

University of Cyprus

Department of English Studies

7th – 8th Semester Elective, ENG 521

7.5 ECTS

20th Century English Literature and Psychiatry

Tuesday & Friday 15:00-16:30

Building XΩΔ01, Room 001, Panepistimioupoli

Instructor: Dr Thalia Trigoni

thalia.trigoni@gmail.com

Office XOB2

Office Hours: Tuesday & Friday 16:30-17:30

In this course, we will explore the connections between 20th century literature and the institution of psychiatry as well as the field that intersected crucially with them both: psychoanalysis. Modernism is historically coincident with the emergence of psychoanalysis, a moment when the profession of psychiatry was finally consolidated as a profession, and when significant and historically unprecedented creative interest was invested in mental disease as a large number of artists and intellectuals were diagnosed as mentally ill. We will trace psychiatry's mutual interaction with psychoanalysis and the processes by which it came to assume its contemporary form. The early twentieth century saw an exponential growth in the types of mental disorders identified and increasing numbers of patients suffering from them, like the hysterical complaints associated with women or the significant proportion of soldiers disabled by war neuroses. It was during the interwar years that the status of psychiatry as a medical profession, commensurate with other medical specialities, was effectively established. We will therefore study their convergence, departure as well as the strong anti-psychiatric representations, and finally the most recent development and criticism of evolutionary psychiatry. We will also examine the role of shell shock in shaping the emergence of psychiatry in the early part of the twentieth century. Shell-shock emerged as a major medical challenge during the First World War, upturning the idea that hysteria was predominantly a female disorder and challenging notions of masculinity, honour and bravery. Some of the questions we will be addressing are: What is the role of psychoanalysis in forming modern psychiatry? What was the role literature played in twentieth-century conceptualisations of mental disorder? In what ways do literary authors represent the power of twentieth-century psychiatry in its control over damaged individuals? How were populations understood and managed within psychiatric frameworks? What is the intertextual relationship between twentieth century literature and psychoanalytic/psychiatric texts? What was the impact of shell shock in British culture and the memory of WWI as represented in literature? In line with these questions, you will be called to relate representations of mental disorder in twentieth century literature to specific topics such as war experience, feminism, sexuality, and the relationship between madness and creativity. Texts to be studied include

novels by Virginia Woolf, Pat Barker, and Ian McEwan; a play by Peter Shaffer, as well as the poetry of Siegfried Sassoon and Wilfred Owen. While reading different literary genres we'll discuss the above issues as well as examine how the theme of mental illness motivated writers to use language and form in innovative ways.

Evaluation

- Mid-term Assignment: 30%
- Presentation: 20%
- Final Examination: 50%

Schedule

| Psychiatry and Literature before and after Freud | |
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| Week 1 | <p>Introduction</p> <p>Sigmund Freud, “The Aetiology of Hysteria” (1896), “The Origin and Development of Psychoanalysis” (1910), “The Anatomy of the Mental Personality” (1915) and “Psychoanalysis and Psychiatry” (1916).</p> <p><u>Secondary Readings:</u> Hugh Freeman, “Psychiatry in Britain, c.1900”, <i>History of Psychiatry</i>, 21 (2010): 312-24.</p> |
| The Poetry of Shell Shock | |
| Week 2 | <p>Siegfried Sassoon, “Repression of War Experience”, “Survivors”, “A Footnote on the War”</p> <p>Wilfred Owen, “Mental Cases”, “Strange Meeting”, “Anthem for Doomed Youth”</p> <p>W.H.R. Rivers, “The Repression of War Experience” (1918)</p> <p><u>Secondary Readings:</u> Tracey Loughran, “Shell Shock, Trauma, and the First World War: The Making of a Diagnosis and Its Histories.”</p> <p>Marc D. Cyr, “The Conscientious Killer: Wilfred Owen’s ‘Strange Meeting’”, <i>Texas Studies in Literature and Language</i> 58.1 (2016)</p> <p>Paul Norgate, “Shell-shock and Poetry: Wilfred Owen at Craiglockhart Hospital.”</p> |
| Before and After Freud | |
| Week 3 | <p>Virginia Woolf, <i>Mrs Dalloway</i> (1925), “On Being Ill”</p> <p><u>Secondary Reading:</u> Mary Jacobus, “‘The Third Stroke’: Reading Woolf with Freud” in <i>Virginia Woolf</i>.</p> <p>George M. Johnson, “‘The Spirit of the Age’: Virginia Woolf’s response to second wave psychology”, <i>Twentieth Century Literature</i> 40.2 (1994): 139-164.</p> |
| Week 4 | Virginia Woolf, <i>Mrs Dalloway</i> (1925) |

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| | <p><u>Secondary Reading:</u> Jan Goldstein, “The Woolfs’ Response to Freud—Water-Spiders, Singing Canaries, and The Second Apple.”, <i>Psychoanalysis Quarterly</i> 43 (1974): 436-76.</p> |
| Week 5 | <p>Virginia Woolf, <i>Mrs Dalloway</i> (1925)</p> <p><u>Secondary Reading:</u> Nicole Jouve, “Virginia Woolf and Psychoanalysis” in <i>The Cambridge Companion to Virginia Woolf</i></p> |
| (Anti)psychiatry on the Stage | |
| Week 6 | <p>Peter Shaffer, <i>Equus</i> (1973)</p> <p><u>Secondary Readings:</u> Doyle Walls, “<i>Equus</i>: Shaffer, Nietzsche, and the Neuroses of Health”, <i>Modern Drama</i> 27.3 (1984): 314-323.</p> <p>Leonard Mustazza, “A jealous god: Ritual and judgement in Shaffer's <i>Equus</i>”, <i>Papers on Language & Literature</i> 92: 28</p> <p>Berman J., “<i>Equus</i>: ‘After such little forgiveness, what knowledge?’” <i>Psychoanal Rev.</i> 66.3 (1979): 407-22.</p> |
| Medical Psychiatry and Evolutionary Psychology | |
| Week 7 | <p>Ian McEwan, <i>Enduring Love</i> (1997), Chapter 1-8</p> <p><u>Secondary Readings:</u> Rot Uros, “Ian McEwan - Novels about Neurological and Psychiatric Patients”, <i>European Neurology</i> 60.1 (2008): 12-5.</p> <p>Curtis D Carbonell, “A Consilient Science and Humanities in McEwan's <i>Enduring Love</i>.” <i>Comparative Literature and Culture</i> 12.3 (2010)</p> |
| Week 8 | <p>Ian McEwan, <i>Enduring Love</i> (1997), Chapter 9-16</p> <p><u>Secondary Readings:</u> Peter Childs, “‘Believing is Seeing’: The Eye of the Beholder” in <i>Ian McEwan's Enduring Love</i> (2007)</p> <p>Eric P. Levy, “Postlapsarian Will and the Problem of Time in Ian McEwan’s <i>Enduring Love</i>”, <i>Renascence</i> 61.3 (2009):169-191.</p> |
| Week 9 | <p>Ian McEwan, <i>Enduring Love</i> (1997), Chapter 17-24</p> <p><u>Secondary Readings:</u> Alan Palmer, “Attributions of Madness in Ian McEwan's <i>Enduring Love</i>” <i>Style</i>, 43.3 (2009): 291-308.</p> <p>Head Dominik, “‘A mess of our own unmaking’: <i>Enduring Love</i>” in <i>Ian McEwan</i></p> |
| Psychiatry in Retrospect | |
| Week 10 | <p>Pat Barker, <i>Regeneration</i> (1991), Chapters 1-8</p> |

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| | <p><u>Secondary Readings:</u> Patricia E. Johnson, “Embodying Losses in Pat Barker's Regeneration Trilogy”, <i>Critique: Studies in Contemporary Fiction</i> 46. 4 (2005): 307-19.</p> <p>Michèle Barrett, “Pat Barker's Regeneration Trilogy and the Freudianization of Shell Shock”, <i>Contemporary Literature</i> 53. 2 (2012): 237-260.</p> |
| Week 11 | <p>Pat Barker, <i>Regeneration</i> (1991), Chapters 9-15</p> <p><u>Secondary Readings:</u> Laurie Vickroy, “A Legacy of Pacifism: Virginia Woolf and Pat Barker”, <i>Women and Language</i> 27. 2 (2004): 45-50.</p> <p>Eleanor Reeds, “Silence as Resistance in Pat Barker’s Regeneration and Assia Djebar’s Children of the New World”, <i>Twentieth Century Literature</i> 62.4 (2006): 429-447.</p> <p>Sadjadi Bakhtiar, “Investigating Trauma in Narrating World War I: A Psychoanalytical Reading of Pat Barker’s Regeneration”, <i>Advances in Language and Literary Studies</i> (2016).</p> |
| Week 12 | <p>Pat Barker, <i>Regeneration</i> (1991), Chapters 16-23</p> <p><u>Secondary Readings:</u> Anne Whitehead, “Open to Suggestion: Hypnosis and History in Pat Barker's Regeneration”, <i>Modern Fiction Studies</i> 44. 3 (1998): 674-94.</p> <p>C. Kenneth Pellow, “Analogy in Regeneration”, <i>War Literature and the Arts</i> 13 (2001).</p> <p>Sean Francis Ward, “Erotohistoriography and War’s Waste in Pat Barker’s Regeneration Trilogy”, <i>Contemporary Literature</i> 57.3 (2016): 320-345.</p> |
| Week 13 | Conclusion |

Course objectives

Students who complete the course should be able to:

- 1) Relate representations of psychiatry in fiction, poetry, and drama to specific topics in twentieth-century history such as a) war experience, b) feminism, c) sexuality, e) postmodern society.
- 2) Critically assess the relationship between mental disorder and creativity.
- 3) Understand what each genre (fiction, poetry, drama) contributes to the representation of mental disorder.
- 4) Explain what role literature has played in twentieth-century conceptualisations of psychiatry.

Participation

You should come to class prepared to address the day’s material. This means completing all the primary reading before class, bringing the reading to class, and being prepared to discuss the reading thoughtfully. The secondary material includes topics or interpretations that you will be asked to agree or disagree with. During class discussion, I expect you to be attentive to what your classmates have to say and respectful of their ideas and opinions. Take notes

just as you would in a lecture course—you should not let the discussion just pass you by without actively engaging it, even as a listener.

Class Organization

We will spend our class time each day on a variety of different activities, including full-class discussions, small-group discussions, presentations, and of course the main lecture. While most of the time will be spent on my lecture, we will spend a significant amount of time engaging together with the course material and with each other's ideas. The more each of you brings your own thinking to the discussion, the more all of us will get out of class—I encourage you to offer perspectives, ideas, examples, oppositions, questions, and other contributions as much as possible.

Mid-term Assignment

As part of this course you will need to write a Research Essay. Your Essay is intended to give you an opportunity to think critically about the poetry, fiction and play we have read and to explore these texts by presenting a coherent argument which will be substantiated in the paper. The paper should be 1,500 words long (1.5 space, 12-pt. font, MLA citation style) and the deadline is on the ninth lecture. You will need to submit a hard copy in class and email it to me on the same day. A proposal for this paper is due for approval before you start writing your paper. I will hold conferences with each of you regarding your papers at least one time during the composition process. I encourage you to be creative in selecting material for this paper, and to follow your interests—the more meaningful your topic is to you, the better your paper will be and the more you will get out of writing it. Your paper will require library research and use of critical and theoretical secondary sources. A minimum of three critical sources will have to be quoted and acknowledged in footnotes as well as in the Works Cited page. I will upload on e-class a 'Guide for Students Writing Research Papers' which you need to consult during the composition of your Essay.

Presentation

You will also need to give a short class presentation (15-20 minutes) in pairs on one of the topics below. For the purposes of the presentation you should conduct extensive library and internet research. A handout including important quotations, topics covered, and works consulted must be prepared and provided to each class member. You should also be prepared to answer questions at the end of the presentation. All your sources will have to be acknowledged orally and in the handout. Finally, the presentation script will have to be emailed to me on the same day.

Presentation topics:

The Freudian Unconscious; Repression and Freedom of the Will.

Uncanny Literature – Freud and the 'Uncanny'.

Approaches to the Unconscious: Philosophy, Cognitive Science and Psychoanalysis.

Trauma and Modernity.

The importance of class and gender in shaping the diagnosis and treatment of mental illness.

Virginia Woolf's response to psychoanalysis.

The Impact of R.D. Lang's psychiatric writings on Literary Authors.

Anti-psychiatry: Michel Foucault's *Madness and Civilization*.

The abandonment of the asylum in the 20th century.

Woolf, insanity, and the medical discourse of the late 19th and early 20th century.

Adapting *Mrs Dalloway* for the screen (with visual resources).

The impact of biological psychiatry at the turn of the 20th century.

Secondary Reading

Abel, E. *Virginia Woolf and the Fictions of Psychoanalysis* (Chicago: Chicago UP, 1989).

Berman, J. *The Talking Cure: Literary Representations of Psychoanalysis* (NY: New York UP, 1985).

Boyers R., & Orrill R., eds. *R. D. Laing and Anti-Psychiatry* (Harmondsworth: Penguin, 1972).

Caramagno, Thomas C. *The Flight of the Mind: Virginia Woolf's Art and Manic-Depressive Illness* (Berkeley: University of California Press, 1992).

Childs, P. *Ian McEwan's Enduring love (Routledge guides to literature)* (London: Routledge, 2007).

Childs, P., & Tredell, N. *The fiction of Ian McEwan (Readers' guides to essential criticism)* (New York: Palgrave Macmillan, 2006).

Clark, R., & Gordon, A. *Ian McEwan's Enduring love: A reader's guide* (London: Continuum, 2003).

Cooper, D. *Psychiatry and Anti-Psychiatry* (NY: Tavistock Publications, 1967).

Ebner, I. "The Double Crisis of Sexuality and Worship in Shaffer's *Equus*." *Christianity & Literature*, 31(2), 1982: 29-47.

Easton, J., & Buzan, T. *A guide to Enduring love* (London: Hodder & Stoughton, 2001).

Gijswijt-Hofstra, M., & Porter, R., eds. *Cultures of Psychiatry and Mental Health Care in Post-War Britain* (Amsterdam: Rodopi, 1998).

Knutsen, K. P., *Reciprocal haunting: Pat Barker's Regeneration trilogy* (Münster: Waxmann, 2010).

Laing, R. D. *Wisdom, Madness and Folly: The Making of a Psychiatrist* (London: Macmillan, 1985).

Lee, R. "Jungian Approach to Theater: 'Shaffer's *Equus*.'" *Psychological Perspectives*, 8(1), 1977.

McGuire M., & Troisi A. *Darwinian Psychiatry* (Oxford: Oxford UP, 1998).

Micale, M. S., ed. *The Mind of Modernism* (Stanford: Stanford UP, 2004).

Möller, S. *Coming to terms with crisis: Disorientation and reorientation in the novels of Ian McEwan* (Heidelberg: Anglistische Forschungen, 2011).

Monteith, S., ed. *Critical perspectives on Pat Barker* (Columbia: University of South Carolina Press, 2005).

Moseley, M. *The Fiction of Pat Barker* (Basingstoke: Palgrave Macmillan, 2014).

- Oyebode, F., ed. *Mindreadings: Literature and Psychiatry* (London: Royal College of Psychiatrists Publication, 2009).
- Porter, R., & Micale M. S., eds. *Discovering the History of Psychiatry* (Oxford: Oxford UP, 1994).
- Sass, L. *Madness and Modernism* (Cambridge MA: Harvard, 1992).
- Shorter, E. *A History of Psychiatry: from the Era of the Asylum to the Age of Prozac* (NY: Wiley, 1997).
- Showalter, E. *The Female Malady: Women, Madness, and English Culture, 1830-1980* (London: Virago, 1987 [2004 printing]).
- Stevens A., & Price J. *Evolutionary Psychiatry: a New Beginning* (London: Routledge, 2000).
- Trombley, S. *All That Summer She Was Mad: Virginia Woolf: Female Victim of Male Medicine* (New York: Continuum, 1982).
- Valentine, K. *Psychoanalysis, psychiatry and modernist literature* (Basingstoke: Palgrave Macmillan, 2003).