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Transposition from Freud to *Freud*: The Adaptation of Psychoanalytic Theory into a Netflix Series

Freud'dan *Freud*'a Aktarım: Psikanalitik Kuramın Netflix Dizisine Uyarlanması

Yasemin ÖZKENT* 

Abstract

In this study, Netflix's original series *Freud* (Marvin Kren, 2020 –), adapted from Sigmund Freud's biography (1856-1939) was analyzed according to traditional adaptation understanding based on the loyalty to the source text. *Freud* is an eight-part Austrian-German series in the crime, thriller, mystery genre covering the early professional years of Freud. The story of the series is created in connection with Freud's psychoanalytic theory. In adaptation, a text can remain faithful during its conversion into a visual narrative such as a series or a film, or it can be approached through an intertextual perspective. Since *Freud* was faithfully adapted following psychoanalytical theory, this study preferred essentialist approaches in engaging the subject. Even though the first season of the series narrates the development period of Freud's work, psychoanalytic theory is handled holistically in the analysis part of the study. As a result of the analysis, it was observed that although mystery and crime events were added to Freud's biography, the hierarchy was preserved between the source text and *Freud* series. Hence, this study aims to contribute to the existing literature by engaging in a psychoanalytical analysis of an online series in an interdisciplinary way.

Keywords: Sigmund Freud, Psychoanalytic Theory, Adaptation, Television Studies, Netflix Series

Öz

Bu çalışmada Sigmund Freud'un biyografisinden (1856-1939) uyarlanan Netflix orijinal dizisi *Freud* (Marvin Kren, 2020 –), kaynak metne sadakate dayalı geleneksel uyarlama anlayışına göre analiz edilmiştir. *Freud*, Sigmund Freud'un kariyerinin ilk yıllarını anlatan, suç, gerilim ve gizem türünde, Avusturya-Almanya ortak yapımı sekiz bölümlük bir dizidir. Dizinin hikâyesi, Freud'un psikanalitik teorisi ile bağlantılı olarak inşa edilmiştir. Uyarlama yaklaşımlarında bir metin, dizi ya da film gibi görsel bir anlatıya dönüştürülürken orijinaline sadık kalabilir veya metinlerarası bir perspektifle ele

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alınabilir. Çalışmanın örneklemini olan popüler dizi *Freud*'ün psikanalitik teorisinin özüne sadık bir şekilde uyarlanması, çalışmada özcü yaklaşımların kullanılmasında etkili olmuştur. Dizinin ilk sezonu, Freud'un çalışmalarının gelişim dönemi üzerinde dursa da inceleme kısmında Freud'un teorilerinden bütüncül olarak yararlanılmıştır. Analizler sonucunda Freud'un kuramı sanatsal bir esere çevrilirken, biyografisine gizem ve suç olayları eklenmesine rağmen, kaynak metin ve *Freud* dizisi arasında hiyerarşiye sadık kalındığı bulgulanmıştır. Böylelikle yeni medya platformlarında yayınlanan bir dizi psikanalitik kuramla bağlantılandırılarak alanyazına farklı disiplinleri birleştiren bir değerlendirme kazandırılmıştır.

Anahtar Kelimeler: Sigmund Freud, Psikanalitik Teori, Uyarlama, Televizyon Çalışmaları, Netflix Dizisi

Introduction

Adaptation is the process of recreation of all kinds of artistic and literary accumulations produced in the past. In particular, the light kept to the subconscious by Freud's works reveals the focus of the source and the adapted work (Slethaug, 2014, p. 16). The increase in the number of adaptations between different genres today can be understood based on this perspective. Considering the first samples of adaptations, an interaction is observed among different genres such as legend, tale, painting, theater, and novel. Because it was the last emerging branch of art, cinema is the genre nourished mainly by other art components.

Cinema has gained an important place embodying the highest number of adaptations. With the emergence of television, series using the narrative forms of cinema continued interaction between different narrative forms. The foundation of digital media platforms contributed to the increasing adaptations by causing new orientations in content production. Netflix is the pioneer of the mentioned platforms and aims to increase its audience by canalizing adapted movies and series. Because conveying psychoanalytic theory to popular culture through an internet series seems like an interesting intellectual exercise. The adaptability of psychoanalytic theory to an internet series as a source text constitutes the starting point of this study. It is pretty challenging to convey psychoanalytic theory entirely through visual narration. The main reason for this is that the target audience of series produced as a product of popular culture is not psychoanalysts but a broad audience. The subject to be emphasized in the study is not to search for a version of the main concepts of psychoanalytic theory but to question whether the artistic digestion of Freud's theory was accordingly fulfilled or not. Therefore, it would be more appropriate to detail the adopted approach for adaptation first.

There are some fundamental arguments of the relationship between different branches of art, mainly focusing on cinema and literature. Conceptualizations focusing on the modernist and postmodernist paradigm axis cover different approaches to adaptation. According to Richard J. Hand (2012), modernity, which prioritizes originality, considers adaptations as an act that must remain faithful to its sources. This approach constituting the basis of essentialist works examines the similarity between the source text and adaptation within the focus of the fidelity concept (p. 68). Dudley Andrew (2011) concluded that with the rising of the postmodern

paradigm in recent years, criticisms were made against the traditional adaptation narrative on the possibility of fidelity to the original. Postmodernity's distancing from hierarchical approaches by problematizing the central understanding of modernity has led to the examination of adaptation from the perspective of intertextual dialogue (pp. 36-38). Despite the criticisms toward the loyalty narrative, an evaluation will be made from the fidelity to text perspective in this study. The matter of loyalty in adaptations is still an important fact referred to while presenting the document's essence despite all kinds of criticisms. An imprudent fidelity measurement is not the baseline here since the narrative languages of adaptation works can be different. Thus, when the adaptation of a written narrative to a visual narrative is considered, the "words" should be turned into "image." The difference in the material used causes the expression of the same story in other styles. Accordingly, the transposition phase will be evaluated through a perspective providing conciliation among different narrative languages and being loyal to the essence of the original text instead of a single criterion preferring strict adherence.

This study analyzes the Netflix series *Freud* (2020 –) adapted from Sigmund Freud's biography (1856-1939) and psychoanalytic theory by taking the traditional adaptation understanding depending on the fidelity to the source text as the criterion. It should be noted here that the series will not be analyzed according to psychoanalytic theory in cinema but according to Freud's theory of psychoanalytic. How much can a psychoanalytic theory be adapted to an internet series as a source text constitutes the study's central question? Freud was drawn away from reality through the images of the mystery thriller crime genre while being turned into the main character of a fictional story. Moreover, the series's first season covers a tiny part of Freud's theories' framework formation period. It should not be forgotten that the transfer of a real story onto the screen needs a script phase. Thus, the study was limited to Freud's works as the source text and investigated whether the series remained loyal to the essence of the basic concepts of Freud's psychoanalytic theory. It also examined how much the Freud series comprehended Freud's approaches and to what extent they were internalized in the story set up. Hence, it was discovered that the hierarchy was preserved between the original and the copy while Freud's theories were transformed into artistic work.

Literature Review

The adaptation act is editing a text not originally prepared for cinema in a convenient way for cinema (Özön, 1981, p. 311). Adaptation work transforms a text prepared for a different aim as a play. The artworks such as novel, story, play, poem, script, ballet, and opera, are adapted to the requirements of the image language, that is, the art of cinema. The appropriate equivalents should primarily be found during the conversion of the languages of two different arts. The change in the works going through the adaptation phase is caused by this conversion (Özön, 1984, pp. 84-85).

Cinema is relatively young compared to literature, theater, music, and art branches, which are as old as the history of humanity. Thus, the improvement of cinema by imitating usual arts is due to determinism specific to the evolution of all arts. All emerging arts imitate their antecedents

first and then make their laws and themes. Adaptation, which is seen as “the lesser of two evils” by many contemporary critiques, is the consistent history of art. However, these thoughts pointing out the essence of adaptation do not mean that cinema tracks previous branches of art (Bazin, 1966, pp. 110-112). This thought points out that there should be a hierarchic setup among the branches of art. In postmodern narratives, the hierarchy of copying between the original and the adaptation erodes. As Robert Stam and Alessandra Raengo (2005) pointed out, cracks in the text in question. The important thing should be whether the film reflects the novel’s spirit, but whether it can be evaluated with a creative perspective (p. 9). Postmodernism is against the distinction between high and low or popular culture, in line with deconstruction or post-structuralism. Moreover, it is ironically marked by its pastiche and parody and, more broadly, the insistent dichotomy, which is an absolute division (Brooker, 2007, p. 112).

According to Andre Bazin (1971), a good adaptation develops because of understanding the event’s essence and regulating its soul. Bazin disapproves of word-by-word transposition while stating that loyalty to the text is the essential characteristic of a good adaptation (p. 39). Considering adaptation as a conversion, Linda Hutcheon (2006) made a definition from three perspectives. The first perspective is the transposition of a known work as it is known. In this perspective embodying a comprehensive transposition, transformation between genres such as conversion from poem to a movie is meant. This framing change may also cause the change of the context and different interpretations. To express concretely, getting away from reality, the genre based on a historical event or a biographic story may face an ontological change. The second perspective is the re-use of the source in a creative and interpretive way. The conversion phase takes place within the axis of “appropriation” and “salvaging” contrast. While applying the adaptation act in this perspective it is reinterpreted according to the point of view and even going a step further, and credit is taken for the creation phase. The last perspective tries to form an intertextual connection with the adapted text. The adaptation is performed in a reader-focused reception plane. The change taking place with the adaptation echoes with the other works in the applicator’s mind and enters a multilayered experience phase. In this regard, the adaptation reproduces itself (pp. 7-9). Stam and Raengo (2005) claimed that the fidelity among unique branches of art used concepts like “specific dialogical reactions”, “reading”, “rewriting”, “translation”, “conversion”, “transformation”, “animation”, “making sense”, “re-envisioning”, “performance” and “re-emphasizing” while defining this phase in which infinite readings will do on the source (pp. 25-35). The conceptualizations criticize the loyalty discourse proving that fidelity to the source text is not possible.

Walter Benjamin (1921), who pioneered postmodernist theorists regarding the concept of adaptation, questioned the concept of “fidelity” in the adaptation in his work “The Task of the Translator”. He claimed that the fidelity shown in translation could not completely transpose the meaning carried from the original text. The author explained this condition with the example of bringing the pieces of a broken pot together. As in the fact that condition of bringing broken pot together is not equality of the pieces but their fitting each other, Benjamin (2002) claimed that effort of the translator is recreating the expression way of the meaning within itself rather than

reaching the meaning of the original text (p. 259). Just like Benjamin, other critics also classified the relationship between the source and worked through different concepts. Bela Balazs divided adaptation ways into three types as “direct transposition,” “commentary” and “analogy” (as cited in McFarlane, 1996, pp. 10-11); Dudley Andrews (1980) divided them into types as “borrowing,” “intersection” and “fidelity of transformation” (p. 10). These classifications range between the concepts appearing on two endpoints on the background of the transformation of the adaptation according to originality of the source text.

Essentialist approaches on adaptation are made through two fundamental criticisms as “fidelity” and “betrayal.” In the subject philosophy, where modernity places humans at the center, adaptations are structured in a centralized way. Prioritizing the original, this condition causes modernity to internalize fidelity understanding. With postmodernism emerging as a criticism of the gathering of reality understanding at a single center, the search for meaning getting away from the whole and leading toward the pieces changed the basic approach of adaptation works. Finding the necessity of source loyalty unimportant in adaptations, the postmodernist approach criticizes those with this understanding for internalizing adaptation as some translation (Palmer, 2004, pp. 262-264). At this point, perspectives providing multidimensional examinations while evaluating fidelity-related problems in adaptation should be covered. According to Stam, the dual nature of adaptations caused by loyalty and infidelity expresses the “dialogical” relationship from Mikhail Bakhtin’s understanding. Julia Kristeva’s intertextuality theory, influenced by Bakhtin and Michel Foucault’s anonymity discourse subordinating the writer’s function, is a criticism lowering the importance of text loyalty in adaptation (as cited in Stam, 2005, p. 4). All of these discourses aim to compare the source and adapted texts and detect their similarities and differences. Hence, it can be stated that adaptations are relocating the text in a context (Casetti, 2004, p. 83). Adaptation works in this direction have a construction based on intertextuality. David L. Kranz (2007) stated that the abundance of the intertextual universe keeping up with change should be tended instead of the radical perspective covering loyalty in adaptations. Thus, it is considered that the perspective provided by intertextuality is needed in addition to traditional discourse analyses and comparative analyses covering the essentialist approaches of adaptations (pp. 86-87). So, the borders of adaptations expand, and interactive analysis is made possible.

Despite all criticisms of the postmodern approach, the concept of fidelity is an essential rhetorical power evaluating the relationship between the source text and adaptation text while examining the cinema-literature relationship (Palmer, 2004, pp. 262-264). Also, fidelity in the adaptation issue is a narrative still crucial in its position reached through guiding criticisms. In evaluating the re-interpretation of the source text, fidelity referred to during the interpretation of the adaptation between two different art branches from different angles and the provision of understanding of the perspectives fed through postmodernism and post-structuralism is an important approach. Especially when the problem is viewed from the point of the audience, increasing fidelity demand increases the importance of the approach more. Kranz and Mellerski (2008) stated that the loyal adaptations of hits make the audience feel safe and serve immortality fantasy. Continuing their presence in other works through loyal adaptations, important works

would reach much more people than the initial sources and even more minds and souls than their written forms. These works make their audience dream that civilization would not change with time flowing (p. 2).

Methodology

Sigmund Freud's psychoanalytic theory as a source text in an internet series was examined in the study. Netflix's original content *Freud* (Kren, 2020 –), a series based on Freud's biography, was selected as a sample within the concept of the research's objective. *Freud* is an Austrian-German internet series in the crime thriller mystery genre covering the early professional years of psychoanalysis, Sigmund Freud. The first season was broadcast on Netflix's platform on March 23, 2020. All episodes of the series, including eight seasons in total, were analyzed. The episodes are named as follows: *Hysteria*, *Trauma*, *Somnambul*, *Totem und Tabu*, *Trieb*, *Regression*, *Katharsis* and *Verdrängung (Repression)*. The entire content was analyzed because Freud's psychoanalytic method and theories were directly and indirectly added to the whole story.

The study starting from this information on adaptation theories aims to examine Freud's theories to an internet series format. First, considering that the series is a fictional creation in which the mystery of murder was added, and Freud's treatment method was presented exaggeratedly, it should be stated that the theory's essence was considered in the analysis. An evaluation was also made in the study, considering that psychoanalysts do not constitute the target audience of Netflix, which has a broad audience. The study has an interdisciplinary approach in terms of how the Freudian theory was depicted in popular culture, which constitutes the study's originality. It can be stated that the study was prepared based on the deficiencies available in the field. Examining the fact that psychoanalytic theory is the source text of an internet series is considered to contribute to the area in terms of subject and data variability. Accordingly, the hypotheses of the research are as follows:

Hypothesis 1: The plotline of *Freud* series, which is a product of popular culture, is suitable for examination by relating the essence of its psychoanalytic theory with adaptation theories.

Hypothesis 2: *Freud* series presents a conceptual framework suitable for making examinations for turning a theoretic text into a visual narrative. Thus, a conceptual equivalent of Freud's approaches can be found in *Freud* series.

It would be appropriate to mention the plotline before starting to analyze the series. Featuring psychological, detective, and mystical items, *Freud* is a Netflix series taking place in Vienna in the nineteenth century covering the freedom plans of Hungary and Freud's first works through a murder fiction based on the results of the Vienna Police Department. The first season covers the years 1885-1890. In the first years of his profession, Freud works on the hypnosis technique. He tries to improve his hypnosis technique by treating the Hungarian medium Fleur Salome, who has a greater hypnosis talent. Forming a close relationship with the Vienna Police Department and Alfred Kiss, one of its inspectors, Freud tries to solve criminal events. Ancient Hungarian Countess Sophia von Szapary and her husband Count Viktor Szapary use Fleur for their

political aims in favor of Hungary through methods like the suggestion. They do illegal things by hypnotizing the Royal family members and other influential people of the city through the activities they hold in their house. Szaparys disappear after the suicide that they plan against the Austria Hungary emperor fails. Freud treats Fleur, and King Franz Josef accepts Freud's treatment method.

Analysis of Netflix Series *Freud*

Fact of Hysteria

The story of Netflix series *Freud* starts with Sigmund Freud getting ready for an important presentation in the meeting with colleagues. Although the central character Freud believes that hypnosis, which can be used to treat hysteria disease, is the key to unconsciousness, he had not yet managed to apply this technique. Thus, he trains his housekeeper Lenore to act as if she was hypnotized. Lenore gets under the effect of hypnosis while Freud presents his fake hypnosis show. However, his colleagues criticize Freud by claiming that this method is fake. Freud defends his method by claiming that not well-defined multidimensional hysteria is not a mental disease and can be treated through hypnosis. The ideologies of Freud are challenged by professor. Dr. Theodor Meynert, his chief of the clinic and a professor in real life. Similarly, Freud's innovative notional hypotheses were shown through a patient hospitalized in the clinic. For a hysterical patient stating not to move a foot and see, Freud thinks that the patient has a mental pathology while lacking a physical problem. Thus, the conflicts with his teacher defining hysteria as a "lie" and not accepting it as a disease. Within this concept, it may be claimed that there is a hierarchy between the original and the copy. Liebault and Bernheim studied on psychological factors affecting behavior at the end of nineteenth century in France and Freud in Vienna. It was claimed that body disorders do not cause paralysis, loss of feeling in different regions of the skin, or hearing sight problems seen in hysteria. Complaints such as pain in hysteria patients are neurotically related, according to Freud (Geçtan, 1997, pp. 45-46).

The presentation of many symptoms of hysteria through different characters in the first episode called "hysteria" strengthens the fidelity of the story to its original (Image 1). Most of the hysteria symptoms such as movement disorders, partial paralyzes, sensation losses, hysteric seizures, contractures (locking of fingers or arm related to the movement restriction due to the contraction of muscles on one side of joints), petit mal (a mild epilepsy type following a few minutes of conscience loss), personality change, memory loss for a day, nerve pains and sight disorders were underlined in the story.



Image 1. The scene where Freud claims that hysteria may not be a nervous system disease in a paralyzed and blind hysteric patient (Kren, 2020, *Freud*, season I, episode 2-Trauma, 18:44).

In addition to the characters Freud comes across, it is possible to say that the society of the period presents the symptoms in the post-traumatic phase. As a matter of fact, in a scene, the doctors gave information that hysteria and neurosis increased in Europe. Half of the soldiers in the city have sword wounds on their faces. Most of these wounds were formed in shows for fun, not in wars. People of Europe were not mentally healthy in those years. They had not yet overcome the post-war trauma.

As in the storyline of the story, the phase in which Freud developed his psychoanalytic analysis started with his studies on hysteria, which he regarded as a mental anomaly. Freud and Breuer claimed that hysteria could be a mental trauma in periods where it was accepted as a nervous system disease. Thus, they paved the way for a new approach. Today, hysteria is defined as symptoms of neurotic defense mechanisms forming without a particular organic reason to prevent unconscious feelings from reaching the consciousness level and avoid complex moods. The basis of this definition depends on the views of Freud and Breuer, claiming hysteria to be a defense mechanism developed to prevent conflicts on sexuality from reaching the consciousness level (Geçtan, 1997, p. 213).

The starting point of Freud's works was consolidated with his speech in front of his colleagues. Explaining that hysteria occurs as the leak of the unconscious to conscious, Freud clearly explained the relationship between hypnosis and hysteria when he said:

"[...] I am a house, it is dark in me, my consciousness is a lonely light, a candle in the wind. Sometimes here, sometimes there. Everything else is in the shade. Everything else is in the

unconscious. Niches, hallways. And everything that lives within you and wanders within you, it is there. It lives. Within the house That is me. Instinct, eros, and taboos. Forbidden thoughts, forbidden desires. Memories we don't want to see in the light. That we displaced from the light. They dance around us in the darkness. They torment and poke us. They haunt and whisper. They scare us. They make us sick. They make us hysteric" (Kren, 2020, episode 1, 25:58).

With these words, Freud demonstrated the relationship between hypnosis and hysteria. When we look at the source text, we see that Freud and Breuer found out the memory of the provoking event in every hysteric symptom at the beginning and provided treatment by stimulating the accompanying feeling. Here the important thing is the presentation of events with the feelings they arise. This method is irresponsive in a patient who does not remember the surface (2001, p. 55). Hypnosis management aims to help the patient experience the feeling at that moment by telling the events.

A critical part reflecting the reality in the parts of the plotline related to hypnosis is the sexual obsession of the hysteric patient toward the doctor. The reason behind Freud's development of psychoanalysis as a method was Anna O. (real name Bertha Pappenheim), who was the first patient treated through hypnotic suggestion by Breuer, who worked with Freud. Recovering from her complaints such as paralysis, language disorder, dissociative identity, and hallucination through Breuer's treatment, she developed sexual fantasies toward her doctor. This obsession emerging as a side effect disturbed Breuer, who was married then, and caused him to end the treatment (Freud & Breuer, 2001, pp. 21-25). The dialog between Freud and Breuer in the story conformed to the source text. Freud explains the fantasies of Anna O. Breuer with views of Charcot (Freud was trained near Charcot for some time in Paris in 1885) by claiming that the problem is always caused by sexuality. Breuer resembles this situation to old maps. Monsters, dragons, and perils exit at unknown places where everything ends on maps. The indents of hysteria start from here. Freud and Breuer had different ideas due to Freud's thoughts that overemphasized sexual factors in the formation of hysteria after the 1893 studies that formed the basis of the psychodynamic concept (Geçtan, 1997, pp. 53-54).

Freud and Breuer's views on doctors stimulating the sexual drive of hysteria patients during the treatment phase were also included in their study. As Freud told, the patient named Elisabeth von R. had fainted because of pleasure rather than pain when pressure was applied on her hip. She closed her eyes with an expression of satisfaction rather than pain on her face and threw her body backward (Freud & Breuer, 2001, p. 137). This finding was strengthened with Freud and Fleur's relationship in the story. Freud mistakenly ending the letter written to his fiancée Martha as "*my dear Fleur*" and seeing sexual imagery of Fleur in the bath in his dream requires an opposite approach on the matter (Image 2). This time, the sexual fantasies come up, not the patient's, but soon, the fantasies of Fleur toward Freud enter the plotline.



Image 2. The scene in which Freud sees himself in a sexual imagination with his patient Fleur (Kren, 2020, *Freud*, season I, episode 3-Somnambul, 32:54).

Fleur, turned into “Taltos”¹ by Szaparys, is sent to the Crown Prince of Austria Hungary to have him kill his father. Fleur having sexual intercourse with Rudolph and taking him under Taltos’ effect goes half-naked to Freud’s house. Freud and Fleur have sexual intercourse. While Fleur is having sexual intercourse with Rudolph and Freud, it is observed that her *ego* gets out of control with Taltos’ effect. At this point, it can be stated that the story built its main conflict on the war between *id* and *ego*. Although Freud had not yet developed his structural theory at times pointed out by the plotline of the series it emerged in his work called *The Ego and the Id* to be published in 1923, it can be stated that the theories were included in the story as they are interconnected. Although Freud’s works are chronologically in the series, the concepts that he had not yet discovered were also covered.

The structural theory presented by Freud includes the *unconscious* formed by *id*, *ego*, and *superego*, which is the most primitive part of the personality that acts through the principle of pleasure. *Ego* is the part of *id* that regulates its relationship with the external world. While meeting the needs of *id*, *ego* also counteracts through *repression*. The power of *ego* comes from the act of *repression*.² The phase becoming a symptom through repression may gain independence by going

1 Fleur’s offensive personality comes out through Taltos. In the story, Taltos is explained as a person who is born every 30 years, talks to the dead, and makes humans slaves. Taltos is the other personality and drive of Fleur. Freud tries to solve the duality between Taltos and her real consciousness, supernatural forces and *unconscious* in Fleur, and bind these two consciousness.

2 In the letter Freud wrote to his fiancée Martha, he stated that it is not right to want to get away from problems and problems should be faced. Freud also suggests Martha self-analysis here. Self-analysis is the act of self-opening and questioning in a disciplined way at a certain time of the day. Freud referred to this method when he was 41 years old. He came over an extremely difficult therapy phase to fix his mental balance ruined after his father’s death (Freud, 1993, pp. 15-16). Because Freud thinks that the suppressed desires would emerge in another form. While Freud was covering repression as the main defense mechanism initially, he defined it as a reflection and opposite reaction formation mechanism later. Pressure is the defense inhibition developed against fear by the individual

out of *ego*. That means the emergence of neural symptoms occurs at the end of the *repression* phase. Symptoms occur as a result of unachievable instinctive pleasures. *Superego* is the last stage of *ego*. It is a mechanism that controls *ego* and is its greatest helper (Freud, 1936, pp. 16-23). In the light of this information, when Fleur's crisis had with Taltos is considered, it is more appropriate to deduce that she gets rid of her *ego* by surrendering to her instinctive pleasures, putting her in a difficult condition when she cannot control Taltos (Image 3). However, when Fleur solves her *unconscious* problems during hypnosis and reconciles her consciousness, her *ego* steps in again.³ Now, it leads Taltos according to her needs instead of suppressing.



Image 3. The scene where Fleur was hypnotized and was under Taltos' effect (Kren, 2020, *Freud*, season I, episode 1-Hysteria, 23:24).

When *Freud* is covered within the structural theory concept, it is observed that Freud's *ego* is disabled when he cannot resist Fleur. His desires caused by *id* are led toward Fleur. Comprehending this condition, although Freud tries to control his *id*, his *ego* does not completely emerge until Martha comes. *Id* getting out of control was also shown through Mucha, the opera singer (Image 4). While Szaparys were trying to hypnotize Prince Rudolph, Mucha, affected by the ambiance, turned into an offensive person killing his victims through biting under hypnosis. Committing violence through his mouth but not his hand can be related to the fact that he could not get out of the *oral period*. The treatment he took in the hospital could not save him from the effect of hypnosis.

coming across an unexpected danger. This condition exemplified by a soldier petrified by showing an inhibition reaction on the battlefield was materialized through Inspector Kiss in the story.

- 3 Freud noticed the presence of a second consciousness during hypnosis management. This condition caused him to discover *unconscious*, which later became one of the important basis of his theories. The first season of the series covering the early years of Freud's youth is also loyal to the original in this regard.



Image 4. The scene where opera singer Mucha was kept in the hospital under the effect of hypnosis (Kren, 2020, *Freud*, season I, episode 4-Totem and Tabu, 9:56).

Another sample of the emergence of *id* was given through Clara presented as part of a criminal story. Her brother Leopold von Schönfeld was responsible for Clara being kidnapped and her toe being cut off. Within this regard, we can say that the magic taking Fleur, Mucha, Prince Rudolph, and Leopold von Schönfeld under its effect – Leopold's condition can also be explained his inability to get out of the phallic period is for releasing the animal within, following Freud's look. The animal within is stronger in some. It cannot be controlled anymore once it is released through magic. While his contemporary fellows evaluated these problems as a physical disease of the brain, Freud searched for the origins of *id* outside consciousness. Thus, it is possible to claim that the most critical subtext of the series is the fierceness caused by uncontrollable instincts.

Freud (1989) thought that sex drives constituted the basis of human behaviors. Not being limited to this, reducing the human being to animal species directed by unconscious impulses and instincts, he focused on *id*. In parallel, the story also has this approach. The event shown right on the first scene of a young woman killed by stab wounds on her sexual organ refers to the penis envy theory of Freud. According to Freud, *penis envy* occurs in a girl when she notices a boy's the differently shaped sexual organ. This envy reaches its climax with the will to become a boy. Freud connected the envy seen in females to this situation from childhood (p. 75). The theory was adapted oppositely in the plotline of the series. A gay man cannot use his penis and hurts the woman as he envies her genital organ. When these emphases on the theory are considered, we can say that the plotline in the series was formed based on the knowledge that sexuality and aggression impulses develop around *id*. Within the time range shown from his life, Freud had not developed these theories yet.

Hypnosis

The concepts mostly covered within Freud's theories in the series were hypnosis and suggestion. The story, including supernatural forces, was based on Freud's hypnotizing effects and Fleur's hypnotism-related seizures. Fleur represents the power of hypnosis. The concepts of *unconscious*, *catharsis*, *trauma*, *repression*, and *regression* covering episode titles were also presented together with hypnosis. Although a different concept is covered in each episode, many interconnected concepts were emphasized at the same time while analyzing the series due to the extent of Freud's works.

Studies covering the relationship of hypnosis and suggestion with hysteria constituted the starting point of psychoanalytic theory and Freud's studies on psychology. Freud used hypnosis to eliminate hysteria symptoms in the first periods. Putting patients in the trance state, he suggested to people that their problematic limbs would recover when they wake. Freud's patients freely explained their problems under hypnosis and stated that they felt relieved when they woke up. However, Freud started to see the inadequacies of hypnosis as time passed. Inability to hypnotize all patients and re-emergence of symptoms ruled out through suggestion caused him to head for different methods (Breger, 2012, pp. 218-222). Involuntary recontraction of Fiss' hand after recovery is an example of this deficiency in the story. Seeing the deficiencies of suggestion, main character Freud developed a new technique called free association and led his patients to free-thinking and speaking while awake. Thus, he created the background of an ambiance for the patients to discuss their problems openly. The first season of the series ended at this breaking moment. When he told his fiancée Martha that the treatment was over and she could call the next patient, he showed her famous chair in his office.

Considering chronology, in the paper *On the Psychological Mechanisms of Hysterical Phenomena* that he published with Brewer in 1893, they wrote that hysterical patients eliminated hysteria symptoms by recalling their suppressed memories with the feeling they had at that moment under hypnosis. Again, Brewer reported that hysteria is a mechanism occurring to prevent sexuality-related conflicts from coming to the consciousness level in their work *Studies on Hysteria* (Geçtan, 1997, p. 214). With most of its characters presenting hysteric symptoms, the series shows that the symptoms that bring sexuality to the forefront can be related to this chronological information. Moreover, all of the cases presented in *Studies on Hysteria* constitute another similarity given by the series. Six individuals in the book, including Anna O., Mrs. Emmy, Miss Lucy, Katharina, and Miss Elisabeth, show the diversity of hysteric findings. In the story, Freud's first hysteric patient bearing some of the hysteria symptoms of the women in the book is Fleur. The common causes underlying the symptoms of the cases in the book were death and losses (Breger, 2012, p. 220). Compared to the hysteric cases in the series, we see that Fleur took refuge in Taltos not to be among the dead during the war, and Kiss cannot use his hand because of the innocent people he killed. Thus, we can say that the adaptation was loyal to the source in that Freud had not yet expertized in hypnosis management and in the fact that hysteria discovers the conditions underlying hysteria. Freud and Breuer explained the development of hysteria as follows: A high energy load forms in the individual experiencing a trauma. The trauma is removed from the

consciousness through the hypnotization of the individual. However, even though trauma is erased from memory, the energy it forms stays in the body and causes some physical symptoms. When the patient is hypnotized in the clinic, remembers the trauma, and expresses the trauma's energy through words, s/he experiences a catharsis, and thus, the hysteric symptoms disappear (as cited in Muckenhaupt, 1997, p. 52).

With the song, Fleur hums, Freud and Kiss experience the *unconscious* journey that can be evaluated as a mixture of hypnosis and dream.⁴ In the journey to the *unconscious*, Freud first comes along the door image in line with his views resembling consciousness to a home. When he opens the door slightly, he sees Fleur naked, and Fleur helps Freud reach different *unconscious* layers. Freud first meets his teachers. His teachers tell Freud, "[...] We have high expectations from you, we are proud of you, you are going to succeed, you will have a better life than us" (Kren, 2020, episode 7, 28:20) and add that he should stay away from Fleur. Sexual tendencies of the hysteric patients toward their doctors explain why Freud should stay away from Fleur as will discover through experience that the relationship of the hypnotizer with his subject is in the same position as the object of affection and is put in the place of *ego ideal* (Freud, 2012, p. 15). The words of his teachers expressing that he will succeed caused by the desires and fears Freud pushed to his unconscious in his daily life (Freud, 2000, p. 83).

Seeing the remainders of an individual's childhood as materials pushed to the *unconscious*, Freud meets his mother and father in the next layer. Freud strangles his father after his words, "don't shame me and your mother" (Kren, 2020, episode 7, 28:38).



Image 5. The scene where Freud killed his father during the journey to his subconscious (Kren, 2020, *Freud*, season I, episode 7-Katharsis, 28:52).

4 It is more possible to evaluate this sleep as a dream but the actors going to the *unconscious* reaching catharsis at the end of the episode also causes the idea that they were hypnotized. These scenes also cover the free association method Freud will later tend for. In the scene, Fleur enters the *unconscious*, and Freud asks her to lie on the couch and think that she is on a journey from the present to the past. She suggested that Fleur, who sees herself as Taltos, can decide whoever she wants to become. In his writings explaining the hypnosis technique, Freud stated that he tried to hypnotize the patient by leading him/her to stare still and constantly by suggesting that s/he is sleeping (Muckenhaupt, 1997, p. 48).

As Image 5 shows, Freud's killing of his father is the expression of the Oedipus complex that he structured based on father-son relationship. According to Freudian psychoanalysis, the only reason for father-son conflict is *Oedipus complex*. Oedipus' name comes from King Oedipus, who killed his father and then married his mother. In his book called *Totem and Taboo*, published in 1913, Freud claimed that *unconscious* impulses caused the father-son conflict. According to Freud (1962), a boy wants to grow like her father and replace him. The child forms two bonds in this situation. The first is his desire for his mother directly as a sexual object, and identifying himself with his father taking him as an example. Mental life cannot resist the unification in this condition incorporating these two bonds and causes Oedipus complex. Starting to think that his father is between himself and his mother, the boy wants to replace him (p. 78). Moreover, a boy at a young age feels sexual attraction toward her mother. Later in the hypnosis scene, Freud sees that he has sexual intercourse with his mother, calling him "*my son, my love*" after he kills his father. Killing his father and having sexual intercourse with her mother during his journey to the unconscious can be interpreted as the following of the oedipal path. Moreover, Freud states that he theorized the sexual impulses of young boys by experiencing them in his own life in the later years of his studies justifies. Thus, he confirms the comment that the content was loyal to the original.

The other character with the reflections of the Oedipus complex is Prince Rudolph. When he hypnotizes Rudolph, who attempted to kill his father under Taltos' effect, Freud discovers that he was affected by Oedipus conflict. Rudolph goes back to his childhood during hypnosis and talks about someone torturing him as he was weak. As the scene continues, we understand that he was talking about his father. Rudolph's will to kill his father was based on beating his competitor, revolting against the authority, and taking revenge. King Franz Joseph is aware of his son's will and does everything he can to prevent him from posing a danger. Although Josef believes in Freud's healing power, he threatens Freud by killing his family to force him to burn the book also covering his son.

Returning to the dream scenes revealing the traumas, while Freud is having sexual intercourse with his mother, his father turns into his fiancée, and then his fiancée turns into Fleur. In a way, hypnosis is the factor re-exposing Freud and Fleur's *ego*. Fleur acts outrageously as in real life. She bleeds Freud's lip. Here, we should emphasize Martha's turning into Fleur as the sexual energy felt by Freud toward Fleur, as mentioned before. Freud's sexual attraction toward Fleur, whom he was obsessed with, ends with Martha's arrival. At this point, it can be stated that the neurotic need of Freud for love was met by Fleur. However, it can be understood from Martha's words that this attraction could be due to the extreme meaning he attributed to sex that he determined as the basic impulse of human behaviors. When Freud wanted to confess what they did with Fleur, Martha prevented his confession saying that he exaggerated the strength of his reproductive organ. Thus, it is possible to interpret that Martha evaluated Freud's sexuality myth like one of the blind points of his theory (Breger, 2012, p. 216).

Kiss tries to face his two-sided personality in the dream scenes manifesting his traumas. The person Kiss meets in his *unconscious* is himself in a soldier uniform. Kiss' trauma was

causing his son to commit suicide while trying to save him in the war and causing the death of soldiers begging for their lives. Keeping his hand holding the gun responsible, Kiss experiences involuntary contractions on his hand. The hand of Kiss, who was treated before by Freud, recovers when he returns to his past hypnosis, and with his involuntarily contracting hand, he shoots the person responsible for death of his son and soldiers. However, the contraction problem recurs sometime later. When we return to the dream scene, Kiss fighting with himself in his unconscious is his effort of trying to solve his problematic past. In the end, when he kills his soldier form representing the dark side in him, he reaches emotional *catharsis* (Image 6).



Image 6. The scene where Kiss killed himself in soldier form during his journey to his subconscious (Kren, 2020, *Freud*, season I, episode 7-Katharsis, 34:06).

Parallel to the narrative, Freud attempted to use hypnosis in the cathartic treatment of hysteria in the phase building the bases of his works. Thus, although all kinds of hierarchy were destroyed between the source and fiction in the plotline of the series, we see that the dream scenes were formed considering Freud's theories.

Discussion and Conclusions

This study focused on the adaptation of Sigmund Freud's biography and theories into the Netflix series. The reproduction phase that the psychoanalytic theory went through while turning them into a television text, examined through the essentialist approaches of the adaptation fact. Fidelity-based approaches preferring the central positioning between the source and adapted work were considered in the study. Also, it shows to covers the conceptual equal of Freud's approaches. It was discovered that Freud's theories were transformed during the transposition phase occurring between the two different means during the re-formation of the text, but there was fidelity to the essential points. Only Freud's theories focus on the analysis section, and no comparison was made on Freud's biography due to the detective plotline referred to while adapting Freud's life,

and the characters included in the story within this concept were imaginary. These contents supporting artistic creation served to the textualization of Freud's theories through the plotline and scene. Thus, if the series was handled in the context of Freud's life, it could be analyzed in a dialogical context based on the intertextuality approach, which would shape the context of the text, with more comments and even based on rewriting. However, although presence of news approaches caused by the criticisms in adaptations was justified in the study, the starting point was the thought that the fidelity issue is always valid despite its limitations. The continuity relationship between the source text and adaptation text was influential in selecting such a path. Keeping the meaning constant at a certain structure specific to the theories in the series, it was not carried to a reproduction phase.

The eight episodes of the series were named *Hysteria*, *Trauma*, *Somnambul*, *Totem und Tabu*, *Trieb*, *Regression*, *Katharsis*, and *Verdrängung (Repression)* concepts and the characters and plotline were organized in connection with these concepts. In particular, the characters were formed to underline specific theories. However, hysteria and hypnosis are the two concepts forming the framework of the story. Although a connection was found between supernatural forces and unconscious considering the conditions of that period, the concepts were covered on a subject-centered platform. The emergence of the first buds of Freud's theories mentioned in the story was effective in this condition. At the end of the story, Freud learned to imprison *id* by reaching people's unconsciousness through hypnosis. Parallel to the story, although this study covers Freud's theories as a whole, it was based on hysteria and hypnosis concepts. Considering the development of Freud's concepts, it was observed that some concepts were used in his first works, but their real meaning emerged in later years. For example, although the word "transposition" was first used in 1895, it was used in a narrower sense as a psychoanalytical concept in his latter essays (Freud & Breuer, 2001, p. 302). Thus, as it was observed that Freud's concepts were distributed to several periods and were documented without being restricted to chronological order in the series, it was examined similarly in the analysis section by making referrals to different periods of the evolution of thinking. As a result, although the series did not adhere to chronological order, we can say that it digested Freud's theories.

Finally, the limitation of this study is the lack of complete transference of Freud's theories by *Freud* series as it is an artistic creation. In this way, the study could not cover all his approaches and mentioned essential points holistically. Despite all limitations, the presentation of Freud's psychoanalytic theory as a cultural product in Netflix, which is one of the new media platforms, targets the audience interested in psychology and acts as a source of reference for communication professionals interested in television mediums to enable their understanding of Freudian theory. Freud's approaches were not only limited by psychology field but also influenced social sciences, politics, communication, and popular culture. Within the concept of this study, a series broadcast in new media platforms was related to Freud's theory, and an evaluation combining different disciplines was provided to the literature of the field.

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