

*The Cambridge Introduction to
Literature and Psychoanalysis*

This volume is an introduction to the relationship between psychoanalysis and literature. Jean-Michel Rabaté takes Sigmund Freud as his point of departure, studying in detail Freud's integration of literature in the training of psychoanalysts and how literature provided crucial terms for his myriad theories, such as the Oedipus complex. Rabaté subsequently surveys other theoreticians such as Wilfred Bion, Marie Bonaparte, Carl Jung, Jacques Lacan, and Slavoj Žižek. This introduction is organized thematically, examining in detail important terms such as deferred action, fantasy, hysteria, paranoia, sublimation, the uncanny, trauma, and perversion. Using examples from Miguel de Cervantes and William Shakespeare to Sophie Calle and Yann Martel, Rabaté demonstrates that the psychoanalytic approach to literature, despite its erstwhile controversy, has recently reemerged as a dynamic method of interpretation.

Jean-Michel Rabaté is the managing editor of the *Journal of Modern Literature*. He is also founder and senior curator of the Slought Foundation in Philadelphia. Since 2008, Rabaté has been a Fellow of the American Academy of Arts and Sciences. He is also on the editorial boards of *Interfaces*, *James Joyce Quarterly*, *James Joyce Annual*, the *European Journal of English Studies*, *Modernism/Modernity*, *English Text Construction*, and *Word and Image*.

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JEAN-MICHEL RABATÉ

University of Pennsylvania



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Two different versions of the Conclusion (pp. 204–214) have been published in collections, first as “L’image du tissage dans le tapis, de Holbein à Freud en passant par James” in *Decorum: Tapis et Tapisseries d’artistes*, edited by Anne Dressen, Manon Gingold, and Anna Fera, Paris, Musée d’Art de la Ville de Paris-ARC and Skira-Flammarion, 2013, p. 37–42, and then as “Freud’s Textual Couch, or the Ambassadors’ Magic Carpet” in *A Concise Companion to Psychoanalysis, Literature and Culture*, edited by Laura Marcus and Ankhi Mukherjee, Oxford, Wiley-Blackwell, 2014, p. 105–121.

The occasion for these essays was my collaboration with Mexican artist Santiago Borja, who was invited to work at the London Freud Museum. He replaced Freud’s carpet with a hand-woven rug from the Wixarika community, also known as Huichol, in central Mexico. It was shown at the exhibition curated by Catalina Lorenzo “Divan: Free-Floating Attention Piece” in the Freud Museum from May to June 2010.

French artist Anne Deguelle had been working on a similar project independently and exhibited her work at the Freud Museum as “Sigmund’s Rug: To Sleep to Dream No More” from November 2011 to January 2012. The cover illustration for the book comes from her series of “Composites” exhibited there. I thank Anne Deguelle warmly for allowing Cambridge University Press to reproduce it.