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Thesis Title	The Psychic Experience and its Effects on the Creative Process: A Study in Selected Poems by Alle Ginsberg and David Gascoyne		
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Abstract	<p>Evidences indicate that human beings were preoccupied with extreme forms of mental and psychic experiences long before they were recorded in literature. Greek myths and legends appear to include symbolizations of delusions, mania, and other bizarre forms of thought and behavior. The figure of the mad man or woman is analogous to the wild man, or the imaginary being who appears in various forms throughout western literature and art.</p> <p>Various studies refer to the notion of the wild man as a response to a persistent psychological urge. This urge gives an external expression and a valid form to the impulses of reckless physical self-assertion which is believed to be hidden in all of us, but is normally kept under control. Such impulses were expressed in many literary and artistic representations of a mad figure. Such impulses also convey more complicated psychic and social experiences. From the nineteenth century on madness and the figure of the wild man, and the aesthetic anti-rationalism have taken a new direction to start questioning and attacking the traditional concept of the self.</p> <p>The modern portrayal of madness and the psychic writers begin to be considered intended and hold a psychological, aesthetic, social, and political goal. Some of the twentieth century writers, being moved by the modern</p>		

struggle, adopted a Dionysian style of life and used madness and the wild life as a means of communication seeking psychological health through emotional and sexual release and a celebration of the instinctual and aesthetic through poetic inspiration and political revolutions. Those writers challenged the traditional, philosophical concepts of the self and even in the moments of rationality induced madness through drugs and alcohol addiction, bizarre sexual activities, and various religious performances.

The present study examines the psychic experiences of two writers who adapted such styles in their lives to stimulate the creative process. The first chapter is an introductory material of two sections. The first section includes a presentation of the development of the psychological studies throughout the twentieth century and the interaction of the modern and the post modern literary movements. Section two examines the use of two Greek concepts namely "The Dionysian" and "The Apollonian" and their applications on the literary life of the twentieth century.

The second chapter deals with Allen Ginsberg (1926-1997) who is one of the important American poets. The chapter examines the psychic experience of the poet and its effect on his creative process. The chapter is divided into four sections which examine the poet's relation with the Beats, the effects of his early life, the major influences on his life and work, and his poetry dealing with *Howl* and other poems. The chapter presents a survey of the Beats movement and its writers and shows the influence of Allen Ginsberg on the Beats generation as one of the founders of the movement. Ginsberg shares with the Beats their attitude of anti-establishment, anti-political, and anti-intellectual opposing to reigning cultural and moral values in favour of unfettered self-realization and self-expression. The chapter also examines selected poems of the poet which show the effect of his psychic experience.

The third chapter examines the life and works of David Gascoyne (1916-2001) the English poet and representative of surrealism in England. The chapter is divided into three sections dealing with Surrealism and the European seeds of rebellion, David Gascoyne's life as a journey of self-discovery, and his poetry as being a short survey of surrealism which appears

in his book *A Short Survey of Surrealism*. The chapter presents Gascoyne's journey throughout Europe, back to England to convey, through his Poetry and his aforementioned book, the expressed aims of surrealism and its rebellion against all restraints on free artistic creativity including logical reason, standard morality, conventions, and any control over human instinctual intentions. The study also presents selected poems of Gascoyne and the influence of Salvador Dali's theories on Gascoyne's modes and images.

The conclusion sums up the findings of the study referring to the interrelation between modernism at the beginning of the twentieth century, post modernism before the mid-century, and the movements which appear after the mid-century, this inter-relation which was represented by the Beats and the Surrealists, being, in turn, represented by Allen Ginsberg and David Gascoyne.