***Streetcar Named Desire***

Psychoanalytic Reading Considerations

“Psychoanalytical” or “Freudian Theory” seems to encompass two almost contradictory critical theories. The first focuses on the text itself, with no regard to outside influences; the second focuses on the author of the text. According to the first view, reading and interpretation are limited to the work itself. One will understand the work by examining conflicts, characters, dream sequences, and symbols. One will further understand that a character’s outward behavior might conflict with inner desires, or might reflect undiscovered inner desires.

**Main areas of study/points of criticism of the first view:**

* ***There are strong Oedipal connotations*** in this theory: the son’s desire for his mother, the father’s envy of the son and rivalry for the mother’s attention, the daughter’s desire for her father, the mother’s envy of the daughter and rivalry for the father’s attention. Of course, these all operate on a subconscious level to avoid breaking a serious social more.
* ***There is an emphasis on the meaning of dreams*.** This is because psychoanalytic theory asserts that it is in dreams that a per- son’s subconscious desires are revealed. What a person cannot express or do because of social rules will be expressed and accomplished in dreams, where there are no social rules. Most of the time, people are not even aware what it is they secretly desire until their subconscious goes unchecked in sleep.
* ***There are three parts to the subconscious***, which is the largest part of the human personality. The three parts are:

**The id** – the basic desire. The id is the fundamental root of what a person wants. There is no sense of conscience in it, thus making it everyone’s “inner child.” Children, before they are taught social skills, operate entirely through the id. They cry in public, wet their diapers, and demand immediate gratification of their needs and desires.

**The superego** – the opposite of the id. This is the repository of all socially imposed behavior and sense of guilt. While the id is innate, the superego is learned through parental instruction and living in society. Humans develop a superego by having parents scold them, and other members of society criticize or teach them.

**The ego** – reality. The balance between the id and the superego. The ego takes the desires of the id, filters them through the superego, and comes up with an action that satisfies both entities. The ego realizes that the id must be satisfied, but that there are certain socially acceptable ways to achieve satisfaction.

**Main areas of study/points of criticism of the second view**:

**According to the second view, an essential relationship exists between the author of the work and the work itself**. In order to understand a work, one must fully understand the author’s life and emotional stance, and vice versa. Though a work might not be blatantly autobiographical, psychoanalysts argue that there is always something of the author in the work, whether it be a character, character trait, theme, or motif. Often, authors will satirize people they dislike or will be overtly sympathetic to people they do like. This author bias often has an effect on the reader, which is exactly what the author wants. When reading, people are extremely vulnerable to the author’s chosen point of view (the only way they hear the story is through the author’s narrator). This aspect of the psychoanalytic view is completely subjective and a relatively controversial approach to literature, but the psychoanalysts of the world argue that it is a valid and important type of literary study.

This type of psychoanalytic reading includes the following:

* **Reference to what is known or surmised about the author’s personality is used to explain and interpret a literary work**. For example, Charles Dickens grew up poor and later wrote books very sympathetic to boys growing up poor.
* **sire Perspectives**
* **Reference to a literary work is made in order to establish an understanding of the mind of the author**. For example, judging by Harper Lee’s *To Kill a Mockingbird*, one might reasonably conclude that Harper Lee herself was sympathetic to the plight of black Americans.
* **Studying the literary work of an author is a means of knowing the author as a person**. The more novels by Charles Dickens one reads, the more one can infer about the author’s beliefs, values, hopes, fears, etc.
* **An artist may put his or her repressed desires on the page in the form of actions performed by characters**. Pay attention to behaviors that are not socially “normal” to see if there is any evidence of the id at work. For example, an author who consistently writes stories in which his female characters are weak, dependent, or unintelligent might be expressing latent misogynist tendencies. Likewise, a female author might express her latent misandry through weak, blatantly evil, or thoroughly inconsequential male characters. 