**PETER BROOKS**

**“Freud’s Masterplot”**

* Problem with formalist views of plot (as same/different; metaphor/metonymy) is that it’s static
* HOWEVER, “meanings by narrative take time” (1034b): literary analysis exists in **linear time**
* 🡪each narrative, to have meaning, pre-supposes its end (which orders everything) from the beginning
* All endings are really about **death**
* Relation of death-end (through “plot middle”) to beginning-desire:
  + acc. to Freud in *Beyond the Pleasure Principle* (a narrative plot for life), the oldest human instinct is the **repetition compulsion**, which binds (*fort-da*) formless, anxiety-inducing instinctive energies into a basis for pleasure to grow
  + similarly, repetition in literature (form, plot, rhythmic devices) binds the loose energies of text into “perceptible form” of plot
  + all instincts are about a return to earlier, inert states🡪 a predetermined mode of death
  + Repetition compulsion emerges to rearrange life/plot course, offset by trauma stimuli, towards its end. The plot is just a delay (full of unexpected “traumas”) until the end
  + However, interrelation of beginning to end allows for interminable loop returns🡪 new readings
* Remembering and repeating as attempts to capture/enlarge time, understand desire