

Bibliografie rond de Gradiva van Wilhelm Jensen

voor

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In het kader van een voorbereidende taak rond het thesiswerk

door

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De "Gradiva" van Wilhelm Jensen

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- 35.) Patrick Delaroche "*Retour à Lacan?*" Fayard, 1981
- 36.) Pierre Fédida "*Le concept et la violence*", '10/18', n° 1186, UGE, 1977
- 37.) Wladimir Granoff, "*La pensée et le féminin*" . Editions de Minuit, 1976
- 38.) Sarah Kofman, "*Quatre Romans Analytiques*" , Galilée, 1973
- 39.) Jean-Michel Rey, "*De Mots à l'oeuvre*" , Aubier-Montaigne, 1979
- 40.) Serge Viderman , "*Le céleste et le sublunaire*" , PUF, 1977

*** ARTIKELS die over Jensen's "Gradiva" handelen**

Chronologisch gesorteerd

1.) Carver,-A. *The Search for a Kingdom.*

A detailed analysis of a case which the author feels throws light upon the motivation of a repression such as that described in Jensen's Gradiva

(*British-Journal-of-Psychology*.1922; 2: 273-291.)

2.) Carver,-A. *The Search for a Kingdom.*

Psychoanalytic study of the motivation of a young man who closely resembles the hero in Jensen's Gradiva. The analysis proceeds along Freudian lines

(*British-Journal-of-Psychology*.1922; 2: 273-291.)

=>zij het wel zo dat beide artikels 1 en 2 dezelfde zijn...

3.) Hamilton,-James-W. *Jensen's Gradiva: A further interpretation.*

Interprets the novel Gradiva within the framework of ego psychology, noting the important influence on the 2 main characters of object loss in childhood. It is noted that the author of the book also experienced object loss (i.e., lost both parents) in adolescence. The hypothesis is proposed that Gradiva may have been the author's attempt at externalization resulting from incomplete mourning of his parents. This interpretation is seen to extend and supplement Freud's libidinally based analysis of the work.

(*American-Imago*.1973 Win; Vol 30(4): 380-411.)

4.) Sabsay-de-Foks,-Gild; et al *La "Gradiva"--vicisitudes de la transferencia narcisista. / The Gradiva--vicissitudes of the narcissistic transference.*

The illustration of infantile sexuality presented by Jensen's The Gradiva provides the basis of a discussion of the concept of narcissistic libido and its relationship to the masculine and feminine in transference.

(*Revista-de-Psicoanalisis*.1982 Mar-Jun; Vol 39(2-sup-3): 363-368.)

5.) Luzes,-Pedro *Motivo estetico e neurose. / Aesthetic motivation and neurosis.*

discusses Freud's (1907) essay on W. Jensen's novella, Gradiva, in which Freud argues that the unconscious mechanisms, familiar to the analyst in "dream-work," are also operative in the process of imaginative writing.// Freudian perspective on unconscious mechanisms in W. Jensen's "Gradiva" and neurosis in aesthetic motivation in art and beauty

(Revista-Portuguesa-de-Psicanalise.1986 Dec; No 4: 5-19.)

6.) Gornick,-Lisa-K. *Freud and the creative writer.*

discusses Freud's view of creative writing and writers in the context of psychobiographical work on the importance of literature and literary figures for Freud. The influence of Cervantes, Shakespeare, and Goethe on Freud's early work and the significance of the Gisela affair for Freud's analysis of W. Jensen's (1918) *Gradiva* are examined.

(*Psychoanalysis-and-Contemporary-Thought*.1987; Vol 10(1): 103-127.)

7.) Resnik,-Salomon; Sheridan,-Alan (Trans) *The theatre of the dream.*

"The Theatre of the Dream" is a profound study of our dream world and its place in everyday life. The author grounds his ideas in Freud and other psychoanalyst authors such as Klein, Bion, Rosenfeld and Matte Blanco, but also draws on the approach to dream phenomena in the work of philosophers, artists and poets. He argues that dreams are indeed, as the ancients held, messages. The dream is a theatrical re-creation of certain unconscious experiences, which are both subjective and objective at the same time. It expresses not only desire, but a complex working over of a problematic situation that is not quite resolved in waking: the dream is a new elaboration of everyday experience and one which creates the seeds of oracular awareness. Resnik develops his thesis with ample and enlightening examples of dreams and their significance from his own patients

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Introduction

The stage and the dream

The birth and itinerary of the dream discourse

Scenes and schemata of bodily space in dreams

Semiology of the psycho-biological 'tissue' of the dream

The grammar of dreams

Linear time, dream, and delusion

The archaeology of the dream

The dream of Irma's injection: Irma and Freud

The traces of the *Gradiva*

Dream, hallucination, and delusion

The dream cryptology of psychosis

Dream and poetry

Dream, myth, and reality

Subject index

Name index

(London, England UK: Tavistock/Routledge. (1987). 218 pp.

New library of psychoanalysis, Vol. 6.)

8.) Dierks,-Manfred *Der Wahn und die Traeume in Thomas Manns "Der Tod in Venedig". folgenreiche Freud-Lektuere im Jahr 1911. / Delusion and dreams in "Death in Venice": Thomas Mann's consequential reading of Freud in 1911.*

Compares the psychoanalytic inspiration of Thomas Mann's novella of homosexual love, *Death in Venice*, and Wilhelm Jensen's novel, *Gradiva*. The latter was the object of a literary-psychoanalytic study by Freud himself. The similarities in theme and treatment of Mann's and Jensen's works (although Jensen's novel is about heterosexual love) are examined. Both authors were familiar with psychoanalytic theories and were influenced by the principles of Freud's dream interpretations, which can be seen at work in *Gradiva* and, in a different way, in *Death in Venice*. The Leitmotiv in both literary works is the return of the repressed

(*Psyche:-Zeitschrift-fuer-Psychoanalyse-und-ihre-Anwendungen*.1990 Mar; Vol 44(3): 240-268.)

9.) Porret, Philippe *Freud et le delire hysterique. A propos d'une nouvelle traduction de "Le delire et les rêves dans la Gradiva de W. Jensen" de S. Freud. / Freud and hysterical delusion: About a new translation of "Delusions and dreams in Jensen's Gradiva" by S. Freud.*

Presents a reconsideration of Freud's approach to hysterical delusion as presented by a new translation of Freud's "Delusions and dreams in Jensen's Gradiva." The new translation, which is considered more faithful to the original, permits a more precise study of delusion and its manifestations. The diagnosis of delusion, the chronology of its development, and the differentiation between paranoia and hysteria are discussed.

(Ctr Hospitalier Recherches Universitaire, Hopital-Sud, Grenoble, France
Evolution-Psychiatrique.1990 Apr-Jun; Vol 55(2): 383-389.)

10.) de-Urtubey, Luisa *Une tranche hors-les-murs? / A new cure "outside the traditional walls of analysis."*

Describes 2 of Freud's cases of applied analysis, one involving the protagonist of the novel Gradiva by W. Jensen and the other a 17th-century painter suffering from demonic possession (demonic neurosis). By his own admission, Freud was irresistibly tempted to apply psychological investigation to diverse cultural expressions, "outside the walls" of the psychoanalyst's office. In psychoanalysis outside the cure, both transference and countertransference are vested in the analyst, who, on one hand, puts his/her unconscious to work and projects his/her infantile conflicts, while, on the other hand, conceptualizes the S of his/her study as a real patient, who becomes a screen hiding moments of autoanalysis.

(*Psychanalyse-a-l'Universite*.1991 Jul; Vol 16(63): 139-158.)

11.) Vergopoulos, Thalia *L'adolescente a la rose. / The adolescent with the rose.*

Describes adolescence as a time of great suffering, a period re-enacted with intensified suffering in retrospect in the analytic cure. The modes of psychic functioning in adolescence are described, highlighting the negative hallucination, similar to that of the young hero in W. Jensen's Gradiva, as analyzed in Freud's commentary. Denial and hallucinatory confusion are also part of adolescent psychopathologies. The clinical example of the analysis of a 25-yr-old woman, reliving her adolescent sufferings in retrospect, and revealing her painful past through a dream, illustrates the S's oedipal conflicts and the recollections of childhood traumas.

(*Revue-Francaise-de-Psychanalyse*.1991 Nov-Dec; Vol 55(6): 1793-1797.)

12.) Rudnytsky, Peter-L. *Freud's Pompeian fantasy.*

"Delusions and Dreams in Jensen's 'Gradiva' " (1907), although one of Freud's least famous works, is undoubtedly far better known than the novel it anatomizes, Wilhelm Jensen's "Gradiva: A Pompeian Fantasy" (1903) / this reversal of the customary relation between primary and secondary texts invites the reader of Freud's interpretation of Jensen to assume a postmodern stance /// despite its intricate web of themes and images, Jensen's tale of the archeologist Norbert Hanold's mysterious attraction to a relief depicting a young woman with an unusual gait is formally naive and employs the convention of an omniscient narrator / Freud's appropriation of Jensen's novel as a parable of psychoanalysis, by contrast, paradoxically at once enhances and distorts its meanings and imposes a subjective frame that transforms an unsophisticated text into a radically unstable and self-reflexive one / after Freud, every reading of "Gradiva" becomes a double reading, in which there is no position of absolute knowledge or mastery but only a series of more or less adequate transference investments in the reading and writing process (1994)

13.) Trosman,-Harry *A modern view of Freud's "Creative Writers and Day-dreaming."*
places Freud's paper ["Creative Writers and Day-dreaming"] in its historical context vis-a-vis Freud's thinking about creativity, locating it as an extension of Freud's earlier study of Wilhelm Jensen's novella "Gradiva" / Trosman notes that subsequent psychoanalytic investigations into creativity have targeted 3 major areas for exploration: (1) studies of literary works as a clue to biographical studies; (2) analyses of literary works per se; and (3) studies of the sources of creativity / sees "Creative Writers and Day-dreaming" as an example of the 3rd category /// [argues that] Freud's paper . . . serves to position fantasy as central to creativity / Freud's paper, Trosman says, also moves us in the direction of contemplating "how the experience of pleasure can be processed" / [argues] that the pleasure in creative work resides in the ego and not just in the expression of drive / notes [that] Freud, having made the connection between fantasy and creativity, goes on to connect daydreaming to childhood play. (1995)

14.) Wilgowicz,-Perele *Les bornes de temporalite. / The bounds of temporality.*
ivm de Gradiva : de archeologische temporaliteit van de "Gradiva" van de Deense nobelprijswinnaar Wilhelm Jensen , in verband gebracht met de dubbele temporaliteit in de raadsels die de Sfinx opgaf aan Oedipus. (*Revue-Francaise-de-Psychanalyse*.1995 Oct-Dec; Vol 59(4): 1123-1128.)