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Titolo	Freud and the scene of trauma [[electronic resource] /] / John Fletcher
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ISBN	0-8232-5462-3 0-8232-6097-6 0-8232-5463-1
Edizione	[1st ed.]
Descrizione fisica	1 online resource (383 p.)
Disciplina	616.85/24
Soggetti	Freudian theory - History Medicine in art Medicine in literature Post-traumatic stress disorder - Psychology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Charcot's hysteria : trauma and the hysterical attack -- Freud's hysteria : "scenes of passionate movement" -- The afterwardsness of trauma and the theory of seduction -- Memory and the key of fantasy -- The scenography of trauma : Oedipus as tragedy and complex -- Leonardo's screen memory -- Flying and painting : Leonardo's rival sublimations -- The transference and its prototypes -- The wolf man I : constructing the primal scene -- The wolf man II : interpreting the primal scene -- Trauma and the genealogy of the death drive -- Uncanny repetitions : Freud, Hoffmann, and the death-work.
Sommario/riassunto	This book argues that Freud's mapping of trauma as a scene is central to both his clinical interpretation of his patients' symptoms and his construction of successive theoretical models and concepts to explain the power of such scenes in his patients' lives. This attention to the scenic form of trauma and its power in determining symptoms leads to Freud's break from the neurological model of trauma he inherited from Charcot. It also helps to explain the affinity that Freud and many since him have felt between psychoanalysis and literature (and artistic production more generally), and the privileged role of literature at certain turning points in the development of his thought. It is Freud's

scenography of trauma and fantasy that speaks to the student of literature and painting. Overall, the book develops the thesis of Jean Laplanche that in Freud's shift from a traumatic to a developmental model, along with the undoubted gains embodied in the theory of infantile sexuality, there were crucial losses: specifically, the recognition of the role of the adult other and the traumatic encounter with adult sexuality that is entailed in the ordinary nurture and formation of the infantile subject.
