings or less will fail the course altogether.

Please note that the introductory lecture in week 1 of the course is mandatory to begin with.

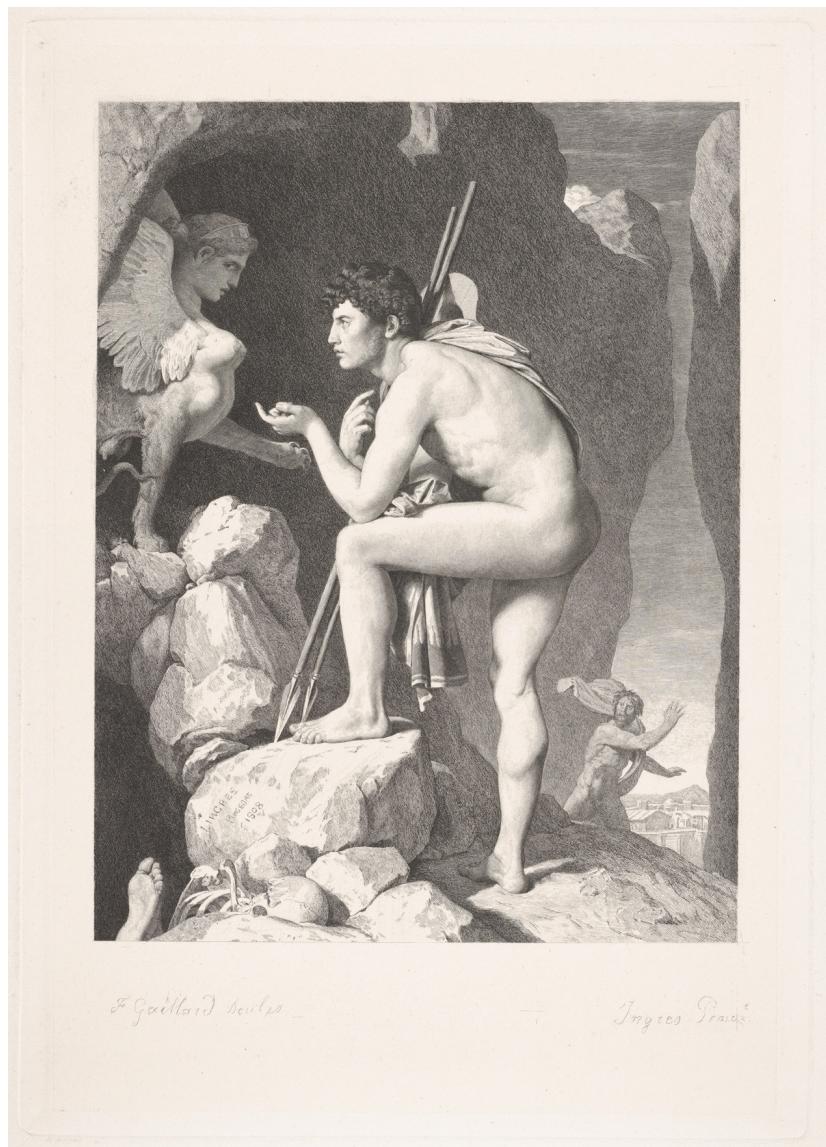
Resit

For the resit participants are required to write a paper about an entirely new subject. This new subject has to be approved by the tutor. Only students who received a final grade lower than 5.5 are allowed to do the resit.

Planning group

Dr. Maria Kardaun, Faculty of Arts and Culture (course coordinator)

Dr. Joke Spruyt, Faculty of Arts and Culture



A s s i g n m e n t s

Assignment 1

Psychoanalysis

Psychoanalysis is best characterised by its ascribing a huge significance to a normally hidden part of the human psyche, the so-called unconscious. According to a well-known saying of Freud's, "the ego is not in charge in its own home". Whenever ego and unconscious get in each other's way, psychoanalysis speaks of neurosis.

Many of the key concepts employed in psychoanalysis have casually worked their way into our daily language, for example *Oedipus complex, repression, projection, rationalisation, sublimation, id, superego*. To precisely determine the contents of these notions and the position they take up within the framework of a psychoanalytic world view, however, is not that simple and requires careful consideration.

Apart from, among other things, a therapy, a psychiatric theory, a theory of personality, a theory of psychological development, a cultural philosophy, and even a psychological theory of religion of a decidedly atheistic persuasion, Freud also developed a psychoanalytic theory of literature.

Literature:

R.E. Fancher & A. Rutherford

(1996 [1979]). *Mind in Conflict: the Psychoanalytic Psychology of Sigmund Freud. Pioneers of Psychology*. New York: Norton, pp. 455 - 503.

Sigmund Freud

(1930). *Civilisation and Its Discontents. Standard Edition*, XXI, pp. 64-145. (= Das Unbehagen in der Kultur. *Gesammelte Werke XIV*, 1972⁵, Frankfurt am Main: Fischer Verlag, pp. 421-506.)

Ralph R. Greenson

(1974-1986²). *The Classic Psychoanalytic Approach*. Silvano Arieti (ed.) *American Handbook of Psychiatry*. New York, N.Y.: Basic Books, pp. 1399-1416.

Extra reading:

Otto Fenichel

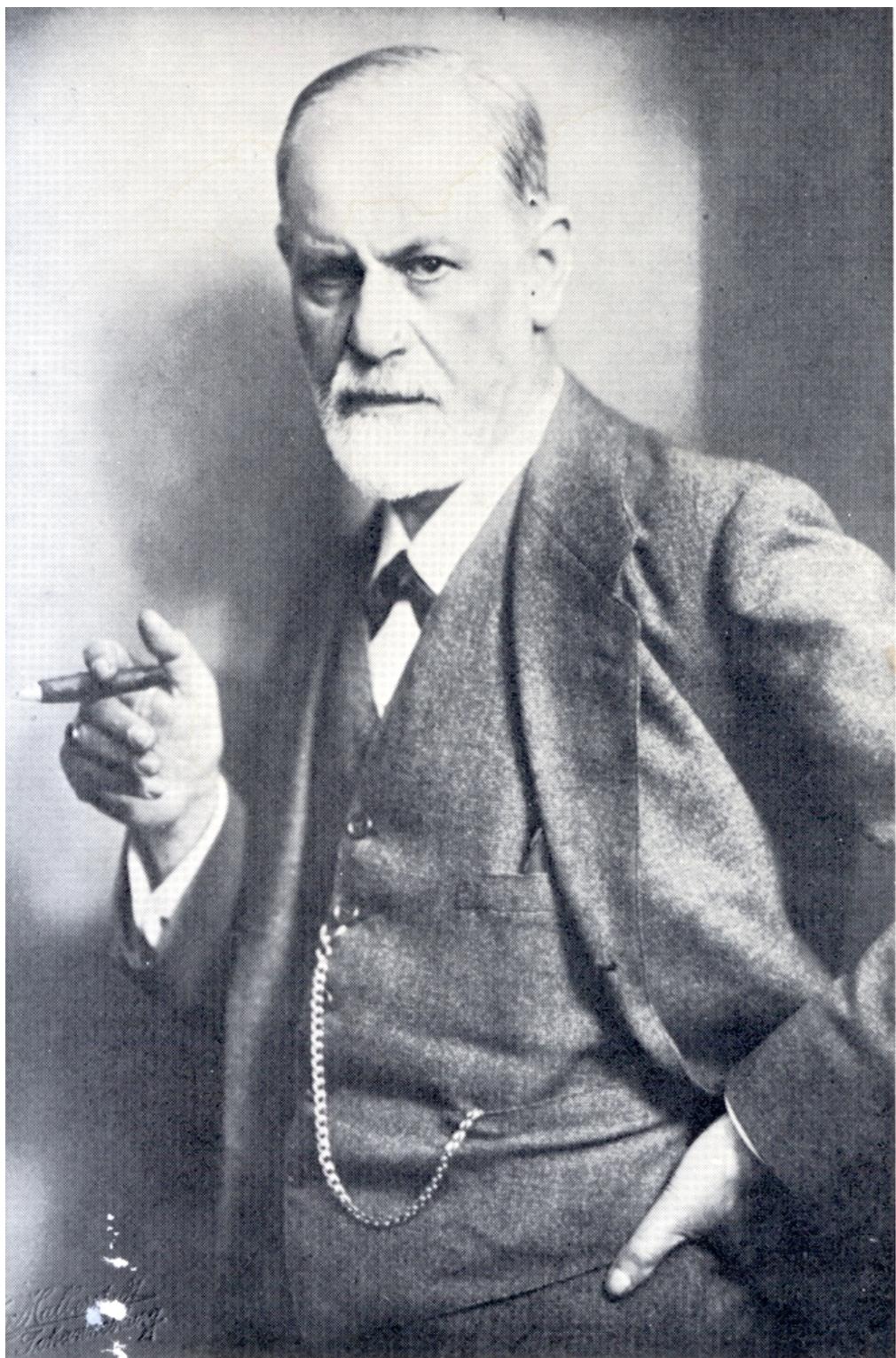
(1996³ [1945]). *The Psychoanalytical Theory of Neurosis*. New York: Routledge. Harold Kaplan & Benjamin J. Saddock, eds.

(1995⁶). *Comprehensive Textbook of Psychiatry*. Baltimore (Maryland), Williams & Wilkins, Vol. I, 431 ff.

Motion picture:

Cronenberg, David

(2011). *A Dangerous Method*. Germany / Canada / United Kingdom / United States: Company Telefilm Canada.



Assignment 2

Psychoanalytic Art Theory

“Before I let you go today, however, I should like to direct your attention a little longer to a side of the life of fantasy which deserves the most general interest. For there is a path that leads back from fantasy to reality — the path, that is, of art. An artist is once more in rudiments an introvert, not far removed from neurosis. He is oppressed by excessively powerful instinctual needs. He desires to win honour, power, wealth, fame and the love of women; but he lacks the means for achieving these satisfactions. Consequently, like any other unsatisfied man, he turns away from reality and transfers all his interest, and his libido too, to the wishful constructions of his life of fantasy, whence the path might lead to neurosis. There must be, no doubt, a convergence of all kinds of things if this is not to be the complete outcome of his development; it is well known, indeed, how often artists in particular suffer from a partial inhibition of their efficiency owing to neurosis. Their constitution probably includes a strong capacity for sublimation and a certain degree of laxity in the repressions which are decisive for a conflict. An artist, however, finds a path back to reality in the following manner. To be sure, he is not the only one who leads a life of fantasy. Access to the half-way region of fantasy is permitted by the universal assent of mankind, and everyone suffering from privation expects to derive alleviation and consolidation from it. But for those who are not artists the yield of pleasure to be derived from the sources of fantasy is very limited. The ruthlessness of their repressions forces them to be content with such meagre day-dreams as are allowed to become conscious. A man who is a true artist has more at his disposal. In the first place, he understands how to work over his day-dreams in such a way as to make them lose what is too personal about them and repels strangers, and to make it possible for others to share in the enjoyment of them. He understands, too, how to tone them down so that they do not easily betray their origin from proscribed forces. Furthermore, he possesses the mysterious power of shaping some particular material until it has become a faithful image of his fantasy; and he knows, moreover, how to link so large a yield of pleasure to this representation of his unconscious fantasy that, for the time being at least, repressions are outweighed and lifted by it. If he is able to accomplish all this, he makes it possible for other people once more to derive consolation and alleviation from their own sources of pleasure in their unconscious which have become inaccessible to them; he earns their gratitude and admiration and he has thus achieved *through* his fantasy what originally he had achieved only *in* his fantasy — honour, power and the love of women.”

From: Sigmund Freud (1917). Introductory Lectures on Psychoanalysis. *Standard Edition XVI*, pp. 375-377. (= Vorlesungen zur Einführung in die Psychoanalyse. *Gesammelte Werke XI*, 1972⁵, Frankfurt am Main: Fischer Verlag, pp. 390-391.)

Literature:

Sigmund Freud

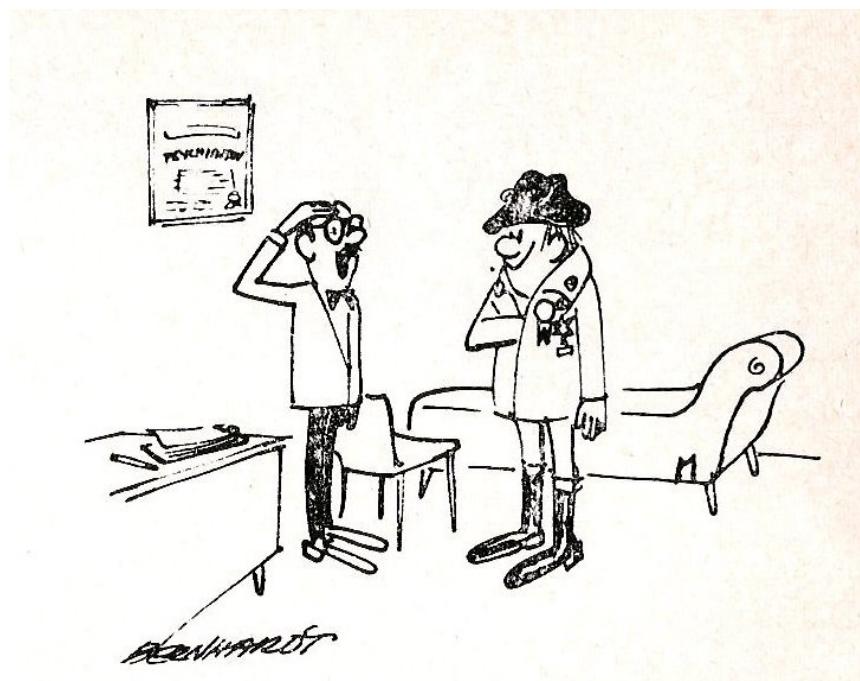
(1908). Creative Writers and Day-Dreaming. *Standard Edition IX*, pp. 142-153.
 (= ‘Der Dichter und das Phantasieren’. *Gesammelte Werke VII*, 1972⁵, Frankfurt am Main: Fischer Verlag, pp. 210-223.) (R)

Sigmund Freud

(1913). The Claims of Psycho-Analysis to Scientific Interest. *Standard Edition XIII*, pp. 165-190. Of special interest are pp. 187-188. (= ‘Das Interesse an der Psychoanalyse’. *Gesammelte Werke VIII*, 1972⁵, Frankfurt am Main: Fischer Verlag, pp. 389-420. Of special interest are pp. 416-417.) (R)

Sigmund Freud

(1914). The Moses of Michelangelo. *Standard Edition XIII*, pp. 211-238 (= ‘Der Moses des Michelangelo’. *Gesammelte Werke X*, 1972⁵, Frankfurt am Main: Fischer Verlag, pp. 172-207.)



“You’re cured, Emperor! Now, do we march against Wellington?”



Assignment 3

Jung

Once a highly respected follower of Freud's and for some time even his designated successor in the psychoanalytic movement, Carl Gustav Jung (1875-1961) soon came to establish his own school of depth psychology, viz. analytic psychology.

By far the most important concept in analytic psychology is that of the collective unconscious. The collective unconscious is structured by so-called archetypes. Archetypes are predispositions of the collective unconscious to think and to respond to the environment in certain ways. These predispositions always have something to do with basic human capabilities and incapabilities. Hence in practice one can encounter only a limited number of archetypes, whereas in theory their amount is unlimited. Well-known archetypes are the father- or mother-archetype, the archetype of the shadow, the puer aeternus, the *Self*, the animus or the anima.

Other key notions in Jungian psychology are of the introverted and extraverted attitudes, the four psychic functions (thinking, feeling, sensation, and intuition), and, on a more abstract level, the so-called 'inferior function'. The inferior function is of paramount importance when it comes to studying the unconscious.

Literature:

Marie-Louise von Franz

(1986⁷ [1971]). *The Inferior Function*. Marie-Louise von Franz & James Hillman *Jung's Typology*. Dallas, Texas, 1986⁷, pp. 1-72.

Marie-Louise von Franz

(1993). *Psychotherapy*. Boston & London: Shambhala, pp. 297-305. (R)

Jolande Jacobi

(1994⁸). *The Psychology of C.G. Jung: An Introduction with Illustrations*. New Haven: Yale University Press.

Carl Gustav Jung

(1942). On the Psychology of the Unconscious. *Collected Works* 7, pp. 9-119. (= Über die Psychologie des Unbewußten. *Gesammelte Werke* 7, pp. 9-130.)



Assignment 4

Jungian art theory

“The impact of an archetype, whether it takes the form of immediate experience or is expressed through the spoken word, stirs us because it summons up a voice that is stronger than our own. Whoever speaks in primordial images speaks with a thousand voices; he entrals and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes our personal destiny into the destiny of mankind, and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night.

That is the secret of great art, and of its effect upon us. The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.”

From: Carl Gustav Jung (1922). ‘On the Relation of Analytical Psychology to Poetry’, pp. 82. *Collected Works* 15, pp. 65-83.

Literature:

Berk, Tjeu van den (2012). *Jung on Art. The Autonomy of the Creative Drive*. Hove / New York: Routledge, pp. 19-21.

Marie-Louise von Franz
(1980). Analytical Psychology and Literary Criticism. *New Literary History* 12.1, pp. 119-126. (R)

Carl Gustav Jung
(1922). On the Relation of Analytical Psychology to Poetry. *Collected Works* 15, pp. 63-83. (= ‘Über die Beziehungen der Analytischen Psychologie zum dichterischen Kunstwerk’. *Gesammelte Werke* 15, pp. 75-96.)

Carl Gustav Jung
(1930). Psychology and Literature. *Collected Works* 15, pp. 84-105. (= Psychologie und Dichtung. *Gesammelte Werke* 15, pp. 97-120.)

Woodman, Ross Greig & Faflak, Joel (2005). *Sanity, Madness, Transformation*. Toronto: University of Toronto Press, pp. 23-46.

Assignment 5

Psychoanalytic literary criticism

“Oedipus the King is what we call a tragedy of fate; its tragic effect is supposed to depend on the contrast between the all-powerful will of the gods and the vain struggles of men threatened by disaster. What the deeply moved spectator is meant to learn from the tragedy is submission to the will of the divinity and insight into his own powerlessness. Consequently, modern dramatists have tried to achieve a similar tragic effect by weaving the same contrast into a plot of their own invention. But the spectators have looked on unmoved as, despite all the efforts of innocent humans, some curse or oracle is fulfilled. The later tragedies of fate have failed in their effect.

If Oedipus the King is able to move modern man no less deeply than the Greeks who were Sophocles' contemporaries, the solution can only be that the effect of Greek tragedy does not depend on the contrast between fate and human will, but is to be sought in the distinctive nature of the subject-matter exemplifying this contrast. There must be a voice within us that is ready to acknowledge the compelling force of fate in *Oedipus*, while we are able to reject as arbitrary such disposals as are to be found in *Die Ahnfrau* or other tragedies of fate. And a factor of this kind is indeed contained in the story of King Oedipus. His fate moves us only because it could have been our own as well, because at our birth the oracle pronounced the same curse upon us as it did on him. It was perhaps ordained that we should all of us turn our first sexual impulses towards our mother, our first hatred and violent wishes against our father. Our dreams convince us of it. King Oedipus, who killed his father Laius and married his mother Jocasta, is only the fulfilment of our childhood wish.”

From: Sigmund Freud (1900). *The Interpretation of Dreams*. *Standard Edition* IV and V, translated by Joyce Crick, Oxford: University Press, 1999, p. 202. (= *Die Traumdeutung. Gesammelte Werke II/III*, 1972⁵, Frankfurt am Main: Fischer Verlag.)



Literature:

Bruno Bettelheim

(1991 [1978]). *The Uses of Enchantment*. London: Penguin. (R)

Sigmund Freud

(1907). Delusions and Dreams in Jensen's Gradiva. *Standard Edition* IX, pp. 7-93. (= Der Wahn und die Träume in W. Jensens *Gradiva*. *Gesammelte Werke* VII, 1972⁵. Frankfurt am Main: Fischer Verlag, pp. 31-125.) Gutenberg project:
<http://www.gutenberg.org/ebooks/44917>

Sigmund Freud

(1919). The Uncanny. *Standard Edition* XVII, pp. 217-256. (= Das Unheimliche. *Gesammelte Werke* XII, 1972⁵. Frankfurt am Main: Fischer Verlag, pp. 229-268.)

Extra reading:

Robert Graves

(1977¹⁵ [1955]). *The Greek Myths*, vol. I. Harmondsworth: Penguin.

Sophocles

(427 BC). Oedipus the King. A New Verse Translation by Oliver Taplin (2015). *Sophocles, Four Tragedies: Oedipus the King, Aias, Philoctetes, Oedipus at Colonus*. Oxford: Oxford University Press.



Assignment 6

Jungian literary criticism

“Fairy tales are the purest and simplest expression of collective unconscious psychic processes. Therefore the value for the scientific investigation of the unconscious exceeds that of all other material. They represent the archetypes in their simplest, barest and most concise form. In this pure form the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche. In myths or legends, or any other more elaborate mythological material we get at the basic patterns of the human psyche through an overlay of cultural material. But in fairy tales there is much less specific conscious cultural material and therefore they mirror the basic patterns of the psyche more clearly.”

From: Marie-Louise von Franz (1978). *The Interpretation of Fairy Tales*. Dallas: Spring, p. 11.



Literature:

Marie-Louise von Franz

(1995). *Shadow and Evil in Fairy Tales* (Revised Edition). Boston: Shambhala Publications. (= *Der Schatten und das Böse im Märchen* (1985), München: Kösel.)

Marie-Louise von Franz

(2000). *The Problem of the Puer Aeternus*. Toronto: Inner City Books, pp. 7-176. (= *Der ewige Jüngling* (1992), München: Kösel.)

Barbara Hannah

(1963). *Ego and Shadow*. London: Guild.

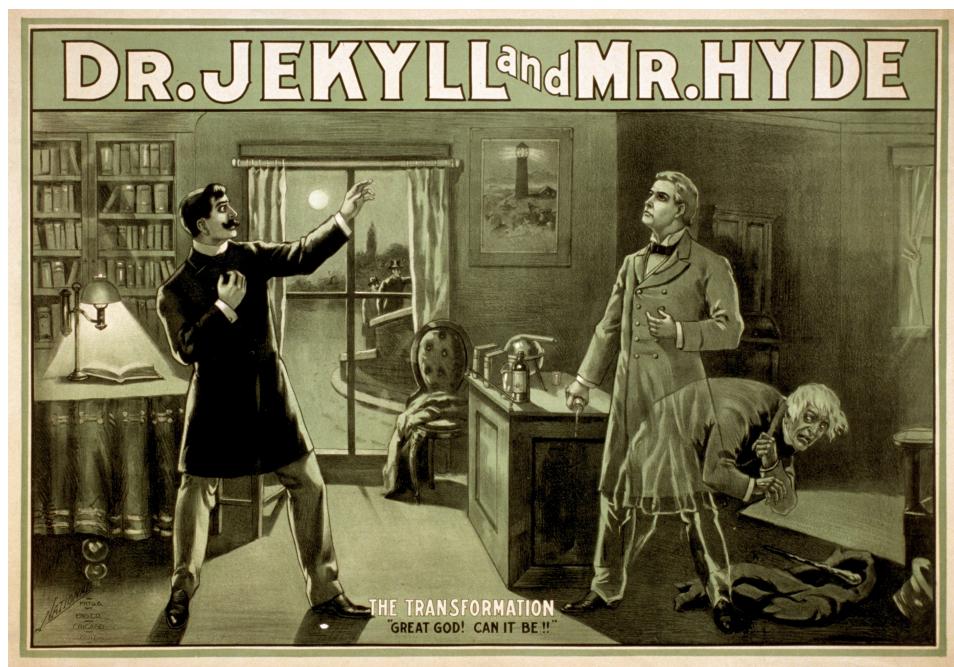
Extra reading:

Maria Kardaun

(1995). Interpreting the Dream of Oblomov. *Self & Society* 23.3, pp. 14-19. (R)

Maria Kardaun (2010). Jung and the Fairy Tale, or Nosce Te Ipsum. *PSYART: A Hyperlink Journal for the Psychological Study of the Arts*.

(http://www.psyartjournal.com/article/show/kardaun-jung_and_the_fairy_tale_or_nosce_te_ipsu)



Assignment 7

Hermeneutics

The problems we come across when assessing the academic status of depth psychological interpretations of literary works are enormous. How do we know whether or not an interpretation is ‘correct’? What do we mean by ‘correct’? Can we, by the same token, prove certain interpretations to be ‘incorrect’? If not, what is the academic status of depth psychological interpretations of literature? Indeed, what are we looking for when we use that method to interpret literature?

Literature:

Umberto Eco

(1990). *The Limits of Interpretation*. Bloomington: Indiana University Press.
(Ch. 3: Intentio Lectoris: The State of the Art, pp. 44-63.)

J.J.A. Mooij

(1998). Presentation and Representation in Art and Literature. *Mimesis: Studien zur literarischen Repräsentation/Studies on Literary Representation*, Bernhard F. Scholz (ed.) Bern- Stuttgart), pp. 63-76. (R)

Laurie Schneider Adams

(2010 [1996]). *The Methodologies of Art: an Introduction*. Philadelphia PA: Westview Press (pp. 36-57).

Extra reading:

Norwood Russell Hanson

(1958). *Patterns of Discovery. An Inquiry into the Conceptual Foundations of Science*. Cambridge: Cambridge University Press (pp. 1-92).

Eric Donald Hirsch Jr.

(1976). *The Aims of Interpretation*. Chicago / London: University of Chicago Press.

Norman Holland & Murray Schwartz

(2008). *Know Thyself. Delphi Seminars*. Gainesville FL & New York: The PsyArt Foundation.



„Tell me, how long have you had these hallucinations?“

Assignment 8

The academic status of depth psychology

Thesis:

“Psychoanalysis is not a science and not even a serious set of academic theories, because it does not fulfil the requirement of empirical testability.”

Some responses:

- Admittedly, psychoanalytic theories are not empirically testable, but that does not matter, because empirical testability is only required in the natural sciences, not in the humanities; and psychoanalysis is a discipline that belongs to the humanities. The humanities do not make progress by eliminating conceptions that are proven to be false, but by accumulating alternative perspectives. Knowledge acquired thus is reliable (and ‘scientific’ or at least ‘academic’ in the sense that it answers the requirements laid down in the humanities).
- Admittedly, psychoanalysis is not empirically testable and hence does not lead to knowledge that can be tested in any way; it is no more than the expression of a completely subjective view of the world. But that does not matter, because no science ever produces anything more than a subjective view. The natural sciences may not agree with this assessment — natural scientists, for example, believe that, compared with the Stone Age, modern aerodynamics have given us a firmer grasp of certain aspects of reality —, but that is an illusion. In fact, even the natural sciences are incapable of making any progress when it comes to gathering reliable knowledge of the world.
- Psychoanalysis may not be sufficiently empirically testable (as yet), but that does not mean that testability is an irrelevant requirement. Psychoanalytical theories and hypotheses can be formulated in such a way that they are not completely untestable. Thus, they can make progress when it comes to gathering relatively reliable knowledge. However, psychoanalysts hardly show any interest in testing their theories or hypotheses (to either correct, reject or consolidate them), or if they do, they go about it in the wrong way.

Literature:

Adolf Grünbaum

(1979). Is Freudian Psychoanalytic Theory Pseudo-scientific by Karl Popper’s Criterion of Demarcation? *American Philosophical Quarterly*, Volume 16.2, 1979, pp. 131-141.

Karl Popper

(2002). *Conjectures and Refutations, the Growth of Scientific Knowledge*. London: Routledge. (1st ed. 1963), pp. 33-39.

Gerard de Vries & Louis Boon (1999). De stijlen van Freud. *Zeppelins. Over filosofie, technologie en cultuur*. Amsterdam: Van Gennep (pp. 136-160). This is a slightly revised Dutch translation of a contribution to the *11th Society for Social Studies of Science Conference*, Pittsburgh, Pennsylvania (1986). By kind consent of the authors the original English contribution is included in your reader. (R)

Extra reading:

Adolf Grünbaum

(1984). *The Foundations of Psychoanalysis. A Philosophical Critique.*
Berkeley / Los Angeles / London.

Adolf Grünbaum

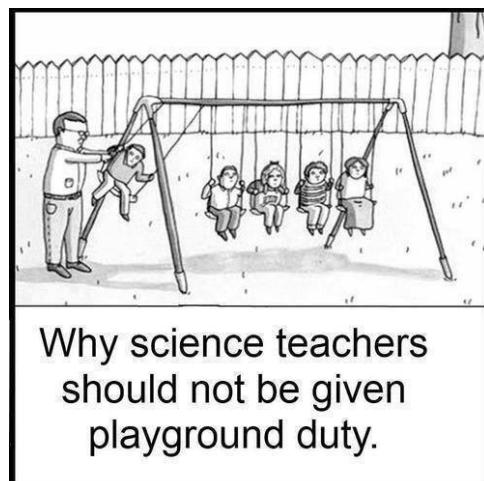
(1993). *Validation in the Clinical Theory of Psychoanalysis. A Study in the Philosophy of Psychoanalysis.* Madison, Ct.: International University Press.

Maria Kardaun

(2015). Jung and the Question of Science. *International Studies in the Philosophy of Science*, 29:1, pp. 108-111.

Reuven Tsur

(2012). The Neurological Fallacy. *Pragmatics & Cognition* 20:3, pp. 429-446.



A p p e n d i x

Literature

- Berk, Tjeu van den (2012). *Jung on Art. The Autonomy of the Creative Drive*. Hove / New York: Routledge.
- Bettelheim, Bruno (1991). *The Uses of Enchantment*. London: Penguin. (1st ed. 1978)
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- Eco, Umberto (1990). *The Limits of Interpretation*. Bloomington: Indiana University Press.
- Fenichel, Otto (1996³ [1945]). *The Psychoanalytical Theory of Neurosis*. New York: Routledge.
- Franz, Marie-Louise von (1980). Analytical Psychology and Literary Criticism. *New Literary History* 12.1, pp. 119-126.
- Franz, Marie-Louise von (1971). The Inferior Function. Marie-Louise von Franz & James Hillman *Jung's Typology*. Dallas (Texas): Spring Publications, ⁷1986, pp. 3-88.
- Franz, Marie-Louise von (1974). *Shadow and Evil in Fairy Tales*, Zürich: Spring.
- Franz, Marie-Louise von (²1990 [1977]). *Individuation in Fairy Tales*. Boston, etc: Shambhala.
- Franz, Marie-Louise von (1993). *The Feminine in Fairy Tales*. Boston: Shambhala.
- Franz, Marie-Louise von (1993). *Psychotherapy*. Boston & London: Shambhala.
- Franz, Marie-Louise von (2000). *The Problem of the Puer Aeternus*. Toronto: Inner City Books.
- Freud, Sigmund (1900). The Interpretation of Dreams. *Standard Edition* IV and V.
- Freud, Sigmund (1907). Delusions and Dreams in Jensen's Gradiva. *Standard Edition* IX, pp. 7-93.
- Freud, Sigmund (1908). Creative Writers and Day-Dreaming. *Standard Edition* IX, pp. 142-153.
- Freud, Sigmund (1913). The Claims of Psycho-Analysis to Scientific Interest. *Standard Edition* XIII, pp. 165-190.
- Freud, Sigmund (1914). The Moses of Michelangelo. *Standard Edition* XIII, pp. 210-238.
- Freud, Sigmund (1917). Introductory Lectures on Psychoanalysis. *Standard Edition* XVI.
- Freud, Sigmund (1919). The Uncanny. *Standard Edition* XVII, pp. 217-256.
- Freud, Sigmund (1930). Civilisation and Its Discontents. *Standard Edition* XXI, pp. 64-145.
- Graves, R. (1977¹⁵ [1955]). *The Greek Myths*, vol. I (London).
- Greenson, Ralph R. (1959). The Classic Psychoanalytic Approach. Silvano Arieti (ed.) *American Handbook of Psychiatry*. New York, pp. 1399-1416.

- Grünbaum, Adolf (1993). *Validation in the Clinical Theory of Psychoanalysis. A Study in the Philosophy of Psychoanalysis*. Madison, Connecticut.
- Hannah, Barbara (1963). *Ego and Shadow*. London: Guild.
- Hanson, Norwood Russell (1965). *Patterns of Discovery*. Cambridge: Cambridge University Press.
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