

Michael G. Levine  
 Uncanny Perspectives  
 on Infinity

The power of Freud's encounter with repetition resides less in what he says about it than in the ways he acts it out. In *The Uncanny* this staging is most apparent in his reading of *Der Sandmann* and his particular fascination with Coppola's spy-glass or *Perspektiv*. What is so uncanny about this perspective is the way it leaves the protagonist Nathanael suspended in a space between subject and object, viewer and viewed. Here repetition plays out less as a movement in time than as a holding open of it. Such modes of suspension associated with *mise-en-abîme* structures of reflection open, in Benjamin's words, a »perspective on infinity«, one through which the staging of a different relationship between temporal and spatial notions of repetition in Freud may be explored.

Keywords: repetition, *mise-en-abîme*, uncanny, *Doppelgänger*, »other scene«, performance, Walter Benjamin, E. T. A. Hoffmann

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Andrea Krauß  
 Uncanny 138

This essay discusses the relationship between living and writing in selected letters from Sigmund Freud's *Brautbriefe* (1882) to Martha Bernays. Its readings show how Freud's attempts at structuring desire by means of literary references unleashes the ambivalent ambiguity of the written: containers like the »little box« (Goethe) or the »little house« (Dickens) do not make a *home* for the beloved who is away but mobilize problems of understanding that coalesce in the concept of *das Unheimliche*. Literature thus proves to be a symbolic practice that, in a manner resembling the argument of the much later homonymous article of 1919, stages both the dynamic of the uncanny and the problem of discovering it.

Keywords: *Brautbriefe*, desire, life/writing, uncanny, understanding, Charles Dickens

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Elisabeth Strowick  
»But how can a table—  
just a table——«:  
Freud's *Uncanny* and the  
»séance of the table«

Freud's passing reference to L. G. Moberly's short story *Inexplicable* in his essay *The Uncanny (Das Unheimliche)* forms the starting point for a scenic analysis of the uncanny. Central to it are the uncanny appearances of a table, which I read as »séances of the table.« Even though Freud does not examine the uncanny potential of the table in his essay, it is specifically this potential that is instructive for Freud's notion of the unconscious as the *other scene (ein anderer Schauplatz)*. My reading looks at the underlying connections between Moberly's story and Freud's essay, so as to show how »séances of the table« are virulent in psychoanalysis, be it in scenic acts of reading or – qua a shift of »Tisch«/table to »Tafel«/table – with a view to the unconscious as a scene of writing.

Keywords: the *other scene*, »séance of the table,« force, act of reading, scene of writing

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Anthony Vidler  
The Return of the Uncanny

A discussion of the uncanny as a spatial concept in the literature of the early romantic literature and philosophy, Freud's essay of 1919,

with reference to the work of artists Mike Kelley and Rachel Whiteread and filmmaker, Joseph Koerner. Mike Kelley's »The Educational Complex,« a composite work that intercalated memories of his early education with actual spatial verification is contrasted as a »memory« instrument with the Vienna Monument to the Holocaust, with its »inside-out« cast of a library enclosing an empty vault.

Keywords: the spatial uncanny, Freud, Mike Kelley, Rachel Whiteread

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Oliver Simons  
The »Work« of the Uncanny

In *The Uncanny*, »work« is not only one of the first words that Freud uses to define and distinguish the task of the psychoanalyst, it also appears to be one of the most recurring ones. Drawing on Freud's own method, this article comments on the various connotations of the term in two steps: first, a brief history of the word »work« and second, a discursive approach that analyzes Freud's preference for the term, particularly in his description of »dreamwork« in the context of economic theories of »work« from Adam Smith through Karl Marx.

Keywords: Work, *Urworde*, Dreamwork, Adam Smith, Karl Marx

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Rishi Goyal  
What's so Uncanny about  
Neuroscience?

The biological constraints suggested by neuroanatomy and neurophysiology were critical to Freud's development of psychoanalysis and his psychodynamic theory of mind. Freud's figure of the uncanny, in its insistence on doubling, dividing and mirroring, offers a critical construct to think non-reductively about the connections and shared trajectory of both neuroscience and psychoanalysis.

Keywords: neuroscience, uncanny, plasticity, lateralization, psychoanalysis

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Marcus Coelen  
*wirklich unheimlich witzig.*  
Notes on the Uncanny, the  
Joke, and a Real of History

Let us pose that there is a strange chiasm of the uncanny and the joke. The joke as the most social and the uncanny as the most fictional and literary of the manifestations of the unconscious meet in ways both difficult to trace and too obvious to miss. Whereas the uncanny lays bare underneath and within affect the work of fiction as much as the joke exposes language to the possibility of a momentary annihilation of itself as well as of the social, their meeting and meshing sketches the uncertain figure of a manifestation the only

dimension of which is what simply keeps happening—and a name of which might be »psychoanalysis.« Psychoanalysis as the doppelgänger of History. Notes taken while reading *Das Unheimliche* and other Freudian constructions, as well as listening to patients and being exposed to TV try to illustrate this hypothesis.

Keywords: uncanny, jokes, real, history, psychoanalysis

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Orna Ophir  
The Interior Design of  
the Kleinian *Heim*:  
Donald Meltzer and the  
Afterlife of Freud's *Uncanny*

While Freud claims in *The Uncanny* that the first *Heim* is the mother's body, creating desires, but also triggering *unheimliche* feelings at its very entrance, it was Melanie Klein who furnished and animated this *Heim* with its *internal objects*; Wilfred Bion who studied its different *functions*, and finally Donald Meltzer, who drew a map of its interior architecture and offered a conjecture of the living experience in its different compartments. Not only a metapsychological contribution to theory, Meltzer's mapping of the *Heim* also suggests a possible exit from this claustrophobic space.

Keywords: Uncanny, Meltzer, Claustroom, Klein

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Through the discussion of a case burdened by uncanny experiences, and an investigation into the literature on the clinical treatment of uncanny phenomena, this paper seeks an outline of the uncanny in psychoanalytic treatment – something which Freud approached solely through the vehicle of literature. The uncanny is placed in relation to somatic phenomena, attacks on thinking, effects on the level of the gaze, and repressed representations that return, seemingly, from the outside. As well, some aspects of what the uncanny has to do with sexuality is brought to the surface. Finally, a case of Jacques Lacan, from his seminar on Anxiety, is used as a counter-case to the uncanny, a vision of the cure for what ails us in uncanny experience and all its attendant anxieties.

*Keywords:* uncanny, psychosomatic, omnipotence, Bergler

Marcus Coelen is a psychoanalyst in private practice in New York and Berlin. He also teaches literature and literary theory in the *Psychoanalytic Studies Program* at Columbia University New York. He has translated into German and edited several volumes of texts by Maurice Blanchot. Publications include: With Mark Hewson, *Georges Bataille – Key Concepts*, London, Routledge, 2016. He is currently preparing, together with Jamieson Webster, a book on Jacques Lacan.

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Andrea Krauß is Professor of German at New York University. Her research interests include the intersection of literature, philosophy, and aesthetics from the eighteenth century to the present as well as literary theory and methodology. She is the author of *Zerbrechende Tradierung: Zu Kontexten des Schauspiels »IchundIch« von Else Lasker-Schüler* (Passagen, 2002) and *Lenz unter anderem: Aspekte einer Theorie der Konstellation* (Diaphanes, 2011). She edited special issues of *MLN* (*Constellations*, 2011; *Avant-garde revisited: Else Lasker-Schüler*, 2017) and has published articles on authors such as Brockes, Hamann, Lessing, Lenz, Goethe, Eichendorff, Jean Paul, Rahel Levin Varnhagen, Nelly Sachs, Celan, and Sebald.