**UNIVERSITY OF IBADAN**

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**M.A. FIRST SEMESTER EXAMINATIONS 2020/2021 SESSION**

**ENG 741: LITERATURE AND THE MIND**

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**1.** Psychoanalysis is an expansive theory. Examine the development of the theory, its contemporary significance and how it has evolved into other theories and methods of literary and clinical evaluation.

Freud (1922, p. 235) describes psychoanalysis as the name given to “a procedure for the investigation of mental processes which are almost inaccessible in any other way.” Beyond that, it is a body of psychological data “which is gradually being accumulated into a new scientific discipline.” Freud developed the psychoanalysis theory from Josef Breuer, his mentor and good friend. Breuer had a patient named, Anna O. who spent most of her time with her sick father by catering for him at the age of twenty-one. She had acquired a severe cough, but there was no evidence that the cough was caused by anything physical. She then had speech problems and was rendered mute almost instantly. She eventually stopped speaking in German and began to exclusively talk in English. She refused to drink water after her father died, and she suffered several difficulties throughout her life, including the loss of feeling in her feet and hands, paralysis, and involuntary spasms.

Anna's situation was examined by specialists, who discovered no physical reasons for her difficulties. In the meantime, she had fairy-tale fantasies, severe mood swings, and suicide attempts. Breuer diagnosed her with hysteria, even though she had no somatic symptoms as he discovered that she could talk about her dreams and experiences while in a state of hypnosis. She remembered an emotional experience that had something to do with a symptom she was experiencing. For a while, she wouldn't drink water. She remembered a time in her life when she was younger and had seen a lady drinking from a glass that had previously been drained by a dog. After recalling the incident from her thoughts, the symptom of detest towards water had vanished. Breuer used the term catharsis to describe this scenario and based on case studies like Anna, he and Freud published a book on Hysteria in 1895. Hysteria, they said, was caused by a traumatic event and although the trauma-related feelings were not explicitly articulated, they did not go away in later life. These feelings were conveyed in a shaky and ambiguous manner as behaviours. Symptoms in patients disappeared once the individual allowed these emotions to be released and they were able to eliminate all of Anna's symptoms by using this technique.

Anna's new ailment indicated that she needed Breuer's help. She could feel his touch even when hypnotised. Breuer realised she had fallen in love with him after a while. She began telling everyone she was expecting Breuer's kid as Anna's mind convinced her body that she was pregnant, and she became frantic. Breuer, a devoutly married Victorian, lost all interest in hysterical research and abandoned his client, Anna, almost immediately. Sigmund Freud later discovered that all of these hysterical neuroses sprang from hidden sexual impulses. When his mentor, Breuer, departed, Freud resumed his work and after spending time at a sanatorium, he was able to cure Anna of her mental issues.

The conscious mind is aware of current sensations, memories, ideas, and emotions, according to Freud. A preconscious mind carries the accessible memories below this conscious consciousness and a person may recover memories into their conscious mind from this preconscious mind. The two mental levels are undeniably true. According to Freud's theory, these two layers are the mind's tiniest components, and the subconscious mind makes up the majority of it i.e., all of the things that aren't readily accessible on a conscious level, such as our instincts or urges, memories, and trauma-related emotions. The unconscious mind, like the tip of an iceberg, plays a crucial role in shaping one's identity and personality since it functions as a storehouse for primal desires and urges. The unconscious mind is central to Freud's psychoanalytic theory, because it controls people's behaviour to the maximum extent.

The emergence of psychoanalysis and psychological analysis of literary works coincided with the advent of contemporary psychology in the early twentieth century. The ideas espoused by renowned sociologists like Carl Jung and Sigmund Freud were implemented in this manner of critique. Freud founded psychoanalysis as a technique of treating neuroses, but it was subsequently extended to account for a wide range of activities and practises throughout history, including myths, religious doctrine, literature, and other art forms.

According to Holland (1990), a prominent proponent of applying psychoanalytic notions to the relationship between the average reader and the literary text, he characterised each participant's reaction as the result of a "transactional" interaction between his or her own unconscious wants, filters, desires and the fantasies projected into the literary text by the writer. The reader converts the imaginative content contained in the story's elements into a "unit" or "coherent total" that makes up the reader's unique perception of the literary text in this "transactive exchange."

Holland used Freudian theories to account for a reader's reactions to a text in this manner. Additionally, literary critics' interest in psychoanalytic theory (from Sigmund Freud to Jacques Lacan) has been stronger than historians' interest in the same concepts. The concept of psychohistory, on the other hand, is mostly unexplored, while psychoanalytic theories have spread across most disciplines of literary and clinical studies. The main objective of a psychoanalytic critic is to examine the actual content of a literary work and, as a result, to explain its impact on the reader by interpreting its visible elements into the latent, unconscious causal factors that make up its repressed meanings. Since its inception, psychoanalysis has shown a strong set of interconnections to literature as literary criticism has served as a vital link between these two fields, notably Psychology and Literature. While attempting to understand literature, psychoanalysis has relied on literature as a source for psychoanalytic thought. Thus, we see that literary criticism has tried to understand literature via psychoanalytic theory, and that literature has likewise attempted to exploit and employ psychoanalysis for creative reasons. This kind of psychological criticism looks at literature as a fictional representation of the author's state of mind and personality structure.

Certain psychoanalytic insights articulated by Sigmund Freud (1900) affected the psychoanalysis of playwrights/authors and the texts they wrote. There are some Freudian concepts that form the theoretical underpinnings of ‘psychoanalysis' such as:

1. The Theory of the Psyche
2. The Primacy of the Unconscious
3. Dreams as an expression of our Conscious mind
4. The Oedipus complex and Infantile Behaviour
5. The Neurosis and Creativity Relationship

The id, ego, and superego are three key hypothesised elements of the human psyche, according to Freud. Id works on an unconscious level, based on the pleasure principle. The biological instincts Eros and Thanatos make up the id. Eros is the life instinct that aids a person's survival in the world by directing life-sustaining behaviours such as breathing, eating, and sexual desires.  Life instincts create libido, which is a type of energy that sustains human existence. Thanatos, or death instincts, are a collection of hostile impulses that may be seen in all humans. This energy is sometimes directed at others in the form of anger or violence. Eros, according to Freud, is more powerful than Thanatos and it is crucial to survival.

Individuals' egos emerge from their ids throughout childhood. The ego's job is to meet the needs of the id in a manner that is both safe and socially acceptable. The ego works in both the conscious and unconscious mind; in complete opposition to the id, the ego follows the reality principle. Individuals' superegos form throughout infancy. Every kid looks up to and seeks to identify with their same-sex parent as the superego is in charge of upholding norms in individuals. It is based on moral precepts, and it encourages people to act in socially responsible ways. Every component of the psychical apparatus develops demands that are irreconcilable with the other two and this encompasses the rudimentary dilemma in all human beings. As a result, everyone is in a state of internal turmoil. The connection between the theories of personality and the layers of consciousness, according to Freud, is analogous to an iceberg floating on water since the human conscious mind is controlled by the unconscious mind which is barely visible in reality. The primal instincts of the id are seldom directly expressed in the outer world. Following the external world and superego, the ego constantly controls and modifies the basic instincts. The ego's objective is to match the demands of the three tyrant masters: the id, the superego, and the external world. As a result, the ego serves as a battlefield for the conscious and unconscious brains. Even though the ego is a component of the id, it operates differently to meet the demands of the outside world. If the ego is able to fulfil the id's demands, this demonstrates the ego's competence but the ego's failure to meet the demands of the id reveals the ego's vulnerability and leads to insanity or imbalance of mental thought.

Dreams, denial, projection, displacement, fantasy, regression and repression are some of the defence mechanisms whose main objective is to satisfy the needs of the id while avoiding confrontation with the real world. Dreams are a dynamic process used by the ego to maintain its strength. Therefore, the interpretation of dreams is essential to psychoanalysis and psychoanalytical theory since it is a method of exposing the unconscious. Dreams, hallucinations and delusions are repressed experiences and unconscious conflicts that reveal themselves and allow suppressed emotions to be expressed via human behaviour. The urge to complete an innate desire in an impossible indirect manner is referred to as a dream. It's one of the methods to provide the unconscious mind an outlet for suppressed emotions and ideas. The dream content are not direct representations of the suppressed content because in the dream, the ego filters the suppressed information. According to Freud, the contents of the dream as seen during the dreaming process are referred to as manifest dreams. They reflect the tensions, suppressed emotions and ideas that are present in latent dreams. Dream interpretation refers to the process of transforming a manifest dream into a latent dream. Dreams are therefore the "royal roads" to the unconscious mind as it is best conceived as the ego's effort to meet the id's desires without the help of the superego or the outside world.

Freud's fifth hypothesis (neurosis-creativity relationship) relates more to the author than to the characters in literary works. Playwrights, writers, intellectuals, novelists, dramatists, and others, according to Freud, engage their creativity as a kind of psychotherapy. They use creative activity to relieve their neurotic and cognitive load. Such imaginative activity enlightens us about the nature of reality and the people who inhabit it. As a result, psychoanalysing a literary work enables us to get an in-depth understanding of the author's "unconscious," which is backed by Freud's initial hypothesis of the primacy of the unconscious stated in his theory of the human psyche.

Creatives, according to Freud, have unique talents that distinguish them from their neurotic other. This unique talent not only allows the artist to transcend, at least in part, psychological distress, mental and personal repressions, but it also allows the audience or readers to tap into their own unconscious sources of personal gratification that had previously been unavailable to them. Thus, unlike dreams and neuroses, literature and art may function as a form of imagination for the artist, paving "the route back to reality."

**B**. Examine the significance of dreams and the engagement of the same across continental cultures and in at least two texts.

Notions from one of the previously stated Freudian concepts (Dream Theory) will be used to examine the engagement of dreams in two texts (Emily Bronte’s Wuthering Heights and) while also exploring the significance of such dreams on the characters and plot in general. Emily Bronte integrated many of the ideas connected with Freud’s dream analysis into Wuthering Heights. For example, Lockwood's dreams of Cathy on the moors and Jabes Branderham, respectively, create a thematic cynosure for the book, allowing readers a new point of origin in analysing the importance of the Cathy-Heathcliff connection.

This paper intends to discuss the sequence of dreams in Wuthering Heights from the perspective of what Freud would call the latent dream content and then extend that interpretation to a discussion on the significance of these dreams to the development of the plot. Emphasis will be placed on the evaluation of how emotions and imagination work from a Freudian perspective as well as from a literary standpoint the intent, context, and effectiveness of two very enigmatic “literary” dreams introduced at the very beginning of Wuthering Heights. The significance of a Freudian reading of these dreams presents enigmatic but extremely vivid and fascinating dreams at the beginning of Wuthering Heights as a narrative guide immersed in odd visual imagery intended to bring forth abstract ideas like love, disdain, guilt, redemption and romantic need.

Emily Bronte advances the argument that love, affection and its attendant emotions are dark, eerie and violent, as well as fleeting and liberating, rather tactfully, but probably in defiance of the cultural sensibilities of the Victorian era.  She encourages the reader to join her "other world," which seems to be quite different from her actual reality. Her "literary" dreams, like those of Jabes Branderham and Cathy on the moor, are both coherent and mutually informative. They expose the reader to a central topic from which a number of sub-themes emerge. Both serves an invitation to supplement a variety of hidden textual interpretations and a literary narrative technique creating the ambiance of gothic romance while foreshadowing events of the future.

The first dream in Wuthering Heights started with Joseph and Lockwood "floundering" through the snow toward Thrushcross Grange while Lockwood states:

My companion wearied me with constant reproaches that I had not brought a pilgrim's staff, telling me I could never get into the house without one, and boastfully flourishing a heavy-headed cudgel, which I understood to be so denominated. For a moment I considered it absurd that I should need such a weapon to gain admittance into my own residence. (p. 28).

As a result of such declarations of absurdity by Lockwood (needing a weapon to enter his residence) in the above extract, this results to the dream-camouflage frequently compromised with the dreamer awakened or the plot scheme of the dream reworked and modified. In Lockwood's case, the plot of his dream becomes altered and continues.

Then a fresh thought came to me. I wasn't going; we were on our way to hear Jabes Branderham, the renowned preacher… (p. 28-29)

In the altered dream, the entire chapel re-sounded with “rappings and counter-rappings” after the odd sermon on the "Seventy Times Seven" passage and Jabes' vilification of Lockwood. As he regains consciousness, he realises that the noise of Branderham's chapel was from the branch of a fir-bough tree that touched his lattice as the blast wailed by and rattled its dry cones against the windowpanes. After recognising the branch, Lockwood falls asleep again and has a dream in which he is attempting to go back to sleep as the fir-bough continues its melody.

It annoyed me so much that I resolved to silence it, if possible; and, I thought, I rose and endeavored to unhasp the casement. The hook was soldered into the staple, a circumstance observed by me when awake, but forgotten. I must stop it, nevertheless! I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch: instead of which, my fingers closed on the fingers of a little, ice-cold hand! (p. 30)

There are two noteworthy ideas here: the dichotomy of Lockwood dreaming he is in bed and attempting to sleep, which is often a preface to a nightmare; and his awareness of the soldered hook, which is lost to waking memory but accessible to the unconscious for dream-work. A contrived situation serves as the vehicle for sexual expression here, as it did in the previous dream. Lockwood desires to rip off the branch that scrapes on the casement so that he may sleep, but an actual window-shattering undermines his intentions.

Again, the idea is a dream-logic since Lockwood proceeds to pull back his arm, but it is held tight, and the ​plaintive voice of Catherine screams, "Let me in-let me in!"

Terror made me cruel and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bed- clothes. (p. 30).

Here, an enigmatic sexual act and its feared consequence are merged into a single dream expression. Finally, Lockwood stacks books against the hole and covers his ears to shut out the threat from the outside—or, metaphorically, from inside. As the entity’s soft scratching moves the books, his fright represents the worry of the ego when confronted by a censored yet invigorated desire. We can establish first that the fusion of the pilgrim's staff and the cudgel into a single object is characteristic of "condensations" – an important aspect of dream work (how latent thoughts are translated into manifest content) proposed by Freud in his "Interpretation of Dreams" (1900). Upon further probing, even a very short dream like Lockwood’s is analysed to have many latent dream thoughts underlying it. Somehow this large number of dream-thoughts become condensed in the manifest content.

In addition to the notions of latent dream content and manifest dream, Freud provides two additional aspects which can be used to explain Lockwood's dream.

Condensation and distortion are the two principles at work here. The first principle argues that the manifest dream or recalled dream, is a distorted dream—one that tries to conceal the "true" underlying dream by offering an attractive alternative to what Freud claims are often unpleasant wants and desires. Consequently, the manifest dream is the ego's method of filtering up and rationalizing unacceptable wants and desires. As a result, what seems to happen in the manifest dream is an illusion, according to Freud. On his second principle, distortion, figures and activities of the manifest dream are liable to allude to unnamed characters and events. In other words, this justifies that Lockwood may be both himself and Heathcliff in the dream as both are afflicted by unfulfilled sexual desires. The romantic-spiritual home of Heathcliff is none other than Cathy and we are exposed to how Lockwood journeys through a dreamlike sexual world that combines Eros (life instincts) and Thanatos (death instincts) into one dream which greatly deepens Catherine's character by associating her with the lush description of mother earth.

This description serves as a guide to the novel's conclusion, when Heathcliff, thrilled at the possibility of his own death, had prepared for the ultimate fulfilment of his love by arranging for his and Cathy's remains be mixed in death. A further "contrived" aspect of Lockwood's dreams can be examined in tandem with the theme of the unforgivable sin (Heathcliff and Cathy's incest relationship) to pinpoint Emily's Bronte's intentions.

Catherine's dream similarly involves an unforgivable sin for which the dreamer is excommunicated from the realms of the saints.

Heaven did not appear to be my home; and I broke my heart with crying to come back to earth; and the angels were so furious that they threw me out, into the midst of the heath on the top of Wuthering Heights, where I awakened sobbing for joy. (p. 72)

Catherine's dreams reflect her yearning to be reunited with her first love, Heathcliff. Her imprisonment at Thrushcross Grange becomes the confinement of lying in the panelled bed without Heathcliff when her frenzied mind erases over seven years of her life experience. Catherine eventually rips open the window and leans out, ignoring Nelly's cautions, "careless of the cold air that sliced around her shoulders as sharp as a knife" (108). The open window and the cutting are there, as they were in Lockwood's dream, but Catherine welcomes what Lockwood was attempting to prevent, and, importantly, her opening the window is a contributing factor to her demise. All these dreams blend the motifs of incest and sin at different degrees of explicitness and present them in various broad forms that, when considered together, create an ironic situation. The dreams depict a moral-sexual conflict and their practical and universal implications. The sexual interpretation of the dream symbols permeates the narrative, and the varied action patterns created by the dreams reflect various elements of family triangle interactions. This standpoint is strongly focused on Catherine and the moral complexity of her situation. Catherine, the ghost, outside yearning to get in; Catherine, the wife, inside yearning to get out; Catherine convicted to exile; Catherine finding her sole pleasure in banishment.

On the other hand, there are diverse aspects for the African dream activity which are important when compared to Western perspectives that see dreams as distorted bits of experience that may provide insight on lingering issues of the waking state. The art of dreaming is a gift passed down through a bloodline of ancestors across Africa's ethnic diversity, and its demonstration is usually a full-blooded spiritual experience. Dreaming penetrates other worlds and is the site for traditional psychic treatment. Beings wander out their bodies and wizards, deities, goddesses, spirits and the dead physically join the dreamer's presence. According to Barbara Tedlock (1987), this dream reality is sophisticated and beyond both Jung and his teacher, Freud.

The Joys of Motherhood had Buchi Emecheta place emphasis on the relationship between a person and her chi for two main reasons: to emphasise the physical and social burdens that women face when transitioning from traditional to modern lifestyles, and to highlight the inconsistencies that exist between human desires and human responsibility. Emecheta explores the "joys" of childbirth in the tumultuous social context of metropolitan and colonial Lagos via mother Nnu Ego. Emecheta's spiritual companion and guide, an expanded slave lady chi (ego), allows her to write two histories in one character, or, presumably from an Igbo viewpoint, to portray the narrative of the whole woman, including her vengeful yet sympathetic chi. Emecheta is given a store of symbolic irony by the slave woman sentenced to die with her mistress, Nnu Ego's father's older wife, and the kid born of two haughty, noble, and slave-owning characters in an extramarital relationship. Emecheta enslaves the second generation to their forefathers by enslaving Nnu Ego to the former slave in a dream dialogue. Traditional polygamous households collapse under the dominating powers of colonialism; husbands serve the dominant white class in women's roles; and the mother is a prisoner of her children are all addressed by the metaphor created between a physical self and its spiritual tutor. Dreams of riches, beauty, and recompense are replaced by a slave lady chi who offers "filthy, fat kids" for the taking, implying that Nnu Ego would truly confront a "series of catastrophes," picking up offspring from a woman who has harmed her family.

**2.** Motifs, patterns, character types and themes strengthened Sigmund Freud’s postulations and discoveries which were substantiated with character types from literary texts. Examine this view viz-a-viz three of the Shakespearean plays that Freud privileged in his clinical studies.

Sigmund Freud's enthusiasm for literature runs through all his work and much of his life. His thorough research and insightful opinions on Shakespeare are a fascinating subject. This essay attempts to trace Freud’s postulations, discoveries on psychoanalytical approach to Shakespeare in general and his comments on motifs, patterns, themes and character types in three Shakespearean plays—Hamlet, King Lear and Macbeth.

Freud finds and verifies many of his clinical findings in works of literature, the most insightful of which is the Oedipus complex in Sophocles' Oedipus Rex, as well as his interpretation of Shakespeare's Hamlet. “It's almost as though these two plays led him in his self-analysis,” Norman Holland (1960: 165) observes. He sees the Oedipal connection as a common occurrence in infanthood that he believes explains “the compelling appeal of Oedipus Rex and possibly Hamlet” (Gay, 1998: 100). The Interpretation of Dreams contains Freud's first written treatment of Hamlet (1900) where he goes into detail on Hamlet's illicit emotions as a result of his incestuous love for his mother and desire to usurp his father. He points out that the desire is carried out in Oedipus Rex, while it is suppressed in Hamlet.

In introducing Hamlet's psychopathology under many guises of literature and drama, the play, as Freud believes, evades the superego and offers the audience a chance to imaginatively fulfil their repressed needs. The protagonist, plagued by an unsolved complex, encourages investigation in himself, while the profoundly affected audience recognises their own hidden past in Hamlet's tragedy. Claudius becomes the projection of Hamlet's own suppressed ambitions by killing Old Hamlet and marrying Gertrude. Since Claudius is now Hamlet's stepfather, Hamlet is free to aim his own death desire upon him. Thus, Claudius becomes the id's projection, which Hamlet may justifiably punish as if he were punishing himself for his immoral thoughts for his mother and against his father.

In his article "Psychopathetic Characters on the Stage," Sigmund Freud returns to Hamlet, citing the play as a famous example of dramatising a psychopathological character. He credits the success of Shakespeare's performance to three factors. (1) The hero is not psychopathetic, but rather, becomes psychopathetic during the narrative. (2) The Oedipus complex (repressed impulse) is a struggle that we all face. (3) This drive, which is striving to enter awareness, is never given a name. The connection between Oedipus Rex and Hamlet is crucial to the Freudian map of mental activity and a grand plan for such psychology. Freud's "most renowned contribution to Shakespeare study... was to bring out Hamlet's Oedipus complex," as Norman Holland correctly points out. On the other hand, Hamlet "nearly seems to have assisted Freud in developing the idea of the Oedipus complex, which became the cornerstone of orthodox psychoanalysis" (1960:165). In “Those Wrecked by Success,” the second paper of his character study, Freud draws heavily on *Macbeth*. Next to Hamlet, Macbeth is Freud's favourite Shakespeare play, and both are on his list of "the 10 most magnificent works of world literature" (Holland, 1960: 165). Freud begins this article by pointing out the perplexing occurrence that “people sometimes become ill exactly when a deeply seated and long-cherished desire has come true.” He sees an example of one “wrecked by success” in the case of Lady Macbeth who collapses on reaching success as she’s barren throughout the course of the play, suggesting that might be her punishment for her immoral acts.

While Freud mentions, cites, and comments on Shakespeare throughout his writing, “The Theme of the Three Caskets” is the sole piece in which he compares two Shakespearean plays on the same theme. He sees both plays as a reflection on the role of women in a man's life and death by the playwright. At the outset, Freud draws our attention to two Shakespearean situations in which the third plays a crucial role: The casket scene in The Merchant of Venice, in which three pretenders to Portia's hand must choose between three metal caskets; and the “love challenge” scene in King Lear, in which the aged King intends to divide his kingdom among his three daughters based on the love each pledge for him. In each tale, the most basic of the three is shown to be the most valuable: the simple lead on one hand, and Cordelia's wordless love on the other. The decision a lady (Portia) must make between three suitors in The Merchant of Venice is reversed (as in the logic of a dream) into the choice a man has to make between three caskets, that is, three women, according to Freud. He considers the scenario in which Bassanio is obliged to select between three caskets in order to win Portia and connects the caskets with "symbols of what is important in woman, and therefore of a woman herself," as if studying a dream (1913: 292). In this situation, the decision reflects the character or nature of the chooser, not what is selected, according to Freud. Freud seeks to refocus the decision on the object of choosing.

Even though psychoanalysis limits the use of other methods, Freud has enhanced Shakespeare's plays and added additional complexity to character comprehension (including but not limited to motives, themes, and character structure). When you read Shakespeare via a Freudian lens, you get a new sense of what it's like to read something well-known yet profoundly fascinating. We chose three Shakespeare plays to study and looked at what Sigmund Freud had to say about them and how he evaluated the burdened characters. Freud's comments on the significance of the three caskets, the myth of King Lear, Lady Macbeth's misfortune, as well as his connection of the Oedipus complex with Hamlet's delay, have given important insights into Shakespeare's characters.

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