

PSİKANALİTİK BİR BAKIŞLA CRONENBERG'İN SPIDER FİLMİ

CRONENBERG'S SPIDER: A PSYCHOANALYTIC PERSPECTIVE

Fatma Memici¹

1 Akdeniz Üniversitesi, Antalya, Türkiye, ORCID: [0000-0002-7895-7801](https://orcid.org/0000-0002-7895-7801)

*Sorumlu Yazar: memici44@gmail.com

ÖZET

Bu makale, Spider (Cronenberg, 2002) filmi ni psikanalitik bir bakış açısıyla yapısal ve tematik olarak incelemektedir. Kahraman Dennis Cleg ve fantezisinin psikoseksüel ve psişik yapılandırmasını kısaca tartışır. Analizde Dennis'in çocukluk anıları, Sigmund Freud'un Oidipus kompleksi, aile romantizmi ve fantezi oluşumu kavramlarına odaklanılarak incelenmiştir. Dennis'in, ebeveynleri arasındaki ilksel sahneye tanık olduktan sonra, annesine karşı bastırılmış cinsel arzuları yeniden harekete geçer ve annesini bir nesne seçimi olarak görmeye başlar. Annesinin yerini bir fahişe figürü olan Yvonne'nin aldığı bir fantezi yaratır. Böylece annesinin masum imajını korurken cinsel arzularını ifade edebilir. Ancak bu bölünmüş algı, onun gerçeği yanlış yorumlamasına ve zihninde yarattığı Yvonne karakterini öldürmek isterken gerçekte annesini öldürmesine sebep olur. Yvonne'un aslında annesi olduğunu anladığında, melankolik bir duruma girer ve bu durum psikoza ve halüsinasyonlara katkıda bulunur. Film, travma, bastırma ve hatalı fantezi inşasının ciddi psikolojik rahatsızlıkları nasıl daha da kötüleştirebileceğini göstermektedir.

ABSTRACT

This article examines Spider (Cronenberg, 2002) structurally and thematically with a psychoanalytic perspective. It briefly discusses the psychosexual and psychic configuration of the protagonist, Dennis Cleg, and his fantasy. In the analysis, Dennis's childhood memories are examined through the lens of Sigmund Freud's concepts of the Oedipus complex, family romance complex, and fantasy formation. After Dennis witnesses the primal scene between his parents, his repressed sexual desires for his mother reactivate, and he begins to view his mother as a sexual object. He creates a fantasy where Yvonne, a whore figure, replaces his mother. Thus, he can express his sexual desires while preserving the innocent image of his mother. However, this split perception causes him to misinterpret reality and kill his mother while actually wanting to kill the Yvonne character he created in his mind. When he realizes that Yvonne is, in fact, his mother, he gets into a melancholic state, and this situation contributes to psychosis and hallucinations. The film illustrates how trauma, repression, and erroneous fantasy construction can intensify serious psychological disorders.

Makale Geçmişi

Geliş: 07.02.2025

Kabul: 05.03.2025

Yayın: 15.03.2025

Anahtar Kelimeler:

İlksel Sahne, Oidipus

Kompleksi, Fantezi

Oluşumu, Sigmund

Freud.

Article History

Arrival: 07.02.2025

Acceptance: 05.03.2025

Publication: 15.03.2025

Keywords:

Primal Scene, Oedipus

Complex, Fantasy

Formation, Sigmund

Freud.

1. INTRODUCTION

Spider (2002) is a psychological thriller film directed by Canadian filmmaker David Cronenberg and adapted from the novel written by Patrick McGrath in 1990. Cronenberg mentions in an interview that Patrick McGrath's father worked in a clinic for criminally insane patients, and McGrath grew up there (Phipps, 2003). He adds that McGrath had experiences with schizophrenia, and his book emerged from these experiences. However, he emphasizes that the film is not about mental illness but a work that focuses on the situation of a character who has had problems in his life and in the past. Unlike Cronenberg's body horror films, *Spider* reveals a story of insanity, sexual frenzy, hallucination, psychic horror, and murder rather than technology and monstrosity (Beard, 2006, p. 471). As Cronenberg stated in an interview, his films are body-centric, and most of his characters change shape and transform (Porton, 1999, pp. 7-8). Similarly, in *Spider*, there are transmutations between the characters. These transformations stem from the main protagonist's traumas and psychosis. The film offers intricate connections between memory, trauma, psychosis, and melancholia.

The concept of transference, put forward by Jean Laplanche (1999), suggests that psychoanalytic thought is not limited to the clinical context but is a broad process that also includes the subject's relationship with cultural texts. According to him, the creation and reception of cultural works require a transfer, a displacement, and a renewal. In this context, cinema plays an important role in the spiritual and social development of individuals and in the formation of desires and identities. This article examines the film *Spider* in order to understand how psychoanalytic theory intertwines with cinema and how the relationship between the spectator and the film is shaped by unconscious processes.

Spider is a film that tells the story of a middle-aged man, Dennis Cleg, who has been released from a psychiatric hospital and begins living in a halfway house in London. While staying in a halfway house located in his childhood neighborhood, he tries to reconstruct his past by recalling his memories in fragments. Although the character tries to rebuild his past with fragmented memories, his schizophrenia blurs the line between childhood memories and hallucinations, distorting his sense of reality. In this way, the film presents the spectator with an unreliable narrative structure. It begins with Rorschach tests, suggesting that the film explores psychological themes and invites spectator interpretation.

The film is analyzed from a psychoanalytic perspective through Freud's concept of family romance. Freud's ideas about the Oedipus complex, the family romance complex, and fantasy formation are used to look at the main character's traumatic childhood, repressed desires, psychotic state, and melancholic process.

The psychoanalytic film analysis method is applied to understand the narrative structure of the film and the protagonist's psychological state. Freud's psychoanalytic concepts are used to explore features of character, themes, and the visual narrative of the film. Key scenes, mise-en-scène, and character development are analyzed to examine how the protagonist's fragmented perception of reality, repressed desires, traumas, and melancholic process are shaped. In short, the study analyzes how *Spider* is processed as a cinematic representation of psychosis, repression, the unconscious, and melancholy in depth.

2. THE OEDIPUS COMPLEX

One of the issues that can be discussed in the film is the Oedipus complex. Oedipus is the name given by Freud to one of the most compelling and widespread narratives about the intersection of culture and the unconscious (Lebeau, 2001, p. 77). According to Freud, the Oedipus Complex is important as the core phenomenon of early childhood sexual development (Freud, 1961, p. 173). In the phallic stage (age of 3-6) of the psychosexual development of the child (boy), his genital organ takes over the leading role (Freud, 1961, p. 174). At this stage, the child identifies with his father, desires his mother, sees his father

as a rival, and wants to get rid of him (Freud, 1925, p. 249). Usually, the mother reminds the father's authority over the child and threatens the child, and this threat destroys the phallic genital organization of the child; in other words, the dissolution of the Oedipal complex (Freud, 1961, p. 174). According to Freud (1961, p. 174), the threat of castration causes the destruction of the phallic stage and the beginning of the latency stage, which lasts until the genital stage (puberty). The child's fear of castration stems from the lack of a penis, leading him to believe that his father has castrated his mother (Freud 1977, p. 154-156). When the child realizes the danger of castration of his penis, which is part of his narcissism, he represses his desire to possess his mother (Freud, 1977, p. 154). As a result, the authority of the father, which is the nucleus of the super-ego, is introjected into the ego; this perpetuates the father's prohibition against incest and prevents the return of the ego to the object choice (Freud, 1961, p. 176). Freud defines object choice as the target of intense emotions (1957a, p. 166). According to him, if the ego does not achieve much more than a repression of the complex, the unconscious state in the id will manifest its pathogenic effects (Freud, 1961, p. 177).

3. THE FORMATION OF FANTASY

At the beginning of the film, when Dennis settles into the halfway house, one of the first words he uses is "mother." It is indicated, the mother and the boy will shape the main theme from the very beginning. Even though the sad song "Love Will Find Out the Way" that plays at the beginning of the film seems like a love song, as Cronenberg emphasizes, this song is a mother's song for her child (Beard, 2006, p. 484). The song is played again at the end of the film, but this time, it is played as a piano-only arrangement because the mother is gone (Beard, 2006, p. 504).

Dennis Cleg, who unintentionally killed his mother at a young age, exhibits some pathological behaviors. With his slow steps, fearful eyes, withdrawn posture, mumblings, and the meaningless writings he scribbles in his small notebook, the spectator feels that these behaviors stem from bad memories associated with the mother figure from his childhood. The film often uses empty streets and dark locations to highlight the traumatic events in the character's past and his loneliness. The room in the halfway house and the house of his childhood are always dimly lit, reflecting the feeling of gloom that the character is in.

In addition, the gas tanks and gas fireplace, which are frequently used in the scenes from the beginning of the film, along with the character recurrent smelling himself and wrapping his abdomen with paper and strings, indicate that he has traumatic memories related to the smell of gas in the past. These scenes are used as a reference to the child Dennis (will be referred to as Spider) turning on the gas in the kitchen, causing his mother's death. In the film, where Dennis pieces together fragmented memories of his childhood with his parents, the process that leads Spider to kill his mother is depicted through a non-linear narrative structure.

As Dennis takes notes in his notebook, he returns to his past memories with flashbacks. The events are shown through his subjective narrative. While wandering around his old neighborhood in his mind, he enters the garden of a house and opens the curtain. Dennis's opening of the curtain gives the spectator the feeling that he will solve the mysteries by lifting the curtain of the past in the next part of the film. When he opens the curtain, a woman and a child are seen talking at the table. At first, the spectator cannot understand who these people are, but when the child repeats what Dennis said, they understand that the child is his childhood and the woman is his mother. In the following scenes, Dennis enters the house, and his past is shown while he is included in the mise en scene. In all scenes that generally return to the past, Dennis positions himself as the in-frame observer of the scenes. However, in the following scenes, the spectator questions the reality of these memories seen through Dennis's eyes because his delusions are also included in the narrative. The film conveys an unconscious sense of timelessness by

showing both the present and the past in the same scene, a technique similar to the mechanism of 'condensation' in dream works (Sklar & Sabbadini, 2008, p. 428).

Although Spider killed his mother, he is unaware that the person he killed was his mother. According to him, he murdered a whore who took his mother's place, but that is just his fantasy. According to Freud, during puberty, when the child begins to understand the difference between the roles played by the mother and father in their sexual relations, he does not have any doubt about his maternal origin. He doubts whether his father is his real father and doubts his mother's loyalty, thinking that she has other sexual relationships (Freud, 1957b, p. 239). At this point, he believes that the difference between his mother and a whore is not that great because they both do the same thing, which awakens the memory traces of the Oedipus Complex and leads to the reactivation of certain mental impulses in the child (Freud, 1957a, p. 171). The child, learning about sexual processes, tends to imagine himself in erotic situations with his mother (Freud, 1957b, p. 239).

“The fantasy of the primal scene with its character of violence shows the child’s introjection of adult eroticism” (Laplanche & Pontalis, 1968, p. 317). In the film, Spider sees the sexual relationship of his parents, and this event marks the beginning of his awareness of adult sexuality. When he sees this scene, as Freud (1957b) suggests in his family romance complex (p. 239), while Spider is sure that Mrs. Cleg is his mother, he doubts that Bill Cleg is his father. In this case, if Spider thinks Bill is not his father, he might suspect Mrs. Cleg of having sexual relations with others. As Freud suggested, the Spider who sees the sexual intimacy of his parents thinks that there is not much difference between Mrs. Cleg and a whore, and this leads to the fact that the sexual desires that he felt towards his mother in his early childhood are reactivated. However, Spider does not want to see his mother as a whore, and wants to think that her mother is innocent. So, he creates the character of Yvonne, who is very similar to his mother, to preserve his image of her as innocent. The fact that Spider wants his mother to remain innocent can be understood from the song "Silent Night Holy Night" played along with the scene where he sleeps.

Spider's creation of the character Yvonne in his mind proceeds as follows. When Spider goes to call his father home from the bar, he sees a blonde woman. The woman shows her breasts to Spider. One day, Spider witnessed the primal scene involving his mother and father. After this event, his mother and father went to the bar. The woman who had previously shown her breast to Spider was also at the bar. However, this time, her face appeared different. It resembled his mother’s face because Spider began to identify his mother with this woman. Following the primal scene, Spider, who believed there was no distinction between his mother and a whore, mentally created Yvonne — a whore who was not very different from his mother. He thought that the woman his father could engage with in such a way would not be his innocent mother but a whore. Consequently, he believed his father was in a relationship with Yvonne. In the following scenes, Yvonne and Mrs. Cleg are acted by the same actress, Miranda Richardson. The actor's portrayal of these two characters casts doubt on Dennis's depiction of the past. This is when the disturbance between Spider's self and his external world is first revealed. So the spectators become sure that Spider cannot repress his sexual desires for his mother, and he has psychosis with hallucinations about her.

Certain scenes clearly reveal Spider's sexual desires for his mother. In the scene where Mrs. Cleg is trying on a new nightgown, Bill Cleg emphasizes his father's law by saying, "You guard the house!" on the day his parents go out. This can be interpreted as his father's warning to Spider that he should not disturb the order of the house and should not attempt any sexual intimacy with his mother.

In another scene where Dennis and two men are in the field, he has a photograph in his hand. There are two whores in the photo who look very similar. Also, in this scene, other men’s speeches can be heard as a non-diegetic sound. One of them says that his mother has three breasts. In the photograph that

Dennis looks at, there are three breasts in total. Dennis shuts his eyes and covers the photo with his hands, and when he opens it again, both women in the photo have transformed into Yvonne. The photograph can be considered a pornographic item, and viewers can once again understand that Dennis identifies his mother as a whore and his sexual desires for her.

While Dennis identifies his mother with Yvonne, in one scene, he also identifies himself with his father. Dennis's identification with his father and his desire for his mother can be observed after the intimate moments between Yvonne and his father. Yvonne's sexual intimacy begins with his father Bill (see Figure 1), and with a jump cut, it transitions to Dennis (see Figure 2). This shift helps the spectator understand that Dennis cannot direct his sexual desires toward his mother but instead projects them onto Yvonne, a safer substitute created in his fantasy. This scene is an indication of the functioning of the Oedipal scenario.



Figure 1. Bill has a sexual intimacy with Yvonne.



Figure 2. Bill turns into Dennis.

When Bill has sexual intercourse with Yvonne, his innocent mother in his mind dies because Yvonne is actually his mother. The transmutation between the two characters indicates that his mother has completely transformed into a whore in his mind. However, Spider, preferring his mother's death over her transformation into a whore, experiences a hallucination in which Bill and Yvonne murder his mother. According to him, his rival father and Yvonne have become murderers because they caused the death of the innocent mother figure in Spider's mind. In order to avenge his innocent mother, he kills Yvonne by causing a gas leak with a web mechanism he creates from ropes. In this scene, both Dennis and the spectator understand that the person who died is his real mother and that the character of Yvonne is a figure created in Spider's mind.

While these events are shown in his past, Dennis's mind is confused in the present, and he tears the notebook in which he constantly notes his memories. Mrs. Wilkinson, who is in the halfway house, turns into Yvonne. Dennis doubts his sanity because Yvonne, a character from his past, enters his present life. This makes him realize that he has an imbalance between his ego and his external world. After the hallucinations of Mrs. Wilkinson turning into Yvonne, Dennis feels threatened and attempts to harm her, parallel to the gas leak trap in his past.

After a while, all three characters, Mrs. Dennis, Yvonne, and Mrs. Wilkonson, are acted by Miranda Richardson. This leads the spectator to believe that Dennis is starting to hallucinate. Thus, for the rest of the story, the spectators realize that they cannot really trust the past as seen through Dennis's eyes. In addition, the spectators make sure that the mother character is the most important part of the story. Miranda Richardson, who acted as Spider's mother at the beginning, then acted as two more characters. The spectators understand that Spider's mother will have a constant influence on his life as in the past.

4. MELANCHOLIA

At the end of the film, Spider killed his mother and went to a mental hospital. In parallel, in his current life, he is sent to a mental hospital again for attempting to harm Mrs. Wilkinson. His ego could not achieve much more than repress his desire for his mother and his id manifest some pathological effects. In addition, his mental health gets worse after the death of his mother, and he has schizophrenia. According to Freud (1917), if the loved object no longer exists, the reality principle demands that the libido break with it, but people never willingly leave a libidinal position even if a substitute for that object is at hand. This situation causes the person to move away from reality and become attached to a desire for the object through psychosis with hallucinations (p. 244). Because psychosis is a result of a disturbance between ego and the external world (Freud, 1924, p. 147). However, if the mourning process is completed properly, the ego can become free again (Freud, 1917, p. 245). In the film, Spider cannot perceive that he killed his mother and is taken directly to a mental hospital. So, he does not have the opportunity to feel the loss and experience the mourning process. Therefore, Dennis's libido could not break with the loved object, his mother. As a result, the mourning process turns into melancholia because his ego could not become free, and he has identified with the lost object, his mother. In some scenes of the film, he smells a gas odor and sniffs his body as if the smell of gas has penetrated it. Dennis, who killed his mother due to a gas leak, smells a gas odor that doesn't actually exist. While recalling his past in fragments, he also frequently experiences hallucinations.

5. SYMBOLIC LOSS OF THE PHALLUS

A frequent scene is where Dennis takes something from his genital area as if he has no penis there. These scenes indicate that he has no phallus; his potency and dominance are taken from him by his father. These scenes are signs of Bill castrating Dennis because of his desire for his mother. Another significant sign of his castration is that Dennis wears four layers of shirts. The reason Dennis wears so many shirts, as Terrence emphasizes, is that his virility has been diminished. In other words, he has been castrated. Also, Mrs. Wilkinson, who is represented as a mother-like character at the beginning of the film and as a whore (Yvonne) at the end of the film, wants to take off Dennis's clothes after preparing Dennis's bath. However, Dennis won't allow it because he doesn't want his absent phallus to be noticed. Later, Dennis's defenseless body is shown in the bathtub.

6. THE UNRESOLVED PUZZLE

An analogy is made between the confusion of Dennis's mind and the puzzle that he completely ruins at the end. Pieces of a puzzle with a picture of a seagull on it are shown just before he visits his old memories. If Dennis completes this puzzle and gets all the memories back in his mind properly, Dennis's libido will be free of his object choice. In this case, Spider's object choice is his mother. While Terrence

mentions that the seagull has nowhere else to go, he indicates that Dennis has nowhere else to go and asks if Dennis is making any progress. This question is asked in reference to his progress both in the puzzle and in mental health, as well as in reconstructing his past memories. If he can make progress and finish this puzzle, he can go out of the halfway house. However, in the later scenes of the film, Dennis gets angry because he couldn't complete the puzzle and completely messed it up. This scene is shown immediately after the one where his mother tries on a nightgown. In this way, a connection is established between the puzzle scene and the scene of Spider seeing his mother in a nightgown through associative form. Showing these two scenes one after the other symbolizes Dennis's confusion and anger about his mother's preparations for his father. This metaphor also emphasizes again that the mother's interest in his father is the main focus of the story.

7. THE WEBS OF DELUSION

The title of the film comes from a story Mrs. Cleg tells her son Dennis and the nickname she gave to her son, "Spider." She tells the story of the spiders while putting lipstick on herself before going to the pub. According to the story, the mother spider lays eggs and weaves a web to protect them, and then she dies. In this story, the spider webs are woven to protect the eggs. Mrs. Cleg, by showing interest in another man (her husband) and leaving her child, ceases to function as a mother in Dennis's mind—she weaves her web and dies (Beard, 2006, p. 495).

This story is linked from the very beginning of the film to the strings that little Dennis plays with and the webs he creates from them. Before these webs grew, Spider weaved smaller webs in his hands. These small webs represent that Spider is slowly starting to make connections in his mind. However, the first big web that Spider weaves is shown at the same time as he sees the primal scene. Spider sees his parent's sexual intimacy in the garden, and then the associational form is established with Spider's room full of webs. Spider looks both confused and angry after seeing the primal scene. These webs that Spider weaves show the confused, incomprehensible connections he made in his mind. They turn into a tool he uses to kill Yvonne. He identifies with Mrs. Cleg through the connections he made in his mind. Also, at the present time, in the halfway house, Dennis starts to weave webs all over his room as he reflects on these memories and reconnects in his mind. The first web that Dennis weaves is shown after the image of Yvonne visiting him in his current life. Yvonne's arrival in his present life through Mrs. Wilkinson confused him again and caused Dennis to go to the mental hospital again.

The spider and web motifs have great importance in the film. From another perspective, the word "spider" sounds like "spide her." By giving this nickname to her son, the mother seems to encourage Dennis's Oedipal voyeuristic curiosity (Sklar & Sabbadini, 2008, p. 428). The webs that Dennis weaves also have many meanings; these webs and strings make him feel safe when he is anxious. As in the story, they have a protective function. The webs also represent mental connections; the more complex or inextricable connections Dennis's mind makes, the larger the webs he weaves. Another function of the webs is that they serve as a trap to kill his mother; he uses the webs to turn on the gas and kill his mother through the leak. The broken glass in the halfway house also broke in the form of a web, but a piece of it remained with Dennis. When he hands the piece of glass to the doctor and the puzzle is completed, the doctor is very relieved. Establishing all connections with reality also provides such relief, but if even one piece is missing, the missing piece can cause severe harm.

8. CONCLUSION

The article examined the film *Spider* structurally and thematically using Freud's Oedipus complex, family romance complex, and fantasy formation concepts. From a psychoanalytic perspective, the analysis scrutinized Dennis's distorted perception of reality, which stemmed from childhood fantasy, traumas, repressed desires, and psychosis. According to Freud, when a boy sees the primal scene of his

parents, he creates several relationships in his mind about the sexuality of adults. Firstly, he begins to doubt whether his father is his real father, and then fantasizes that his mother may also have had secret infidelities. He thinks that there may be similarities between his mother and a whore. The boy, who knows that his mother can cheat on his father, begins to see his mother as an object choice in early childhood. However, after the Oedipus complex is dissolved, the child who continues to fear his father's authority knows that he should not have sexual desires for his mother.

In the film, after Spider witnesses the primal scene, he confronts his reawakened Oedipal desires, identifies with his father, and begins to see his mother as an object choice. However, the Oedipus complex he experienced in his early childhood still haunts him, causing him to fear his father's castration. Dennis begins to reinterpret his past through fragmented, hallucinatory memories. He experiences an internal conflict between his desire for his mother and his fear of his father's authority. To cope with this situation, he creates a fantasy where the whore figure replaces his mother. Dennis reroutes his desires to a safer option while simultaneously psychologically defending his mother's innocence. In Dennis's fantasy, Yvonne, representing the image of his mother, has a sexual relationship with his father. Perceiving his father as a rival, he believes that his father is unfaithful to his mother. Consequently, when he symbolically "kills" the innocent mother image in his mind, he projects this action onto his father and perceives him as the real perpetrator. Seeking revenge for his idealized mother, Dennis directs his aggression toward the whore Yvonne figure he has created in his fantasy. However, when he realizes that Yvonne is, in fact, his own mother, he feels deep guilt and falls into a melancholic state. This unresolved melancholy prevents him from severing his libidinal attachment to his mother, and Dennis continues to perceive his mother as his primary object of choice. Eventually, the psychotic state worsens, and his hallucinatory experiences increase.

The film explores how failure to process childhood conflicts can lead to severe mental disorders and the dangers of unresolved trauma and repression. Dennis's presence in scenes during flashbacks and the fact that the mother, Yvonne, and later Mrs. Wilkinson, are played by the same actress confuse the spectator (Beard, 2006, p. 478). However, with its subjective and unreliable story blended with hallucinations and memories presented through the character's eyes and its visual metaphors that draw the spectator into the protagonist's fragmented mind, the film is an impressive example for conducting a psychoanalytical film analysis.

REFERENCES

- Beard, W. (2006). *The artist as monster: The cinema of David Cronenberg*. University of Toronto Press.
<https://www.jstor.org/stable/10.3138/j.ctt1mkbdc3>.
- Freud, S. (1917). Mourning and melancholia. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 14, pp. 237-258). Hogarth Press.
- Freud, S. (1924). Neurosis and psychosis. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, (Vol. 19, pp. 147-154). Hogarth Press.
- Freud, S. (1925). Some psychical consequences of the anatomical distinction between the sexes. In J. Strachey (Trans. & Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, (Vol. 19, pp. 253-259). Hogarth Press.
- Freud, S. (1957a). A special type of choice of object made by men. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, (Vol. 11, pp. 165-175). Hogarth Press.
- Freud, S. (1957b). Family romances. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, (Vol.9, pp. 237-241). Hogarth Press.
- Freud, S. (1961). The dissolution of the Oedipus complex. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, (Vol.19, pp. 171-180): *The Ego and the Id and Other Works*. Hogarth Press.
- Freud, S. (1977). Fetishism. In J. Strachey (Ed.), *On sexuality: The standard edition of the complete psychological works of Sigmund Freud*, (Vol.21, pp. 149-157). Hogarth Press.
- Laplanche, J., & Pontalis, J. B. (1968). Fantasy and the origins of sexuality. *The International Journal of Psycho-Analysis*, 49(1).
<https://www.proquest.com/openview/5d5831e42ed48f43fe366148057054c5/1?pq-origsite=gscholar&cbl=1818729>.
- Laplanche, J. (1999). Transference: Its provocation by the analyst. In *Essays on otherness* (pp. 222–225). Routledge.
- Lebeau, V. (2001). *Psychoanalysis and cinema: The play of shadow*. Wallflower Press.
- Phipps, K. (2003, March 12). *David Cronenberg*. AV Club. <https://www.avclub.com/david-cronenberg-1798208259>. Retrieved March 2, 2025.
- Porton, R. (1999). The film director as philosopher: An interview with David Cronenberg. *Cineaste*, 24(4), 4-9.
- Sklar, J., & Sabbadini, A. (2008). David Cronenberg's Spider: Between confusion and fragmentation. *The International Journal of Psychoanalysis*, 89(2), 427-432. <https://doi.org/10.1111/j.1745-8315.2008.00025.x>.

Filmography

- Cronenberg, D. (Director). (2002). *Spider* [Film]. Alliance Atlantis Communications