Index

Abraham, Karl, 17
Absalom, Absalom! (Faulkner), 29
Actual self, 30-31
Adler, Alfred, 3
Aggressive women in Shakespeare, 93
Alexander, Franz, 17
Alger, Horatio, 271 n. 1
Alice Melling's (The Good Terrorist), 22
Allott, Miriam, 259
Amelia Sedley (Vanity Fair), 5, 22, 268
Anne Elliot (Persuasion), 27
Antigone (Sophocles): analyzed, 105-16
Antigone, 212; analyzed, 105, 106, 110-16
Antonio (Merchant of Venice), 112; analysis of, 93-104
Antony (Antony and Cleopatra), 22, 93
Antony and Cleopatra (Shakespeare), 22, 93, 212
Arrogant-vindictive (aggressive) solution:
  defensive strategies of, 22-24, 253-54;
  examples of in literature, 24. See analyses of
  Catherine Earnshaw; Creon;
  Hedda Gabler; Michael Henchard; Pip;
  Shylock
Auerbach, Erich, 196
Austen, Jane, 5, 13, 22, 27, 29, 264, 271 n. 1; criticism of, 269
Author: as historical person, 263-64; implied, 263-64; inner conflicts of, 263-65; meanings of the term, 263
Authorial personality: Horneyan approach to, 263-67; of Jane Austen, 13, 264; of Thomas Hardy, 13, 264; of Shakespeare, 13, 264-66
Axel Heyst (Victory), 65
Balzac, Honoré de, 271 n. 1
Bargains with Fate: Psychological Crises and Conflicts in Shakespeare and His Plays (Paris), 33, 93, 103, 264
Bargain with fate: defined, 33
Barth, John: analysis of The End of the Road, 64-81
Basic anxiety, 18
Basic needs, 18
Baudelaire, Charles, 271 n. 1
Beach, Joseph Warren, 168
Becky Sharp (Vanity Fair), 5, 24, 268
Bellow, Saul, 22, 65, 271 n. 1
Bennet, Mr. (Pride and Prejudice), 29
Biography: Horneyan approach to, 266-67
Bleak House (Dickens), 22
Booth, Wayne, 255
Bronté, Charlotte, 271 n. 1; analysis of
  Jane Eyre, 144-67
Bronté, Emily, 271 n. 1; analysis of
  Wuthering Heights, 240-61; psychological conflicts of, 256-61
Browning, Robert, 24, 271 n. 1
Brutus (Julius Caesar), 27
Buck, Pearl, 271 n. 1
Caine Mutiny, The (Wouk), 115
Capra, Frank, 22, 271 n. 1
Cassius (Julius Caesar), 24
Cather, Willa, 215
Catherine Earnshaw (Wuthering Heights), 244-51
Characterization: aesthetic, 6; E. M. Forster on, 6-10; illustrative, 6-7; mimetic, xii 7, 9-10; taxonomy of, 6-7
Characters: as "creations inside a creation," 7, 10, 144; formal analysis of, 6; a Horneyan approach to, xi, 8-9; as imagined human beings, xi, 10; mimetic
Characters (continued)
in conflict with plot and rhetoric, 10–11, 262–63; psychological analysis of, xi, 8–9, 262; thematic analysis of, 6. See also analyses of individual characters


Dickens, Charles, 22, 223, 271 n. 1: analysis of *Great Expectations,* 119–43; psychological function of art for, 273

Disenchantment: *Madame Bovary* as a novel of, 197–98

Dobbin (*Vanity Fair*), 5, 22, 268

*Doll’s House,* A (Ibsen), 55, 63, 217; analysis of, 39–52.

Dorothea Brooke (*Middlemarch*), 144, 163

Dostoevsky, Fyodor, 5, 24, 29, 80, 271 n. 1

Dreiser, Theodore, 271 n. 1

Edmund (*King Lear*), 24

Edna Pontellier (*The Awakening*), 212; analysis of, 215–37

Education pattern, xii, 15; in *Antigone,* 110; in *Great Expectations,* 119; in *Jane Eyre,* 144, 150–51, 158; in *The Mayor of Casterbridge,* 168–69

Education plots: Horneyan approach to, 15, 263

Elinor Dashwood (*Sense and Sensibility*), 27

Elliot, George, 4, 5, 22, 163, 271 n. 1

Elizabeth-Jane Henchard (*The Mayor of Casterbridge*), 144; analysis of, 168–69, 182–92

*Emma* (Janet Austen), 144

Emma Bovary: analysis of, 193–212; and Edna Pontellier, 215, 220, 221, 231, 232

Emma Woodhouse (*Emma*), 25
End of the Road, The (Barth), 267; analysis of, 64–81
Epistemological problems, 269
Esther Summerson (Bleak House), 22
Expansive solutions: defensive strategies of, 22–27. See also Arrogant-vindictive (aggressive) solution; Narcissistic solution; Perfectionistic solution

Fanny Price (Mansfield Park), 22
Farfrae (The Mayor of Casterbridge), 171–75
Faulkner, William, 24, 29, 271 n. 1
Feminine Psychology (Horney), 17
Fitzgerald, F. Scott, 271 n. 1
Forster, E. M., 7, 10
Fortunate fall, 144
Fox-Genovese, Elizabeth, 215, 223
Freudian criticism, 3
Frost, Robert: psychobiography of, 13, 266–67, 271 n. 1
Glory, search for, 14, 31
Good Terrorist, The (Lessing), 22
Gordon, Andrew, 272
Gothic romance, 241
Great Expectations (Dickens), 144, 168, 169; analysis of, 119–43; autobiographical nature of, 273
Greene, Graham, 22, 271 n. 1
Griselda (“The Clerk’s Tale”), 64, 97; analysis of, 82–87, 90–92; Guido (The Ring and the Book), 24
Hamlet, 21, 65, 93, 95, 264–65
Hardy, Thomas, 13, 22, 85, 193, 214, 221, 232, 271 n. 1; analysis of The Mayor of Casterbridge, 168–92; personality of, 189, 192, 264
Harry Haller (Steppenwolf), 65
Hart, Frances R., 241
Heathcliff (Wuthering Heights), 145, 146; analysis of, 241–55
Hedda Gabler, 64, 79, 153, 154, 211, 212; analysis of, 52–63; compared to Edna Pontellier, 217, 218, 222, 227
Hedda Gabler (Ibsen): analysis of, 52–63
Helena (A Midsummer Night’s Dream), 21
Helen Burns (Jane Eyre), 149–51, 157–58
Hemingway, Ernest, 271 n. 1
Henry Esmond (Thackeray), 144
Henry VI (Henry VI, Parts 1, 2, 3), 93, 265
Henry VI, Parts 1, 2, 3 (Shakespeare), 93, 264
Henry VIII (Shakespeare), 265
Herzog (Bellow), 22
Hesse, Herman, 65
Horatio (Hamlet), 29
Horney, Karen, 93, 94, 271; on feminine psychology, 17; and Freud, 17; and Ibsen, 39; inner conflicts in theory of, 19, 30; interpersonal strategies in theory of, 19–29; intrapsychic strategies in theory of, 29–35; life of, 17; mature theory of, 17–35; selves in theory of, 30
Horney, Oskar, 17
Horneyan studies of literary authors, published, 271 n. 1
Horneyan theory, applications of, xii, 3–16, 262–69; to author as historical person, 263–64; to authorial personality, 263–67; to biography, 266–67; to conflicting interpretations, 268–69; to conflicts between form, theme, and mimesis, 10–12; to contradictions in theme and rhetoric, 4–5, 263; to disparity between rhetoric and mimesis, 262–63; to educational plots, 15, 263; to implied author, 263–64; to inner conflicts of author, 263–65; to mimetic characters, 5–9, 262; to narrative technique, 13–15, 267–68; to patterns of action, 15, 262–63; to personality of author, 263–67; to psychological analysis of rhetoric, 13; to reader response, 268–69; to vindication plots, 15, 263. See also analyses of characters and literary works
Huffman, James, 271 n. 1
Iago (Othello), 24, 102, 253
Ibsen, Henrik, 64, 217, 271 n. 1; analysis of A Doll’s House and Hedda Gabler, 39–63
narration, 14, 240, 267; omniscient narration, 13–14, 267; psychological analysis of, 14; of Wuthering Heights, 15, 240, 255–61, 267
Nausée (Sarre), 65
Nelly Dean (Wuthering Heights), 255–59
Neurosis and Human Growth (Horney), 8, 17–18, 19–20, 26, 39, 266
Neurotic Personality of Our Time, The (Horney), 17
New Ways in Psychoanalysis (Horney), 17, 26
Nietzsche, Friedreich, 23
Nora Helmer (A Doll’s House), 64, 79, 85, 97, 217; analysis of, 39–52, 63
Nostromo (Conrad), 65
Notes from Underground (Dostoevsky), 5, 29, 267
Oedipus, 111–12, 114
Oedipus at Colonus (Sophocles), 114
Oedipus the King (Sophocles), 111
O’Neill, Eugene, 271 n. 1
Ontological insecurity, 247
Othello (Shakespeare), 21
Our Inner Conflicts (Horney), 17, 19–20, 39
Paradise Lost (Milton), 79
Paralyzed intellectuals, 65
Patterns of action, 15, 262–63. See also Education pattern; Plot; Vindication pattern
Perfectionistic solution: defensive strategies of, 26–27; examples of, in literature, 27. See analyses of Antigone, Joe Morgan, St. John Rivers
Perls, Fritz, 3
Persuasion (Austen), 27
Pip (Great Expectations), 82, 168, 193, 194, 240, 267, 273; analysis of, 119–43; compared to Jane Eyre, 145, 146, 165, 167
Plot: education, xii, 15, 263; vs. mimesis, xii, 11, 15; vindication, xii, 15, 263. See also Education pattern; Mimesis; Vindication pattern
Poet of Sonnets (Shakespeare), 93, 94, 96
Power and the Glory, The (Greene), 22
Pride, neurotic, 31, 33–34
Pride system, 31–34
Prospero (The Tempest), 21, 93, 101
Psychobiography, 13, 266–67
Psychological Approach to Fiction, A (Paris), 5, 268
Queeg (The Caine Mutiny), 115
Rank, Otto, 3
Raskolnikov (Crime and Punishment), 24
Reader response, 268–69
Real self, 30–31
Red and the Black, The (Stendhal), 5, 24, 25, 212
Reich, Wilhelm, 3
Rennie Morgan (The End of the Road), 85, 97; analysis of, 64, 66–72, 77–80
Resolved solution. See Detached (resigned) solution
Rhetoric: defined, 11; glorifies neurotic solutions, 12; inconsistencies in, xiii, 13; inconsistencies of, in The Awakening, 215–22; vs. mimesis, xii, 11–12; psychological analysis of, 13
Richard III (Richard III), 24
Richardson, Samuel, 27, 271 n. 1
Ring and the Book, The (Browning), 24
Rochester (Jane Eyre): analysis of, 151–57, 159, 163–64, 167
Rodolphe (Madame Bovary), 205–7, 211
Roquentin (Nausea), 65
Rosmersholm (Ibsen), 55
Sainte-Beuve, Charles Augustin, 196
Sartre, Jean-Paul, 65
Scholes, Robert, 6
Schorer, Mark, 255, 256, 257
Schulberg, Budd, 271 n. 1
Self-effacing males in Shakespeare, 93
Self-effacing (compliant) solution: defensive strategies of, 20–22; examples of, in literature, 21–22. See analyses of Antonio; Elizabeth-Jane Henchard; Griselda; Heathcliff; Jane Eyre; Michael Henchard; Nelly Dean; Nora Helmer; Pip; Rennie Morgan
Self-hate, 34
Selves in Horneyan theory: actual, 30–31; despised, 30; idealized, 30–31; real, 30–31
Index

Sense and Sensibility (Austen), 27
Shakespeare, 5, 13, 33; aggressive women in, 93; analysis of The Merchant of Venice, 93–104; authorial personality of, 103–4, 264–66; criticism of, 269; Horneyan studies of, 271 n. 1; self-effacing males in, 93
Shakespeare, works of: Antony and Cleopatra, 22, 93; Coriolanus, 27, 93; Hamlet, 21, 29, 93, 95; Henry VI, Parts 1, 2, 3, 93; Julius Caesar, 24, 27; King Lear, 24, 25, 27, 93; King John, 93; Macbeth, 24, 93; Measure for Measure, 21, 93, 103; The Merchant of Venice, 93–104; A Midsummer Night’s Dream, 21; Othello, 21, 24, 27; Richard II, 25; Richard III, 25; Sonnets, 21–22, 93, 94, 96; The Tempest, 21, 93, 101, 264, 265; Timon of Athens, 21, 29, 93, 265; Titus Andronicus, 93; Troilus and Cressida, 29; Twelfth Night, 21, 90
Shaw, George Bernard, 271 n. 1
Sheehy, Donald, 266
Shelley, Mary, 271 n. 1
Shirley (Charlotte Bronte), 166
Shoulds, tyrannical, 30–33
Shylock (The Merchant of Venice): analysis of, 100–104
Sonnets (Shakespeare), 21
Sophocles: analysis of Antigone, 105–16
Sound and the Fury, The (Faulkner), 29
Stendhal, 5, 24, 25, 271 n. 1
Steppenwolf (Hesse), 65
St. John Rivers (Jane Eyre): analysis of, 160–63
Styron, William, 271 n. 1
Tamora (Titus Andronicus), 93
Tempest, The (Shakespeare), 93, 264, 265
Tess of the d’Urbervilles (Hardy), 22, 85
Tess Durbeyfield (Tess of the d’Urbervilles), 22, 85, 90
Teufelsdrockh, Diogenes (Sartor Resartus), 65
Thackeray, W. M., 4, 5, 22, 268–69, 271 n. 1
Thematic contradictions: in The Awakening, 5, 215–22; a Horneyan approach to, 4–5, 263; in Vanity Fair, 5, 13, 268–69
Thersites (Troilus and Cressida), 29
Third Force psychology, 67
Thompson, Lawrance, 13, 266–67
Titus Andronicus (Shakespeare), 93
Torvald Helmer (A Doll’s House): relationship with Nora, 39–52, 63
Timon (Timon of Athens), 21
Timon of Athens (Shakespeare), 93, 265
Troilus and Cressida (Shakespeare), 29
Twelfth Night (Shakespeare), 21, 90
Underground man (Notes from Underground), 29, 65, 80–81
Vanity Fair (Thackeray), 13, 24, 197; conflicting interpretations of, 268–69; thematic contradictions in, 4–5, 268–69
Victory (Conrad), 65
Vincentio (Measure for Measure), 21, 93
Vindication pattern, xii; in Antigone, 110; and Cinderella archetype, 15; defined, 15; Horneyan approach to, 263; in Jane Eyre, 144–45, 150, 158–59; in The Mayor of Casterbridge, 168–69, 182
Viola (Twelfth Night), 90
Volumnia (Coriolanus), 93
Walter (“The Clerk’s Tale”), 64; analysis of, 82–84, 87–90
Warren, Robert Penn, 271 n. 1
West, Nathanael, 271 n. 1
Wharton, Edith, 271 n. 1
Winnicott, D. W., 3
Wolfe, Thomas, 271 n. 1
Wright, Richard, 271 n. 1
Wuthering Heights, 267; analysis of, 240–61