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Abstract:
Pre-Oedipal Tension in I.B. Singer's *Magician of Lublin*

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According to the Jewish tradition, suicide is taboo, and it is commonly believed that Jews do not commit suicide. Therefore, the prominent appearance of suicide among characters in Yiddish literature invites curiosity and speculation. What, in the minds of late 19th and 20th Century Yiddish authors, could be so wrong in a person's existence that a forbidden death would be preferable to continuing the struggle of living?

The answer to this question is complex, but I believe there is a definite pattern to be observed. The basis for my formulation rests in psychoanalytic concepts, but not in the ways that are often employed with respect to literature. That is, I am not involved with finding literary analogies to psychoanalytic structures (e.g. the ritual slaughter = id), the legitimacy of which is questionable to me in any case; nor am I concerned with composing a portrait of the author, using his writing as evidence to explain his personality -- although this has its important place in literary history.

Rather, I have chosen to concentrate on the literary works themselves, employing a psychodynamic perspective. My approach has yielded the following general insight about suicide in Yiddish literature: Men who are noticeably passive and women who are passionate -- generally in terms of sexuality -- cannot function according to standard Jewish family dynamics. They are usually unable to marry and, if they do manage to achieve that goal, subsequently fail to meet the expectations of spouse and other family members. The creators of these works evidently consider the flaw central, overwhelming and sufficient to motivate suicide.

In this context, Yasha Mazur, the protagonist of The Magician of Lublin would seem not to fit at all. To begin with, he does not commit suicide. Moreover, at the outset of the novel, he is introduced as anything but passive. He is married, has two mistresses, and is courting yet another woman, whom he believes he wishes to marry. He commutes between Lublin, Piask and Warsaw. He is lively, sought after by friends and acquaintances, desired by women. He looks ten years younger than his actual age of forty and is still able to use his body as a finely tuned instrument for acrobatics, lockpicking (p. 9) -- and the sexual equivalents of both. In short, he appears to be active and virile, an individual who has managed to remain a functioning member of his society while avoiding many of its constraints.

When the issue of Yasha's psychological state is explored, another view of his emerges. I would like to suggest that The Magician of Lublin traces the course of its protagonist's regression from an apparently mature male position to one of pre-oedipal helplessness.

Underneath the veneer of adult sexuality lies something else, namely the wish to be passive and nurtured. This need is present in sexually mature adults as well, but its overriding strength in Yasha makes it conspicuous. Thus, when he is finally built into his penitential hut, his major striving has not progressed fully to the oedipal, triadic phase, but has remained chiefly at a pre-oedipal, dyadic stage.

Although Yasha's need is to regain a realm in which he is passive, he is unlike those men in Yiddish literature who choose suicide as their solution. He is not physically destroyed by the need to retreat from responsibility. Rather, the suicide committed in The Magician of Lublin is that of Magda, Yasha's faithful, exasperated, and finally outraged lover. Yet the two events, i.e., his passivity and her suicide, are not unconnected although they may at first appear to be.

Yasha feels addicted to women, particularly to sexual contact with them, yet at the same time he hates them because of this very need. Although he is active in pursuing sexual contact until he gives up on it altogether, his powerful expressions of disappointment and loathing indicate his unhappiness at not achieving what he wants from sexual intercourse and his disgust with his partners for making demands on him rather than giving to him.

Yasha's varied responses to women thus possess a common internal logic. His underlying impulse is to find a basic nurturance which will allow him to be passive. But, because this desire is unacceptable to him, he tries to conceal it. At the same time, he displays hatred and rage toward the objects of his thwarted immature love because they do not fulfill his unexpressed wishes. Moreover, he lives in constant misery and tension because his eroticized facade is insufficient against the emergence of those strivings.

Still, insofar as he is able, or compelled, to communicate with them, Yasha does manage to attain partial satisfaction of his deepest longings. Both Esther, his wife, and Magda do their best to take care of him, although -- in the case of Magda, his real companion -- the task is performed grudgingly at times. At least on a conscious level, these two women act consistently in Yasha's interest rather than in their own.

Although Magda cannot be consciously aware that on the very day before her suicide, Yasha has fantasized it, her subsequent behavior assumes a logic that is missing without the concept of suggestibility. It is impossible to assign clear-cut motivational meaning to Magda's suicide because so little is provided of her inner life excepr as it refers to Yasha; in fact, her thoughts apparently function mainly as a way of shedding light on him and his conflicts. Yasha contemplates suicide as a way of escaping the burdens he can no longer shoulder, yet he does not actually come close to taking his own life. Magda provides Yasha with the outlet of becoming a penitent.

In the epilogue of The Magician of Lublin Yasha has become a man of God. But what does this signify? The decision per se does not necessarily indicate anything about underlying motivation. For that, it is essential to notice Yasha's subsequent reactions. Yasha's penitential existence, his inner experience of the hut, highlights the extent to which his religious conviction is superimposed upon another, more basic, foundation. Once the drive to become infantile and passive is considered the major goal of Yasha's behavior, the epilogue becomes an exploration of his success in recapturing his origins. He attempts this regression in a variety of ways, and these, in turn, schematically represent different stages in his development.

Yasha's basic rhythm of behavior does not change, although the balance between frank regression and pseudo-maturity has been reversed. For, even as a penitent, he retains his ability to encourage the admiration, adulation, and attention of a rapt audience. Even from within his hut, he remains a valued performer. In this way, he holds on to his earlier means of striving for a sense of inner cohesion and autonomy. He is still attempting the same method, still finding it inadequate.

Yasha has failed to recognize his ultimate longings and anxieties. Unless he can do so and integrate what he learns into the more mature aspects of himself, his unconscious will remain dangerous, a kind of threatening magic, and his conscious self will seem like an illusion. One of the final questions one may ask about Yasha is this: Will he ever emerge from his hut? Based on the assessment of how he got there and how that action -- whatever its shortcomings -- has served him subsequently, the prospects are dim.

Discussion By Marvin P. Osman

The thesis I shall present is that the regression of Yasha Mazur, the protagonist of I.B. Singer's Nobel Prize winning book, can best be understood by his failure to resolve significant psychological issues during his mid-life period. These issues concern coming to terms with the finiteness of life, the limitations of the human condition, and particularly with destructive impulses that he had managed to keep at bay during his early adult years by risk-taking, by astonishing others with his tricks and powers and, generally, by his constant manic doing rather than reflecting. Dr. Hadda believes, "When the notion of his (Yasha's) regression is accounted for, his behavior during the entire novel becomes clear." In contrast, I believe that when the notion of Yasha's mid-life crisis is accounted for then his regression becomes clear as a significant natural consequence of the breaksown of defenses which accompanied his inability to come to terms with significant psychological issues associated with the aging process.

But first I wish to sound a cautionary note. Yasha Mazur, the protagonist of this famous novel by I.B. Singer, appears so much like an authentic, living human being that a psychoanalyst might be excused the well nigh irresistible temptation of regarding him as a fit subject for psychodynamic speculation and interpretation. Although one should be wary of the pitfalls and limitations of such risky intellectual exercises, one might nevertheless justify such an indulgence with the argument that the personality of Yasha is richly drawn and the inspiration and creation of a writer renowned for his genius.

When I read the novel it was not long before I experienced an uncanny feeling of familiarity, as if Yasha reminded me of people I'd known. His personality resembled in significant respects patients I had worked with analytically. The essence of the dilemmas confronting Yasha were reminiscent of those so often encountered by individuals in the mid-life period, particularly those who demonstrate more than a little narcissism in their character structure.

In 1965 Elliott Jaques wrote "Death and the Mid-Life Crisis," published in the International Journal of Psychoanalysis. It introduced concepts which have stimulated considerable ferment in analytic literature and investigation. On rereading Jaques' paper, I was struck by how its ideas lent added dimension and meaning to the psychic dilemma confronting the forty year old Yasha at a time of life when he could no longer ignore the advance of age. Jaques points out that with the onset of the mid-life period, between thirty-five and forty years of age, it becomes increasingly difficult for an individual to maintain a psychic bulwark against two fundamental features of human life: the inevitability of eventual death and the existence of hate and destructive impulses in each person. It was his observation that the

> explicit recognition of these two features and the bringing of them into focus is the quintessence of the successful weathering of the mid-life crisis and the achievement of a (subsequent) mature adulthood.

Singer depicts Yasha's character as one that employs unconscious denial, manic defenses, splitting and projective identification as mechanisms whereby certain unpleasant realities might be blotted out. Yasha was able to utilize these mechanisms well enough to sustain his fragile sense of self and to maintain an equilibrium of sorts during young adulthood, but his defensive structure began to give way during the crisis occasioned by mid-life. In consequence, as Jaques pointed out is frequently the outcome, depression, hypochondriasis, obsessional preoccupation and finally regression and religiosity ensued.

Yasha is described like so many well functioning narcissistic personalities, who despite serious, underlying psychopathology, utilize their talents and charms to maintain some measure of control over their objects. He had a knack, as Kohut (1971) has described, of obtaining from others that degree of affirmation and admiration that provides the psychic glue lending cohesion to a self that is sorely pressed and fragile. Singer's

description of Yasha suggests the development in his inner psychic world of what Kernberg refers to as a pathological psychic self structure or grandiose self consisting of an ideal, perfect self image fused with an ideal, ever-lasting and accepting parental image. It would appear that it was the formation of this grandiose self that insulated Yasha as he grew older from the formidable disappointments and rejections plaguing his early life and furthermore, permitted compensation for the lack of integration of his self concept. It explained in his case what Kernberg (1975) refers to as the

> paradox of relatively good ego functioning and surface adaptation in the presence of a predominance of...primitive defenses and the lack of integration of object (and self) representations.

Because of their talents, intelligence or good looks, people like Yasha evoke reactions from their milieu that sustain them emotionally, while, at the same time, permitting a stance whereby the limitations or trials of the human condition, viewed by the narcissistic, vulnerable self as being so humiliating, can be ignored or defied. The onset of middle life often signals the loss of certain of these powers. While for many individuals during mid-life, the richness of their internal and external object relationships provide meaningfulness and stability in the face of changes, in the case of the Yashas of the world, the essential impoverishment of relationships with others leaves them empty and unsupported in their confrontation with the inevitabilities associated with aging and death. The destructive forces within can no longer be successfuly denied, projected or avoided, and despair is likely to supervene.

In Yasha's childhood impoverishing circumstances were described, impelling the development of narcissistic, primitive defenses, as a protection from intolerable vulnerability and hurt, as a fact of everyday life. His mother died when he was seven and the father remained unmarried; essentially the boy had to raise himself. He would go to religious school one day and skip the next three. He was drawn to magic and card tricks. He would follow magicians from street to street, observe their tricks and attempt to duplicate them.

Thus a need was evident from childhood to rise above the natural conditions of life, take flight from vulnerabilities and from dependence on adults, viewed as fickle and unpredictable and proclaim his power and autonomy. There was an implication of needing to be superior to the usual limitations of human endeavor, of almost omnipotent control, and of grandly positioning himself above all that might hurt him, all this being fueled by a sense within of being united with an image of the pre-oedipal ideal mother. Singer describes him as cheating at his prayers and desecrating the Sabbath, but nevertheless continuing to believe that a guardian angel watched and protected him from danger.

It was Esther who saved him. Singer points out that despite his reputation as an unbeliever and rascal, she, a respectable girl, had fallen in love with him, forgiving all his faults. She was his self object, who waited for him patiently. The knowledge of her availability "fired him with the ambition to raise his station, to aspire to the Warsaw circus...to become famous...." As the action of the novel commences, Yasha has become renowned as a recognized talent and even noblemen come backstage to greet him. He had the power "to determine a person's character with a glance, read while blindfolded...was an expert at mesmerism and hypnotism."

For all Esther's devotion there were strict limits to the degree of intimacy his defenses would allow her.

> Esther would gaze often into his eyes trying to penetrate...but his impassivity always defeated her. He concealed much, seldom spoke in earnest, always hid his vexations. Even if he were ill, he would walk around burning with fever and Esther would be none the wiser...he had more secrets than the blessed Rosh Hashanah pomegranate has seeds (p. 14).

So his narcissistic need to be the superior one, never vulnerable, in control, while the love object is left off guard, helpless and at a loss.

His many love affairs were among his most significant secrets from Esther. During the climactic moments prior to his ascetic withdrawal he was heavily involved with three women besides his wife. He could commit himself emotionally to none of his women. He lived for the moment, ruled by impulses, as if his dalliances helped sustain a precarious equilibrium. They provided him with a compelling distraction from inner doubt and conflict. He could never understand how other men managed to live in one place and spend entire lives with one woman without becoming melancholy. Paradoxically he regarded each of them as "a spider" who would trap him and consume his life's blood. He needed many women to confirm his masculine self but could not be true to any one of them because of his fear of vulnerability and engulfment.

In no way did Yasha's need for power and control express itself more colorfully than in his talent, a result of exhaustive practice, for opening all varieties of locks. He loved to display these skills to the amazement and dismay of others. He viewed a lock as being like a woman; sooner or later it must surrender and when it did, it appeared to him as "impotent and disgraced"(p. 69).

Almost every night he received further affirmation of his omnipotence in dreams of flying. "He rose above the ground and soared, soared" (p. 46). It seemed so easy. For years he had been fascinated by the idea of putting on a pair of wings and flying.

Nevertheless this constant doer, whose compulsion to astonish others and reassure himself that his powers had known no bounds, was now more and more confronted by doubts. His mind was assailed by dark reflections of the infirmities that human beings fall heir to. As he planned new stunts to impress his audience and bolster his flagging confidence, he was plagued concomitantly by the "fear that the old ones were (now) beyond his powers and would cause him an untimely death" (p. 117). His occupation required him to be as physically adept as an accomplished athlete, and athletes at forty are well beyond their prime. In his thoughts, he bitterly mused that his mistresses could recline on soft cushions while he would turn somersaults on the wire.

In accordance with Jaques' observations Yasha's early adult phase was one of taking refuge in activities in order to inspire a sense of power and control; this was accompanied by denial as part of the manic defense. He was able to enact the role of fused ideal mother and child so as to nourish a sense of his being all-powerful. Therefore he was enabled to psychically soar above all these uncertainties and unpleasantries which attend deep emotional involvement and commitment as well as to inoculate himself from vulnerabilities associated with an emotional reliance on another person. His psychic omnipotence allowed him to split off or deny his envy, greed and destructiveness but his defenses were no longer adequate. In the past his fury had been held at bay by the constant reassurances he obtained at his invulnerability, by his pursuit of power through magic solutions, and by the affirmation he received through others' admiration when he exhibited his impressive tricks. In the future he would be reduced to disowning and repenting his hate through religious mysticism and asceticism.

Mid-life confrontation was not to be evaded. Facing the aging process and the increasing evidence of the inevitability of death, Yasha's protective techniques began to wear thin. Doubts concerning his life's course began to torment him. He criticized himself with thoughts that he could have been the father of grown children by this time, yet had remained the schoolboy who had played with his father's locks and keys and trailed the magician through the streets of Lublin. As he contemplated all the wonderful things one might learn in the world, he assailed himself for not having applied himself to education instead of magic. In despair, he decided that he could do nothing to change this.

In a powerful passage Singer wrote:

> Together with his ambition and lust for life, dwelt a sadness, a sense of the vanity of everything...For all his drive, he, Yasha, was constantly on the brink of melancholy. As soon as he lost his craving for new tricks and new loves doubts attacked him like locusts. Had he been brought into the world simply to turn a few somersaults and deceive a number of females?

At this point a waiter interrupted his musings and asked him what he wished. Yasha replied, "To pay." Then Singer added: "His words seemed ambiguous -- as if he had intended saying: To pay for my deceitful life" (p. 114).

That Yasha was unable to accomplish the psychic task of reconciling himself to the finiteness of life, is illustrated abundantly. Yasha envied religious people because they had their God and death meant Paradise to them, though to him death inspired dread. His mind was preoccupied with musings as to whether there was a soul and what happened to it when it left the body. "He spent agonized nights reckoning his years...old age hovered about him."

Viewing as he did his further life as a frightening downward slope and his death as a final condemnation, it is not surprising that these gloomy forebodings were accompanied by the stirrings of inner persecution. No longer could he rely so confidently on those mechanisms of flight, denial and grandiosity which had insulated him so well in his younger years, and had facilitated the sublimation, diversion or abrogation of his destructive impulses. And no longer could he take flight from his vulnerability and, with its exposure, his fury in consequence pressed forward ready to erupt.

Of course he had never been immune to this danger, and to defend himself from it, the mechanisms frequently used were the splitting off of the anger, and its projection. This altered his perspective of the surrounding milieu causing it to appear insecure and threatening. Singer wrote:

> He constantly felt that only the thinnest of barriers separated him from those dark ones who swarmed around him, thwarting him, playing all sorts of tricks on him. He, Yasha, had to fight them constantly or else fall from the tightrope, lose the power of speech, grow infirm and impotent (p. 132).

He was acutely aware at this point that a change had come over him. After cruelly running out on Magda, he was stricken with painful misgivings. Subsequently he was amazed that he was now "brooding over the most insignificant trifles" (p. 138).

It was while in the throes of the crisis associated with this altered state of mind that Yasha's fevered brain vacillated between melancholy and adapting a desperate course that he thought might be his salvation, but which would necessitate his severing ties with his faithful wife, with his religion and with his whole past life in his native land. He saw his only hope of saving himself in entering a marriage to the beautiful, aristocratic Emilia and making a life for himself anew in Italy. That there was a desperationabout this was suggested by the following fevered thoughts: "He must go away, away, abandon everything. At whatever cost, he must tear himself free of this swamp" (p. 87). If not, Yasha feared that he might someday wander the streets begging sustenance with a street-organ.

To effect this mid-life metamorphosis Yasha needed money quickly. His breaking into an old man's home to rob him was no longer merely a sublimation of his aggressive grandiosity, but a crude break-through of destructive narcissism and a concrete indication of the failure of his defenses. The eruption of this chaotic malevolence resulted in the shattering of his omnipotent self assurance. For the first time he made stupid mistakes, was unable to open the lock and, during his ignominious retreat, injured his foot severely. I agree with Dr. Hadda that the swollen foot is "nothing less than an emblem of something unbridled emerging from him." I believe that what is "threatening to push violently forward and cause him to explode" is not primarily his yearning to "be cared for by a woman as if he is a child," but, more immediately, the disintegration of his defensive shield and the resulting outburst of his destructive fury. The anecdote of the dough billowing out, swelling uncontrollably and bursting through the cover of the basket is an excellent analogy of the same dynamic.

That Yasha was struggling with internal destructive forces and persecutory introjects is suggested by a passage in the book cataloguing his reaction to the failure to open the lock. It was at this moment just before he injured his foot that, for the first time in his life, he was overcome by fear.

> He knew, deep inside of him, that the misfortune would not be confined to this night alone. That enemy, which for years had lurked in ambush within him, whom Yasha had had, each time, to repel with force and cunning, with charms and such incantations as each individual must learn for himself, had now gained the upper hand. Yasha felt its presence -- a dybbuck, a satan, an implacable adversary who would disconcert him while he was juggling, push him from the tightrope, make him impotent.

Finally I see Yasha's retreat to the hut not so much as a realization of a life long yearning for dependency gratification and nourishment by a mother figure, but rather as a manifestation of his failure to resolve his mid-life crisis. His religious mysticism was a manifestation of the failure of the characterological defenses that had maintained, sometimes perilously, his psychological equilibruim during his early adult years. A new organization of defenses was then reestablished at a more regressed level of functioning in order to check the volatile passions always threatening to burst forth again. This new defensive system served to buffer the threatening persecutory attacks to which he was subjected from within as well as from without, and to make restitution and pay penance for the terrible crimes he considered himself as having committed.

This view of the function of Yasha's regressive retreat is well documented by several pertinent passages of the book as follows:

> He knew quite well that on the other side of the wall (of the hut) lurked unrest, lust, the fear of coming day. As long as he sat there he was protected against the graver transgressions (p. 265).

> Only here, in the stillness of his cell, could Yasha meditate upon the extent of his wickedness; the number of souls he had committed to torture, to madness, to death...(p. 265).

"Even if he remained in his cell for a hundred years he could not atone for all his iniquities" (p. 267).

Dr. Hadda asks if Yasha will ever leave his hut. Singer gives us no answer, but for the Yashas of the world it is easier to regress than to work through the loss and mourning of the mid-life period. For those happy few, who are able to come to terms with life's finiteness and mourn what has been lost and what is past, rather than to hate and feel persecuted, the last half of life can be lived with greater wisdom, fortitude and serenity.

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Discussion By Irving S. White

I deeply enjoyed reading Professor Hadda's well thought-out, literate and scholarly paper on The Magician of Lublin. Moreover, I read it after a day of analyzing several screen plays for a studio, screenplays which exhibited a crass, shallow and once-over easy commercial attitude toward life and human values. So Janet's paper was an especially welcome change for me that allowed me to take a deep breadth and reimmerse myself in the wondrous and pulsating world of Yasha Mazur, the Magician of Lublin, a universal struggling Everyman, a Jew and a very particular individual all wrapped in one.

My first observation about the paper is that I am relieved to know that the title of this paper refers to "pre-oedipal tensions" in The Magician of Lublin and not to "pre-oedipal character." For upon reading the paper, one cannot argue with the thesis that Yasha Mazur's need for nurturance, protection and maternal concern does exert some influence in his behavoir and its goals. Indeed, one can say that the residual tensions left over from the developmental struggles and gratifications of early childhood leave their permanent stamp on the later tasks of all human beings in any atomized, competitive society where a place to be taken care of is at a premium. And the ghettoized, gentile society of turn-of-the-century Poland certainly could create the pressures for such regressive resolutions.

Yet, after analyzing the position of Dr. Hadda's paper, I am left with the feeling that, while some of the tensions pointed out are authentic and most likely rooted in the pre-oedipal relationship, the paper does not describe -- actually misses -- the essential core-conflict and struggle that characterize the very special uniqueness of the magician in this evocative novel. To say the least, Dr. Hadda's paper could also have been titled "Oedipal and Pre-Oedipal Tensions in the Magician of Lublin," a title which, while covering the psychoanalytic waterfront of human development, would have at least acknowledged the interplay, conflict and overlap in Yasha Mazur's various human drives, including that for sexual identity, the impulse for confrontation with the punitive forces of society, and the desire for interpersonal power which are evidenced time and again throughout the novel and which intertwine with pre-oedipal goals of the Magician.

The main issues I have with a focus on pre-oedipal tension as the central explanatory construct is that, while it cannot be denied as a general principle that such tensions exist in most neurotic characters who seek the limelight, who are narcissistically atrophied in the peculiar manner of the entertainer and actor, the novel itself utilizes its main character to express a more complex and grand fantasy/behavior interrelationship, indeed a more advanced psychological as well as existential core-struggle than that of early childhood. I am much more convinced of Singer's construction of Yasha Mazur as a means to depict an archetypal conflict between man and God, between man and the power that determines the laws of nature, and between man and the forces of society than I am of Mazur's function to dramatize or allegorize the powers of the drive to return to the womb. While Singer himself eschews the literal dynamic theoretical framework of Freud, and indeed rejects it as standing outside of literature, if forced between the simplistic diagnostic categories of "pre-oedipal tension" and that of "Oedipal conflict," he would contend that he has drawn a picture of Yasha Mazur that veers toward the latter rather than the former.

First, I would like to deal with the premise of Yasha Mazur as a pre-oedipal character as it stems directly from Professor Hadda's paper, and then I shall summarize my own sense of the Magician's Oedipal character or perhaps more accurately of his core existential struggle as being one that locates itself in a confrontational dialogue with the moral authority of the universe, clearly not a struggle chacteristic of an essentially passive seeker of an earlier quiescent state of homeostasis united with a nurturant maternal source.

The very end of the novel -- the Epilogue -- may be a good starting summation of our divergent positions with respect to Yasha's driven behavior, that is, the meaning of the seclusion, isolation, and penitence as well as of our different perceptions -- Janet's and mine -- of the purpose of this epilogue.

To Professor Hadda, Yasha achieves his ultimate goal and gratification, and the novel achieves, therefore, its organic resolution, in the reward he finds, the care, protection, attention and approval provided by the brick hut and by his new role as The Penitent. As Professor Hadda states, "the change in Yasha is less than one of renewed trust in God and Judaism than one of abdicated adulthood," and moreover is based on "the decision to go back to the safety of the (his mother's) womb," and that, finally, the "prospects are dim" that Yasha will "ever again" emerge from the maternal protective cover of the hut.

The Epilogue reflects a key symbolic event whose interpretation must be consistent with the interpretation of Yasha's total character, and indeed Hadda understands that in her own consistency of explanation between Yasha and the Epilogue. However, as one lives in the novel with Yasha's perpetual drive -- which is multi-faceted, directed toward women, men of authority, the society at large, natural laws, and toward God -- one cannot find peace with any explanation that finds Yasha's restlessness resolved, rewarded and finally quieted. For the very character of the man demands hyper-activity, conflict, struggle, perhaps a recuperative and restitutional pause here and there -- as in Lublin with Esther or with Elzbieta, Magda's mother -- but then finally renewal of Yasha's perpetual assault on the force, or forces, that keep him locked in. Thus, the Epilogue cannot be the novel's denouement, in my interpretation, but rather represents Yasha's attempt to start over to restitute a wounded identity, this time from a somewhat different power base, one perhaps more closely allied with his father and his ancestors. Moreover, if the Epilogue represented the culmination of his struggles, I cannot believe that it would have been so poorly integrated into the novel itself.

I'd like to describe how I conceived the Epilogue in the screenplay of the film. One cannot use obscure epilogues in screenplays without introducing overt dramatic cinematic cues as to their meaning. Therefore, I would like to read the last scene of the screenplay's Epilogue, as I conceived and wrote it, to illustrate how Janet and I differ as to its function.

EMILIA

> When you went, I was left alone in the world. I had to take care of Halina. I married a man I didn't love. You must know to whom. I now realize you are here for my sins too. I came to ask your forgiveness.

Yasha looks at her steadily, remaining silent. Slowly, his hand moves up and touches Emilia's lightly. There is the slightest nod to his head, as if he has forgiven her. Emilia puts her head on his hand and cries without a sound. Yasha looks at her for a moment, then slowly withdraws his hand and steps backward, away from the window, into the shadow of the cell. Wolsky, watching from a short distance, approaches, takes Emilia by the shoulder and leads her to the carriage. They get in, and the carriage leaves. As it leaves, we HEAR the powerful FLAPPING OF CRANES. CAMERA TILTS UP to a soft blue sky. It has stopped snowing. CAMERA, as if chasing the cranes, in a QUICK MOVEMENT, TILTS DOWN and BACK TO the structure, CLOSES ON IT until it MOVES THROUGH THE WINDOW until the REACHES Yasha's eyes -- Yasha has approached the window again. There is a slight, but perceptible smile on his face. He touches his beard as if to finger its thickness and ponder on the length of time he has spent. His hand then reaches out toward the window slit where he touches a brick. CAMERA CLOSES ON his hand as it moves the brick ever so slightly and we OBSERVE its mortar chip off just a little. Yasha's eyes are now alive and dancing. He looks out the window again toward the sky.

CUT BACK TO:

THE CRANES

as we WATCH them fly into the distant horizon.

THE END

Clearly, Yasha's "change," his penitence, necessitated guilt and remorse, and less so by failure to achieve his goal of passivity as a temporary one. The cycle of his obsessive need to "break out" and "break in," to surpass limits imposed on him, to expand his domain, and to achieve new powers and heights will be reinstituted once his penitence has provided him with a renewed source of narcissistic supplies, enabling him to take on man, nature and God once more in his grandoise fantasy. To be sure, genital sexuality is not his only motivation but is one of several, with autonomy, power and transcendence being among the others. (I fully concede that neither Freud nor Maslow include these existential goals within their own hierarchy of motivations.) I shall describe these drives in terms of Yasha's fantasy and behavior after I presently return to Dr. Hadda's paper to comment on her premise of the passive dependency objectives of Yasha Mazur.

Dr. Hadda begins her character analysis on the assumption of Mazur's passivity, though her first evidence from the novel itself in which the magician is at home with his wife, Esther, indeed belies a childlike character whose ontology is directed toward nurturant dependency, to cite Dr. Hadda's quotation: "Within him forces raged, passions reduced him to terror." When one builds a case, legal, psychological or dramatic, the very first piece of evidence should not be contradictory to one's thesis.

We continue to read about Yasha's own fantasies in that very first quotation: "...Each person has his secrets. If the world had ever been informed of what went on inside him, he, Yasha would have long ago been committed to a madhouse."

Yasha himself muses about drives that are unacceptable to the world around him, passions that arouse the punitive forces, and an energy that runs the danger of being boxed in, incarcerated, encapsulated and cut off. Yasha himself anticipates his eventual incarceration and penitence as a self-imposed response to his inner forces, his drives, his id, and not as a maternal refuge.

That incarceration -- described in the beginning and in the Epilogue -- is not a simple reflection of his psychological collapse and a regression to the womb but is a response to his own inner drives, to his evil inclination, his yetzerhara, to use the traditional term. It is reflective of the clash between his well developed though imperfect super-ego -- clearly not a child's possession -- and his perennial struggle to break loose from that existential trap. Yasha Mazur is, however, only partly a reflection of the modern psychological paradigm of human development and individuation. He is also an allegorical construction that reflects the collective Jewish conception of the evolution of man from an innocent to a creature molded in the image of God, (a struggle that will optimally unite man with God in a perfect world). Yasha's awareness of his own mortality and his own human limitations set off his mad defiance of every rule imposed upon him by the father of Creation in this allegory.

Certainly any psychological mold, Freudian or otherwise, is not adequate in and of itself to the complex, multi-leveled allegorical confrontation of Yasha with the forces that he perceives to limit and channel him. Yet, if we are required in our critique to limit ourselves to a psychological model, it appears to me that Yasha's Oedipal struggle -- while never resolved -- far outweighs "pre-oedipal tensions" in the significance of this character's dramatic reason for being. Certainly the latter exist but are not the essence, not the sine qua non, of Yasha's existence. Such an explanation merely serves to trivialize the purpose of the protagonist in a novel that is supposed to reflect the deepest struggles of Universal man, in general, and of a Jew in particular.

The burglary attempt, the event in Yasha's evolution that represents the epiphany of the novel, metaphorizes not so much the act of stealing love -- that is, the child being caught with his hands in a maternal cookie jar -- but the fantasy of violating and transcending God's limiting laws for humanity. The very house -- the scene of the crime -- is a formidable castle, the wealth which is

to be burglarized is locked by a safe which he cannot pick -- despite his having successfully played with locks all his life, -- and the supposed victim of his mad, voracious fantasy, is an aristocratic, wealthy old Count -- a man of position and power. And finally in this critical epiphany, Yasha's retreat doesn't occur as a result of his having failed in his burglary attempt but because he has actually come into contact with his fantasy of deicide, patricide or with the realization that he has murderous inclincations -- an awareness that is thrust upon him, by his hallucination of the old Count's head swathed in blood.

Now, to be sure, in the face of such existential madness, with a new awareness of the extent of Yasha's own obsession about breaking the bonds that make him lower than God, a terror does envelope him and he does retreat from his self-destructive behavior. But to convert his retreat into his essence is to convert his organizing obsessions, his characteristic drives, his very view of himself in the world, into a by-product of his fate and to elevate his setback into his unique character. Admittedly, the epilogue and the events that precede it are intertwined into a complex human archtype that connects childhood and adulthood, and that integrates the product of maternal exposure with the effects of later battles with aggressive masculine forces. For Yasha does represent a fusion of the primitive experience of mankind as simple, innocent and choice-less with a later, more evolved notion of man's contentious struggle with his God, the resolution of all these fusings being a higher level identification in a new pact which indeed, in Jewish tradition, is capable of correcting the world in God's image. In Yasha's view, a restless defiance is the foundation of such hopes for perfection, and just as the collective dream of Yasha's Jewish peers was never to rest until such a world happens, I am convinced that Yasha himself would never remain content until he had once again reinnovated the eternal cycle of picking the lock that limits his destiny, an act which opens up broader horizens. Just as he could not accept Christian conversion and an iconic stultification in the nature of his world and of God, he would never accept the delusion that his own infinite destiny has been closed off by physical, social, psychological or theological forces that might limit a grand vision of himself. Yasha was indeed mad and obsessed in a surreal and dramatic analogue to the confrontational gropings and rebelliousness of his ancient people. To assume that he is more than a preoedipal product is, in my opinion, too obvious to belabor.

To postulate Yasha's character as organized around passive dependent thrust toward the womb is to reverse the direction of his spiritual odyssey from Lublin -- where his very maternal and nurturant wife lives -- to the sexual Zeftel and ultimate to break down the closed doors of the forbidden, aristocratic Emilia and her anti-Semitic Warsaw society. And we cannot forget the tools of his mobility in that Odyssey -- a mesmerizing, wizard-like craftsmanship that includes feats of defiance of natural laws, from attempts to fly in his effort to break through psychic barriers to communication. Ultimately, Yasha's need for omnipotence brings him to failure -- yet we cannot but believe that his setback will now be put in the service of his vast ego and he will not remain quiescent.

For Yasha, the role of the Magician and his mastery of this role continually renews in him the promise of freedom from limits and a soaring transcendance. We don't have to stretch to say that Yasha's dream of such freedom was also the source of his restlessness. The turmoil of Yasha the contortionist and lockpicker was that though he knew he couldn't be barred -- in the physical sense -- from entering a room or a house, he knew also that he could never be kept in such a constraining place. For every new forbidden room was also a potential jail. Yasha felt himself propelled to attack, in a continuous spiral of ascendancy, every constricting room, house, sexual body, society and Universe until he could connect with the infinite potency of a paternal God.

Were Yasha's maturity to have depended solely upon the limited dyad of work and love, there would have been no restlessness and no need for further drive. But the existential

fact is that he, like the driven dreamers in every generation, wanted considerably more than productivity and more than genitality.

If Yasha's drive indeed was to return to a childlike state, it was in the same sense that generations of artists, philosophers and writers have constructed visions of a perfect world that is a product of a union between man and the eternal power that shapes the Universe.

To add my own epilogue to Dr, Hadda's provocative paper, and perhaps to end on an enigmatic note, the pre-oedipal tension that exists in every restless soul may ultimately find resolution in the grandest eschatological Utopia of all, the dream of God as father and mother. This indeed may be the point where Freud, the great writers, and the theologians come together in full circle.

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Further Thoughts By Kato Van Leeuwen

The Magician of Lublin is the remarkable story of Yasha brought to life in Singer's earthy style. Analysts cannot help but be drawn to the complex character of Yasha Mazur . A good provider as a husband, Yasha is involved at the same time with many other women who fulfill his needs while they succumb to his charms. He lives by his wits. A gifted performer he exploits everyone, especially women, and arrives at a breaking point when confronted with a situation that requires more magic than he can muster.

There are clues to his dynamics, easily glossed over at a first reading. Son of a locksmith who lost his mother at age six, we find him in a childless marriage, out of step with the rest of the community. He belongs every place and no place. He is neither religious nor an atheist. Unconsciously still seeking his mother, Yasha has a woman in every town to look after him. Psychologically he functions on a phallic-exhibitionist level and is incapable of mature object love. Sexual curiosity may have been displaced onto solving the complexities of father's locks. One can conjecture that Oedipal guilt over his mother's death loomed prominently and contributed to his fear of abandonment interfering with his maturation.

Yasha is confronted by his Oedipal prohibitions when engaged in stealing an old man's treasure to finance eloping with an attractive widow and Lolita-like daughter. Fumbling for and loosing the key to the safe, hurting his leg, becoming impotent, symbolically represents the punishment for his incestuous intentions. This motive continues in remorse over bringing about the suicide of his woman-companion-helper on the road, The swelling of his foot, represented by rising dough in a dream, is a pregnancy fantasy. An ironic twist is the fury Yasha experiences when he suspects a pimp of selling a woman acquaintance into prostitution. Rescuing her becomes absurd when he discovers her in bed with this man who is the person Yasha turns to in distress, after the attempt at theft (again symbolically representing his father).

On a more general level The Magician of Lublin and Lord of the Flies deal with Oedipal and pre-Oedipal impulses and defenses against them. Lord of the Flies deals with loss of control over sadistic impulses in a situation without parental control. In Singer's book, adulterous greedy wishes insufficiently monitored by external reality are finally bridled by the superego.

Yasha existed in an unrealistic atmosphere of infantile omnipotence. Everything was possible through magic until he was confronted with reality and the impossibility of the fulfillment of his wishes. The external world and superego punished him for his impossible behavior reviving feelings of loss and guilt over forbidden impulses experienced in relation to his mother's death. Not being jailed by the authorities for his Oedipal crimes he jails himself, returned home, regressed to safety of the womb, to a pre-Oedipal stage of development still nourished by his wife-mother protected from forbidden impulses. Within these limits, manipulation continues.

Thus the jailer and the jailer, the impulse ridden character and the obsessive-compulsive are driven by the same impulses. Yasha's dream to show off his magic in civilization, Warsaw, ends up self-imprisoned back home. Why are women attracted to him? Because he has magic, shows off, and stimulates their imagination. He rescues them from a dull existence like the omnipotent exciting father who makes everything possible, pulls rabbits out of a hat and does tricks with his penis. However these men do not provide security; they have to be shared with other women; one has to live with lies and pretensions. The women, too, are imprisoned by their own need and feel incomplete without this fascinating but childlike man. Is Yasha in jail, the holy man, bridling his impulses through religion and good ness? Is Yasha the holy man the other face of Yasha the magician?

Singer's books demand the reader's participation in trying to solve such riddles.

Lord of the Flies: A Psychoanalytic and Literary View

Albert H. Schrut, M.D.

Lord of the Flies is an allegory, comparable in magnitude to other great allegories such as Swift's Gulliver's Travels or Lewis Carroll's Alice in Wonderland.

The underlying character traits of the boys emerge as they develop anxiety about the possibly dangerous external world based upon their unconscious precariously organized inner psychic world. They adapt (or defend) by denial, and a regression takes place to an infantile or primitive organization in which the layers of the superego, the cloth of civilization, dissolve. They become the killers, the very beast they fear, not realizing that the beast resides within them. Ralph at one point realizes who is the real beast and weeps for the "end of innocence," a recognition of his own impulses and wishes which played a role in the destruction which the boys wrought upon themselves. Simon seems to know this right from the beginning.

Hawthorne expressed the thought of universal sin and that we all bear the guilt for the evil impulses which we have within us. This was brilliantly expressed in The Scarlet Letter. He also described it in his short story entitled The Minister's Black Veil.

Dostoevsky found both damnation and salvation in freedom of choice. The murderers in The Brothers Karamazov and in Crime and Punishment exemplify the struggle in the unconscious of forces of murderous impulses and the prohibitions against these forces.

As the narrative unfolds, Ralph, the natural leader by virtue of his superior size, and beauty, possesses the symbol of authority, the conch or seashell. This is the symbol of civilization which is later crushed by Jack. Jack represents "ugliness" with his red hair, a traditional demonic attribute. In Death in Venice by Thomas Mann, the man with the red hair and the red lips and red clothing is the demonic individual. As Jack approaches Ralph from "the darkness of the forest," he cannot see Ralph, whose back is to the sun. Jack is, symbolically, sunblinded. These two apparently represent god and the devil. It is the confrontation with the devil which, in the history of the religions of the west, establishes the basis for morality. But Freud tells us that gods and devils are "nothing other than psychological processes projected onto the outer world." Jack is the externalization of the evil, instinctual forces of the unconscious. In the primitive religions, god and the devils were one and even in the Hebraic-Christian tradition, Satan is nothing but a fallen angel named Belzebub, which, translated from the Hebrew means, "Lord of the Flies."

The boys are paradigms with each representing different human conditions: or are they representative of the tenuously balanced ambivalence that resides within all of us?

Ralph is every person or every child who harbors an ego ideal, and his body becomes the arena for the struggle of the "instincts" to assert themselves. And Ralph demonstrates the ambivalence which exists within even the "best" of people. Piggy is the outsider. He is ugly and unacceptable to the other boys and even to Ralph initially. He is taunted and even betrayed by Ralph who reveals the name Piggy to the other boys against Piggy's wishes. Piggy is the sterotype of the asthmatic and unathletic as well as being nearsighted. He is, unconsciously, to the other boys contemptible because of his non-masculine features as they deem masculinity. Also Piggy represents the father, the repressive authority, because he counsels common sense and warns against any frivolity of the play by the boys at the expense of keeping the fire going and he scornfully comments that they act "like a pack of kids." He has a regard for science and says, "There isn't no beast, not with claws and all that, I mean," as he exhorts them not to be fearful.

As the boys play in the pools or in the sand or hunt, and allow the signal fire to go out, he stands behind Ralph who admonishes them and thus, Piggy becomes the realist who robs the boys of their illusions, and interrupts play. Finally Ralph recognizes Piggy's superior intelligence but Ralph waivers between what he knows to be wisdom and his egocentric demands to be accpeted by the group.

The hope of communicating with the adult world is brought about through Piggy's glasses. He is like Prometheus, the Greek God who goes up to heaven and lights his torch on the chariot of the sun and brings down fire to man. This supreme gift allows mankind to

further use its inventive genius, but it may also be used self-destructively. The fire brings hope for rescue as well as nearly destroying the boys and causing their demise by burning up the island and, if not incinerating the boys, at least destroying their food supply.

Jack accidentally breaks one of the lenses but when the breach between Jack and Ralph occurs, Jack steals the remaining lens and leaves Piggy, metaphorically speaking, blind, i.e., he is no longer able to see and to utilize his intelligence to help himself and the boys. It is also a parody of the traditional fire theft which was to provide light and warmth to mankind.

Just before he is killed, Piggy makes his final plea for his glasses with reason being used, as always. Piggy's death was previously foretold in the killing of the pigs. Now as Piggy lies dying after falling forty feet onto the red rock in the sea and striking his head, Golding describes the following: "Piggy's arms and legs twitched a bit like a pig's after it had been killed."

At the beginning of the book, the children are playing before the formation of their civilization. Yet, their former civilization with its taboos remains as a boy throws stones at a young child but does not hit him. Even Jack hesitates to kill his first pig, sensing that it represents a break in his civilized self "because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood."

The young children's imaginations cause them to fear the darkness in the forest which is filled with spirits and demons for them. There are no comforting mothers to dispell the terrors of the unknown. They finally externalize these fears onto the beast. And now the irrational takes over and even Ralph becomes doubtful and says "if they could only send us something grownup -- a sign or something." The only sign that does come is the dead pilot who parachutes to the earth from a plane which is shot down. He is caught in the darkness of the night and hangs in the trees like a demon.

Even Ralph who ultimately protects Piggy and values his knowledge and insight was skeptical of him initially. This is a metaphor for civilization and impulsivity doubting the value of knowledge and intelligence.

The degeneration of the group which resembles the return to the pagan state begins when the first pig is killed and the first blood is drawn. The killing of the pig is preceded by the boys' involvement in a game which becomes more and more frenzied as Maurice, assuming the role of the pig, runs around. The boys chant, "kill the pig, cut her throat, bash her in." Each time they repeat the act, their behavior becomes more cruel as they grow closer to the primal act of killing.

Jack begins to take over power as the children's fears begin to distort the objects about them. "Twigs become creepers, shadows become demons." Jack regresses more and more into his savage state, assumes a mask and rubs his face with charcoal, and is finally freed of his repressions by killing the pig. Jack gorges himself in the knowledge that he has "outwitted a living thing, imposed his will upon it, taken away its life like a long and satisfying drink." The distinction between animal and man is blurred as Jack thinks in terms of a ritual of paganism in which blood is drunk and the drinker assumes the strength and spirit of the kill.

Jack is the least fearful (counterphobic). He is the first to climb the mountains to see the beast and demonstrate his courage by denying his fears. He flaunts his presumed superior courage against Ralph and accuses Ralph of cowardice. He has contempt for the little-uns. Jack has a need to "get a pig" and kill him for unconscious reasons of anger and defiance. He seems to forget their plight on the island and to him, rescue is secondary to killing. This is seen in some people who fight as soldiers in a war in which murdering becomes primary.

We analysts understand that the rage of such a person is unconscious and displaced from other areas of development onto people in the present. We do not see it as being a reflection of innate evil.

As a henchman, Roger is at least equally vicious.

Jack and Roger's sadism is understood by those who have worked with adults and especially those who have worked with children who might see it in the play and verbal productions of a child who later begins to act out on his fantasies by attacking other children. He is the sadistic bully seen not infrequently at any school or neighborhood.

These children are not imbued with the evil forces which are latent in man as Golding states: Destructive aggression more likely represents an unconscious or latent propensity on the part of the child, including its murderous wishes against a parent or sibling so prevalent in our culture of tension, competition and psychic torment.

After the kill, Jack smudges blood over his forehead, which is a gesture of the ritual of initiation in which the hunter's face is smeared with the blood of the first kill.

The allegiance of the group shifts from Ralph to Jack because Jack has given them meat and assurance, and permission for their unconscious impulses rather than the symbolic fire which they see as being useless. The meat represents the gratification of impulses.

Now the lustfulness of the boys to kill breaks down along with the sexual taboo which Freud believed existed as a primitive prohibition imposed by the authority figure of civilization. This taboo is directed against the unconscious strong desires of man, according to Freud.

In the new regime, the killing of the pig represents not only the aggressive destructive urges of the boys, but the sexual act. They chase the sow:

> ...the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and dropped blood...the sow collapsed under them and they were heavy and fulfilled upon her.

One boy even shoves his stick into the anus of the pig as if, metaphorically, raping her in the vilest of acts known to boys. (pig-fucker)

The new war-like rituals become a method of communication between them and a form of security to replace the distrusted civilization of Ralph, Piggy, and Simon.

The boys project their own impulses upon the "beast" and now their fears can be shared against a common enemy whereas formerly they had to be silent about that enemy who was within them.

In their primitive way the head of the pig is placed upon the stake to placate it. The animal which has been killed has become a part of their ritual and is, in effect, feared and even worshipped by them.

The author's intentional, conscious creations may have been usurped by a theme which Golding himself may not have been aware of, I speculate. The theme arises first when we see Ralph unable to wear his hair like a girl's, avoiding any accusation of feminine behavior and unconsciously avoiding any accusation of homoerotic interests. Jack was able to wear his hair like a girl's, having taken on the configuration of a savage. That is, the savage may give in to homoerotic impulses. That one of the boys spears the pig anally while the boys laugh and carry on is direct evidence of such an unconscious interest, associated with expectable and self-exonerating contempt. In those days, some thirty years ago when the book was written, the Victorian attitude prevailed more strongly in the western world than presently. In addition, one of the boys is tormented for no reason whatsoever by Roger. This boy is tied up and beaten which may represent an unconscious homosexual attack upon him as well as a sadistic action.

Ralph and Jack vie with each other much of the time for the leadership of the boys, much of the vying being closely related to demonstrating their masculinity. This plus their dignity is at stake and beneath it is the question of who shall dominate and who shall be attacked or controlled by whom.

Because of his intellect, undesirable physical characteristics, lack of what the boys unconsciously perceive as masculine traits, and the boys' interest in, yet contempt for homosexuality, Piggy (who is a huma with some components of the pig) pays by havings his brains splattered. Piggy's death is the second death on the island, related at least in part to the boys' unconscious prejudices toward homosexuality; the first was Simon's, who was killed by the staves and to apart in the fashion of the anally penetrate pig with much of the associated contempt and sadism. Prior to his death Simon has concer for the others and takes care of the littleuns.

Simon is so overcome by the sadism of the boys that he walks off and looks like "an old man" of sin. This is reminiscent of other areas in literature in which as in the Bible, St. Paul urges his disciples to throw off their "old man" of sin and take on the "new man" of faith. Shakespeare's "old man" of sin is represented by Falstaff or the greed of Lady Macbeth.

Simon sees the head of the pig, which is severed, and later discovers the face of the pilot, both covered with flies. Simon is Christ come face-to-face with Belzebub. In Goethe's Faust, the devil, Mephistopheles, is also referred to perjoratively as the Lord of the Flies. From this knowledge, Simon determines the beast cannot be hunted because the beast is within ourselves. He goes to tell the community what he has discovered, to enlighten them. At this moment, the boys' judgement is distorted by their projections of rage, terror and fear, and though they see a child emerging from the wilderness, they perceive this being to be the beast. They pounce on him, bite and tear him to shreds as they kill him.

Simon has described the beast as being human, "heroic and sick." That is, the flyer is heroic as a pilot fighting for a cause and sick as a murderer of his fellow man.

The author shows some hope in that the saint-like figure of Simon is good, and there are such types in society, but his good is overwhelmed by the evil and destruction of the hunters who also destroy their prophet. Simon is killed just as Christ, the Savior, was in attempting to deliver his message. Even the description of Simon's body as it washed out to sea makes one think of Christ as the "luminous sea creatures mingled around his hair" and provided a halo-like effect.

Peggy and Ralph are disturbed by the fact that they too had joined in on the destruction of Simon. Piggy tries to rationalize it by pointing out that they merely danced and didn't beat the child or tear him to pieces, but Ralph will not accept this rationalization and is aware of his role.

Do these two characters reflect the unconscious of those who have super-egos of considerable strength in terms of ideals and idealized introjects? Remember, they along with Simon, are the emboidment and core of civilization.

Ralph is the lover of democracy, the English lad, believer in the masses and democracy along with Piggy, yet he too can be swayed and tempted. After a while he longs for boyhood walks with his father in England. He joins with some of the boys as they frolic even when they seek the beast. Ralph represents good average intelligence and a practical approach to problems and the desire for normal and civilized life. Golding indicates that Ralph is susceptible to human foibles, and that he, like all human beings, has the soul of a Faust and is capable of compromising his moral principles and conduct.

The little-uns are the countless masses, the innocent, child-like and gullible people who can easily be swayed and need protection against the ruthless, who with little provocation deprive people of their rights and dignity.

Damneric are followers. They will stick with the leader but will submit if pressured and they eventually betray Ralph. Society is defined by several criteria: the mutual fear of beasts and the unknown, the mutual need to partake in pleasures and lustfulness; the denial of reality with the ultimate need to seek help because of this denial; and the mutual conflict of the desire to rule and be ruled.

The author says that even knowledge and science are to be distrusted (in terms of Piggy). The ingenuous, guileless, and simple spirit of Ralph is the more trustworthy. It results in respect for others. Yet, even it may succumb and be corrupted temporarily. Is that not what psychoanalysis warns us in its many references to an ego which, when weakened by overwhelming forces, rationalizes its beliefs and actions during its beleagured state?

In a public statement about his book, Golding writes: "The moral is that the shape of a society must depend on the ethical nature of the individual and not on a political system however apparently logical or respectable."

The officer, having interrupted an unrelenting manhunt, prepares to take the children off the island in a cruiser which will presently be hunting the enemy in the same implacable way; and who will rescue the adult on his cruiser?

Golding was a crew member and commander of different ships in the British navy during World War II, for a period of five years, much of this in combat. Is the commander of the boat in the novel, the author, who consciously (or unconsciously) juxtaposes himself next to his deeds to contrast the irony of himself both as the rescuer from as well as the perpetrator of war upon civilization?

Several of his other novels deal with the inner conflicts of shipwrecked people trying to survive on an island, as in Picher Martin. Golding's experiences in war are known to have had a profound effect upon him. He is described as a quiet, sensitive, almost retiring person. He is skeptical of the value of science and knowledge and in his writings frequently equates them with evil. Faith and poetry are equated with good.

The plight of these children resembles that of many children who are abandoned by their parents by death, divorce or marital discord, illness or to partial neglect and the influence of peers. Ultimate character defects are more likely to develop in children with incomplete parenting. Delinquent behavoir, destructiveness and stealing, and even murder occur in the wake of the parental loss, indicative of the breakdown of the partially or inadequately established superego.

Some children wish (as we all do) for their parents or their leaders to be omnipotent. Children may blame their parents for having left them, regardless of the reason. The parents failed them for not being omnipotent; or if they are all-powerful, some children blame their parents for being too controlling and wishing to destroy them. Such children may see their parents as "evil" and become so themselves. They need the image of an idealized parent to set an example for them. If that image is destroyed, the ego-ideal and the superego of the children may crumble and the child regress to less civilized behavior.

When Ralph reveals himself to have doubts and fears, yet demands discipline, the infantile wishes of the children are disappointed. They turn to a more primitive, but sure leader, Jack, who promises them greater indulgence of their primitive impulses by his actions and words.

The boys have split their parental images into good and bad. This primitive mechanism is seen in the usual developmental stages of all children and persists to a large degree into adulthood, i.e., seeking God, the all-good one or blaming the devil, the all-evil one.

By splitting the parental image and projecting the good or desirable part onto a parent or other person, they preserve the ideal which they need in order to form themselves in his or her image. (The bad part is projected onto another person.) The ideal they choose to identify with is not necessarily the socially desirable one. That choice will depend upon a number of preceding factors, including the standards for behavior established by the parents and other models and other influences upon the unconscious primitive drives of the child. In the novel, the boys' choice of an ego-ideal (with the exception of Simon, Piggy and Samneric) turns from Ralph to Jack for the reasons I have suggested in addition to the reason which I believe is indicated by the author: the tendency for humankind to return to less civilized, more impulse-ridden ("evil") forms of behavior when social order breaks down.

In addition to this mechanism of splitting and idealization, from studies of infants and children, including some we have been engaged in, I speculate that initially the boys regressed to an infantile form of attachment and need to find a caretaker who loves and protects them, and who is fearless and omnipotent to replace the parent. The threat of loss or the absence of this attachment and the threat of competitive siblings or adults (oedipal or otherwise) are basic to many of the hostile aggressive actions during childhood. Failure of resolution of these conflicts may leave a residual of depression or hostility in the children involved.

Just as with primitive people, the children have a ritual dance and meal. None of the boys is excluded from the feast. By these actions the boys show that they have a common identity and that they share the responsibility for the killing of the primal father (Piggy) and celebrate their new society by destroying the authority of the old civilized state. The mechanism is unconscious; it is an act which acknowledges their impulses to destroy, and

that they take joint responsibility for the act and that they now commemorate this act by a form of religion in which new forms of ritual are established for mutual protection from each other and which exonerate their brutality. (This is reminiscent of the Nazis who legalized their murderous acts.)

All human beings are susceptible to such actions, except perhaps Simon, who is as mythical as Christ himself.

In the end, civilization becomes so destructive that it begins to destory its very own fabric.

There is a suggestion in the story of a thought we have had long ago, that games or athletics of civilized people also have in them unconsciously, a war-like quality. The rules of the game limit the nature of the war; a football game allows one to smash and tackle but not to kill. The rituals and rules of the game prevent this and yet the words betray the unconscious underlying feelings, i.e., "kill him, cut him down when you tackle him" says the football coach. The implication is that wars, athletics and primitive rituals may have within them a similar ritualistic infrastructure associated with a desire to destroy other human beings who represent any form of threat.

The children are unaware that by their infantile behavior they have become adults just as adults who engage in war have regressed to infantile amorality.

Must we seek a Christ, or is he only a myth: the omnipotent, protective, perfect parent? Are we innately self-destructive as Freud observed us to be?

There is a kind of aggression even in infancy and early childhood, but many do not observe it to be a destructive aggression. It may be only through a lack of synergy or mutual faith that we begin to destroy each other.

Albert Einstein said, in speaking of the courageous and resolute individuals who are required to resist war, that:

> the existence of a moral elite is indispensable for the preparation of a fundamental change in public opinion, a change which, under present-day circumstances, is absolutely necessary if humanity is to survive.

Will the rescuers, the men in the cruisers, the holder of the bombs, reflect on the island and recognize what "Lord of the Flies" really means? That we all are children living on that island and that we must learn from history that survival depends upon our maturation beyond any state we have reached as yet.

Discussion By Ben Kohn

Reading Lord of the Flies had a profound effect on me. The nature of man has to overcome his unconscious, precarious, aggressive inner state (represented by the Beast within us). The movie and Dr. Schrut's paper focus on a relentless regression which occurs as the boys' superegos crumble and regress to primitive ego states and as a group to a pagan society. Dr. Schrut speculates, and I agree, that there was a need for the boys to avoid any accusation of feminity or homosexuality. I think it is important though to state explicitly that the feminity/passivity are direct expressions of their conflicts over states of helplessness and dependency -- especially under catastrophic traumata. What we see is the effect of traumatic separation during a war. Thus the boys find themselves without parental love and protection, no external support to maintain their ideals and idealized internal objects.

The story is a study of regression under a situation of catastrophic separation where we see the sequence of more and more primitive defences unfold -- denial, projection and splitting good and bad.

Claire Rosenfield pointed out:

> Mr. Golding made no secret of his indebtedness to Freud's Totem and Taboo and consciously dramatizes Freudian theory.

The book's sequence did seem to me to follow Freud's work quite closely.

This book, as Dr. Schrut points out so wisely, has absolute direct relevance to our current world situation where we have to maintain ideals while avoiding our own self destruction.

Let me focus on the boys as BOYS. (I wondered why there were no girls.) We are dealing with boys in the latency stage of development. Golding really gives us this experience quite accurately and experiencially. He knows that during latency with the resolution of the oedipus complex the formation of the superego, the boys' identification with their fathers forms their character. He knows also that this identification is dependent on the particular oedipal constellation and the cruel vicissitudes of trauma. He contrasts the father's influence on Ralph with the absence of such for Piggy. In fact, the story focuses on the influence of the father both positive and negative and except for Piggy's indulgence by his aunt little is said directly about the maternal influence on the boys.

Throughout the story the boys struggle against their helpless state. They defend using higher order defences to primitive ones against a helpless, dependent panic. This is why, I believe, they attack all signs of dependency and have to prove their "masculine strength" (power). They attack Piggy because of his non-athletic, partial identification with woman and longing for masculine friendship. They attack also because he represents, and reminds them, explicitly that they need help -- they need to be rescued.

I agree with Dr. Schrut and have seen children after sudden death of parents who regress individually as these children did. Actually, Simons' final falling into the Beast's mouth was almost identical to a boy's nightmare of falling into a hole and then realizing that all sides were really part of a dinosour's mouth. He, too, questioned the meaning of life and was haunted by father's desintegrating body (the skeleton parachutist in the movie).

Let me say a few words about Ralph, Piggy, Simon and Jack. Golding tells us only their immediate past history.

RALPH: lost his mother at five years of age and his father was a naval commander. He is clearly a postoedipal late latency age boy who has internalized his father. This identification and normal oedipal resolution with adequate mothering allows him to be independe and a leader. It forms the stabilizing force in his superego which helps him hold onto civilization. This and his libidinal ties an object constancy allow him to keep hoping his father will rescue them. He, Piggy, and Simon, then, have the ego strength to try and face reality. The possibility that their father is dead as would make sense in a war (the beast from the sky) and the horror that they may have murderous wishes against their father. Ralph and Piggy resemble children with neuroses.

PIGGY: we know his father died when he was very young and probably his mother also. He was raised by his indulgent aunt and Golding clearly makes Piggy a counterpoint to Ralph. Piggy has been influenced by "feminine" ideals. He is overprotected, asthmatic, indulged, but wise and realistic. He has an object hunger to be liked, especially by an idealized male like Ralph. He follows Ralph and pushes him into the leader role. He takes a submissive position envying Ralph's "masculinity." He is tormented and teased by the boys because he represents passivity, femininity, and as a group they have to scorn him to maintain a masculine self-image.

But Piggy represents the boys conflictual attitude toward their mothers also. He tells them what they don't want to hear. The attack on him is similar to latency boys attacking overprotective mothers "nagging them." Piggy's wisdom is attacked as is a mothers by boys' need to separate their masculine selves from their mothers during latency.

SIMON: adding to Dr. Schrut's comments, we know nothing about his parents but we know he has the clearest sense of reality, wisdom and he possibly suffered from a form of epilepsy which included auras of distorted images. He is "Simple Simon" in that his personality is all truth, pursued in the straightest line.

JACK: I think Jack represents a latency age boy's reaction of narcissistic rage after experiencing dreadful humiliation. His desperate need for power results from a fear of helplessness with its unconscious erotized equation to femininity. For it is after his attempt to take over leadership and his failure that he cries and then takes on the tribal leader role. Hiding his anxiety behind his outer sadism he is really surprised that the children follow him. He hides his fear of the dead parachutist by asking the children to repress and avoid the beast.

I agree with Dr. Schrut regarding the attack on the pig and the meaning of Piggy. The attack on the pig is again the boys' attack on a feeding mother and not father as Dr. Schrut states. I do not believe that Piggy's wisdom is necessarily representative of the father.

Let me end with my wondering what these children would be like as adults (in treatment). My passing thought is that the whole book can be seen as a dream -- nightmare -- where Ralph awakes and is rescued just before he is beheaded, annihilated, castrated.

Last but most crucial is the atmosphere, moods, pictorial images that Golding creates which give the book a dream-like, unreal quality. These undercurrents are almost audible-visual and evoke in us the experiences of the essence of regression and altered states as they leave us wondering about ourselves and our precarious civilization.

Discussion By Bernard Brickman

As an analyst I welcome the opportunity to comment upon a work of art because it is so liberating. Unlike the clinical situation in which I have to hold back my speculations and subordinate them to the patient's set of meanings, here I can give free rein to my ideas about Golding's symbols. I shall sidestep the debate as to whether he meant this or that by such a symbol or whether the book should be viewed as a "Rorschach" chance for the reader to project his notions. I shall simply say that the artistic production and the experience of the viewer undoubtedly involve both of the above and that a great work of art characteristically provides the artist and viewer an opportunity to reciprocally resonate with each other's truth. Lord of the Flies is just such a book.

Likewise, in the same spirit, I shall not restrict myself to discussing Dr. Schrut's excellent paper. I admire his unfailing thoughtful scholarship and with rare exceptions fully agree with his analysis of the various psychic mechanisms triggered by the children's anxiety state relative to the potentially dangerous inner and outer environment that they find themselves in. He evokes their defense mechanisms, especially denial and a regression to a primitive organization in which, to use his words, the layers of the super-ego, the cloth of civilization, dissolves. They are then taken over by primitive aggressive forces that make killers of them.

The main intent of my discussion is to use the handy brush of Dr. Schrut's skillful analysis in order to paint a slightly different, perhaps extended tableau, maybe emphasizing certain strokes, but above all, situating the book in an historical context.

Joseph Conrad, author of Heart of Darkness, cited by Dr. Schrut, wrote in the Preface to the Nigger of the Narcissus,

> Art itself may be defined as a single minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect.

I would like to ask that you go along with Conrad's statement so that I can then ask: What was Golding's truth?

We know that he was in his early forties when he wrote the novel. World War was over. He had just completed a tour of duty in the Royal Navy, including action against submarines, battleships and aircraft he had participated in the harrowing experience of D-Day. Fascism was defeated and the war had taken its toll of millions of lives and untold suffering. The dehumanization process was evident as perhaps never before. The revolting horrors of the Nazi death camps, the ovens, the "medical experimentations" were no longer rumors. Documentation had been presented of these horror for all to witness right after the war. Man' ability to apply the most sophisticated scientific means to exterminate those that they had first dehumanized reached unprecidented heights. The supreme example of man' destructive achievement was, of course, the development of thermonuclear weaponry. On August 6, 1945, the first atomic bomb used i war was detonated over Hiroshima. Within a few seconds the blast alone destroyed 60% of the city, leaving 100,000 dead and anothe 100,000 seriously injured. Three days later Nagasaki, 70,000 people killed, another 70,0 injured. To further the ominous picture, th two great powers, USA and USSR, and their respective allies, were getting more and mor polarized in their positions in the cold war and East-West armed confrontations were taki place in Korea and potentially in Viet Nam.

With regard to the atomic age, Albert Einstein said in 1946,

> A new type of thinking is essential if mankind is to survive and move to higher levels. Today the atomic bomb has profoundly altered the nature of the world as we know it and the human race consequently finds itself in a new habitat to which it must adapt its thinking.

In my view Lord of the Flies is particularly meaningful when viewed against this backdrop. That all of the above was in Golding's consciousness when he wrote the novel is explicitly documented in the following elements, three in number. 1) In the first few pages, in response to Ralph's hopeful comments about being rescued by his father, Piggy, "put on his flashing glasses and looked down at Ralph. Not them. Didn't you hear what the pilot said? About the atom bomb? They're all dead." Secondly, there is the dead pilot shot down in the air battle above the island signifying World War II combat. Thirdly, eventually there is the cruiser that rescues them. Certainly at that time the emerging nuclear age demanded that man rethink his aggressiveness. The timeliness of our examining the book at this time lies in the ever-increasing importance of rethinking war, particularly in the last thirty years.

I believe that the author was concerned about man's ever-growing destructive capacity, and he portrays a "test situation" in which the unleashing of that power can be viewed and possibly understood.

The test situation of placing the children on an island, out of contact with the adult civilized world, can be compared with other works such as Swiss Family Robinson, Robinson Crusoe and Heart of Darkness, in which the authors attempted to strip away the outer civilized skin of man in order to reveal underlying primitive layers. More recently in the 80s, Bernard Malamud's God's Grace represents just such an attempt to study man's primitive nature following a hypothetical nuclear holocaust.

In Lord of the Flies the circumstances under which aggression becomes unleashed are studied by using the symbolic device of male children abandoned on the island, deprived of the comfort, love and protection of adults. I wish to stress the point that there are no females in the book. There is little doubt that the close contact with women helps men remain human through the satisfaction of their basic needs for nurturing, as well as through the identification with the nurturer. This basic wisdom is exploited in situations in which savagery in man is desired and fostered, such as in wartime troops where men are kept separated from women, and even in the sport of football. Many coaches discourage sex and dating during training or before the big game because contact with women supposedly drains away aggressive energy.

Back to the test situation. They are isolated from the adult civilized world, facing total and permanent abandonment in an unknown and potentially hostile environment. The outcome is well analyzed in Dr. Schrut's paper.

I wish to focus on two particular symbolic constellations: The maintenance of the signal fire versus the pig hunt, and the meanings of Piggy's glasses.

The earlier, more orderly conch-mediated leadership of Ralph-Piggy. stresses above all the importance of keeping the fire going from the mountain top (the highest order of priority). Never let it go out. This, ostensibly, was to attract potential recuers. Clearly, it also stood for "keeping the home-fires burning," contact with the outside world, the flame of civilization, comfort, warmth, security and hope. Without it is coldness, fear, anarchy, dehumanization, abandonment, aggression (the pig hunt). The fire is not only allowed to go out, but it is relegated to an inferior position on the beach because fear of the beast on the mountain has already displaced it along with increasing energy devoted to the hunt and killing. This represents reason and higher levels of thinking reduced to a more lowly position, as fear and demagogic leadership gained the ascendency. Along with it there is a progressive loss of inhibitory checks on aggression leading to habituation to war and violence.

Piggy's glasses represent not only vision, intellect and reason, but the technology that allows the production of the signal fire in the beginning. The glasses are carelessly smashed and half destroyed by Jack early in the book. They are progressively placed more and more in the service of destructive aims and aggression. Science, reason and technology are used for human welfare, but scientists are also employed by the military to produce more and more sophisticated weaponry. The fire produced by the glasses can, and eventually does, get out of hand, threatening to engulf the whole island (nuclear annihilation). Along with the threat of the runaway development of technology for destruction (the nuclear arms race) there is also a loss of vision, understanding and insight into what is occurring.

Each super power then believes that it only acts defensively and responds to the aggressive beast on the other side. The Pershing and Cruise missiles are put into place in response to the Soviet SS20 missile. Then the Soviet submarines, we recently have learned, now ring the United States in response to the placement of the Cruise and Pershing missiles. Where will it end?

Thirty years after the book was published it is more urgent than ever that we cry with Ralph in his loss of innocence. We still continue to think, ominously enough, in the same primitive way depicted so frighteningly in this book. When will we learn from the Simons of the world that the beast resides within ourselves?

(Continued from page 2)

How does Golding view his book? Here is what he said:

> The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable. The whole book is symbolic in nature except the rescue in the end where adult life appears, dignified and capable, but in reality enmeshed in the same evil as the symbolic life of the children on the island. The officer, having interrupted a man-hunt, prepares to take the children off the island in a cruiser, which will presently be hunting its enemy in the same impacable way. And who will rescue the adult and his cruiser?[3]

This then is our supplemental issue. You are invited to participate again or belatedly in the conference. We trust you will find it pleasant Indian Summer readin

S.L.P.

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[1]White, Irving. Personal communication. 19

[2]New York Times. July 15, 1984.

[3]Golding, W. Lord of the Flies. New York: G.P. Putnam's Son, 1959 edition, Paper.

EXCERPT

From Lord of the Flies.

The turning point in the struggle between Ralph and Jack is the killing of the sow. The sow is a mother: "sunk in deep maternal bliss lay the largest of the lot... the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked." The killing of the sow is accomplished in terms of sexual intercourse.

"They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still.

"Here, struck down by the heat, the sow fell and the hunters hurled themselves at her. This dreaful erruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger (a natural sadist, who becomes the "official" torturer and executioner for the tribe) found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch, and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her. The butterflies still danced, preoccupied in the center of the clearing. (p. 125)

"I should have thought," said the officer as he visualized the search before him, "I should have thought that a pack of British boys -- you're all British, aren't you? -- would have been able to put up a better show than that -- " (p. 186)

"It was like that at first," said Ralph, "before things --"...The tears began to flow and sobs shook him...great, shuddering spasms of grief that seemed to wrench his whole body...Ralph wept for the end of innocence, the darkness of man's heart. (p. 187)

EXCERPT

From The Magician of Lublin.*

"...he played an inner game of maybes and perhapses, just as he had when he had been a schoolboy and had speculated whether his father was the devil, his teacher a demon, the tutor a werewolf, and everything else merely illusion." (p. 132)

"...a Yom Kippur tune would start within him:

So what can man aspire
When death will quench his fire?...

Perhaps a Day of Reckoning really waited and a scale where good deeds were weighed against the evil?...If it were so, then he had arranged not one but two hells for himself. One in this world, a second in the other." (p. 118)

"Although he had sinned greatly, God in his pity had not permitted him to perish in sin. Fate had decreed that he must do penance...What more could a murderer expect?" (p. 283)

"...just as the thieves had to steal money, he had to steal love." (p. 52)

If he fell and smashed his body, he predicted, that "they would put him out on the threshold to beg and not one of his admirers would stop to fling a groschen into his hat." (p. 117)

"Already the devil tempted him with all sorts of speculations about Halina, how she would grow up, become enamored of him, become her mother's rival for his affections."

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* Quotations supplied by Dr. Marvin P. Osman.

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