

## Electra After Freud Myth And Culture Cornell Studies In The History Of Psychiatry

The SAGE Encyclopedia of Theory in Counseling and Psychotherapy is a two-volume source that traces theory and examines the beginnings of counseling and psychotherapy all the way to current trends and movements. This reference work draws together a team of international scholars that examine the global landscape of all the key counseling and psychotherapy theories and the theorists behind them while presenting them in context needed to understand their strengths and weaknesses. This is a quick, one-stop source that gives the reader the “who, what, where, how, and why” of contemporary counseling and psychotherapy theory. From historical context in which the theories were developed to the theoretical underpinnings which drive the theories, this reference encyclopedia has detailed and relevant information for all individuals interested in this subject matter. Features & Benefits: Approximately 335 signed entries fill two volumes available in a choice of print or electronic formats. Back matter includes a Chronology of theory within the field of counseling to help students put individual theories within a broader context. A Master Bibliography and a Resource Guide to key books, journals, and organizations guide students to further resources beyond the encyclopedia. The Reader's Guide, a detailed Index and the Cross References combine for effective search-and-browse in the e-version and helps students take the next steps in their research journeys. This reference encyclopedia serves as an excellent source for any individual interested in the roots of contemporary counseling and psychotherapy theory. It is ideal for the public and professionals, as well as for students in counselor education programs especially those individuals who are pursuing a Masters level degree.

Ideas about human sexuality and sexual development changed dramatically across the first half of the 20th century. As scholars such as Magnus Hirschfeld, Iwan Bloch, Albert Moll, and Karen Horney in Berlin and Sigmund Freud, Wilhelm Stekel, and Helene Deutsch in Vienna were recognized as leaders in their fields, the German-speaking world quickly became the international center of medical-scientific sex research—and the birthplace of two new and distinct professional disciplines, sexology and psychoanalysis. This is the first book to closely examine vital encounters among this era's German-speaking researchers across their emerging professional and disciplinary boundaries. Although psychoanalysis was often considered part of a broader “sexual science,” sexologists increasingly distanced themselves from its mysterious concepts and clinical methods. Instead, they turned to more pragmatic, interventionist therapies—in particular, to the burgeoning field of hormone research, which they saw as crucial to establishing their own professional relevance. As sexology and psychoanalysis diverged, heated debates arose around concerns such as the sexual life of the child, the origins and treatment of homosexuality and transgender phenomena, and female frigidity. This new story of the emergence of two separate approaches to the study of sex demonstrates that the distinctions between them were always part of a dialogic and competitive process. It fundamentally revises our understanding of the production of modern sexual subjects.

Around 1900, German and Austrian actresses had allure and status, apparent autonomy, and unconventional lifestyles. They presented a complex problem socially and aesthetically, one tied to the so-called Woman Question and to the contested status of modernity. For modernists, the actress's socioeconomic mobility and defiance of gender norms opened space to contest social and moral strictures, and her mutability offered a means to experiment with identity. For conservatives, on the other hand, female performance could support antifeminist convictions and validate masculine authority by positing woman as nothing but a false surface shaped by productive male forces. Influential male-authored texts from the period thereby

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disavowed female subjectivity per se by equating "woman" and "actress." S. E. Jackson establishes the actress as a key figure in a discursive matrix surrounding modernity, gender, and subjectivity. Her central argument is that because the figure of the actress bridged such varied fields of thought, women who were actresses had a consequential impact that resonated in and far beyond the theater - but has not been explored. Examining archival sources such as theater reviews and writing by actresses in direct relation to canonical aesthetic and philosophical texts, *The Problem of the Actress* reconstructs the constitutive role that women played on and off the stage in shaping not only modernist theater aesthetics and performance practices, but also influential strains of modern thought.

This book offers a collection of original articles presenting several different approaches to Jung's psychology in relation to religion, theology, and contemporary culture. The contributors describe their teaching of Jung in different academic contexts, with special attention to the pedagogical and theoretical challenges that arise in the classroom.

This generous selection of published essays by the distinguished classicist Charles Segal represents over twenty years of critical inquiry into the questions of what Greek tragedy is and what it means for modern-day readers. Taken together, the essays reflect profound changes in the study of Greek tragedy in the United States during this period-in particular, the increasing emphasis on myth, psychoanalytic interpretation, structuralism, and semiotics.

The first comprehensive treatment in English of the rich and varied afterlife of classical drama across Latin America, this volume explores the myriad ways in which ancient Greek and Roman texts have been adapted, invoked and re-worked in notable modern theatrical works across North and South America and the Caribbean, while also paying particular attention to the national and local context of each play. A comprehensive introduction provides a critical overview of the varying issues and complexities that arise when studying the afterlife of the European classics in the theatrical stages across this diverse and vast region. Fourteen chapters, divided into three general geographical sub-regions (Southern Cone, Brazil and the Caribbean and North America) present a strong connection to an ancient dramatic source text as well as comment upon important socio-political crises in the modern history of Latin America. The diversity and expertise of the voices in this volume translate into a multi-ranging approach to the topic that encompasses a variety of theoretical and interdisciplinary perspectives from classics, Latin American studies and theatre and performance studies.

This book offers Jungian perspectives on social constructions of gender difference and explores how these feed into adult ways of relating within male-female relationships. Phil Goss places this discussion within an archetypal context drawing on the fairy tale Jack and the Beanstalk to consider the deep tension in western culture between the transcendent masculine and the immanent feminine. Offering both developmental and socio-cultural frameworks, areas of discussion include: the use of story and myth to understand gender Jungian and post-Jungian approaches: updating anima/animus working clinically with men, and with women the developmental pathways of gender difference power relations between men and women in the home. *Men, Women and Relationships – A Post-Jungian Approach* will be a valuable resource for all those with an interest in analytical psychology including psychotherapists, psychoanalysts and counsellors, as well as those in the broader fields of social work and education who have an interest in gender difference and identity.

*Electra After Freud Myth and Culture* Cornell University Press

Among the best-known Greek tragedies, *Electra* is also one of the plays students of Greek often read in the original language. It tells the story of how *Electra* and her brother, *Orestes*, avenge the murder of their father, *Agamemnon*, by their mother and her lover. H. M. Roisman and C. A. E. Luschnig have developed a new edition of this seminal tragedy designed for twenty-first-century classrooms.

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Included with the Greek text are a useful introduction, line-by-line commentary, and other materials in English, all intended to support intermediate and advanced undergraduate students. Electra's gripping story and almost contemporary feel help make the play accessible and interesting to modern audiences. The liberties Euripides took with the traditional myth and the playwright's attitudes toward the gods can inspire fruitful classroom discussion about fifth-century Athenian thought, manners, and morals. Roisman and Luschnig invite readers to compare Euripides' treatment of the myth with those of Aeschylus and Sophocles and with variant presentations in epic and lyric poetry, later drama, and modern film. The introduction also places the play in historical context and describes conventions of the Greek theater specific to the work. Extensive appendices provide a complete metrical analysis of the play, helpful notes on grammar and syntax, an index of verbs, and a Greek-English glossary. In short, the authors have included everything students need to support and enhance their reading of Electra in its original language.

Examining the profusion of ways in which the arts, culture, and thought of Greece and Rome have been transmitted, interpreted, adapted and used, *A Companion to Classical Receptions* explores the impact of this phenomenon on both ancient and later societies. Provides a comprehensive introduction and overview of classical reception - the interpretation of classical art, culture, and thought in later centuries, and the fastest growing area in classics Brings together 34 essays by an international group of contributors focused on ancient and modern reception concepts and practices Combines close readings of key receptions with wider contextualization and discussion Explores the impact of Greek and Roman culture worldwide, including crucial new areas in Arabic literature, South African drama, the history of photography, and contemporary ethics

Classical drama on the modern stage as a cultural and political phenomenon is scholarly trailed since the 1950s and 60s and intensified in the last third of the twentieth century. The evidence is being extensively documented, pioneered by Walton (1987) and McDonald (1992) and subsequently developed by collaborative research projects which include published databases. It is clear from the work of these projects that performance of classical drama is a major feature in all types of theatre – avant-garde and experimental, student, international and fringe, epic and classical, commercial, popular and canonical. This means that it is closely intertwined with the politics of locale, environment and geography as well as of language, translation and culture. Each of the essays has a specialised contribution to make. However, the total impact of the whole section will be even greater than the sum of the parts because the authors not only intersect in their discussions of common concerns in modern performance of ancient drama but also provide case studies that will add to the knowledge base and critical acumen of everyone working in the field.

Looking at sex and sexuality from a variety of historical, sociological and theoretical perspectives, as represented in a variety of media, *Sex in Antiquity*

represents a vibrant picture of the discipline of ancient gender and sexuality studies, showcasing the work of leading international scholars as well as that of emerging talents and new voices. Sexuality and gender in the ancient world is an area of research that has grown quickly with often sudden shifts in focus and theoretical standpoints. This volume contextualises these shifts while putting in place new ideas and avenues of exploration that further develop this lively field or set of disciplines. This broad study also includes studies of gender and sexuality in the Ancient Near East which not only provide rich consideration of those areas but also provide a comparative perspective not often found in such collections. Sex in Antiquity is a major contribution to the field of ancient gender and sexuality studies.

This book takes a new, interdisciplinary approach to analyzing modern Viennese visual culture, informed by Austro-German theater, contemporary medical treatises centered on hysteria, and an original examination of dramatic gestures in expressionist artworks. It centers on the following question: How and to what end was the human body discussed, portrayed, and utilized as an aesthetic metaphor in turn-of-the-century Vienna? By scrutinizing theatrically “hysterical” performances, avant-garde puppet plays, and images created by Oskar Kokoschka, Koloman Moser, Egon Schiele and others, Nathan J. Timpano discusses how Viennese artists favored the pathological or puppet-like body as their contribution to European modernism.

Understanding Sharon Olds explores this Pulitzer Prize–winning poet’s major themes, characters, life, and career, including her often-controversial portrayals of family dysfunction, sexuality, and violence against women. In this first book dedicated entirely to the poetry of Sharon Olds, Russell Brickey examines how Olds approaches these difficult and complex topics with pathos and intimate, sometimes provocatively private, details through poetry that not all her critics appreciate. Olds has never shied away from difficult subject matter. Her first award-winning book, *Satan Says*, is a feminist exploration of gender politics and adolescent discovery. *The Father* comprises a book-length elegy about cancer. *Stag’s Leap*, Olds’s Pulitzer Prize–winning volume, is a surprisingly tender look at divorce in modern American culture. Extremely personal, her poems often deal with the victories and contradictions of being a woman in the United States during a time when the country is often involved in racial upheavals and military conflicts overseas. She investigates the victories and contradictions of being a wife and mother during the era of feminism, as one of our most honest, most overt poets of female sexuality and its relationship to family life and its place within the history of humanity. Brickey organizes each chapter around a theme or a persona within Olds’s cast of characters. These include poems dedicated to mothers, fathers, children, and the arc of history. Through his close readings, Brickey shows how and where Olds has expanded the tradition of confessional poetry (literature that deals with psychology, family, love, and sexuality), a term Olds disdains but nevertheless expanded into commentary about the human

condition in all its paradoxes.

A Companion to the Classical Tradition accommodates the pressing need for an up-to-date introduction and overview of the growing field of reception studies. A comprehensive introduction and overview of the classical tradition - the interpretation of classical texts in later centuries Comprises 26 newly commissioned essays from an international team of experts Divided into three sections: a chronological survey, a geographical survey, and a section illustrating the connections between the classical tradition and contemporary theory

The Greek Trilogy of Luis Alfaro gathers together for the first time the three 'Greek' plays of the MacArthur Genius Award-winning Chicana playwright and performance artist. Based respectively on Sophocles' Electra and Oedipus, and Euripides' Medea, Alfaro's *Electricidad*, *Oedipus El Rey*, and *Mojada* transplant ancient themes and problems into the 21st century streets of Los Angeles and New York, in order to give voice to the concerns of the Chicana and wider Latinx communities. From performances around the world including sold-out runs at New York's Public Theater, these texts are extremely important to those studying classical reception, Greek theatre and Chicana writers. This unique anthology features definitive editions of all three plays alongside a comprehensive introduction which provides a critical overview of Luis Alfaro's work, accentuating not only the unique nature of these three 'urban' adaptations of ancient Greek tragedy but also the manner in which they address present-day Chicana and Latinx socio-political realities across the United States. A brief introduction to each play and its overall themes precedes the text of the drama. The anthology concludes with exclusive supplementary material aimed at enhancing understanding of Alfaro's plays: a 'Performance History' timeline outlining the performance history of the plays; an alphabetical 'Glossary' explaining the most common terms in Spanish and Spanglish appearing in each play; and a 'Further Reading' list providing primary and secondary bibliography for each play. The anthology is completed by a new interview with Alfaro which addresses key topics such as Alfaro's engagement with ancient Greek drama and his work with Chicana communities across the United States, thus providing a critical contextualisation of these critically-acclaimed plays.

At most recent count, there are no fewer than forty-five women in Brazil directing or codirecting feature-length fiction or documentary films. In the early 1990s, women filmmakers in Brazil were credited for being at the forefront of the rebirth of filmmaking, or *retomada*, after the abolition of the state film agency and subsequent standstill of film production. Despite their numbers and success, films by Brazilian women directors are generally absent from discussions of Latin American film and published scholarly works. Filling this void, *Brazilian Women's Filmmaking* focuses on women's film production in Brazil from the mid-1970s to the current era. Leslie L. Marsh explains how women's filmmaking contributed to the reformulation of sexual, cultural, and political citizenship during Brazil's fight for the return and expansion of civil rights during the 1970s and 1980s and the

recent questioning of the quality of democracy in the 1990s and 2000s. She interprets key films by Ana Carolina and Tizuka Yamasaki, documentaries with social themes, and independent videos supported by archival research and extensive interviews with Brazilian women filmmakers. Despite changes in production contexts, recent Brazilian women's films have furthered feminist debates regarding citizenship while raising concerns about the quality of the emergent democracy. *Brazilian Women's Filmmaking* offers a unique view of how women's audiovisual production has intersected with the reconfigurations of gender and female sexuality put forth by the women's movements in Brazil and continuing demands for greater social, cultural, and political inclusion.

This volume seeks to weave applications of the dynamic concept of resonance to ethnic studies. Resonance refers to the ever broadening, multidirectional effects of movement or action, a concept significant for many disciplines. The individual chapters exchange the concept of static "intertextuality" for that of interactive "resonance," which encourages consideration of the mutual and processual influences among readings, paradigms, and social engagement in cultural analysis. International scholars of literary and cultural studies, linguistics, history, politics, or ethno-environmental studies contribute their work in this volume. Each chapter examines a specific ethnic phenomenon in terms of relevant literature, lived experience and theoretical approaches, or historical intervention, relating the given case study to parameters of resonance. The book offers dialogic transnational interchange, a play of eclectic ethnic voices, inquiries, perspectives, and differences. The studies in this interdisciplinary volume show that – through resonant engagement with(in) and between works – literary production can both enhance and disturb cultural narratives of ethnicity.

The spirited narration of the scenes and the themes of recognition and revelation from Homer and Genesis to the major classical, Medieval, and modern writers: anagnorisis as the living, moving encounter between two human beings.

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918. Concepts of gender and modernity as defined by the Habsburg Monarchy were modified by the conservative, liberal, radical right-wing and Communist regimes that ruled the empire's successor states in the twentieth century. While these values have taken on new dimensions again in the post-Communist period, the Habsburg Monarchy's influence on gender and modernity in Central Europe is still palpable. With a truly interdisciplinary approach – drawing on the fields of women's studies, gender studies, sociology, history, literature, art, and psychoanalysis – that touches on a variety of subjects – gender roles, sexual identities, misogyny, painting, writing, minorities – this volume explores the lasting impact of the Austro-Hungarian Empire in contemporary Central Europe, which is fraught with gender conflict and tension between modernist and anti-modernist forces. The Austro-Hungarian

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Empire was a fascinating multi-ethnic society. Its experience and understanding of gender and modernity provides important, relevant lessons for today's world as it becomes increasingly intercultural and as issues of identity become more and more complex.

In Westerns, women transmit complicated cultural coding about the nature of westward expansionism, heroism, family life, manliness and American femininity. As the genre changes and matures, depictions of women have transitioned from traditional to more modern roles. Frontier Feminine charts these significant shifts in the Western's transmission of gender values and expectations and aims to expand the critical arena in which Western film is situated by acknowledging the importance of women in this genre.

Brill's Companion to the Reception of Sophocles offers a comprehensive account of the reception of Sophocles' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

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The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present. The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but, in the case of the Americas, long colonial histories have often imposed such boundaries arbitrarily. This volume

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tracks networks across continents and oceans and uncovers the ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries. With contributions from classicists, Latin American specialists, theatre and performance theorists, and historians, the Handbook also includes interviews with key writers, including Nobel Laureate Derek Walcott, Charles Mee, and Anne Carson, and leading theatre directors such as Peter Sellars, Carey Perloff, Héctor Daniel-Levy, and Heron Coelho. This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas, and to articulate how these different engagements - at local, national, or trans-continental levels, as well as across borders - have been distinct both from each other, and from those of Europe and Asia.

When it was first published in Germany in 1995, *Poetics of Dance* was already seen as a path-breaking publication, the first to explore the relationships between the birth of modern dance, new developments in the visual arts, and the renewal of literature and drama in the form of avant-garde theatrical and movement productions of the early twentieth-century. Author Gabriele Brandstetter established in this book not only a relation between dance and critical theory, but in fact a full interdisciplinary methodology that quickly found foothold with other areas of research within dance studies. The book looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity. As Brandstetter demonstrates, the aesthetic renewal of dance vocabulary which was pursued by modern dancers on both sides of the Atlantic - Isadora Duncan and Loie Fuller, Valeska Gert and Oskar Schlemmer, Vaslav Nijinsky and Michel Fokine - unfurled itself in new ideas about gender and subjectivity in the arts more generally, thus reflecting the modern experience of life and the self-understanding of the individual as an individual. As a whole, the book makes an important contribution to the theory of modernity.

Mermaids have been a feature of western cinema since its inception and the number of films, television series, and videos representing them has expanded exponentially since the 1980s. *Making a Splash* analyses texts produced within a variety of audiovisual genres. Following an overview of mermaids in western culture that draws on a range of disciplines including media studies, psychoanalysis, and post- structuralism, individual chapters provide case studies of particular engagements with the folkloric figure. From Hans Christian Andersen's "The Little Mermaid" to the creation of Ursula, Ariel's tentacled antagonist in Disney's 1989 film, to aspects of mermaid vocality, physicality, agency, and sexuality in films and even representations of mermen, this work provides a definitive overview of the significance of these ancient mythical figures in 110 years of western audio-visual media.

*Fixing Gender* uses psychoanalysis to explore the theoretical implications for the gendering of the human subject that arise from the situation of lesbians raising children from birth. The book engages with feminist psychoanalytic debates about gender development and the role played by the Oedipus complex in the formation of gender identity. Through an examination of literature on homosexuality and psychoanalysis, it offers a new intervention into the conceptualization and work of gender while using lesbian motherhood as a focal point for the discussion.

Explores the complex ethical dilemmas of human mobility in the context of climate change Shows how contemporary adaptations, on the stage and on the page, can breathe new life into Greek tragedy.

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Brahms in the Priesthood of Art: Gender and Art Religion in the Nineteenth-Century German Musical Imagination explores the intersection of gender, art religion (Kunstreligion) and other aesthetic currents in Brahms reception of the nineteenth and early twentieth centuries. In particular, it focuses on the theme of the self-sacrificing musician devoted to his art, or "priest of music," with its quasi-mystical and German Romantic implications of purity seemingly at odds with the lived reality of Brahms's bourgeois existence. While such German Romantic notions of art religion informed the thinking on musical purity and performance, after the failed socio-political revolutions of 1848/49, and in the face of scientific developments, the very concept of musical priesthood was questioned as outmoded. Furthermore, its essential gender ambiguity, accommodating such performing mothers as Clara Schumann and Amalie Joachim, could suit the bachelor Brahms but leave the composer open to speculation. Supportive critics combined elements of masculine and feminine values with a muddled rhetoric of prophets, messiahs, martyrs, and other art-religious stereotypes to account for the special status of Brahms and his circle. Detractors tended to locate these stereotypes in a more modern, fin-de-siècle psychological framework that questioned the composer's physical and mental well-being. In analyzing these receptions side by side, this book revises the accepted image of Brahms, recovering lost ambiguities in his reception. It resituates him not only in a romanticized priesthood of art, but also within the cultural and gendered discourses overlooked by the absolute music paradigm.

This collection of essays explores the extensive use of Latin and Greek literary texts in a range of recent poetry written in English. It contains both contributions from poets, who include Tony Harrison, Seamus Heaney, and Michael Longley, talking about their uses of classical literature in their own work in lyric poetry and in theatre poetry, and essays from academic experts on the same topics. Living Classics asks why contemporary poets are returning to making versions of and allusions to Greek and Roman literature in their work, and interrogates the parallel interest of modern classical scholars in the contemporary reception of classical texts. Figures of the Unconscious, No. 8 Sigmund Freud, in his search for the origins of the sense of guilt in individual life and culture, regularly speaks of "reading a dark trace," thus referring to the Oedipus myth as a myth about the problem of human guilt. In Freud's view, this sense of guilt is a trace, a path, that leads deep into the individual's mental state, into childhood memories, and into the prehistory of culture and religion. Herman Westerink follows this trace and analyzes Freud's thought on the sense of guilt as a central issue in his work, from the earliest studies on the moral and "guilty" characters of the hysterics, via later complex differentiations within the concept of the sense of guilt, and finally to Freud's conception of civilization's discontents and Jewish sense of guilt. The sense of guilt is a key issue in Freudian psychoanalysis, not only in relation to other key concepts in psychoanalytic theory but also in relation to Freud's debates with other psychoanalysts, including Carl Jung and Melanie Klein. In 1953, Freud biographer Ernest Jones revealed that the famous hysteric Anna O. was really Bertha Pappenheim (1859-1936), the prolific author, German-Jewish feminist, pioneering social worker, and activist. Elizabeth Loentz directs attention away from the young woman who arguably invented the talking cure and back to Pappenheim and her post-Anna O. achievements. Her writings, especially, reveal her to be one of the most versatile, productive, influential, and controversial Jewish thinkers and leaders of her time. Pappenheim's oeuvre includes stories, plays, poems, prayers, travel literature, letters, essays, speeches, and aphorisms. She translated Mary Wollstonecraft's Vindication of the Rights of Women as well as the Memoirs of Gluckel of Hameln and other Old Yiddish texts into German. She was discussed as both writer and newsmaker in German-Jewish newspapers of every religious and political affiliation and in German feminist publications. As founder and leader of the League of Jewish Women in

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Germany and the international League of Jewish Women, she was at the forefront of the campaign to combat human trafficking and forced prostitution. A pioneer of modern Jewish social work, she founded a home for at-risk girls and unwed mothers and advocated on behalf of Jewish women, children, refugees, and immigrants. Her accomplishments are all the more remarkable because she attained them after struggling to recover from the debilitating mental illness chronicled in Freud and Breuer's *Studies on Hysteria* (1895). Loentz examines how Pappenheim engaged, in words and deeds, with the key political, social, and cultural issues concerning German Jewry in the early decades of the twentieth century: the status of the Yiddish language, Zionism, the conversion epidemic, responses to the plight of Eastern European Jews, and Jewish spirituality. Pappenheim's unique approach to each of these issues balanced allegiances to feminism, the Jewish religion, and German culture. Loentz also explores how biographers and artists have rediscovered Pappenheim, rewritten her life story, and renegotiated her identity.

Providing a comprehensive framework for the broad subject of human sexuality, this two-volume set offers a context of historical development, scientific discovery, and sociopolitical and sociocultural movements. The broad topic of sex—encompassing subjects as varied as sexuality, sexual and gender identity, abortion, and crimes such as sexual assault—is one of the most controversial in American society today. The two-volume encyclopedic set provides readers with more than 450 entries on the subject, offering a comprehensive overview of major sexuality issues in American and global culture. Themes that run throughout the volumes include sexual health and reproduction, sexual identity and orientation, sexual behaviors and expression, the history of sex and sexology, and sex and society. Entries cover a breadth of subjects, such as the major contributors to the field of sexology; the biological, psychological, and cultural dimensions of sex and sexuality; and how the modern-day political climate and the government play a major role in determining attitudes and beliefs about sex. Written in clear, jargon-free language, this set is ideal for high school and undergraduate students as well as general readers. Explores the important yet often controversial nature of human sexuality through a carefully curated selection of entries that provide clear yet sensitive coverage of the topic Includes a thorough treatment of the understanding of sexual behaviors in individuals and relationships that contextualizes models of sexuality related to contemporary lifestyles Defines common terms related to sexual and gender identity as well as their application to the modern-day understanding of sexual behavior Further readings sections at the end of each entry guide readers toward additional information

Looks at how nine classical myths, including Oedipus, Electra, and Psyche are used to explain psychological theories, and assesses the validity of these comparisons. Aside from Ruth Rendell's brilliance as a fiction writer, and her appeal to mystery lovers, her books portray a compelling, universal experience that her readers can immediately relate to, the intra-familial stresses generated by the nuclear family. Even those who experience the joys as well as pains of family life will find in Rendell the conflicts that beset all who must navigate their way through the conflicts that beset members of the closest families. Barbara Fass Leavy analyzes the multi-levelled treatment of these themes that contributes to Rendell's standing as a major contemporary novelist. Rendell, who also writes as Barbara Vine, draws on ancient

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Greek narratives, and on the psychological theories Sigmund Freud and Carl Jung derived from them, to portray the disturbed family relationships found throughout her work. Leavy's analysis considers what distinguishes mysteries as popular entertainment from crime fiction as literary art. The potential for rereading even when the reader remembers "whodunit" will be the basis for this distinction. Leavy also looks closely at the Oedipus and Electra complexes and how they illuminate Rendell's portrayals of the different pairings within the nuclear family (for example, mother and daughter) and considers the importance of gender differences. In addition, Leavy corrects a widespread error, that Freud formulated the Electra complex, when in fact the formulation was Jung's as he challenged Freud's emphasis on the Oedipus story as the essential paradigm for human psychological development.

Despite recent interest in forgiveness and reconciliation, relatively little research has been conducted on forgiveness in literary studies. *A Poetics of Forgiveness* explores the profound links between creativity and forgiveness, and argues that creative production and interpretation can play a vital role in practices of forgiveness.

Developing a model of "poetic forgiveness" through the work of Julia Kristeva, Jacques Derrida, and Kelly Oliver, *A Poetics of Forgiveness* asks how forgiveness is expressed in literature and other art forms, and what creative works can bring to secular debates on forgiveness and conflict resolution. Jill Scott explores these questions in a wide variety of historical and cultural contexts, from Homer's *Iliad* to 9/11 novels, from postwar Germany to post-Apartheid South Africa, in canonical texts and in diverse media, including film, photography, and testimony.

"Electra's story is essentially a tale of murder, revenge, and violence. In the ancient myth of Atreus, Agamemnon returns home from battle and receives no hero's welcome. Instead, he is greeted with an ax, murdered in his bath by his wife, Clytemnestra, and her lover-accomplice, Aegisthus. Electra chooses anger over sorrow and stops at nothing to ensure that her mother pays. In revenge, Electra, with the help of her brother, orchestrates a brutal and bloody matricide, and her reward is the restitution of her father's good name. Amid all this chaos, Electra, Agamemnon's princess daughter, must bear the humiliation of being treated as a slave girl and labeled a madwoman."—from the Introduction Almost everyone knows about Oedipus and his mother, and many readers would put the Oedipus myth at the forefront of Western collective mythology. In *Electra after Freud*, Jill Scott leaves that couple behind and argues convincingly for the primacy of the countermyth of Agamemnon and his daughter. Through a lens of Freudian and feminist psychoanalysis, this book views renderings of the Electra myth in twentieth-century literature and culture. Scott reads several pivotal texts featuring Electra to demonstrate what she calls "a narrative revolt" against the dominance of Oedipus as archetype. Situating the Electra myth within a framework of psychoanalysis, medicine, opera, and dance, Scott investigates the heroine's role at the intersections of history and the feminine, eros and thanatos, hysteria and melancholia. Scott analyzes Electra adaptations by H.D., Hofmannsthal and Strauss, Musil, and Plath and highlights key moments in the telling and reception of the Electra myth in the modern imagination.

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