
THE DEVOURING PARENT: MATERNAL ENGULFMENT AND PATERNAL DOMINATION IN *SONS AND LOVERS* AND THE METAMORPHOSIS

***Shweta Honamode, Ms. Swarali Joshi**

Department of English, Symbiosis College of Arts and Commerce, Pune.

Article Received: 11 March 2026

*Corresponding Author: Shweta Honamode

Article Revised: 31 March 2026

Department of English, Symbiosis College of Arts and Commerce, Pune.

Published on: 21 April 2026

DOI: <https://doi-doi.org/101555/ijrpa.2313>

ABSTRACT

This paper conducts a comparative psychoanalytic analysis of parent-child conflict in two foundational modernist texts: D. H. Lawrence's *Sons and Lovers* (1913) and Franz Kafka's *The Metamorphosis* (1915). Drawing upon the theoretical frameworks of Sigmund Freud, Jacques Lacan, and Carl Jung, the paper examines how each text dramatises the child's entrapment within the family's psychic economy and the devastating consequences that follow when parental authority either overwhelms or annihilates the child's capacity for autonomous selfhood. The study argues that while *Sons and Lovers* stages parent-child conflict through maternal engulfment and the failure of paternal authority, *The Metamorphosis* inverts this dynamic by depicting the son's total subjection to paternal tyranny and maternal passivity. Despite their contrasting configurations of parental power, both texts present the child's identity formation as an Oedipal struggle that is shaped, distorted, and ultimately arrested by the pathological dynamics of the family unit. The paper further demonstrates that the distinct narrative techniques employed by Lawrence and Kafka, realist domestic fiction and fantastical literalisation, respectively, produce different psychoanalytic effects that illuminate the relationship between literary form and psychic content.

KEYWORDS: Sons and Lovers, The Metamorphosis, psychoanalysis, Oedipus complex, D. H. Lawrence, Franz Kafka, Freud, Lacan, Jung, modernism, parent-child conflict, individuation, maternal engulfment, paternal tyranny

1. INTRODUCTION

D. H. Lawrence's *Sons and Lovers* (1913) and Franz Kafka's *The Metamorphosis* (1915) stand as two of the most penetrating explorations of parent-child conflict in the canon of literary modernism. Despite their different narrative techniques, cultural contexts, and artistic temperaments, both texts share a fundamental preoccupation with the question of how family ties generate psychic suffering and obstruct the individual's search for authentic identity. This paper conducts a psychoanalytic analysis of both texts, employing the theoretical frameworks of Sigmund Freud, Jacques Lacan, and Carl Jung to elucidate the distinct configurations of parent-child conflict that each novel presents.

The central argument of this paper is that both *Sons and Lovers* and *The Metamorphosis* depict the child's struggle for selfhood as a process fundamentally shaped and distorted by the overwhelming psychic presence of the parent. However, the two works present contrasting models of this distortion. Lawrence's novel stages the conflict primarily through maternal engulfment, the mother's all-consuming emotional investment in her son, combined with the father's symbolic ineffectiveness, while Kafka's novella dramatises the son's total subjection to paternal tyranny, within which the mother's emotional passivity constitutes not a nurturing surplus but a devastating absence. Together, these two texts reveal the complementary pathologies that arise when the Oedipal structure is deformed by the imbalance of parental roles, offering insights that remain essential for understanding the literary representation of the family in the modern period.

The theoretical justification for combining Freudian, Lacanian, and Jungian frameworks lies in the distinct but complementary dimensions of parent-child conflict that each illuminates. Freud's Oedipus complex, his theories of repression and identification, and his analysis of mourning and melancholia provide the foundational vocabulary for describing the libidinal and aggressive currents that flow between parent and child (Freud, *Beyond the Pleasure Principle* 12–23). Lacan's reconceptualisation of the Oedipus complex through the registers of the Symbolic, Imaginary, and Real, and in particular his concept of the Name-of-the-Father as the signifier that anchors the child's entry into the Symbolic order, enables a structural analysis of how paternal authority functions or fails (Lacan and Miller 250–60). Jung's concepts of the shadow, the anima, the parental imago, and the individuation process offer a developmental perspective that addresses the child's lifelong struggle to integrate the various components of the psyche into a coherent self (Jung, *Archetypes* 284–299). The convergence of these three frameworks generates a richer and more nuanced reading than any single school could provide.

2. Maternal Engulfment and Failed Paternal Authority in Sons and Lovers

2.1 The Autobiographical Dimension and Its Psychoanalytic Implications

Sons and Lovers is, by Lawrence's own acknowledgement, an intensely autobiographical work, grounded in his personal experience of growing up in Eastwood, Nottinghamshire, as the son of a coal miner father and a mother possessed of powerful emotional and intellectual aspirations. The novel traces the development of Paul Morel from childhood through early adulthood, charting his tortured attempts to establish romantic relationships with two women, Miriam Leivers and Clara Dawes, while remaining psychically bound to his mother. Mark Schorer, in his influential essay "Technique as Discovery," argued that the novel's structural weaknesses derive from Lawrence's inability to maintain sufficient critical distance from his autobiographical material, producing a narrative that unconsciously replicates the very patterns of maternal domination and filial dependence it purports to analyse (Schorer 72–89). This entanglement between lived experience and narrative form remains central to any psychoanalytic reading of the text, for it suggests that the novel itself enacts the Oedipal fixation it describes.

2.2 The Oedipal Triangle: Gertrude, Walter, and Paul

At the heart of the novel lies the intensely cathected relationship between Paul and his mother, Gertrude Morel, a relationship that originates in Gertrude's profound disillusionment with her marriage. Having discovered that her husband Walter lacks the intellectual refinement and emotional depth she craves, Gertrude redirects her unfulfilled emotional and libidinal energies towards her sons, creating a bond that simultaneously sustains and suffocates them. Freud's essay "Family Romances" established that the child's fantasy life is shaped by the perception of parental relationships, and that parental discord intensifies the child's Oedipal alignment with one parent against the other, driving Oedipal tendencies beyond the boundaries of normal development (Westerink and Haute 175–87). In *Sons and Lovers*, Gertrude's transformation of her frustrated aspirations into a consuming love for her children exemplifies this dynamic with extraordinary psychological precision.

The figure of Walter Morel, the father, occupies a paradoxical position within the novel's Oedipal configuration. In Freudian theory, the father functions as the paternal rival whom the son must acknowledge and with whom he must eventually identify in order to complete his psychosexual development. Yet Lawrence's depiction of Walter fundamentally complicates this theoretical schema. Walter is presented not as a figure of formidable authority but as a

man whose vitality has been eroded by the brutalising conditions of industrial labour and the corrosive unhappiness of his marriage. Lawrence's initial characterisation of Walter endows him with a sensuous, almost feminine beauty and a gift for storytelling and convivial pleasure, qualities that are progressively destroyed by the antagonism between husband and wife. From a Lacanian perspective, Walter fails to function as the Name-of-the-Father, the symbolic authority that effects the child's separation from the maternal bond and initiates entry into the Symbolic order, because social and economic forces have undermined the working-class masculinity upon which his paternal authority might rest. As Lacan theorised, a father need not be physically absent to fail in his symbolic function; the mother's refusal to grant him symbolic authority is sufficient to foreclose his paternal role (Mahassen Sakni).

This insight is crucial for understanding the specific form of Paul's psychological damage. Walter's symbolic ineffectiveness creates a double bind for Paul: he cannot remain within the maternal dyad without sacrificing his autonomy, yet he lacks the paternal identification that would provide him with the psychological resources necessary to separate from his mother and construct an independent adult existence. The novel dramatises Gertrude's systematic undermining of the father's authority through multiple scenes in which she enlists her children as allies in her battle against Walter, encouraging them to embrace her own bourgeois values and intellectual aspirations while despising their father's working-class customs and sensual pleasures. Paul's famous Oedipal declaration to his mother, "I shall marry you, Mother", crystallises the incestuous undercurrent of the mother-son relationship with startling directness.

2.3 Paul, Miriam, and the Repetition Compulsion

The relationship between Paul and Miriam Leivers constitutes the most sustained exploration of the psychological consequences of the son's bondage to the mother. Miriam presents herself as a spiritually and intellectually refined figure who offers Paul an intimate connection that closely parallels his bond with Gertrude. Lawrence makes clear that Paul is drawn to Miriam precisely because she shares certain qualities with his mother, her intellectual seriousness, her emotional intensity, her capacity for devoted love, yet simultaneously repelled by her because this very duplication replicates the engulfing dynamic of the mother-child relationship. Freud's concept of the repetition compulsion, the tendency of the individual to unconsciously recreate the conditions of an earlier traumatic experience in the hope of achieving mastery over it, explains Paul's simultaneous attraction to and repulsion from Miriam (Freud, *Beyond the Pleasure Principle* 12–23). Paul's inability to consummate

his relationship with Miriam in a fully satisfying manner, his persistent sense that their physical intimacy is tainted by a sacrificial quality that drains rather than replenishes his vitality, derives from the internalised maternal imago that prevents him from experiencing independent sexual desire.

The character of Clara Dawes represents Paul's attempt to escape the maternal orbit through a relationship grounded in physical passion rather than emotional communion. Where Miriam offers a spiritual intimacy that mirrors the suffocating devotion of the mother-child bond, Clara offers a sexual experience characterised by directness and bodily frankness. Yet this relationship, too, is ultimately undermined by the Oedipal structure. From a Lacanian perspective, Clara's estranged husband, Baxter Dawes, functions as a displaced paternal figure whom Paul must confront as a rival standing between him and the woman he desires. The triangular dynamic between Paul, Clara, and Baxter recapitulates the Oedipal triangle in displaced form, demonstrating the inescapability of the psychic pattern that governs Paul's emotional life.

2.4 Gertrude's Death and the Struggle for Selfhood

The final movement of the novel stages Gertrude Morel's death as the decisive crisis that compels Paul to fight for his psychological survival. Lawrence depicts Mrs. Morel's slow decline from cancer with harrowing intimacy, culminating in Paul's agonised decision to hasten her death with an overdose of morphine. The son's act of quasi-matricide may be read, in Freudian terms, as a final desperate attempt to sever the libidinal bond that has prevented him from achieving independent selfhood. Freud's distinction between mourning and melancholia illuminates the nature of Paul's subsequent psychological state: whereas mourning involves the gradual withdrawal of attachment from the lost object, melancholia arises when the ego identifies with the lost object and turns its aggressive impulses inward, experiencing the world as empty and meaningless. Paul's post-bereavement despair, his perception that reality itself has been drained of substance, corresponds precisely to Freud's account of melancholia. The novel's ambiguous conclusion, Paul turning away from the darkness that beckons him toward death and walking towards the lights of the city, enacts the unresolved tension between the death drive and the life instinct that structures the entire narrative.

2.5 Jungian Individuation and the Maternal Complex

Jung's theory of individuation provides a further dimension of analysis for Paul's psychological trajectory. Jung defines individuation as the process through which the individual achieves psychological wholeness by integrating the unconscious components of the psyche, persona, shadow, anima, and self, into a differentiated and autonomous personality. The central obstacle to Paul's individuation is the overwhelming power of the maternal complex, which prevents him from differentiating his anima, the unconscious feminine component of his personality, from the maternal imago, thereby blocking his capacity to form autonomous romantic relationships with women (Jung, *Symbols of Transformation* 328–345). Jung contends that a child who remains under the influence of a parental complex can never attain authentic selfhood, because the archetypal energies that should be directed outward toward the world remain trapped within the parental bond.

Lawrence's presentation of Paul's artistic vocation may be understood, through a Jungian lens, as a compensatory mechanism, a means of channeling the psychic energies that remain captive within the maternal complex into creative work. Paul's art functions as both a gift and a burden: it enables a partial sublimation of his trapped libidinal energy but cannot provide the relational satisfaction that authentic individuation would deliver. The concept of the anima, as Jung defines it, explains how Paul's complete psychic possession by the maternal imago prevents him from developing genuine romantic connections with either Miriam or Clara, resulting in relationships that are simultaneously intense and fundamentally unfulfilling (Jung, *Symbols of Transformation* 27–36).

3. Paternal Tyranny and the Annihilation of the Self in *The Metamorphosis*

3.1 The Pre-Metamorphic Family Economy

Franz Kafka's *The Metamorphosis* presents a radically different narrative mode while exploring cognate themes of familial entrapment and psychic destruction. The novella's central conceit, the transformation of Gregor Samsa, a travelling salesman, into a monstrous insect, has generated an enormous body of critical interpretation, but the psychoanalytic dimension remains among the most productive. Read through the frameworks of Freud, Lacan, and Jung, the metamorphosis functions as the literal manifestation of the son's psychic condition under the regime of absolute paternal authority.

The family dynamics of the Samsa household prior to Gregor's transformation are essential for establishing the psychoanalytic context. Kafka establishes with characteristically blunt directness that Gregor has been working as a travelling salesman in a profession he detests,

solely to repay his parents' debts and support his family. The father, no longer employed, lives in a state of torpor and dependence, relying entirely upon his son's labour for the family's financial survival. From a Lacanian perspective, the pre-metamorphic Gregor exemplifies the subject who has been captured entirely within the Symbolic order, defined exhaustively by his function within the family economy and denied access to any dimension of desire or selfhood that exceeds this function. Lacan's concept of the subject as constituted by the desire of the Other is particularly illuminating: Gregor's identity is entirely determined by the demands and expectations of his parents, to the point where the question of his own desire has been effectively foreclosed (Lacan and Miller 250–60).

3.2 The Metamorphosis as Rupture of the Symbolic Order

The metamorphosis itself represents a catastrophic rupture in the Symbolic order upon which all familial functions depend. Gregor's transformation into an insect renders him incapable of fulfilling his role as provider, and this functional incapacity exposes the conditional nature of the family's love and the instrumental logic that has governed the parent-child relationship. The father's response is particularly significant from a psychoanalytic standpoint. Rather than displaying paternal concern, Herr Samsa reacts with disgust and aggression, reasserting his patriarchal authority in a manner that reveals how completely the metamorphosis has disturbed his psychological equilibrium.

The famous scene in which the father drives Gregor back into his room by throwing apples at him, one of which becomes embedded in his flesh and festers there as a permanent wound, constitutes a powerful symbolic enactment of the castration threat that Freudian theory identifies as the foundation of the father's authority within the Oedipal triangle (Dimitris St). Ronald Grey demonstrated that Kafka's father figures deploy physical intimidation alongside moral authority to create an atmosphere in which resistance becomes impossible, producing in the son a condition of enforced submission that coexists with suppressed resentment and blocks all capacity for autonomous decision-making (Gray 64–78). The apple lodged in Gregor's back functions as the physical inscription of paternal violence upon the son's body, a wound that cannot heal because the authority that inflicted it remains unchallenged.

3.3 Maternal Passivity and the Failure of Recognition

The maternal figure in *The Metamorphosis* establishes a striking contrast with the mother-son dynamic in *Sons and Lovers*. Where Gertrude Morel is an overwhelming emotional

presence whose love simultaneously sustains and imprisons her son, Mrs. Samsa is characterised by an extreme passivity that renders her incapable of intervening on Gregor's behalf. Her response to her transformed son oscillates between revulsion and compassion, but her habitual reaction, fainting at the sight of him, functions as a visible symbol of her maternal failure to recognise her child in his altered state. She cannot provide what the child requires: an emotional environment capable of holding and containing his distress. The family drama reaches its climax not through maternal excess but through maternal insufficiency, Mrs. Samsa's inability to acknowledge her son's continued human interiority beneath his monstrous exterior represents a failure of maternal recognition that completes the process of psychic annihilation.

Grete, Gregor's sister, temporarily assumes a surrogate maternal role by feeding him and cleaning his room. Yet her care is ultimately conditional: as Gregor's condition deteriorates and his demands upon her increase, she progressively withdraws her ministrations until she finally declares that the creature in the room is no longer Gregor and must be removed. Grete's proclamation enacts the family's collective refusal to recognise the human subject beneath the insect form, a refusal that seals Gregor's fate and demonstrates the conditional nature of familial love when confronted with a member who can no longer fulfil the functions assigned to him by the family's economic and emotional structure.

3.4 The Shadow and the Liberation of the Repressed

Jung's concept of the shadow provides an additional and particularly productive framework for analysing *The Metamorphosis*. Jung defines the shadow as the archetype that contains those aspects of the self that the conscious ego has repressed or disavowed because they are incompatible with the individual's self-image. When denied conscious recognition, the shadow does not simply disappear but accumulates psychic energy until it forces itself into consciousness, often in distorted or monstrous forms (Jung, *Archetypes* 284–299). Gregor's insect form may be read as the eruption of his shadow, the repository of all the instinctual drives, suppressed desires, and un-lived potentialities that his self-sacrificing existence as dutiful son and provider has forced him to repress.

The ambivalent pleasure that Gregor discovers in his new form is psychoanalytically significant. His enjoyment of crawling on the walls and ceiling, his developing preference for rotting food over fresh nourishment, suggests that the metamorphosis, despite its horror, also represents a liberation from the constraints of the Symbolic order, an access to a dimension of bodily experience and instinctual life that his human identity had foreclosed. The insect form

embodies everything that Gregor had concealed through his compliant behaviour as son and provider, and the fact that this concealed material can only emerge in a monstrous, dehumanised form testifies to the depth of the repression that his family's demands have imposed upon him.

3.5 The Letter to His Father: Biographical Resonance

Kafka's *Letter to His Father* (1919), written but never delivered, constitutes an extraordinary autobiographical document that illuminates the father-son dynamics of *The Metamorphosis*. In this text, Kafka describes with unflinching clarity a relationship defined by paternal physical dominance, emotional authoritarianism, and the son's resulting condition of perpetual uncertainty and self-doubt. The *Letter* reads as a psychoanalytic case history in miniature, revealing the psychological mechanisms that reappear in fictional form throughout Kafka's work. The father's transformation in *The Metamorphosis*, from a lethargic, dependent figure to an energised, commanding patriarch, mirrors the dynamic described in the *Letter*, where the father's authority is experienced as all-encompassing and irresistible.

The Lacanian concept of the phallus, the signifier of symbolic paternal authority, is directly relevant here. In the pre-metamorphic family structure, the phallic function has been displaced from the father to the son, who bears the burden of financial provision. Gregor's transformation represents a catastrophic failure of this displaced phallic function, resulting in the restoration of paternal authority as the father reassumes his rightful position within the Symbolic order (Lacan and Miller 575–583). The father's physical transformation, his adoption of a work uniform, his commanding posture, his renewed energy, visibly enacts this reassumption of symbolic authority, confirming the Lacanian insight that the family's psychic economy is structured around the circulation of the phallic signifier.

4. Comparative Analysis: Two Models of Oedipal Distortion

4.1 Presence versus Absence: Contrasting Parental Pathologies

The comparative reading of *Sons and Lovers* and *The Metamorphosis* reveals both fundamental similarities and a crucial structural difference that illuminate the range of possibilities within the modernist representation of parent-child conflict. Both texts depict the child's total subjection to the emotional and economic demands of the parents and the near-impossibility of achieving separation from the family structure. However, the two works invert the configuration of parental power. *Sons and Lovers* presents maternal engulfment as the primary mechanism of psychic imprisonment: the father's symbolic

ineffectiveness removes the barrier that would normally enable the son's separation from the mother, producing an Oedipal fixation that prevents the formation of autonomous romantic relationships. *The Metamorphosis* presents paternal tyranny as the primary mechanism of psychic domination: the father's demand for total submission annihilates the son's capacity for independent desire, while the mother functions not as an overwhelming presence but as a disabling absence, her passivity depriving the son of the emotional sustenance he needs to survive under the father's oppressive regime.

4.2 Narrative Form and Psychoanalytic Effect

The contrasting narrative techniques employed by Lawrence and Kafka produce distinctly different psychoanalytic effects. Lawrence's realist mode operates through what might be termed the hermeneutics of depth: the reader, like the psychoanalyst, must interpret the surface narrative to discern the latent Oedipal patterns that underlie the protagonist's conscious experience. The Oedipal conflicts in *Sons and Lovers* are embedded within the texture of domestic naturalism, requiring the reader to assume the position of the analyst who listens for the unconscious patterns concealed within the manifest content of the patient's discourse.

Kafka's fantastical mode, by contrast, operates through a logic of literalisation and condensation that more closely corresponds to Lacan's account of the Real as that which disrupts the Symbolic order. The metamorphosis does not function as a metaphor for a psychological state; rather, it creates a new order of reality in which the psychic and the physical are fused, producing an experience of dehumanisation and abjection that resists the interpretive strategies of realist fiction. As Stanley Corngold argued, the metamorphosis functions as a signifier that insists upon its material presence while resisting full integration into any stable system of meaning (Corngold 78–92). Where Lawrence's realism invites psychoanalytic interpretation as a process of uncovering hidden depths, Kafka's literalism confronts the reader with a surface that is already the depth, a narrative in which the unconscious has erupted into the visible world with an immediacy that forecloses the hermeneutic distance upon which conventional interpretation depends.

4.3 Class, Culture, and the Oedipal Framework

The psychoanalytic reading of both texts is significantly enriched by attention to the class dynamics that structure their respective family conflicts. In *Sons and Lovers*, the conflict between Walter and Gertrude Morel is inseparable from a class antagonism: Walter embodies

working-class physicality, grounded in the mining community's traditions, while Gertrude aspires to middle-class intellectual and social respectability. Paul's Oedipal alignment with his mother is thus overdetermined by class identification: his rejection of the father and embrace of the mother is simultaneously a rejection of working-class culture and an identification with the bourgeois values that Gertrude represents. A psychoanalytic reading that ignores this class dimension produces an ahistorical interpretation of a text that is deeply embedded in its specific social and economic conditions.

Similarly, the family economy in *The Metamorphosis* is shaped by the economic conditions of lower-middle-class life in early twentieth-century Prague. Gregor's self-sacrificing labour, his father's dependence, and the family's precarious financial position are not merely psychological phenomena but reflections of the material circumstances that constrain and distort the family's emotional relationships. The recognition that psychoanalytic conflicts are always embedded within specific social and cultural contexts is essential for avoiding the reductive tendencies that have historically characterised psychoanalytic literary criticism.

5. CONCLUSION

The psychoanalytic reading of *Sons and Lovers* and *The Metamorphosis* demonstrates the enduring power of these modernist texts to illuminate the fundamental dynamics of parent-child conflict. Both works dramatise the destructive consequences that follow when the parental function fails to support the child's development toward autonomy: maternal engulfment in Lawrence's novel and paternal tyranny in Kafka's novella represent complementary pathologies that arrest the child's individuation and generate psychological suffering that resists easy resolution.

The combined application of Freudian, Lacanian, and Jungian frameworks reveals dimensions of these texts that no single theoretical perspective could fully illuminate. Freud's Oedipus complex and repetition compulsion explain the libidinal dynamics that bind Paul to his mother and Gregor to his father's demands. Lacan's Name-of-the-Father and his concept of the subject as constituted by the desire of the Other elucidate the structural mechanisms through which paternal authority operates or fails. Jung's shadow, anima, and individuation process provide a developmental perspective that addresses the long-term consequences of parental domination for the child's capacity to achieve authentic selfhood.

The comparative analysis further demonstrates that the narrative techniques employed by each author, Lawrence's domestic realism and Kafka's fantastical literalisation, are not merely stylistic choices but integral components of the psychoanalytic meaning that each text

produces. The relationship between literary form and psychic content emerges as a central concern for psychoanalytic literary criticism, demanding attention not only to what texts represent but to how their formal strategies shape the reader's encounter with the unconscious dynamics of the family. These modernist explorations of the Oedipal structure, with their assumption that parental authority, however dysfunctional, constitutes a coherent system against which the child must struggle, establish the benchmark against which subsequent, postmodern configurations of parent-child conflict may be measured and understood.

REFERENCES

1. Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard University Press, 2003.
2. Corngold, Stanley. *The Commentators' Despair*. Kennikat Press, 1973, pp. 78–92. Dimitris St. "The Dissolution of the Oedipus Complex." Scribd, 2025, www.scribd.com/document/440475670/The-Dissolution-of-the-Oedipus-Complex-docx.
3. Freud, Sigmund. *Beyond the Pleasure Principle*. 1920. Dover Publications, 1920, pp. 12–23. Freud, Sigmund. *Three Essays on the Theory of Sexuality*. Translated by James Strachey, Basic Books, 2000, pp. 207–30.
4. Gray, Ronald D. *Franz Kafka*. Cambridge University Press, 1973, pp. 64–78. Jung, C. G. *Symbols of Transformation*. Routledge, 2014.
5. Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Princeton University Press, 1968.
6. Lacan, Jacques, et al. *The Four Fundamental Concepts of Psycho-Analysis*. Vintage, 1998, pp. 67–78.
7. Lacan, Jacques, and Jacques-Alain Miller. *The Seminar of Jacques Lacan*. W. W. Norton, 1988, pp. 250–60; 575–83.
8. Mahassen Sakni. "The Seminar of Jacques Lacan: The Psychoses: 1955–1956." Academia.edu, W. W. Norton & Company, 1997. Accessed 10 Apr. 2026.
9. Schorer, Mark. "Technique as Discovery." *The Hudson Review*, vol. 1, no. 1, 1948, pp. 72–89. <https://doi.org/10.2307/3847209>.
10. Westerink, Herman, and Philippe Van Haute. "'Family Romance' and the Oedipalization of Freudian Psychoanalysis." *Psychoanalysis & History*, vol. 22, no. 2, Aug. 2020, pp. 175–87. <https://doi.org/10.3366/pah.2020.0336>.