

T.C.
BEYKENT UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE

A Psychoanalytic Approach to the Female Selfhood and the Male
Gaze
in
Jane Eyre and Wide Sargasso Sea

M. A. THESIS
(Yüksek Lisans Tezi)

Hazırlayan:
Aylin ECDAROĞLU

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ABSTRACT

The aim of this project is to examine the factors constituting the female self in Victorian society within the framework of the psychoanalytic theories of Sigmund Freud and Jacques Lacan. It has been argued that there are many factors in Victorian society, which is also the representative of the patriarchy, that have influences on a female who is in search of her real selfhood. The theories emphasize that these factors are always psychological and they are resulted from the relationships between the child and his/her parents. The familial relations affect an individual's later relationships with others and her/his life as an adult unconsciously. It is through these relationships that an individual can reach self-awareness and the real selfhood. To examine the female self hood under the "male gaze" in Victorian society, Jane Eyre and Wide Sargasso Sea have been analyzed. My aim in analyzing the female characters in these novels is to show how their "lacks", physical and psychological needs shape their later lives and how their self hood is subject to destruction by the male gaze, suggesting two different possible solutions to save their selves in a society ruled by patriarchy. These solutions are to develop the ego in order to survive, balancing the desires of the unconscious and the expectations of the society; or to find real selfhood in self annihilation, which means to refuse any kind of obedience and conformity.

ÖZET

Bu projenin amacı, Sigmund Freud ve Jacques Lacan'ın psikanaliz kuramları çerçevesinde kadın benliğinin oluşumunda etkili olan unsurları incelemektir. Ataerkilliğin bir temsilcisi olan Victoria döneminde, benlik arayışı içinde olan kadını etkisi altına alan pek çok unsur olduğu tartışılmıştır. Kuramlar, bu unsurların psikolojik ve ruhsal olduğunu ve bireyin ebeveynleriyle olan ilişkilerinden kaynaklandığını vurgulamıştır. Ailesel ilişkiler, bireyin bir yetişkin olarak sürdüreceği ileriki yaşamını bilinçsiz olarak etkilemektedir. Birey, ancak bu ilişkiler sayesinde kişisel farkındalığa ve gerçek benliğine ulaşabilmektedir. “Erkek bakışı” altında kadın benliğini incelemek üzere, Jane Eyre ve Wide Sargasso Sea seçilmiştir. Bu romanlardaki kadın karakterlerin benliklerini incelemekteki amacım, onların “eksikliklerinin”, fiziksel ve ruhsal ihtiyaçlarının sonraki yaşantılarını nasıl şekillendirdiğini, ve benliklerinin “erkek bakışı” altında ne şekilde tahribata maruz kaldıklarını, iki muhtemel çözüm önererek göstermektir. Bu çözümler, bilinçaltındaki arzuların toplumun beklentileriyle dengelenip, hayatta kalmak için egonun geliştirilmesi, ya da her hangi bir itaat ya da uyumluluğu reddetmek anlamına gelen, gerçek benliği “kişisel yok oluşta” bulmaktır.

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INTRODUCTION

It was the best of times, it was the worst of times, it was the age of reason, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way- in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only (Charles Dickens, 1)

Victorian time was “the best of times and the worst of times” as Charles Dickens, the Victorian writer, defined. It was the longest reign of monarchy, which was also considered as a sequel to the age of romanticism; because many of the famous romantic writers and poets were dead. Since it was a kind of “shift” from romanticism to a new age and a change of culture , while absorbing some of the attributes of the previous movements, the period rejected many others. The very first rejection started in romantic thought. Especially after the Industrial Revolution, intellect started to take the place of romanticism. In early Victorian period, there were still some writers who tried to keep romanticism awake (Carlyle and Keats) in their writings, but their writings were not enough. In early Victorian period, the need for and the continuity of romantic emotionalism showed itself in many ways: by hymn writers, in the acting styles of actors, in the works of painters, in domestic relations and in the tears shed by men when they read about characters dying in novels; as Lord Jeffrey wrote to Dickens after he read the death of Paul Dombey in *Dombey and Son* “Oh my dear dear Dickens!..... I have so cried and sobbed over it last night, and again this morning; and felt my heart purified by those tears” (Altick, 7). As a reaction against this kind of emotionalism and behavior, the ideal of “manliness” appeared, which meant the concealment of feelings and pain, and the

suppression of grief. “Reticence” became very important in Victorian ethic. With the development and the spread of this idea, restrictive social values were attributed to the Victorians which were followed by taboos of Victorian “prudery” and “respectability” (Altick, 8), and a sense of strict moral codes and oppressive virtue (9). The 19th century was an age of reason.

The Industrial Revolution, with the machines taking the role of human labor, resulted in the division of society to several classes. At the top of this social pyramid, there were Aristocrats coming after royalty, the noble people who governed the nation from Tudor times. They strengthened their social positions by intermarriages and by taking important roles in political life. “Landowning” was their main interest. But after the nineteenth century, a group of newly rich industrialists and financiers complained about old aristocracy saying that they had been neglecting their social responsibilities. These complaints caused discontent among aristocrats and society in general; because to some extent, they were right. While there were too many poor people who hardly survived; rich people lived in houses like palaces, had hundreds of horses and had hundreds of guests when they entertained. Some of them even had the habit of drinking, foxing and gambling. These situations affected their reputation within society in a negative way.(Altick, 22)

Next in the social pyramid came gentry, connected with aristocracy by birth or marriage but barred from the family fortune. They had the right to choose the clergymen for the parish’s spiritual needs and also they had more than one parliamentary seat. They showed their effects on community mostly as magistrates. They were responsible for things like the care of the poor, road repair, and the removal of public “nuisances” (26). In time, for many political and economic reasons, they formed their own rural and small-town societies. By this way, they both contributed and resisted to the social change of their time. Several major

Victorian writers came from the gentry; and there were many characters in Victorian novels coming from that class.

Below the gentry, there was the middle class, constituting the most important one in the period. The Industrial Revolution brought many job opportunities for middle classes, first the manufacturers, then those who served them, some of which were financiers, foreign traders or commodity workers (27). All these occupations were connected with industrial capitalism. As a result of being a large social group, middle class was divided into many other small groups and multiplied itself according to income, occupation, education and religion (29). In some of these groups, there were superior and inferior grades according to their families, social status or religious beliefs in society. The middle class was a commercially oriented society and was so large that, soon it regarded itself as the moral heart of Victorian society and it was again the middle class liberalism that made the period distinctive among others.

Soon, this commercially oriented society regarded themselves as the leaders of civilization and the pioneers of industry and progress. With the developing industry, Britain remained insufficient to satisfy them. As a result they needed to extend overseas by their investors and manufacturers, merchants, colonists, railway builders and officers, and then, they started to discover new continents. By 1880, more than 12 million Britons emigrated to Waterloo and settled in new lands, supplying the growing need of food and raw materials of England, at the same time turning Africa, India, Hong Kong and Rio de Janeiro, the dark continent, into a world of economy. As a result of this extension, by 1880, British industrialization had been controlling all Europe and America, India and Australia. This growth ended up in colonization of the people living in those lands. During those times, self-governing white communities were seen as the most profitable and the least problematic; so

the Victorians preferred them in their economic connections and made them “self-governing British colonials” (Robinson, 7).

While colonizing societies, economical growth was not the only reason for Victorians. They regarded the growth, civilizing and improvement as a moral duty for all humanity. They believed that the exertion of power and colonial rule might provide some opportunities for them, while at the same time protecting them from outside dangers. But, the effects of imperialism on non-European people was not like they thought to be. Rather, it was disappointing, assuring those people that “European agencies could destroy as well as they re-create” (Robinson, 5). Under the name of civilization, they caused colonized people to lose their own values and true identities.

With the increase of mechanization and the number of middle class members in Victorian England, one of the most important distinction and division was seen between sexes. My aim in this project is to discuss the effects of this division on individual lives. This distinction first came out of necessity: mechanization as a result of industrialization made the hand work, bodily strength and a special kind of managerial expertise necessary for middle and upper classes, which was considered “masculine gifts” (Altick, 51). As a result, the positions and the responsibilities of men and women within society were separated from each other and defined differently: a man’s place was in the work place; whereas a woman’s place was “in the home”. This was mainly because, as H. L. Beales suggests in Ideas and Beliefs of the Victorians: An Historic Reevaluation of the Victorian Age; “the Victorians exalted the economics, but debased the ethics of sex relationships” (Beales, 351)

By the beginning of the 19th century, the concept of “refinement” banned all women from gaining employment. All they were allowed or expected to do was to learn “female accomplishments” like needlework, making boxes from shells, flower arrangement, playing the piano or to be involved in charity (52). Her responsibilities were domesticated: she was

the mother of too many children and after her husband came home from work, she was expected to be devoted and submissive to him. Her duty was to preserve the home and to obey her husband. As Sandra Gilbert and Susan Gubar say in their book The Mad Woman in the Attic, in the 19th century, “the eternal type of feminine purity was represented not by a Madonna in heaven, but by an angel in the house” (20). Moreover, they also emphasize that “the art of pleasing men are not only angelic characteristics; in more worldly terms, they are the proper acts of a lady” (24). These ideal feminine features and the idea of an “angel in the house” were imposed on young girls and women by male writers in Victorian period. Gilbert and Gubar go on their arguments by saying “conduct books for ladies had proliferated, enjoining young girls to submissiveness, modesty, selflessness; reminding all women that they should be angelic” (23). All these books and imposed ideas contributed to Honoria’s ideas of angelic innocence:

There are Rules for all our Actions, even down to Sleeping with a good Grace. If Woman owes her Being to the Comfort and Profit of man, ‘tis highly reasonable that she should be careful and diligent to content and please him (Gilbert and Gubar, 23)

In accordance with the social positions and domestic responsibilities of Victorian women, education was an important issue. Because there were very few occupations for women at that time, such as being a governess and very occasionally a writer, Victorian middle class women were not educated in order to find jobs and contribute to the economy of their country, but to learn the morals and rules of the society and behave accordingly. The purpose of this kind of an education was explained by Hannah More, an educational moralist and Christian philosopher of the late 18th century:

The profession of ladies is that of daughters, wives, mothers and mistresses of families. yet, when a man of sense comes to marry, it’s a companion

whom he wants, not an artist. It isn't merely a creature who can paint, play, dress and dance; it's a being who can comfort and counsel him; one who can reason and reflect, and feel, judge, discourse and discriminate; one who can assist him in his affairs, lighten his cares, sooth his sorrows, strengthen his principles and educate his children (Teachman, 65-66).

Such an explanation reveals the main idea of girls' education during the period: women were educated or allowed to read not for their intellectual development but "to regulate their own minds to be helpful and useful to others" (66), especially to men. In other words, she does nothing for herself, but exists to assist men.

Educational doctrines were imposed on women in Charity schools for poor and homeless, and the Genteel Boarding Schools for middle class girls in very strict and humane ways. Poor girls in charity schools were taught to be self-effacing, to endure deprivation without complaints, to obey the authority whatever this authority was and to expect little out of life; since they were going to be used in assistance to their employees and husbands. Similarly, in the Genteel Boarding Schools, girls were educated morally. As Francis Power Cobbe, the daughter of a well-to-do English Victorian family who attended one of the boarding schools told by herself, they had books "where their evil deeds were recorded", and they had imaginary cards which they were supposed to lose if "they had not finished all their lessons and practicing every night" or "had been impertinent" or "told lies" or "had been convicted of disorder" (Teachman, 40). In addition to these, there were music, dancing, drawing and Modern Languages lessons, which were all considered by Cobbe as a "waste of time". There were more unlucky ones like Hannah Lynch, who attended to a boarding school run by nuns. As Lynch indicates, in the school "instead of emphasizing fashionable accomplishments, they emphasized self-sacrifice, mismanagement, mistreatment and even torture" (Teachman, 43). In a way, as Glynn Grylls reminds us of T. H. Huxley's words in

Ideas and Beliefs of the Victorians: An Historic Reevaluation of the Victorian Age; “girls have been educated to be either drudges or toys beneath men, or a sort of angels above him” (Grylls, 256).

At the end of their education, a very few women had the chance to become writers or to find better jobs. Compared to other occupations of the time, such as working in a factory as a worker or prostitution, the most common job for a Victorian young lady was teaching, if she could not be provided by her family. In his study of women’s occupations, M. Mostyn Bird explains the reason of this respectability by saying, “it is not only by custom and convenience that this is so, but because there is a natural and intimate link between the minds of the woman and the child” (Teacman, 81). Yet, the governess had many difficulties. Because of her education and genteel birth, she was not in the servant class, therefore she did not make close friends with the servants in the house she worked in; also, she was apparently not equal with her employers, since she needed work and money. These situations put her into a life of loneliness. Apart from these, she did not have the freedom to teach because of “parental interference” (Teachman, 80); because the education of the children in the house and the methods that were used in their education were controlled and dictated by the mothers. To put it in other way, as Terry Eagleton defines,

The governess is a servant, trapped within a rigid social function which demands industriousness, subservience and self-sacrifice; but she is also an upper servant, and so (unlike, supposedly, the other servants) furnished with an imaginative awareness and cultivated sensibility which are precisely her stock-in-trade as a teacher (Bloom, 30).

There was one important thing for governesses to be very careful about: a romantic relationship with the master of the house she worked in. As John Hatchard and Son emphasized in their work Advice to Governesses in 1827, “a governess is a dependant and

subject to the master and mistress of the house..... if their abode be disagreeable to them, they are at liberty to quit it, or if they give not satisfaction they are liable to be dismissed” (Teachman, 87). For this reason, it is her most important obligation to avoid falling in love with her pupil’s father, even if he is single; since moral conduct is an obligation of a woman, as she was taught in school. So, a well principled governess should devote herself to her job and to the ones under her care, and suppress what is painful to her. In other words, as Hatchard says, she should “sacrifice the first earthly wish of her heart to a sense of duty” (Teachman, 90).

The Victorian idea of “self-sacrifice for the sake of duty and social conduct” brings forth the issue of “self-control” for Victorian women and the problem of “female self-hood”; in other words, the question of how female self-hood is created. In Victorian time, there were two different models of psychological identity: “individual as a physical capital, an extension of the machinery on which he worked or individual as an autonomous being and an independent agent” (Shuttleworth, 22). In other words, is the individual a self-determined agent or a part of a larger machine? The answer to this question that Victorians found and believed was that “rigorous control and regulation of the machinery of mind and body would offer a passport to autonomous selfhood and economic liberty” (Shuttleworth, 23); which means that the reasoning and controlling of one’s feelings and emotions were the basis of Victorian self and identity.

The control of feelings was attributed to both men and women and it caused the fear of loss of control. This fear put men and women in different relations to the doctrines of control. Because it was the female who was weaker, it was again she who would have to hide her emotions and has fear the most. The male was in the position of the “seer”, whereas the female was the “seen”; which means it was a female’s responsibility to keep her secrets and feelings away and not to reveal them in the social act, whereas it was always the male’s

struggle to try to unveil female nature and reveal her hidden secrets. This shows us that women were always subject to the “male gaze”; and this was a repressive society where men controlled women and women controlled themselves. At the end, as Charlotte Bronte herself suggests, “without an external field to exercise her harnessed energies, repressive self-control became a goal in its own right and internal pain a source of pride (Shuttleworth, 24).

With the discovery of the effects of ether and chloroform, fears of self-revelation were doubled for women; since they raised the interest in dreams, hallucinations and the unconscious movements of the mind, which, maybe, contained female sexual secrets that male medical ideology was curious about, and their incapacity to keep the balance between their emotions and reasoning. As a result, women became more self-protective, because, as Sally Shuttleworth argues, “the inner recesses of the self were to be guarded against intrusion, whether from members of her own family, or, by extension, from medical men professionally empowered to diagnose the inner secrets of the mind and body” (Shuttleworth, 31).

The Victorian belief on self-control and the analysis of medical men resulted in defining people in two groups, which had a very big impact on the psychological development of Victorian people: sane and insane. Until the 19th century, insane were equal to the criminal or to the poor; but in the first half of the century, they were examined separately from them. This was because insanity was seen as an internal, psychological division whose border was between the conscious and the unconscious self. The exact definition of insanity was based, once again, on self-control; but mainly the control of passions. It was described as a state of mind when “passion overturns reason” (Shuttleworth, 35) as John Conolly observed in 1830:

It’s only when the passion so impairs one or more faculties of the mind as to prevent the exercise of comparison, that the reason is overturned; and then the man is mad. He’s mad only whilst this state continues” (Shuttleworth, 35)

The importance was on the arguments of Victorian medical men especially on “moral sanity”, which, they believed and made people believe, created true self hood. The test of sanity focused on emotional restraint; so the one acting without self-consciousness was defined as “self-less” (Shuttleworth, 38). J. C. Prichard, the Victorian physician at that time, described moral insanity as “a morbid perversion of the natural feelings, affections, inclinations, temper, habits and moral dispositions, without any intellect and knowing and reasoning faculties” (Small, 163) and “violent gusts of passion breaking without cause and leading to danger or serious injury are the symptoms. In some cases the individual, as if possessed by the demon or evil, cause murder or mischief” (Small, 164).

Emotional restraint and self-control were believed to be possible only with the existence of one’s “will”. Savages and women were more likely to go insane, because in both, the will was held to be weak. The quotation from a Victorian woman’s self diagnosis reveals the situation: “I have my reason, but I have not the command of my feelings, circumstances in life create feelings and prejudices which prevent my passing through life smoothly. My *intellect* is not insane; it is my *feelings* I cannot control” (Shuttleworth, 50).

The women who were not able to control their feelings and used their energies to achieve other goals, such as love or sex, rather than to achieve motherhood were considered as behaving in an “unwomanly” way, and defined as “hysterics” (Teachman, 114). The women who revealed their feelings, such as love, hate, anger, jealousy or sexual desire, openly without any restraints were subject to moral insanity and described by Prichard:

a female modest and circumspect (who) becomes violent and abrupt in her manners, loquacious, impetuous talks loudly and abusively against her relations and guardians, before perfect strangers. Sometimes she uses indecent expressions and betrays without reserve unbecoming feelings and trains of thought (Shuttleworth, 50).

Because of periodicity which causes nervous disorders, it was believed that hysteria was in female nature and “women were, naturally, on the verge of mental illness” (Teachman, 114), and as Sir Alexander Morrison suggests, women who were independent in terms of rank and fortune were more subject to madness (Teachman, 124)

The role of mid Victorian family on creating emotional, moral and social selves was undeniable. Individuals entered the society through the education they got within the family where Christian values were taught and as Drew Lamonica argues “home was visioned as a secure domain where loyalty, honesty, cooperation, mutual affection, sexual morality, and willing self-sacrifice governed the interactions among individuals” (Lamonica, 12). The sexual differences, too, were constructed within family by parents and they were given a sense of social “place” or role. They did this by imposing limits on the self: restrictions, punishments, restraints and conscious development. Hannah More, a revered educationist suggests that “bold, independent, enterprising spirit encouraged in boys should be suppressed in girls” (Lamonica, 16) which kept women stick to their female duties and confined in the home. As a result of all these doctrines, Victorian conveyed “the idea of restrictiveness, a restrictiveness which necessarily or even primarily applies to sex” (Mason, 3).

All these issues in Victorian period showed their influence on literature, too. Most novels focused on “male characters which occupy powerful public roles from which women have almost always been excluded” (Gilbert and Gubar, 68). Apart from these characters, there were many novels written about women by men, which allowed people to see women only with the “male gaze” and which also aimed to teach them the moral and social values of the time that they were expected to follow and obey in order to perpetuate the images of “angels” and “monsters”. In a literary area occupied by male authors, female writers were again put in a dilemma; because, if she wrote about a female character which was in difficulty because of the society she lived in, just to reveal what she was experiencing; in

other words, which was punished for her unwomanly behaviors and rewarded with a good life for her obedience to the social rules, that writer was “exploiting a story that implies women cannot and should not do what she is herself accomplishing in writing her book” (Gubar and Gilbert, 69). Again, “if the woman writer abandons female protagonists all together and sticks to male myths with male protagonists..... she falsifies herself and much of her own experience” (Gubar and Gilbert, 69), and this is a kind of psychological self-denial. This self-denial may become even self-destructive because “female author finds herself creating works of fiction that subordinate other women by perpetuating a morality that sanctifies or vilifies all women into submission” (Gubar and Gilbert, 69). As one can see, “woman” as writer, here, was in a moral contradiction and in a psychological division of self and soul, as she was elsewhere.

As a result of this psychological dilemma, many female writers wrote their novels using male names. In this way, they both hid their true identities as women, and revealed how women was really feeling at that time, rescuing the female “self” and experience from the “male gaze”. Their novels were about the education of female youth, female development and fulfillment, within or outside of marriage (Lamonica, 32). Also, many Victorian novelists’ main concern was the vulnerable, innocent children and their “yearnings for emotional and spiritual fulfillment in a hostile world, and the effects it has on themselves and those they encounter in their adult lives” (Wheeler, 37). For the first time in mid Victorian period, with the rise of female writers, the real female self and the female desire were talked about openly, considering female needs, emotions and desire as normal things.

There are many ways to analyze a Victorian novel according to the main interest. Since the information above is and the rest of this project will be about “repressive female self”, psychoanalysis is one of the best ways to be used. There is a direct relationship between psychoanalysis and women. As Elizabeth Grosz states:

Women's fascination with psychoanalysis has enabled psychoanalysis to be used to help provide an explanation, or the beginnings of one, of women's social and psychological position within patriarchal cultures. It has also contributed to women's increasing hystericization and their subsumption under male norms. In other words, psychoanalysis is an effect of women's narcissistic identifications with its promise of wholeness and self knowledge (Grozs, 7)

In relation to psychoanalysis, the aim of this project is to analyze "the female self" and "the male gaze" in two important masterpieces, Jane Eyre by Charlotte Bronte and Wide Sargasso Sea by Jean Rhys. My aim is to demonstrate how the female self is constructed by internal and external factors; in other words, how those internal and external factors have effects on female psychology. My aim in analyzing these two novels in comparison with each other is to enable us to see the two female characters in the novels from two different perspectives. By doing this, there will be a better chance to go into the depths of female psychology in Victorian period, feel the dominant ideologies at the time and understand the psychological and psychological concepts that have influences on female self.

In accordance with my aim, the first chapter of this thesis will deal with the basic Freudian and Lacanian theories of female sexuality in relation to the self. It will also be in this chapter that I will discuss how these theories might be helpful to analyze the two novels and the most important female characters in them. The second chapter of the thesis will deal with the main female character in Jane Eyre and the internal and external factors affecting her self development and psychology. Wide Sargasso Sea will be analyzed accordingly in the third chapter.

I have chosen these two novels for many reasons. First of all, they both consist of female characters who suffer within patriarchal societies in search of real selves. The narrative in The Wide Sargasso Sea being an important female character in Jane Eyre is also

interesting in terms of listening to the same story from different female characters; in other words seeing the events from a “female gaze”. The fact that Wide Sargasso Sea was written in a later period than Jane Eyre is also a proof that women in all ages have been under the pressure of the “male gaze” and their own “selfhood” has always been ignored. In the conclusion part of my thesis, I will compare and contrast the two novels in terms of female’s journey towards finding a true self and an autonomous life, in other words, her desire to have a place in the society in a patriarchal society.

I. FREUDIAN AND LACANIAN THEORIES

1- EGO

1.1. Freud's Two Views of the Ego (The Realistic and the Narcissistic Ego)

The realistic ego is defined as being an agency which is always in a conflict between antisocial or sexual impulses and wishes of the id, and the demands of reality. The ego of an individual puts him into a position where he has to struggle with his internal forces and the demands of the outer world. In that sense, the ego is the mechanism in the minds of human beings which always tries to keep the balance between the inner wishes of people and the rules of the outer world. As Freud himself defines it, the ego "is like a man on horse back, who has to hold in check the superior strength of the horse" (Groz, 25).

The realistic ego is motivated by "rationality". It modifies the unreasonable and impossible demands of the id according to the rules and norms of the social reality in order to protect it; on the other hand, with this modification, it also protects the id from the harmful effects of the social reality, such as external criticisms or harsh judgments. So, its main aim is to rationalize many of the id's demands in order to represent them to the social Law (Groz, 25); it makes the id's demands socially acceptable in accordance with the individual's psychic needs.

All this information makes it clear that the id wants to go after its desires and pleasures, whereas the ego tries to keep a balance between the id and the outer reality, repressing the thoughts of the id. In that sense, the ego can be considered to be "weak", since it prevents individuals from being free. As some people believe, to postpone a desire or its satisfaction is a sign of weakness and damages the self-respect because "a strong individual is the one who tolerates no hindrance to his pleasures" (Symonds, 36). At this point, it is the

function of a psychoanalytic therapy to strengthen the ego, “enabling it to accept and satisfy some of the id’s wishes while conforming to social expectation” (Grozs, 26).

In contrast to the realistic ego, the narcissistic ego is not based on the outer reality, but on the pleasure. Its relations are libidinal and its identity is given by others. Its satisfaction or dissatisfaction is dependant on the subject’s relationships with others. Freud himself defines the narcissistic ego as a “storehouse of libido” (Grozs, 29) and it is always in search of appropriate objects in which it could be invested. From this storehouse, libidinal instincts flow into external objects, or are received back from them. The development or the satisfaction of the narcissistic ego is directly related to the amount of libido invested in others or stored in the ego.

The narcissistic ego takes itself both as a subject and an object. Falling in love is a good example of this ability and the ego’s dependency on the libidinal investments in others. The process of falling in love creates a risk for the ego, because that love can be either mutual or unrequited. If it is mutual, it is a fortunate circumstance where the ego is invested in the beloved. It is also a libidinal nourishment for the ego which develops self-esteem. On the other hand, if the love is unrequited, it lowers the self-esteem and self-worth. In a more extreme example, such as the death of a beloved, the subject goes in a process of mourning. This is because he loses his libidinal object where he can invest in , and all the investments made in it before. After the ego is emptied from the associated memories and the investments of the mourned object, the subject reinvests narcissistic cathexis in its own body; and only after that, the narcissistic ego is able to look for substitutes for the lost object in order to direct its cathexis (Grozs, 30).

After one gives the definitions of and the information about the ego, there comes a question: What makes the ego strong or weak? There are many answers to this question. Two of the most important ones, as Percival Symonds notes in his book, is “the capacity to react

successfully to environmental stress either by avoiding similar experiences or preferably by reacting successfully to them” (Symonds, 121); and the “ability to control impulses and excitement” for effective repression (122). As he emphasizes, repressing the materials is not a sign of ego weakness; but if the repressed material causes too much anxiety and too strong defenses against this anxiety, is the sign of ego weakness (122). Another way which the ego is strengthened is through identifications, especially the ones with family members. As Symonds goes on in his arguments, a boy who has a strong and sympathetic father, or a girl who has a gentle, loving and a firm mother are very lucky in terms of ego strength. But if the parental images are disappointing, the ego development of the child is more likely to be problematic. The same logic is valid for the members of a larger community (Symonds, 126). Apart from these, traumatic experiences can also threaten ego strength.

1.2 Lacan and the Mirror Phase

Lacan’s mirror phase is based on Freud’s idea of narcissistic ego, and it is the first step to take for a child in order to acquire an independent identity and a self. This acquisition all starts with the child seeing itself in the mirror and this seeing usually creates pleasure. This image in the mirror is so fascinating for the child that it tries to control and play with it. After two or three attempts to control the image, the child understands that the image has its own properties, resulting in the recognition that the image is its own- a reflection of himself. It is also the first time when the child sees its body in a total form; understanding that he is not the (m)other with whom he has always identified himself with and of whom he has felt himself as a part until that time.

What is important here is that the child identifies with his mirror image; because without this identification, he would never see himself as a complete or whole being (Homer, 25). On the other hand, the mirror image is also alienating; since it takes the place of the self, which means it contradicts with the self before he sees his image (the one dependant on the

mother) and the self after he sees it. He understands “the self being an-other” (Homer, 25). With this alienation, he is compelled to accept the mother as a separate object which is not within his control. In this way, his maternal supplementation of need and satisfaction is interrupted by a lack. From that time on, this lack and gap will be the motive of his being, trying to find identificatory images to fill this unfillable lack, such as representations, doubles and others. In conclusion, he will try to complete himself in an “other”, and be dependant on this “other” to guarantee his existence (Homer, 26) which means that his existence is reconciled by the gaze of the other. This is the point where the child’s separation of inside and outside, subject and object and self and other is operated. To put it in another way, Henri Wallon argues, “a key process in an emergent sense of self was the ability of the infant to recognize and simultaneously distinguish itself from its own mirror reflection” (Homer, 21). This is also where Freud’s narcissistic ego and Lacan’s mirror stage intersect.

To summarize, what Lacan emphasizes with the mirror stage is that the ego is split between self and the other and it is “a product of the internalization of otherness” (Grozs, 43). Relations between self and the other constitute *the imaginary order* where the self sees itself reflected in the other. This search for an identificatory images will continue as long as the subject feels the never ending and unfillable “lack” inside, resulting from the absence of the mother. Imaginary is defined as the realm “in which a futile struggle takes place on the part of the ego to once more attain an imaginary unity and coherence” (Homer, 31).

2- SEXUALITY

2.1 Freud’s Theory of Sexuality

Freud’s idea of sexuality is based on his theory of infantile sexuality. This kind of sexuality can be seen as a function of social and educative practices. According to this theory, sexual development of a child is hereditary and it develops without any kind of education (Grozs, 54). Freud claims that the infant goes through some psycho-sexual stages

unconsciously. These stages simply consist of oral and anal drives, then phallic impulses which give way to some norms and ideals for reproductive sexuality.

According to Freud's theory, the development of the infantile sexuality all starts with the baby's sucking its mother's breast for the nutritive object, milk. In this case, the very first oral pleasure is directed towards and derived from the hunger and nourishment instinct; and milk, which is the object, is what provides satisfaction. The hunger instinct turns out to be erotic and libidinal after the recognition of a *lack* or *absence* of the object, a kind of lack that causes "drives". Drives emerge with the child's recognition of the breast or the mother. Freud himself explains this sexual stage like this:

The sexual instinct has a sexual object outside the infant's own body in the shape of the mother's breast. It is only later that he loses it, just at a time perhaps, when he is able to form a total idea of the person to whom the organ that is giving him satisfaction belongs. As a rule, the sexual drive then becomes auto-erotic. The finding of an object is in fact the re-finding of it"(Grozs, 56)

With the feeling of an absence and the emergence of drives, the infant shifts to the anal stage from the oral.

Freud's second theory of sexuality occurs by his adding one more term to the relationship and the dyadic structure of the narcissistic couple, the mother and the child, which is *the father*. This results from the belief that the couple must be submitted to a symbolic regulation. In nuclear families, this regulation is made by the father, which symbolizes law, order and authority for the child. This father does not necessarily have to be the real father, but an *imaginary* one which stands for the incarnation of a *symbolic father*. This father image is so important for a child's development that he can immediately be replaced by another authority figure such as a teacher, a headmaster or by God in case of a

failure to take up the *symbolic function*. In other words, the child is always in need of a model for himself to identify with.

Freud described the intervention of the “father” to the mother-child relation as “the Oedipus complex” (Grozs, 68). According to this theory, the father regulates the child’s demands and prevents him from (sexual) access to the mother. He is also a rival, because they have to share the mother’s attentions and affections. As a result of these, the boy perceives him as a potential castrator, and his prohibitions as castration threats. In this way, he perceives his father as the “possessor” of the mother and the phallus and gives up his desire for his mother for the fear of his organ’s loss. He does this only for the promise of the satisfaction with a woman of his own. In other words, the son takes on the father’s attributes and this situation finds its way in patriarchy in each new generation. He represses his desire for his mother, and identifies with the authority invested in the father. This repression takes its place in the unconscious. After this identification with the symbolic father, the child feels he must be like his father, acquiring the characteristics of masculinity; but also must not be like him by not desiring the same woman that the father does.

Freud explains the importance of the Oedipus Complex as:

The Oedipus complex is the nuclear complex of neuroses, and constitutes the essential part of their content. It represents the peak of infantile sexuality, which, through its after-effects, exercises a decisive influence on the sexuality of adults. Every new arrival on this planet is faced by the task of mastering the Oedipus complex; anyone who fails to do so falls a victim to neurosis (Homer, 52)

For the girl, the Oedipus complex is completely different; since in her case, abandoning the mother is very easy. Abandoning the mother means her acceptance of inferiority and subordination. This subordination starts with the discovery that she has already

been castrated, so has her mother. As a result of this recognition, she abandons her mother and turns all her libidinal energy to her father, which has the phallus and the power; since she does not have it. With this acceptance, she occupies the passive, dependant position in patriarchy, behaving in a way that is expected from her.

2.2 Lacan's Theory of Sexuality

Lacan's theory of sexuality has been built on the basis of Freud's theories but he usually avoids Freud's infantile sexuality and the developmental theory. While Freud treats sexual drives as *given* by birth and develops a sexual maturation from the child's first sexual impulses to the adult forms of genital sexuality, Lacan analyzes them through the relation between the analyst and the analysand; basically through the analysand's speech. He argues that sexuality is the reality of the unconscious and unlike Freud, he thinks that the drive cannot be biologically determined or natural, but is a function of the Other. In other words, sexual drives can be created and activated only by the effect of an Other, and these drives are revealed through language. As Sean Homer states in his book, "Lacan tries to articulate through the structure of language something that remains beyond the language itself: the realm of unconscious desire" (12).

Lacan's sexuality relies heavily on the three orders of human existence he defined as the Imaginary, the Symbolic and the Real. The Imaginary starts in the mirror-stage, where the child searches for an identificatory image, whether a material object or his reflection in the mirror. What is important here is that the image, whatever it is, is the child's imaginary and perpetual other, which he will look for in his later adult life. So, as Gavriel Reisner emphasizes in his book, "the Imaginary is the continuing search for the signified" (20); or "a realm of identification and mirror reflection" (Homer, 31). The Symbolic is the last step of the Mirror Stage and starts with the alienation and separation of the child from the mother by a symbolic order, which is regulated by a symbolic father. Resiner defines this stage as "a loss

of oneness with the universe and the Mother with the intrusion of the Father into the wholeness between Mother and child” (20). There is a direct relationship between the Imaginary and the Real; since the signified exists in the Real. Reisner asserts “the goal of the imaginary is the original object of desire who exists in the Real as a catastrophic fantasy” (20); in other words, the thing which is made unattainable by the signifier.

2.2.1 Need, demand and desire

What Lacan expressed as the Imaginary, the Symbolic and the Real are actually impulses like need, demand and desire. The first one of these, need, is something always waiting for satisfaction. It is universal and available in all human beings as part of their nature for survival. For instance, nourishment, warmth, freedom of movement and shelter are some of these basic needs for survival, and these needs require physical objects for satisfaction, such as milk, a house or friends.

According to Lacan, language is substituted for the satisfaction of need. It is through language that the need is transformed into demand. While demanding, the language takes the form of “I want...” Or “Give me...” (Grozs, 61). This is where the relationship between the demand and the otherness come across. Demand has always two objects: one spoken, the object demanded; and the unspoken, the other to whom the demand is addressed. The needed object is always demanded from an other to fill, because the ego requires affirmation by the other to have satisfaction. One important thing about demand is that, unlike need, demand is never satisfied. Even if the demanded object is given, one demands an other. Lacan asserts that this is because what one really demands is for the love of the (m)other, which is necessary for the child (61). This implies that the object of demand is always an imaginary object.

The third term that Lacan uses in his libidinal trilogy is the *desire*. Desire, like need and demand, is based on the absence of its object, but only with the difference that desire can

never be articulated although it is structured like a language. It is never spoken by its subject; however it speaks through demand. The satisfaction of the desire is possible only by one thing: desire of an other. So, the object of desire is the desire of another's desire; in other words, its desire is to be desired by the other. Unlike demand, desire is unconscious; that's why it is not concerned with the social awards or punishments that the consciousness offers to demand (Grozs, 65). To sum up, desire is the repressed wishes in the unconscious waiting to be articulated by demand, so that it can find the satisfaction it needs in another's desire.

Desire plays a very important role in the dyadic relationship between the mother and the child. Desire is the point where Lacan agrees and disagrees with Freud in terms of the Oedipus complex and the infantile sexuality. Lacan agrees with Freud that the castration fear is the heart of child's entry into culture, but refuses to see women as anatomically castrated as Freud did. According to him, the child seizes seeing the mother as powerful not because of her anatomical lack, but because of her powerlessness in terms of her desire for and the dependence on the father. In other words, Lacan sees the oedipal structure in the social and unconscious sphere, whereas Freud sees it anatomically. The important thing in terms of desire is that the child's desire is to be desired by the mother, be the object of the mother's desire; whereas the mother desires to be the object of the father's desire (of the phallus), which symbolically represents the Law, the order and the authority she lacks. This situation is resulted in the child's never-ending search for the phallus in order to be the object of his mother's desire, while the mother always searches for the phallus she lacks. In both situations, the phallus symbolizes something that can never be found. This is explained in Sean Homer's book like this, "the phallus is the ultimate object of desire that we have lost and always search for but never had in the first place" (57) and as Lacan sees it "desire is unassuageable, a result of the alienation of the subject from its own being as well as from other beings and directed toward ideal objects which remain forever out of reach" (Mitchell, 7)

As Deborah Luepnitz asserts in her article about Lacan's arguments, "the objects are desired for their representative value, their capacity to make the subjects feel complete. The phallic function, in other words, is not gender-specific; it relates to being and having, the lack and the denial of lack – for all subjects" (Rabaté, 226) and this idea in terms of Lacanian sexuality puts women in the position of *being* rather than *having*, or women of desired objects and men of desiring subjects. This is because she is perceived as castrated, weak, so passive; whereas he is strong and has the phallus, resulting in different gender roles expected from two sexes in patriarchal societies.

2.2.2 The Drive

For Lacan, sexual drive is crucially important in constituting the subject, as for Freud; and he insists on the importance of the distinction between an instinct and the drive. In a very simplistic way, an instinct assigns a need that can be satisfied like hunger and thirst, whereas the drive can never be satisfied. As Grozs asserts in her book "the drive is motivated by but always falls short of satisfaction" (75), which means the drive always circles around its object, never achieving the satisfaction of reaching it. On behalf of the drive, the satisfaction is impossible; since it is not an object that satisfies it. The object only reveals another want, another satisfaction it yearns (75).

The object's inability to provide satisfaction for the drive entails that the object is not the object *of* the drive, but the *cause of desire*. Thus, the drive strives for an impossible object to satisfy its aims. In other words, the object is not something we lost and could find in order to satisfy our desire; but a symbolic object, which Lacan called the *object a* (75).. It is a kind of "sense" that there is a lack or something missing in our lives. As Homer argues, "the *object a* is both the void, the gap, and whatever object momentarily comes to fill that gap in our symbolic reality" (88) or as Parveen Adams writes,

The object is not part of the signifying chain; it is a 'hole' in that chain. It is a hole in the field of representation, but it does not simply ruin representation. It mends it as it ruins it. It both produces a hole and is what comes to the place of lack to cover it over (Homer, 88)

This never-satisfied drive can cause drive to destruction to find its missing object, resulting in the death-drive in human beings.

2.2.3 The Gaze

In terms of the drive, the gaze is quite significant. For Lacan, the drive is somewhere between the eye and the gaze (Grozs, 78); since the subject looks for the *object a* in the Other. He asserts that seeing is a function both of the subject and the object; because while the object looks at the object from a singular point, he is often unaware of the possibility of being seen and observed. In other words, we are not subjects viewing the world, rather, we are beings who are looked at. The gaze always comes from the Other, which means the subject is alienated as “*seeable, shown, being seen, without being able to see either its observant and itself*” and this brings about the idea that “the gaze is the drive under which the subject’s identity and certainty fail” (79).

Lacan’s idea of the gaze is used in many fields in the literary world. The most common of them, as will be used and referred to in this thesis, is in the relationship between men and women. As argued before, with the internalization of the lack of a phallus and with the term the Name-of-the-Father, women are considered weak, powerless and the *desired objects*. Their being desired objects also put them into the position of the beings that are looked at; in other words, the beings to whom the gaze is directed. As John Berger points out, “looking is an activity of control, a hierarchy of the viewer over the viewed object” (Mitchell, 10), and in patriarchal societies, it is men who do the looking and women who are being looked at. It is considered as a look of mastery. Women’s bodies are eroticized by the male

look of desire and this look is a look of control. According to Susanne Kappeler, “the root problem behind the reality of men’s relations with women, is the way men see women, is Seeing” (61) and as a result of this, “ women have integrated in themselves, have internalized, a permanent outpost of the *other* gender – the male surveyor” (58).

To sum up, the desire exists within a triangle: the subject, the other and the Other. The other is the object which the desire is directed to and returned through; and the Other is the one who produces and regulates the desire. The desire is always the desire of the Other. In this relationship, the other is the desired one who is being looked at, whereas the Other is the desiring one who does the looking. The constitution of the subject as a sexual or a desiring being also creates sexually differentiated subjects: active and therefore masculine, or passive therefore feminine. All these activity and passivity bring out the problem of self-control and the repression of sexual drives which form the unconscious.

3- UNCONSCIOUS

3.1 Freudian Unconscious

Freud is the founder of the unconscious and as he claims, the unconscious is constituted by “repression”. He considers the contents of the unconscious as memories and perceptions, but mainly as “representational representatives” of sexual drives (Grozs, 82). Sexual drives are first repressed in the Oedipal phase, where the child represses his forbidden desire for the mother, which entails that in the pre-Oedipal stage there is no barrier between the conscious and the unconscious. In this primal repression, a psychological sensation, action or memory symbolizes a drive. This memory or sensation is frozen as a memory trace in the unconscious, waiting for conscious expression in the form of a wish. These wishes affect other key memory traces and experiences associated with them and these are also pulled into the unconscious according to their closeness to the primarily repressed. These later

repressions constitute the “bulk” of unconscious content (Grozs, 83). In short, the unconscious is filled with infantile and Oedipal memories and wishes.

Freud’s theory of resistance and repression evolved through four fundamental stages. In the first phase, the psychic conflict was defined as “the tension between the dominant mass of ideas constituting the ego and any impulses, effects, wishes, ideas or memories that threaten or contradict the self-concept” (O’Neill, 25). In this model, the self tries to preserve itself against the conflicting ideas through repression. Social values and pressures are associated with the repressing forces and the repressed ideas are the conflicting psychological and emotional contents associated with some interpersonal situations (26). As Greenberg and Mitchell asserts, “the particular culture in which we live, its values and standards, is crucial in determining which effects we find acceptable and which can not be adequately discharged” and “the tension between one’s impulses and the social structure into which someone must fit is what determines repression” (26).

In the second phase of his thinking, Freud turns to biological forces rather than the social in order to define repression and this is where he turns to the sexual repression, the repression of the infantile sexual drives and drive-related fantasies; and this repression is almost always innate. As Freud writes in The Three Essays in the Theories of Sexuality, “one gets an idea from the civilized children that the construction of these dams is a product of education, and no doubt education has much to do with it. But in reality this development is organically determined and fixed by heredity and it can occasionally occur without any help at all from education” (O’Neill, 26).

In the third phase, Freud turns to instincts, and instinctual dualism of the sexual and self-preservative drives, such as love versus hunger. Here, he deals with the instinctual nature of the repressed. What he does in this phase is that he identifies the ego with an instinctual definition instead of the “dominant mass of ideas” (27).

In the forth and the last phase of his development of repression, he returns to his first model of the psychic conflict in a way. However, there is a difference between them: in the first one, the conflict was defined in personalistic terms, whereas this one was constituted by the life and death instincts, a later version of the sexual and self-preservative drives. The ego, again, opposes these sexual and aggressive drives. Its task is to reconcile the conflicting demands of the id (O'Neill, 27).

In terms of the unconscious, the state of sleep is where the unconscious and all the repressed wishes are revealed through dreams. Dreams are the products of the unconscious, and because the unconscious works for nothing but for the fulfillment of the wishes, dreams are described by Freud as the disguised fulfillment of a wish (Negara, 15). According to Freud, the most important source for a dream is always an infantile repressed wish, impulse or experience.

Having said that a dream is formed from a wish or thought in the unconscious, it is necessary to note the kinds of these thoughts and repressed wishes. The first and the simplest one is the memory traces of the previous day, which means that each dreamer is affected by the happenings during the day and they may have wishes or fears that have not been revealed, or intentions, attempts, warnings, etc, about the events. Secondly, the preconscious thoughts can be linked with earlier experiences in the dreamer's life. The wishes about these experiences may be left unfulfilled, repressed or unrepressed, and they find a way to come out in a distorted form in dreams. Finally, id impulses prevented by the ego from reaching the consciousness may be constituting the dream, which, as Freud believe, are mostly sexual and stems from the infantile period of life.

Dreams aim to fulfill the wishes, but sometimes they can not succeed. Those times are the times when the dreams are accompanied by anxiety related to something sexual or libidinal, and result in the awakening of the dreamer. The anxiety can both be associated with

repressed wishes and libido, and with a somatic stimuli like pain, hunger, thirst or the need for sexuality (Nagera, 106).

Freud also talks about daydreaming which is important in terms of the fulfillment of the wish. Although Freud explains them similarly to the night-dreaming as wish fulfillments and impressions of infantile experiences, he mentions some differences, as well. Night dreams take place during a sleeping state, and we are totally under the effect of hallucinations in the unconscious. On the contrary, daydreams take place during the waking life and in the conscious or preconscious (Negara, 114).

The interpretation of dreams is difficult in many cases, since there may be many factors affecting the unconscious. Symbols in dreams are very important while interpreting dreams, since they represent the unconscious mental contents in the conscious mind. They are the expressions of the repressed material, and they can help a dream which is about erotic wishes appear innocent and non-erotic/non-sexual (Negara, 93).

3.2 Lacanian Unconscious

Lacan defined psychoanalysis as “the science of the unconscious subject” and the question of unrealized and unknown (Homer, 66). As Freud developed his idea of the unconscious, Lacan also developed his version, partly similar to and partly different from Freud’s ideas. Most importantly, Lacan had three specific definitions of the unconscious: the unconscious as a gap or rupture, the unconscious as structured like a language, and the unconscious as the discourse of the Other.

In his first model, the unconscious as a gap or rupture, Lacan remains very close to Freud’s ideas. As Freud claims, the unconscious reveals itself at the moments that our conscious defense is the weakest. For instance, it is revealed in our dreams when we sleep, or in accidentally uttered words which are not intended to say but which are meant, and through jokes we make or through distress and illnesses. All these symptoms are, as Freud and Lacan

argues, “the processes beyond conscious thought that erupt and disrupt everyday speech and experience” (68). Lacan defines the unconscious, in this stage, as “impediment”, “failure” and “splitting” and states the unconscious is manifested where the language fails.

Second theory, “the unconscious is structured like a language” is the most central one in Lacanian unconscious, and this is the point where he completely disagrees with Freud. Freud believes that the unconscious is related to images and feelings, and all mental states are ideas. Unlike him, Lacan believes that the unconscious is governed by the rules of the signifier, since abstract images are changed into structure by language. It is for this reason that we can only know the unconscious through speech and language. For him, language is not only verbal or written; but any kind of signifying system based on differential relations. In his understanding, the signifier must be understood as “the letter”, as a material unit. As letters come together and form the words, and the words form the sentences and then language, the contents of the unconscious is structured by signifiers and their operations. In other words, the consciousness is composed of signs, which again can be interpreted by and through language. (Grozs, 95).

All these ideas bring forth the idea that the unconscious as the discourse of the Other. Here, Lacan makes an important distinction between the “other” and the “Other”. The “other” is the imaginary one in the mirror phase, which we think as reflections of ourselves and which gives us the idea of being complete whole beings. On the other hand, the big Other is the symbolic one which we are born into and which we have to learn to speak if we want to articulate our own desires. We also internalize, shape and change our own desires according to the desires of Others, which entails that our desire is directly related and connected to the desire of others. This relation starts in family when parents place all their hopes and wishes on the newborn infant, at the same time investing in their children all their unfulfilled dreams. Their hopes, wishes and desires are revealed and reflected to infants through language-

through the discourse of the Other. This proves that desire is shaped by language, and we have to learn and speak that language through others. In accordance with this, Lacan claims that there is no unconscious without language, since it is through language that the unconscious desire comes into being. Since the unconscious desire is in direct relationship with the Other, the unconscious is the discourse of the Other (Homer, 70); and as Fink writes, “the unconscious is full of such foreign desires” (70).

4- SEXUAL RELATIONS

4.1 Freud’s Ideas on Sexual Difference and Romantic Love

Freud’s ideas on sexual difference focus on his theory of infantile sexual drives and the Oedipus complex, which also means that sexual difference is only related to *having* penis (sexuality is something only genital). Because of the impossibility of achieving the maternal lost object, the adult always tries to substitute its lack with the beloved; and since it is impossible, love relations can never be entirely satisfying. As Freud suggests:

Psychoanalysis has shown us that when the original object of wishful impulses has been lost as a result of repression, it is frequently represented by an endless series of substitute objects none of which, however, bring full satisfaction. This may explain the inconsistency in object-choice, the ‘craving for stimulation’ which is so often a feature of the love of adults (Grosz, 115)

As how the sexual differences are originated in the pre-Oedipal stage was explained before, it would be more beneficial to emphasize Freud’s two categories of love relations, one of which is defined as “anaclitic attachments”, and the other as “narcissistic infantile object-cathexis” (126). According to Freud, in the anaclitic attachments, people love and seek the ones who are concerned with the child’s feeding, care and protection like the mother. However, in the narcissistic attachments, people seek *themselves* as a love object. In this case, Freud argues, the anaclitic form is more masculine and the narcissistic form is more feminine,

aiming of being loved. These two different forms of need are considered to be ideally enabling a heterosexual couple and a satisfying partnership.

Freud argues that the anaclitic lover tends to over-evaluate the love object. This results from the child's original narcissism of seeing himself as active on the mother. So, by finding a love object for himself, he transfers his narcissistic thoughts and needs on it, thus he loves himself in loving the other. He loves himself in the other, since in this relationship, he has what the (m) other lacks, placing himself in a superior and an active position, where he can be the phallus and receive his narcissistic investments back. His ego is fully esteemed and proven valuable if the object of desire attains perfection in his eyes.

Narcissism, on the other hand, represents the girl's pre-Oedipal narcissism, a compensation for her oedipal castration. With the recognition of her castration, she always tries to take the role of the object of (the other's) desire and be desirable for the other. By doing this, the boy's position as the subject of desire is also affirmed and confirmed. Since the positions of men and women is confirmed in adult relationships in this way, one can say that men *have* the phallus and they are the subjects of desire, and women *are* the phallus and the objects of desire. In this sense, her only desire is to be loved, and her only fear is the loss of love. Since it is men who has the phallus and can take the love back from them, women become fully dependant on them with whose love they determine their own value and self-worth. Without this love, she feels worthless, because she needs it for her ego satisfaction and her ego investment. This also puts her into a desperate position which is in need of a subject to affirm her. If there is no other to affirm and love her, her ego remains in a melancholy (128).

There is one other important issue determining adult relationships, in terms of boy's active sexuality: the need of repression and control. This is significant in male's choosing his love object: a noble and an honorable one (the virgin figure) or the other sexually depraved

(the prostitute figure). Here, the male figure remains in a dilemma; he has to treat the first one with an asexual admiration even he is sexually attracted to her to preserve the honorable mother image. He exalts her in the same way as he does his own ideals. In this sense, she is the ego-ideal. But with the other one, he can fully give way to his sexual impulses treating her only as a physical object, since she is not in the position of judging him. With her, he can also reveal socially forbidden desires (129).

To sum up, in anaclitic and narcissistic adult relationships, even if the virgin figure seems like superior which can manipulate men as she wants, the reality is not so. In anaclitic relations, it is not the female's unique identity that is important for men, but her personal characteristics that can satisfy his needs. As a result of this, as Freud says, he is easily able to direct his attention to more than one woman, forming serial frequent romantic relationships. He loves the attitude of loving and seeing himself active on the other. The anaclitic lover, in this way, is narcissistic: he loves the other in order to love himself and transfers his infantile narcissism onto the beloved. The more he feels himself loved, the more he feels happy and satisfied. On behalf of women, the situation is both similar and different. It is similar because the woman is narcissistic in her relation with men, in need of being desired and investments for her ego; but the fact that the only way to satisfy her ego is to be desired by men puts her into a weak and dependant position within the relationship where she can only feel confident and valuable as long as she is desired.

4.2 Lacan's Ideas on Sexual Difference and Romantic Love

Like Freud, Lacan, too, argues that men and women are sexually different; but unlike him, he argues that feminine and masculine positions are not a function of biology, but the very structure of language. His idea of castration, also, is quite different from Freud's. For him, the castration is the ability of the subject to recognize "I am lacking" (Rabate, 227). One can understand here is that Lacan does not think women have something missing from their

bodies, like Freud; his idea of castration and lack is in the imaginary. So, as Deborah Luepnitz mentions, “the phallus is not what men have and women lack: it is what men believe they have and what women are considered to lack” (227). In this respect, he explains the difference between two sexes as reference to the phallic signifier, as *having* or *being* the phallus. In other words, sexes are defined as feminine or masculine only through their phallic situations; and phallus here is the signifier.

The phallus attributes different roles to men and women in the Oedipal stage. Recognizing and accepting the lack of the phallus, she returns from the mother to the father as her primary love object, and giving up having the active role, she looks for other reactive strategies to gain pleasure. Some of these strategies have been summarized as seduction, coquettish behavior, narcissism, jealousy and vanity by Freud and Lacan (Grozs, 132); and these are the results of her acceptance of the lack of a phallus, which aims to *become* the phallus, if she cannot *have* it. By becoming the phallus, she also accepts to be the object of desire for another and fill the lack this way.

In relation to becoming the phallus, Lacan develops the notion masquerade. He claims that a woman can become the object of desire through appearance, or masquerade. Illusion, make-up, veil are some forms of masquerade, means of seducing and becoming a love object. By these means, she conceals her deficiency and finds a way of access to the phallic. Lacan claims that “it is the mask or veil that is constitutive of the feminine libidinal structure” (Homer, 101), in other words, “masquerade is the representation of femininity, but then femininity is representation, the representation of the woman” (101). In this sense, masquerade conceals and ignores the *essential* identity of women, but entails that the identity of woman is *constructed*. So, the masquerade says that woman exists, but at the same time it says she does not; since in the masquerade, the woman will lose an essential part of her identity:

Paradoxical as this formulation may seem, I'm saying that it is in order to be the phallus, that is to say, the signifier of the desire of the Other, that a woman will reject an essential part of femininity, namely all her attributes in the masquerade (Grozs, 132)

If masquerade constitutes femininity, what constitutes masculinity then? What Lacan develops to define masculine structure is the notion of "phallic jouissance" (Homer, 104). It is defined as the feeling of a kind of dissatisfaction, the feeling of wanting more even after one possesses the object of his desire. Masculine structure turns the Other into an *object a*, mistakenly thinking that the object will satisfy his desire. The phallic jouissance can be experienced by both men and women, as long as it is characterized by failure.

According to Lacanian sexual theory, feminine and masculine are in need of each other, and their phallic relations constitute the basis of love and sexual relationships. While the woman tries to find a way of access to the phallus being the object of desire through masquerade, the man is very willing to give that access to the woman; since he desires his 'possession' of the phallus to be affirmed through the woman's desire of his penis. This is where his expression of romantic love is frustrated; because sexual intercourse is both an affirmation of his penis and a reminder of the possibility of castration. During the sexual intercourse, only for a short time, while filling the woman's lack, he becomes lacking something, which arouses his fear. And it is in this time that for a moment, the woman has what (s)he lacks.

The man has another fear in terms of sexual intercourse. He can easily declare his love for a woman, when she does not take him as a sexual object. If she does so, his desire is reduced to the sexual performance, and his phallus becomes the penis. The woman, here, desires the phallus but she takes the penis instead. In this way he can not satisfy her desire,

and this creates a fear within him. As a result, he feels himself anxious, impotent and losing his self-esteem.

Love relations are governed by demand and desire on both sides. When the woman demands, it is his attentions, affections and his capacity to give her identity; but when she desires, she desires to be the phallus. They are forced to choose either demand or desire, love or sex. It is almost impossible to satisfy both wishes most of the time. During this preference, with the strength of her demand, love and affection may satisfy her needs. This is why, as Lacan suggests, “frigidity is well tolerated in women” (Grozs, 136). As a result of this strength, she can also tolerate the dissatisfaction of her desires. Men are in contrast to women in this sense. They devalue love and value sexual desire. Yet, he is interested in woman as his object of desire as long as she veils the mysteries he searches and hides her “lack”. He follows his desires and tries to unveil those mysteries. Whenever he becomes successful in his aim, the object loses its charm and value. For men, satisfaction can not be attained if it is near. After some time of familiarity, the object of desire, the other for man, loses its charm and becomes an object of affection which he respects but which has no mysteries to resolve. Then, his desire shifts to another woman, and this situation repeats itself again and again. On the other hand, this cycle reduces the object of desire, the woman, from the status of *being* the phallus to becoming the *other* (Grozs, 136).

4.3 An Evaluation of Jane Eyre and The Wide Sargasso Sea within the Framework of Psychoanalysis

The Freudian and Lacanian analysis which have been summarized so far can be useful for analyzing the psychology of the Victorian and the Creole societies and the sexual identities of the main male and female characters in these novels. First of all, the roles of women and men and the expectations of the society from them can be analyzed. Then, how sexual identities have been constructed in general can be discussed. The second issue can be

the effects of childhood experiences of the main characters on their psychologies and egos. To go further, how these experiences have affected their perspectives, lives and behaviors and what kind of relationships they have sought for in their lives can be examined. In this way, it can be possible to deduce a general image of patriarchal societies and sexual identities (feminine and masculine) in them.

Another issue that can be analyzed is the effect of societal repression on the unconscious of individuals in a society, relatively on their sexual and “self” development. It is also possible to see the traces of the Oedipal experiences of the female characters and how those traces have shaped their lives and their expectations from the world and from the people with whom they are in relation. Lacan’s three stages of sexuality are also obvious in these two novels, so it is also easy to point out how the female characters who were born in the Imaginary, steps to the Symbolic and to the Real, looking for and finding identificatory images for themselves. As the final step of the analysis, it can be argued how their journey from the Imaginary to the Real have become a success or a failure, discussing their final positions in the ends of the novels. The analysis will also provide a different point of view in reflecting the negative effects of patriarchy on female “self” and the “unconscious”, and showing how it can be psychologically and psychically destructive on women’s side.

II. A FEMALE'S JOURNEY TOWARD SELF-AWARENESS, *JANE EYRE*

1. Plot

The book opens in Gateshead, where 10 year old orphan Jane starts to live with her aunt, Mrs. Reed and her cruel children after her uncle's death. Apart from the lack of paternal love, she is also mistreated there by her aunt and cousins. She is not treated equally by Mrs. Reed; furthermore she is locked up in the "red room" as a punishment for her so-called "misbehaviours", where her uncle died and which will have severe effects on her psychic and psychological development in her adult life. The only salvation for Jane from the humiliations and mistreatments in the house is the servant, Bessie. Bessie is the only one that feels sympathetic and shows affection toward Jane.

Cruel treatments at Gateshead continues until Jane is sent to Lowood, a school for orphans. Jane is wrong to believe that the torture will end; because at Lowood, not only Jane but all the children under the ruling of Mr. Brocklehurst are treated cruelly and educated on strict moral codes. Lowood is the place where Jane is accused of telling lies and being dishonest in front of all other students, humiliated and punished. In spite of all the negativities at Lowood, Jane again succeeds in finding companies and role models for herself, which will also have other effects on her later life and self development, such as Helen Burns (her only dear friend) and Miss Temple, the teacher, who is the first person to give her the chance to speak, defend and express herself.

After Jane educates herself and feels like becoming an adult, she decides it is time to flee from Lowood and discover another life out of the school and becomes a governess for a little girl, Adélé, at Thornfield. This is the place where most of the story takes place. One of the most important things in Thornfield is a laugh Jane hears from the third floor of the house, which is attributed to Grace Poole, the servant, but is never convincing enough for Jane; and the other is the attraction Jane develops for Mr. Rochester, the master of the house. Things get

complicated after this attraction becomes mutual. Because Jane is an employee in the house, she can not express her love for him; neither can Rochester for Jane. Finally, when this problem is resolved and when they are going to get married, she learns that he is already married to a mad woman, Bertha, who is locked up in the third floor and leaves Thornfield, repressing her feelings.

Leaving Thornfield, she arrives at Whitecross and has to beg for food. Only the Rivers siblings, Diana, Mary and St. John take her into their house and give her food. This is the beginning of a great relationship. Jane feels affection toward the sisters, but it is a bit more difficult to approach St. John. Finally, Jane starts teaching at St. John school and their relationships develops a little bit more. Eventually, St. John asks Jane to accompany him on his missionary work in India as his wife, which would mean a loveless marriage, Jane decides to listen to the voice of her heart and follow her passions and returns to Thornfield. There, she finds out that the house has been burned by Bertha resulting in her suicidal death and Rochester has been blinded in the fire. They marry and Jane guides Rochester's life accompanying her. The novel ends happily, since Jane has inherited a fortune from her uncle and she divides the money into her new family, Diana, Mary and St. John. She is both married to the man she loves and wealthy, both important for a Victorian woman.

2. Formative Male and Female Figures in Child Jane's Life

Jane Eyre begins with games of disappearance as the child-protagonist vanishes first into the literary images in Bewick's History and later into her own reflection in the mirror. Thereafter, Jane tries to unplay the games that close her within herself. She escapes the patterns of substitution in the acquisition of language; the Mother no longer needs to be reproduced when the self is achieved, and the image of the Father may be shattered by the creation of a lover. Unplaying the death-games means living the romance of

life. Jane's story is about the movement from the death-ego to the vital self. At the end of the novel, a striking union fuses the Lacanian Real with the achievement of sexual and spiritual intimacy. Jane's romance of life depends on the shattering of the narcissistic forms that give shape to the Imaginary (Reisner, 156)

As a child, she is born into the *Imaginary* in Gateshead, since she has no real parents and family, but only her dead uncle's wife and her cousins. In that sense, she faces the world with the primal lack (the parental lack), causing her to always look for identificatory images for herself. Jane's childhood focuses on who she is and where she belongs and what she looks for in kinship. Her personal development is parallel with her movements to different locations throughout her life; thus, it is necessary to analyze her search for a true self in four basic locations: Gateshead, Lowood, Thornfield and Moor House.

As Reisner points out, the Imaginary is found in remote visual expanses, in dark and frozen landscapes (157). This proves Jane's place in an Imaginary world at the very beginning of the novel, in her portrayal of the nature surrounding the house she has been living in: "there was no possibility of taking a walk that day..... the cold winter wind had brought with its clouds so somber, and a rain so penetrating, that further outdoor experience was now out of the question" (1:9). The very first sentences she makes prove her isolation from the Mother nature; but she says she is "glad" to be excluded from it. This implies that nature denies a connection between Jane and itself, and she seems to accept this situation.

The rejection of nature is doubled when she is rejected by her social mother, Mrs. Reed. She is the maternal figure with whom the child Jane is supposed to identify herself; but Mrs. Reed does not accept her as her own child, reminding of her physical inferiority and the lack of social and child-like disposition of her own children. As a result, while they circle around the dinner table as a family with her own children, Jane is always left as an outsider,

maintaining her difference and distance from the Reed family. As a result of this isolation from the Mother nature and the happy family unit, Jane usually sits in her window seat and loses herself in books, disappearing into an Imaginary world, where she can find an identificatory image that she cannot find in the life she has. So, one can understand from the beginning that, Jane lacks the kinship and parental affection one should have in order to satisfy primal needs that Freud and Lacan talk about. According to Reisner, the isolation “includes the cold desire to abandon all objects and achieve ecstasy in death’s surroundings” (160), and it also embodies an otherness within herself. What makes Jane different from the Reeds is also that, as Shuttleworth puts forward, “her physical inferiority to her cousins actually suggests an opposing sense of mental superiority” (153).

Jane’s isolation and separation from the Reed family is signified by another place: the red room. After Jane becomes aggressive and attacks John Reed because of his humiliations and disruptiveness, she is locked into this red room, which is also the death chamber of her uncle, the only father she has had, as a punishment. The red room experience is the most significant in Jane’s life and symbolizes her imprisonment within the family. The mirror in the chamber has primary importance since it reflects her inner feelings and fears about herself. When she first looks into the mirror and sees herself, she says:

All looked colder and darker in that visionary hollow than in reality; and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie’s evening stories represented as coming out of lone, ferny dells in moors (2:16)

This shows that for the first time, she is aware of her insignificance, tininess and emptiness through the looking glass. This is more like a self-disappearance, rather than a self-

appearance. In the mirror, as opposed to Lacan's Mirror Stage, "she sees what she is rather than what she is not" (Reisner, 162) and she sees herself as the *thing* the Reeds see. At this moment, as Gilbert and Gubar argue, "the child Jane, though her older self accuses her of mere superstition, correctly recognizes that she is doubly imprisoned" (341).

After recognizing her emptiness and imprisonment, she sits and thinks about the reasons of her sufferings. While doing this, unloved by the living, she imagines being loved by the dead, by her uncle Reed. Thinking of the injustice, she puts her faith in Uncle Reed on her behalf:

I doubted not-never doubted- that if Mr. Reed had been alive he would have treated me kindly and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode and rise before me in this chamber" (2:18)

It is obvious in this stage that in her desperate friendless situation, she needs a masculine figure to protect her, but not God, and she hallucinates the return of the Father from death. According to Reisner, the Father combines repressed sexuality and redeeming law(163); since Jane needs him both out of isolation and lack of love and out of injustice, so he represents "both the object of unlawful desire and the desire for lawful order" (163) for Jane. These conflicting needs from a male figure reveal themselves in Jane's later relationships with men. Jane's coming out of the red room is a turning point in her life in terms of her self-definition: coming out of the room, she feels a new sense of being, dispossessing herself from the Reed family, saying that "the family is not fit to associate with me"(4:29) and feeling herself a worthier object of affection than her Reed relations (Lamonica, 75).

After emerging from the red room, with her need for a Father of Desire and a Father of Law, she divides males into figures of benevolence and malevolence. Mr. Lloyd, the apothecary, who takes care of Jane when she is ill, represents the Father of Desire; because he

draws close to Jane in intimate visual encounters. He shows affection and it is through him that Jane goes to the Lowood School and starts her career in the outside world. Unlike Mr. Lloyd, Mr. Brocklehurst, the educator in Lowood school, represents the Father of Law. Reisner defines him as “a minister of the gospel bound to a demonic identity, a self-righteous devil foregrounding sin” (164). He has malevolent intentions and Jane’s being is always under attack and offense. As Lamonica defines him, he embodies the “vengeful God passing judgment over Jane’s faults and barring the gates of heaven against her, excluding her from heaven” (77).

Jane does the same division in the female figures, too. A benevolent figure that orphan Jane can identify herself seems like Bessie, the kind servant in Gateshead. She is connected to a maternal figure. She is the good object, the Mother of Good Word, and symbolizes the flexibility of language. She is the one who gives emotional strength and closeness through her speech and feels pity for Jane. While Bessie stands for the sympathetic Mother, the other servant, Abbot, stands for Mrs. Reed, the antipathetic Mother. After Bessie says; “Poor Miss Jane is to be pitied, too Abbot” (3:28); Abbot responds not being affected by anything: “Yes, if she were a nice, pretty child, one might compassionate for her forlornness; but one really cannot care for such a little toad as that” (28). As revealed in their verbal expressions, Reisner claims that the division between the two servants can be defined in terms of the Imaginary and the Symbolic orders (164). Bessie is a gateway to discovery, whereas Abbot is a gateway to despair.

For Jane, Mrs. Reed is also a malevolent figure, a maternal dread. She is the one who causes her red room experience, and again she is the one who submits her into isolation and death there. She is a detesting mother figure who describes her adopted child as detestable and “thing-like”, making her feel like less than human and unlovable. After Mrs. Reed sentences Jane to an early dying in the red room, and falsely accuses her of “deceit” in front of

Brocklehurst, Jane prepares her counter verbal attack to destroy its object. Her destructive words are uttered in a struggle of survival. This is a deadly struggle between Mother and Daughter, and Jane's words have been prepared to efface the gaze and voice of Mrs. Reed, to "castrate" her rival. She feels that her words must be spoken, and her feelings take form in language:

A ridge of lighted heath, alive, glancing, devouring, would have been a meet emblem of my mind when I accused and menaced Mrs. Reed: the same ridge, black and blasted after the flames are dead, would have represented..... my subsequent condition (and) the dreariness of my hatred and hating position (4: 39)

According to Reisner, "what occurs between Jane and Mrs. Reed is primitive, tribal, a feminine version of the devour or be-devoured state" (164) and "violence breaches the closed walls of the self". Each rival tries to destroy the gaze, the voice and the image of the Other.

With this new sense of self, Jane moves to Lowood with different hopes that will be destroyed by what she experiences there. Lowood begins with her physical self, and one can see her hunger and nausea there: "the first hedge of hunger blunted, I perceived I had got in hand a nauseous mess" (5: 48). Jane's hunger stands for inadequate nourishing and inadequate mothering. As part of her Imaginary experience in Gateshead, she has seen many negative female images which leave her both physically and psychically hungry, creating a lack in her. In that sense, as Reisner points out, "the lack of physical sustenance remains inseparable from the lack of psychic sustenance" (167). With this primal lack in herself, she is also starving for feminine figures which will provide full nourishment.

Jane is lucky in Lowood in some way, although she is unlucky in another, in terms of encountering admirable feminine figures which will develop her self-hood later. One of the most important females is Miss Temple, the headmistress in Lowood. Jane describes her with

great admiration and she equals nourishing and mothering in Jane's eyes: "You had this morning a breakfast which you could not eat; you must be hungry. I have ordered that a lunch of bread and cheese shall be served to all" (5: 50). In that sense, she is a maternal figure for Jane.

Miss Temple is also significant for her offering Jane a verbal self presentation and defense against the accusations towards her, to prove herself innocent. "When a criminal is accused, he is always allowed to speak in his own defense ... defend yourself to me as well as you can" (8:72). This, as Resiner argues, shows that "her goal is language as a recognizable bridge to recognizable thoughts and events, a language enlightening and comprehensible to the partners in exchange" (170). In this scene, Jane, feeling relieved from her psychic imprisonment, becomes persuasive in her speech and is announced innocent in the school. This is resulted in self-confidence and self awareness that she can express her feelings.

Another female figure that has positive influence on Jane's life is Helen Burns, her friend at Lowood. Her significance lies in the fact that she takes Jane from her isolation while she remains spiritually isolated. She obeys the authority consciously, withdrawing from it spiritually. She has been experiencing a form of transcendence, repressing her earthly wishes. This repression becomes self-consuming which calls for death to become an embodied soul. This is the death drive that Lacan mentions. Helen's need for a protective father is satisfied by her belief in God's justice (Reisner, 169). In conclusion, Jane's interactions with Helen and Miss Temple help her self-making. They do this by giving her a voice of her own and feeling sympathy for her, perceiving her in her "otherness".

3. Passion versus Reason: A psychological Dilemma in Adulthood

3.1 Repression and Self Control in Childhood

The novel enables us to analyze the repressive and discriminative (men and women) nature of the Victorian society in terms of Freudian and Lacanian unconscious. Looking from

that perspective, one can not only realize how a patriarchal society has different expectations from and attributes different characteristics to the two sexes, but also can have the chance to analyze the effects of this repression and constraints on human psyche, especially on females’.

As emphasized earlier in the paper, in Victorian society, the main moral social rules were taught to children within families, by their mothers and fathers. The children were expected to learn different roles from their parents. Since Jane has no real family, she has to learn, even if she does not want to accept, these roles and meet the expectations from the people she lives with and around.

The first lesson of self control takes place in the Reeds’ house, in the library, where Jane usually sits isolated and reads her books, since she is considered a “discontented” little child. Her tranquility is over when, one day, John Reed comes and throws the heavy volume of Bewick at her. At this point, she can not control her “rage” which should not exist in a girl and attacks him. After this violent behavior, she is called as “rat” by John, defined as “a mad cat” later, and finally locked in the Red Room as a punishment. Jane herself describes that moment as “I was a trifle beside myself; or rather *out* of myself.... like any other rebel slave, I felt resolved ... to go all lengths ” (1:14). This scene is the evidence of how aggression in girls is intolerable and punished, and how they are defined equally to animals during a state of aggressiveness. In the red room, Jane is imprisoned literally and figuratively; since, as Gilbert and Gubar points out, “her experience in the red room represents her vision of the society in which she is trapped, an uneasy and elfin dependant” (340). What Jane learns with this bitter experience is that “if you become passionate and rude, they will send you away” (2:15) and “it is only on condition of perfect submission and stillness that they shall liberate you” (19).

The furnishing of the red room has effects on Jane’s unconscious. With the furniture inside, Bronte adds Victorian Gothicism into her narrative which, as Reisner mentions, “inscribes the repression of sex in the expression of death” (162). The hidden chamber is

described as a place “very seldom slept in”, containing “a bed supported on massive pillars of mahogany, hung with curtains of deep red damask like a tabernacle in the center..... and an ample easy chair like a pale throne” (2:15). This is a Primal Scene without parents in it, representing parental sexuality, which is very influential on child’s sexual development.

The red room as a societal imprisonment has a second significance. When Jane hallucinates her dead uncle, she suffocates and feels oppressed with her heart beatings and starts screaming in anguish and faints. She describes the moment locked in the red room as a time when “endurance broke down” (19). This is an escape from enclosure through madness and as Valerie Beattie argues in her article, “it is through the resistance offered by madness that Jane achieves integrity of self” in her adult life.

Lowood school is the continuity of repression lessons for Jane, but this time Christian repressions. Mr. Brocklehurst is the headmaster there, and as a personification of the Victorian superego, as Gilbert and Gubar argue, he is described in phallic terms (344): “a black pillar, the straight, narrow, sable-clad shape standing erect on the rug; the grim face at the top was like a carved mask” (4: 33). He teaches children at school to be good and deserve to go to heaven in the end, and harshly punishes those who do not obey. He is the one who accuses Jane of being a liar in front of all the other students and punishes her for one hour standing on a chair in the middle of the class. This is also the place where Jane learns to govern her anger with the help of kind-hearted Helen and Miss Temple. In Freudian terms, this is where her realistic ego development starts, enabling her confront to the society; but still she feels trapped and imprisoned there and moves to Thornfield as a governess in order to escape.

All these things are clues that can help us understand how childhood experiences and relationships are important in terms of the effects on the unconscious and, relatively, self development and awareness in later life.

3.2 The Female Desire and the Male Gaze

Jane's story and her journey to self-awareness continues in Thornfield, where she starts working as a governess, and as an adult. Thornfield is the most important place in the book, since it is the place where Jane's first "emotional", or "erotic", relationship with a man takes place. Within this relationship, Jane has the most difficult moments of balancing her passion and reason; in other words, this is the place where she has to learn to form and develop her realistic ego in a narcissistic relationship, repressing her feelings and confronting them to the norms and expectations of the society she lives in. The expectations of society and her somehow rebellious, passionate and desirous nature are revealed in these famous sentences by Jane:

It is in vain to say human beings ought to be satisfied with tranquility: they must have action Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer it is thoughtless to condemn them, or laugh at them if they seek to do more or learn more than custom has pronounced necessary for their sex (12:111)

The lessons about morality and repression that Jane learnt at Lowood school reveal themselves first in the Thornfield Woods, where Jane goes for a walk on her first days in Thornfield Manor as a governess. Before she encounters Rochester, her "master", she describes the nature around in masculine forms,

a positive tramp, a metallic clatter which effaced the soft waved wanderings; as the solid mass of a crag, or the rough boles of a great oak, drawn in dark and strong in the foreground, efface the aerial distance of azure hill, sunny horizon, and blended clouds, where tint melts into tint (12:113)

But her return to nature once again entails a return to the feminine nature and her feminine desire: “I longed for a power of vision which might overpass that (natural) limit; reach the busy world, towns, regions full of life I had heard of but never seen; that then I desired more of practical experience than I possessed” (12: 110). These two quotations reveal her romantic desire to discover what she does not know and her erotic longing in a sexually narrated landscape.

Just as she is in this erotic longing, Rochester arrives on his horse, as a representative of her Imaginary lover. After she defines his appearance as “in a riding cloak, fur-collared, and steel-clasped” with “dark face ... stern features and a heavy brow”, (12:115), in the image of universal male sexuality and patriarchal energy (Gilbert and Gubar, 351), she says “I felt no fear of him, and but little shyness” (12:115), entailing that she has thought of him sexually. This language that Jane uses also shows us that the Imaginary lover satisfies the need for visual perfection. What is important here is that, later, Jane tries to deny her sexual thoughts about him and the Imaginary romance between by saying that “it was an incident of no moment, no romance, no interest in a sense; my help had been needed and I had given it: it was yet an active thing and I was weary of an existence all passive” (12:117). This is her first romantic dilemma between her passion and reason; and she tries to assure herself that she has no sexual feelings towards him, and even if she helps Rochester physically, giving her arm as a lean, she wants to believe that she was all passive, as she must be. This is because she has made a man the object of her desire, which is forbidden in that society. As a woman, she has to repress what she really feels. But it is in her unconscious now, and it will affect all her deeds within this relationship.

With her attraction toward Rochester, one can turn to her parental need once again, and find its roots there. As Reisner points out, Bronte soon replaces the beauty of the Imaginary lover with the strength of the Imaginary Father. The need for father for Jane first

revealed itself in the red room, and she hallucinated the return of the dead father from death; whereas now, the father figure is very close to her. This is resulted from his parental affection towards her, when he says “Jane, be still a few moments; you are over excited: I will be still, too” (256), or when he “came thrice to my door in the course of the storm, to ask if I was safe and tranquil” (259), or when he refers to himself as a shepherd and Jane as “a stray lamb”(281). All these are resulted in Jane’s wishes to be kept “somewhere under the shelter of his protection and not exiled from the sunshine of his presence” (249), and her feelings “as if he were my relation, rather than my master”. She seems to find the kinship she has been looking for a long time in her relationship with Rochester.

Although this closeness between Jane and Rochester seems to be good on Jane’s behalf, providing her the bound and kinship she needs and acting as the father figure she has been searching for all her life, soon it starts to prove itself dangerous as the relationship develops. As a representative of patriarchy, and a dominant male figure, soon Rochester starts to impose his male “gaze” on Jane, aiming to change and shape her “self”. As a result of this, Jane finds herself in more complicated psychic situations where she is trapped and enclosed between her feminine desire and reason, having difficulties in keeping the psychological balance and understanding the needs of her true “self”.

Rochester and Jane start their relationships as master and servant and later, this power struggle shows itself between their sexes as a domination/submission struggle. In her romantic relationship, the first “submission” lessons are given by Rochester, while masculine Rochester talks about his experiences with his old mistresses, aiming to feel superior over Jane with his sexual experiences, and then as Chen argues in her article, “he guides her through the presentations of these women to educate Jane into submitting to his pleasure and gaze, to become his object of desire”. Woman as an attractive body but an inferior mind is what he presents, and their inferior mind and moral looseness are what he criticizes in his talk.

Rochester describes his women to Jane as: “What was their beauty to me in a few weeks? Giacinta was unprincipled and violent Clara was heavy, mindless and unimpressable” (338) and he says: “to woman who please me only by their faces, I am the very devil when I find out they have neither souls nor hearts” (289). During this talk, Jane does not speak, but listens and is allowed to view another world, Rochester’s world from his gaze. Rochester “liked to open to a mind unacquainted with the world” and Jane “had a keen delight in receiving the new ideas he offered” (15:147). As Mitchell asserts in her book, “the active male speaks, the passive female listens: it is a pattern that is repeated endlessly in patriarchal culture” (55). What Rochester talks and complains about is sexual activity and violence in women which make him feel powerless, impotent and insecure in front of those women; so it is what Jane should not have in her character.

Blanch Ingram, who Rochester courts to make Jane jealous, is another female figure, a voluntary object of desire. According to Chen, “Blanche voluntarily participates and allows herself to be packaged as a desirable commodity, her body and its attributes in exchange for the money of her suitor/buyer”. She falls in the category of “woman as masquerade” as Lacan discusses. She is manipulated by Rochester for mainly two reasons: first, “Rochester interprets Blanche as yet another female body on which he can exert control and claim superiority” (Chen), but “he is interested mainly in hosting a courtship performance to draw out Jane’s jealousy”, using her as “an instrumental display” (Chen). There is another point that Nancy Armstrong makes, which is that Rochester “substituted Miss Ingram for Jane herself in order to arouse Jane’s desire for the very role her rival appeared to occupy” (193), and in this way, he turns Jane into the original object desire.

Rochester’s attempts to make Jane his object of desire is repeated when he is disguised as a gypsy and reads Jane’s forehead. In this way, he tries to unveil the female’s hidden secrets, her secret self. The scene both corresponds to Lacan’s view on romantic love, in

which the man tries to reveal hidden mysteries, and the patriarchal expectations from women about controlling their emotions and preserving their selves. What Rochester reads in her forehead about reasons and passions is important:

Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things (19:200)

Here, she is again subjected to the male gaze. The speech of her forehead is in dialogue with her inner self, and the division between self and other break down. As Shuttleworth points out, “by exposing herself, unguarded, to his gaze, Jane has betrayed herself, temporarily into his power, allowed him both to penetrate and control the articulation of her psyche” (171). However, she firmly tries to resist him and preserve her secrets and true self, remaining silent and she expresses her discomfort by these words: “I had been on my guard almost from the beginning of the interview....Something of masquerade I suspected” (19:201). Like Rochester, Jane aims to read the other while keeping the self veiled. That puts Jane in the position of both the viewed and the viewer. As Shuttleworth states in her book, “power resides with the figure who can unveil the hidden secrets of the other whilst preserving the self unread” (10). What Jane does during their courtship is to contradict Rochester’s expectations and challenge his interpretative skills using language as “a weapon of defense”. This coincides with Lacan’s idea of romantic relations, since “erotic excitement is produced by evading interpretative penetration” and “she realizes that this keeps him excellently entertained” (Shuttleworth, 172).

The scene in which Rochester is disguised as a gypsy puts Jane in a place where she has to face her hidden and repressed feelings in her unconscious; since the gypsy reveals all her feelings that must be kept as secrets. She tells things about Jane that Jane can not dare to

confess herself. Jane's feelings revealed in her questions like "where was I? Did I wake or sleep? Had I been dreaming?" (19:201) are related to Freud's ideas on dreams: since many things she has been keeping in her preconscious or unconscious have been said and uttered, she feels confused. She thinks only in her dreams where she has no control over her unconscious feelings her repressed emotions can be revealed so openly.

Unfortunately, all these tests are too much for Jane and she feels the urge to express her feelings in her speech: "I could repress what I endured no longer" (23:250) and uttered these sentences to Rochester in a mood of despair: "Do you think I am a machine without feelings? ... do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong! I have as much soul as you- and full as much heart!" (23:251). This sudden burst of feelings is, as Gilbert and Gubar argue, "an assertion of her own integrity" (353).

At this point, Rochester does not blame her, because he sees her as his equal, which is impossible in Rochester's masculine unconscious: "my bride is here, because my equal is here, and my likeness" (23:252). He sees Jane as his equal because he has his secrets too: the secret of "masculine potency, the secret of male sexual guilt" (Gilbert, 354). Rochester's guilty sexual knowledge, which is represented by his daughter Adele, and by the locked door in the third floor where his mad-wife is enclosed, makes him superior over Jane, but at the same time destroys the equality between them. In relation to this, Gilbert and Gubar argue, "his puzzling transvestism, his attempt to impersonate a female gypsy, may be seen as a semi-conscious effort to reduce this sexual advantage his masculinity gives him" (355). By putting on a woman's clothes, he puts on a woman's weakness.

The impossibility of equality shows itself in Jane and Rochester's developing love relationship. Having possessed Jane and secured her love, he starts to treat her as inferior, a plaything. With his conscious sexual knowledge, he imposes his gaze and feminine features

on Jane: "I will make the world acknowledge you a beauty, too, I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil" (24:258). According to Chih Ping Chen, this situation represents "Jane's increasing vulnerability to being transformed from the viewer to the viewed under Rochester's authoritative gaze in appropriating her as a display and a property". Jane very soon perceives the degrading nature of this display and reacts: "and then you won't know me, sir; and I shall not be your Jane Eyre any longer, but an ape in a harlequin's jacket" (24:258) and refuses to be subjected to and shaped by the male gaze: "I am not an angel and I will not be one till I die: I will be myself. for you'll not get it" (258). In this way, she does not forsake her true self and female identity, making her reason control her emotions.

All these anxieties of Jane's start to reveal themselves in her dreams soon. A dream she sees during Rochester's absence is quite significant in terms of Jane's repressed feelings and her "lack" in the unconscious:

On sleeping... I continued the wish to be with you, and experienced a strange, regretful consciousness of some barrier dividing us.... I was following the windings of an unknown road... burdened with the charge of a little child which shivered in my cold arms.... You were on the road a long way before me; and I strained every nerve to overtake you but my movements were fettered; and my voice still dies away inarticulate... you... withdrew farther and farther every moment (25:279)

In the dream, one can feel her fear of abandonment. The child image is also very important, since it represents what Jane has been feeling because of a parental lack. In this dream, she has a double fear. One fear stems from the withdrawal of her lover from herself, leaving a sense of abandonment. The second one stems from the relationship between the child image and Jane. The child is actually Jane herself, and as a child, she feels the abandonment of the

father again with the withdrawal Rochester from them. As Reisner points out, in the dream “the child is her and she will be abandoned” (183). This also proves that Jane’s dreams originate in her childhood experiences, as Freud argues.

The second dream she sees is like an assurance of her fear of abandonment in her unconscious and is also an example of anxiety dreams that Freud talks about in The Interpretation of Dreams. In this second dream, Jane sees Thornfield in ruins. She still holds the child in her arms even if she is tired. Then, she hears the gallops of Rochester’s horse and realizes that he is going away for a distant country. She cannot stand anymore and sits, putting the child on her knees. When she bends for a last look at Rochester she stumbles and the child rolls from her knees and she wakes up. Here, her fear of abandonment is doubled by the ruining of Thornfield, the place she lives, leaving her in a state of complete loneliness. With the child falling from her hands, symbolizing the separation and the loss of the father, her fears and anxieties reach a climax. Her waking up after this incident shows, as Freud suggests, that her wish is not fulfilled in her dream and she feels the urge to wake up.

3.3 The Mad Woman in the Attic

The intrusion of Bertha, Rochester’s wife, who is locked in the attic in the Thornfield Hall, has many significations and interpretations. Without doubt, and most importantly, the effect of Bertha is on Jane’s unconscious self. The description of this “freak” figure by Rochester and people’s perception of her behaviors remind Jane both of the necessity of repression and restraint and recalls the deadly struggle between the Mother and the child, based on the infantile sexual development.

Bertha is a silent character throughout the novel, who never speaks, but whose laughter is the only thing Jane hears. What we learn about Bertha in the novel is only through Rochester’s observations and his experiences; in other words, she is described by the “male gaze”. Having told many things about the Victorian expectations from women and the male

gaze, it is not surprising to see that she is locked away because she behaved in a way she should not have behaved and she was not an “angel”.

The reasons of her madness are clear for Rochester: “she came of a mad family; idiots and maniacs through three generations. Her mother, the Creole, was both a madwoman and a drunkard!” (26:290). So, the first reason is the belief that madness was hereditary. The second failure was about the household managements: she cannot keep servants and give angelic responses to his conversations. The third reason is told to be her sexual “deprivation”: she was “once at intemperate and unchaste”. The forms of her unchastity is not known, but it is not difficult to guess: “evidently she displayed too avid a sexual appetite toward Rochester himself” (Shuttleworth, 167). So, she undercuts Rochester’s expectations of femininity and, as Valerie Beattie argues in her article, “what makes Bertha pivotal is that her character embodies the fusion of a continuous literal and figurative challenge to social norms, a challenge that other characters enact in a perfunctory way”. In other words, Bertha is a Creole woman who lets her passions and emotions rule her mind. As Shuttleworth also emphasizes, “Bertha, as an upper class, but exotic, racial ‘other’ represents a threatening conjunction between high breeding and sexual depravity attributed to the lower classes and alien races” (167).

Bertha’s physical description by Rochester and Jane herself is another important issue in Victorian society and in the book:

What it was, whether beast or human being, one could not, at first sight tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face (26:291)

The critical point here is the resemblance between the “red room” of Jane and the “attic” of Bertha, which brings to Jane’s mind the question: “Am I a monster?”. Her questioning

represents her conflicting emotions and thoughts about her self in her unconscious; since Jane has been once described as “a wild cat” and shut in a room, as Bertha has been described as “a strange wild animal” and “monster”, and kept in the attic. The answer to this question is made clear for Rochester: “*this* is what I wished to have this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon.... Compare these clear eyes with the red balls yonder- this face with that mask- this form with that bulk” (26:292). The description is from Rochester’s gaze and it reveals that it is Jane who has the ability to “mask” (repress) herself and her inner feelings; so “Bertha’s insanity is in fact visible proof of her inability to mask her feelings or actions” (Shuttleworth, 165). That is why, Jane is his “good angel”, whereas Bertha is a “hideous demon”.

Although Rochester sees Jane as an angel, the parallels between Jane’s and Bertha’s lives are undeniable. Sandra Gilbert and Susan Gubar’s argument on Bertha’s being Jane’s “dark double” has many evidences in the novel. As they suggest, “Bertha is the angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress” and as Claire Rosenfeld points out in The Mad Woman in the Attic; “the novelist who consciously or unconsciously exploits psychological Doubles frequently juxtaposes two characters, the one representing the socially acceptable or conventional personality, the other externalizing the free, uninhabited, often criminal self” (360).

To make the idea of “dark double” more evident, one can see that in Thornfield Manor, every manifestation of Bertha appears after an experience or repression of anger on Jane’s part. For instance, Jane’s feelings of rebellion and rage are followed by Bertha’s slow “Ha ha!!”s. Jane’s passive response to Rochester’s confident sexual experiences is followed by Bertha’s attempt to burn him in his bed. Jane’s unexpressed resentment and anger at Rochester’s manipulative gypsy masquerade find expression in Bertha’s shriek and her attack on Richard Mason. Jane’s anxieties about her marriage with Rochester and Rochester’s

attempts to make her someone else are accompanied by Bertha's monstrous appearance in Jane's mirror and her tearing the bridal veil into many pieces. In other words, it can be said that Bertha is the dark double, the mirror image of Jane, and she acts *for* Jane in the book, "acting out Jane's secret fantasies" and "providing the governess with an example of how not to act" (Gilbert and Gubar, 361).

Another interpretation of the appearance of Bertha in the mirror can also be associated with Jane's need for Father and the deathly struggle between the child and the Mother. According to Reisner, "the mirrored visage is a kind of maternal variation on the Lacanian reflection that both is and is not the self" (184). The image of Bertha in Jane's bedroom and Mr. Reed's ghost in the red room have many similarities. In both situations, Jane is or very close to fainting, which is "an experience that suggests the devouring of consciousness by the unconscious" (Reisner, 184) and is the representative of the annihilation that exists in the Imaginary order. As Reisner goes on in her argument, these two scenes represent "the threat of annihilation Jane experiences in front of parental figures, specifically, of the annihilating Mother blocking the way to the saving Father" (184). So, the mirror-image not only represents a secret self, but also the intrusion of the hostile Mother. Bertha's image in the mirror is associated with Mrs. Reed: Mrs. Reed is the obstacle between Mr. Reed and Jane, whereas Bertha, Rochester's wife, is the obstacle between Rochester and Jane. This return of the mother perpetuates the gap and alienation between the self and the Other. Reisner notes the opposed roles of the Mother and the Father in the Imaginary and says that: "the demand of the Imaginary Mother to the Imaginary Daughter is: admit that I dominate you and you have no self, while the Imaginary Father communicates, somehow, the possibility of acquiring the Self through the difficult path to the Other (who can then become an "other")" (185). Bertha has a psycho/sexual position as an Imaginary Mother. The Mother terrifies her daughter and destroys her sexual independence. To summarize, the mirror image of Bertha is both a dark

double, the inner self, of Jane that she represses all her life and the hostile Mother that is placed in her unconscious.

3.4 The End of a Journey: A Return to the Beginning

With the existence of another wife, once again Jane is forced to control her emotions and make a reasonable decision. This time, she is aware that it would be better to escape through deliberation rather than through madness. What helps her to decide about what she should do is a dream she sees, half asleep half awake, the night before she leaves Thornfield. In her dream, she is back in the Red Room at the Gateshed. The room is dark and her mind is filled with strange fears. Just at that time, she sees a white human figure on the ceiling, where she has been looking for. The figure says, “my daughter, flee temptation” (27:316) and Jane answers, “Mother, I will” (316). In this dream state, one can understand that Jane is in a difficult situation where she has to make a reasonable decision repressing her emotions, and to do this she needs some help and courage. Since the dialogue is between the mother and the daughter, this dream proves on Freudian terms for the second time that Jane’s unconscious (dreams) originates in her childhood and in the absence of a mother figure. It can be said that what she wishes in her unconscious is a mother figure and in her dream she tries to fulfill this wish with an imaginary mother. The dream seems to help her. Thinking reasonably, she decides to leave Rochester, Thornfield and her desires.

Where she arrives is a place called Whitecross, which symbolizes the mother Nature; since she has no relatives there, but only the nature to feed her: “I have no relative but the universal mother, Nature: I will seek her breast and ask repose” (28:319). However, the starvation in Whitecross is parallel with the hunger in Gateshed and at Lowood, associated by maternal figures like Mrs. Reed and Bertha. This reveals that women will not help her when she is helpless, and each time a competitive and hostile maternal figure sends Jane into a

world of denial. Even the mother nature rejects her needs. With this rejection, Jane once again feels that she needs a father figure and that she has to turn to and look for the *phallus*.

In Whitecross, for the second time in her life, Jane is given food by female figures: first at Lowood by Miss Temple, and at Whitecross, by Mary and Diana, which turns out to be her true “sisters” later. According to Gilbert and Gubar, they are benevolent personalities which suggest the ideal female strength Jane has been searching for (365). They serve as models of divinely-inspired womanhood for Jane and as Maria Lamonaca suggests in her article, it is especially Diana who “upholds for Jane a sense of Divine will and purpose which is more allied with human nature and human desire”.

Whitecross is the final step of Jane’s journey, but before she ends it, she experiences similar things to the ones she had before in terms of relationships with men and the struggle between her passion and reason. The man who forces her to make hard decisions is St. John Rivers, her cousin, this time. Even if Jane is still in love with Rochester and does not feel anything emotional for St. John, she cannot resist his charismatic power: “I, like a fool, never thought of resisting him- I could not resist him” (34:395). “I fell under a freezing spell. When he said ‘go’ I went; ‘come’, I came; ‘do this’, I did it” (34:393). But she is not happy with the situation.

As a result of this lack of resistance, she finds herself soon subjected to his authority: “I observed careful obedience to St. John’s directions; and in ten minutes, I was treading the wild track of the glen, side by side with him” (34:396). She even gives up learning German and starts learning Hindustani just because he wants so. Similar to her relationship with Rochester, “their relationship is founded on the power of the gaze; each treats the other as a text to be decoded” (Shuttleworth, 177). When Jane finds herself falling “under the influence of the ever-watchful blue eye”, Jane again is reduced to the status of an object, examined and controlled by the scientific gaze.

St. John's significance lies in his being a man of principle. His life is dominated by principles, mainly by God's, not by emotions and passions. This can be understood from his love for a girl, Rosamond, but resisting it: "it is strange that while I love Rosamond Oliver so wildly-with all the intensity, indeed, of a first passion, the object of which is exquisitely beautiful, graceful, and fascinating- I experience at the same time a calm, unwarped consciousness that she would not make me a good wife" (32:369), and when he says: "Reason, and not feeling, is my guide" (32:371).

Under a guidance like this, it is not surprising for St. Rivers to offer Jane a marriage of reason and propose a life of principle and spirituality, which puts Jane into a conflict between her passion for Rochester and her reason, which is represented by a loveless marriage with John Rivers. If Rochester represents the fire of her nature, St. Rivers represents the ice. And she soon realizes that to please him "I must disown half my nature" and as his wife, she would be "always restrained forced to keep the fire of my nature continually low" (34). What goes on her mind when she tries to make a decision is very important:

If I join him, I will abandon half myself.... he will never love me, but he shall approve mehe prizes me as a soldier would a good weapon, and that's all.... Can I bear the consciousness that every endearment he bestows is a sacrifice made on principle? No: such a martyrdom would be monstrous (34:400).

The decision is hard since, as Reisner argues "if Rochester takes her as a sensual object in a *failure* of recognition, St. John takes her as a spiritual object in a *refusal* of recognition" (191). In addition to this, "Rochester is in denial of her *moral self*, whereas St. John is in denial of her *physical self*" (191). Each opposes her independence, but as one can see from her decision, spiritual demand is more destructive to her feminine self than sensual need, and she chooses Rochester; in other words, her passion and desire. Her decision exemplifies

Lacanian ideas about the satisfaction of desire: the satisfaction of desire is only possible with the desire of an other. Since St. River is not interested in her and has no desire for her physically, she fails to be the object of his desire. The only thing that can satisfy her desire is Rochester's desire for her; a passionate relationship.

Actually, Jane's journey reaches its end when she finds her family at Whitecross; since it is kinship what she has been looking for all her life. However, "her progress toward selfhood will not be complete until she learns that 'principle and law' in the abstract do not always coincide with the deepest principles and laws of her own being" (Gilbert and Gubar, 364); so she seeks Rochester.

In a place called Mersh End, which symbolizes the end of Jane's march toward selfhood, she finds out that Rochester is injured, blind and has lost his one hand as a result of Bertha's setting Thornfield to fire, which has also ended up with her own death. According to Reisner, these injuries suggest Bronte's "castration of the hero" (193). This castration now brings Rochester and Jane together on more equal terms: Jane has always felt physically insignificant under his gaze; and now he is physically injured and has lost his sight and vision. In this way, not only Jane is hidden from his authority and controlling power of his gaze, but also she holds the authoritative power over his entire world: "I was then his vision He saw nature- he saw books through me; and never did I weary of gazing for his behalf, and of putting into words, the effect of field, tree, town, river, cloud, sunbeam" (38:446). As a result of this Imaginary castration, Rochester has been feeling totally impotent when Jane first goes to see him. One can understand this from the servant's words: "I don't think he will see you, he refuses everybody" (37:427). Janet Gezari also suggests that "the reduction of Rochester's virility and the removal of them both from contact with society are necessary to maintain the integrity of the emergent female self" (84). As Gliserman asserts, "the 'eye' comes to be the 'I', the Ego. All the ways the 'eye' is said to 'see' add up to an 'I'" (89). Between Jane and

Rochester, the partiality is of the spirit and of the body- neither is complete without the other. as Resiner argues, “the damaged Rochester is the Father remade as the lover, made out of fire into the monstrous or absolutely human” (195) and this is the way death becomes life in the promise of the Real.

To sum up, Jane finds her selfhood at the end in her family she always lacks but eventually finds, and in a romantic and equal relationship which can only be possible with the death of the hostile Mother and the castration of the Father as a remade Lover, found in the Real. In other words, Jane finds her true selfhood in relationships which satisfy her individual desires and ambitions. In that sense, Gliserman suggests that “Jane is who she sees herself to be, who she has read herself to be, who she sees imaginatively she is, who she has been seen as, who she has been identified as being through semantic networks” (108).

III. A FEMALE'S JOURNEY TOWARD SELF-ANNIHILATION, *WIDE SARGASSO SEA*

1. Plot

Wide Sargasso Sea begins in Jamaica after the Emancipation Act in 1883, under which Britain outlawed slavery in all its colonies. The main character Antoinette Cosway, Bertha in Jane Eyre, and her mother Annette are in poverty after Antoinette's father, a hated slaveholder, dies. As a result of his death and their family estate, Coulibri's rapidly becoming a ruin cause Annette to sink in depression and reject her daughter in order to be alone. One day, an Englishman named Mr. Mason proposes to Anette after a short courtship and after they get married, he spends some of his money to restore the old Coulibri estate. Unfortunately, he is not aware how serious is the situation in terms of the reactions against the family; but he realizes it when a group of Jamaican set the house on fire which cause them to flee from there forever.

After the family is separated, Antoinette starts to live with her aunt Cora in Spanish Town, until she sends her to a convent school where she has been taught the proper conduct of a lady. During this time, she learns that her brother Pete died in the fire and her mother has had a mental breakdown. Antoinette stays in the school until Mr. Mason comes and tells her when she is seventeen that some of his friends are coming from England one of which will surely marry her.

The next section of the book is narrated after her marriage by her husband, who is never named, but understood to be Mr. Rochester in Jane Eyre. The only reason of their marriage is her money on his side: since he is a second son and inherits nothing under the English law of primogeniture. This marriage is a path to financial independence for him, helping him to pay his debts immediately. The first part of their marriage takes place in Jamaica, where he tries to get used to Caribbean way of life, they get to know each other

through conversation and finally through consummation of their marriage, soon becoming addicted to sex. Their marriage is blurred after Rochester delivers a letter from Daniel Cosway, which consists of the claims that Antoinette's family has a very bad reputation among people, that his marriage was a mistake and that Antoinette's mother was mad. Soon, Rochester's attitude toward Antoinette changes negatively, which makes Antoinette jealous, passionate and desperate. In a very short time, Antoinette's feelings turn into an absolute anger and hatred for Rochester. It's about this time that she becomes a drunkard.

The last section of the book opens in England, where Antoinette is kept in a room by Rochester because of her mental problems. She does not have any idea about what has happened to her and how long she has been locked up in that room. The novel ends when she steals the keys of the room and sneaks into the house, which will result in setting the house on fire, her own death and the blinding of Rochester.

2. Isolated Self During Childhood

Wide Sargasso Sea was written as a sequel to Bronte's Jane Eyre, and Rhys's aim in writing it was that "there is always the other side, always" (Rhys). The other side is Bertha's side in Jane Eyre, who is never allowed to speak, but always portrayed by other people: Rochester, Jane and Richard Mason. The mad woman in the attic, Bertha, is Antoinette in Wide Sargasso Sea, and she is given a chance to defend herself and tell her own story from her own point of view and experiences. In other words, Bertha, who is silenced in Jane Eyre, has her own voice in this novella and speaks partly. What is important is that, if one looks at the two books in comparison with or a sequel to each other, s/he can realize that Antoinette's and Jane's lives progress in parallel to each other, from their childhood to their adulthood.

The first parallel between their lives starts with Antoinette's rejections and isolation. Antoinette's isolation does not start within family, but within the society she lives in. In the beginning of the book, it is understood that Antoinette's mother has a Creole heritage, light-

skinned European descendants born in the Caribbean. Since they have been living in Jamaica when it is a British colony, and because Annette's husband is a slave holder, the native Jamaican people hate the Cosway family and do not accept them as their friends or as people from their blood. Throughout the book, one can see the words "white cockroach" or "white niggers" attributed to Antoinette and her family by black people, revealing the hatred toward them. Evelyn O'Callaghan states the problems of Creole women like this:

With neither blackness, nor Englishness, nor economic independence to sustain her, the white Creole woman is excluded from all groups that matter to her and subjected to cruel paradoxes: having privilege without power; sharing oppression without the solidarity and support of the fellow victims The product of two cultures, she is denied and despised by both (Ciolkowski, 33-34).

And Antoinette herself reveals her psychological and identity struggle in the society with these words:

..... a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I've heard English women call us white niggers. So between you (former slaves and the British) I often wonder who I am and where is my country and where do I belong and why was I ever born at all (WSS, 17)

These sentences reveal her self realization that she is "lacking" something and the question in her mind that "why was I ever born at all" reflects an unconscious desire for death (death-drive).

As a result of this societal hatred and isolation, the Coulibri Estate, the place where Cosways live, is far from Spanish Town and it is visited by just a few visitors. However, the landscape of the Coulibri estate, especially the garden of their house, is significant in two

ways: “Our garden was large and beautiful as that garden in the Bible-the tree of life grew there. But it had gone wild” (16). This passage shows that Antoinette’s childhood passed in a damaged Eden (Savory, 135), also symbolizing the hidden corruption and moral decay (Adjarian, 205), which will be revealed later in the Oedipal and incestuous relationships that never find expression between Annette and her son Pierre, and Antoinette and her step brother Sandi. Her description of the garden continues:

underneath the tree ferns, tall as forest tree ferns, the light was green. Orchids flourished out of reach or for some reason not to be touched. One was snaky looking, another like and octopus with long thin brown tentacles bare of leaves hanging from a twisted root. Twice a year the octopus orchid flowered – then not an inch of tentacle showed (17).

As Diana Postemsky suggests in her paper, “the wildness of Coulibri reflects the roving facets and clashing identities of Antoinette’s personality and the heat is a sign of her passion” (9). Also, “the scent was very sweet and strong. I never went near it” (17) shows that she is threatened by the overwhelming sensuality of the garden and “she fears her own imminent sexual blossoming, and makes an early association between sexuality and death” (Postemsky, 9). This association between sexuality and death and avoiding the scent, reveal her sexual anxieties and hidden sexual fears. As Knapp argues, the orchid described as “snaky” implies cold, secretive and sexual influence and it also reminds “the Gnostic symbol of the snake eating its own tail, which stands for the original psychic state prior to the birth of ego consciousness” (108).

Antoinette feels isolated for the second time when she is rejected by her mother. Annette is interested in only two things in her life: her son Pierre and her social status. Her beauty is also very important for her. Whenever she passes a looking glass, she cannot help but admire herself. She is a dancer and she is aware that her body is an object of attraction for

men, which also increases her sense of personal worth. When the family's situation approaches to a point of crisis, she grows unstable, being separated from outside influences, especially of men. There are many incidences that Annette "pushed [Antoinette] away, not roughly but calmly, coldly, without a word, as if she had decided once and for all that I was useless to her" (17) and wants peace and quiet saying "Let me alone" (WWS, 17). This situation prevents any kind of speech and communication between the mother and the daughter and as Kathy Mezei argues in her article, "it is not her passive silence that causes her the greatest perturbation and the eventual division into two dissociated selves, but the act of being silenced" (Mezei, 199). In other words, her own choice of silence does not destroy her sense of self; what is destructive is other people, especially the closest ones, imposing silence on her.

It is when Annette's unstable mental condition comes out that Antoinette needs and is happy with a father in his life, that is Mr. Mason. Even though she complains about him saying that he does not understand the way they live and the way black people feel toward them, she feels safer, more secure and more protected:

Yes, [Annette] would have died if she had not met him. And for the first time I was grateful and liked him. There are more ways than one of being happy, better perhaps to be peaceful and contented and protected as I feel now (WSS, 31).

While rejecting Antoinette, Annette is highly interested in her mentally and physically handicapped son, Pierre. He is the only person she wants to be with: "she wanted to sit with Pierre or walk where she pleased without being pestered" (WSS, 17), as Antoinette says; or as Annette says: "you were making such a noise. I must go to Pierre, you've frightened him" (WSS, 23). Annette is so fond of Pierre that after the firing of Coulibri and the resultant death of Pierre, she loses her hopes and her wish to live. In other words, as

Christophine tells Rochester in one later scene, Annette becomes “mad” out of grief. Her emotional disorder can be seen in a scene after his death, which Antoinette goes to visit her mother:

She looked at the door, then at me, then at the door again. I could not say ‘he is dead’, so I shook my head. ‘But I’m here, I’m here’ I said, and she said, ‘No’, quietly. Then ‘No no no’ very loudly and flung me from her. I fell against the partition and hurt myself (WSS, 40).

This exemplifies the Oedipal and somehow incestuous relationship between mother and son.

It is with these incidences that Antoinette goes in and out of the mirror phase. As Joya Uraizee asserts in her article, “Annette can not reflect Antoinette. It is Pierre’s face that the mother mirrors” and in this way, “Antoinette is made to feel somehow inadequate, lacking” (261). Because “her mother’s personal behavior does not correspond to the inborn image of a nutritive force” (Knapp, 107) and because she is not Antoinette’s mirror and she can’t define her mother to define herself, “Antoinette is forced to spend her life searching for that mother who will provide her with her own reflection” (261). In other words, she looks for identificatory images through her life, to define and understand her self.

Having been rejected and in need of love and nurturing, Antoinette returns to Mother Nature for consolation, going to places she does not know, in isolation: “I went to parts of Coulibri that I had not seen, where there was no road, no path, no track. And if the razor grass cut my legs and arms I would think ‘It’s better than people’” (WSS, 24). This also entails that Antoinette is running wild, as the nature. Christophine, the black servant in their house, always warns her that it is dangerous for a white child to stay outside till dark, because a girl child is supposed to be trained into submission to social norms which will later give her status and privilege in the society (Savory, 140).

Christophine is an important character for Antoinette; since they seem to have something in common: the fact that she was given as a wedding present to Annette by her husband can be interpreted as her own original attachments to family and community have been destroyed (Adjarian, 140), just like Antoinette. She also serves as the alternative mother for her, since she seems to be the only person to care for Antoinette: she protects for and warns her against outside attacks and she sings to her in the kitchen like a mother. As Knapp asserts, “a Great Earth Mother archetype, Christophine is a timeless, solid and nutritive force, capable of bearing the pain and the heartache of mother and daughter” (109). She also seems to be the only one who does not try to silence Antoinette, speaking for and acting “as a spokeswoman for Antoinette” throughout the first two sections (Harrison, 147). Uttering the sentences that Antoinette can not, she serves as Antoinette’s speaking unconscious. But still, there is something that separates them: race and class differences. Antoinette will always be a white Creole, and Christophine a black servant. As a result, as Adjarian suggests in his article, “the main character is caught between and alienated from two ‘mothers’ who have themselves suffered from the contradictions and cruelties of a cultural system” (203).

Still, safety is Antoinette’s primary concern, and she prefers to imprison herself in the garden or in the kitchen, with Christophine. By doing so, she represses her libido and her instinctual world, disconnecting from her feminine nature (Knapp, 110). Her needs are never satisfied.

Christophine can not mirror Antoinette, but at least can help her find an image: Tia, the black girl Antoinette sees as her best friend. It is obvious in the book that Antoinette sees or wants to see her as her mirror image: “We had eaten the same food, slept side by side, bathed in the same river” (WSS, 38); and always admires her “... then Tia would light a fire (fires always lit for her, sharp stones did not hurt her bare feet, I never saw her cry)” (WSS, 20). This reveals Antoinette’s “unconscious desire to *be* Tia” (Adjarian, 205). The time when

Tia steals Antoinette's dress one day, leaving hers to Antoinette, is an important moment in their relationship. It is about this time that Antoinette realizes the difference between Tia and herself; because with Tia's old dress, she cannot meet the gaze of English visitors. That is why she must "throw away that thing. Burn it" (WSS, 22). This situation increases Antoinette's anxieties about her self, because the person to whom she feels the closest is a socially unacceptable acquaintance. Also, Knapp suggests "clothes frequently represent the persona-the 'public face', mask or disguise that individuals put on to conceal the inner person. When Tia stole Antoinette's dress, Antoinette felt divested of whatever personality she had-of herself" (111).

The second destructive incident takes place when a mob, which Tia is also a member, throw stones to Antoinette's family and set the house to fire. Antoinette depicts the scene like this:

.... I saw Tia and her mother, and I ran to her, for she was all that was left of my life... As I ran, I thought, I will live with Tia and and I will be like her.... When I was close I saw the jagged stone in her hand but I did not see her throw it. I did not feel it either, only something wet, running down my face... We stared at each other, blood on my face, tears on hers. It was as if I saw myself. Like in a looking glass (WSS, 38).

Knapp stresses that Tia's hate (the stone) and her love (tears) represent two forces existing in Antoinette's unconscious: "a longing to relate to people; and an undifferentiated sense of humiliation and loss, which is conveyed in aggressive acts" (114); and as Diana Postemsky argues in her article, "the irreparable separation of Antoinette from the only peer with whom she developed a bond instigate Antoinette's feeling that she has lost herself when she loses Tia as her reflection" (13). This is the step which Antoinette takes from the Imaginary to the Symbolic.

After the firing of Coulibri, the family is separated: Pierre is dead, her mother has a mental breakdown and stays with a couple to care for her, and Antoinette, first stays with her aunt Cora, and later is sent to a convent school, full of nuns. The school is a refuge for Antoinette, since there is no one to attack her. However, her words “but after the meal, now and at the hour of our death, and at midday and at six in the evening, now and at the hour of our death” (WSS, 47) reveal that she is not very happy and not satisfied with her life there. Everything brings her mind the idea of death: “once I prayed for a long time to be dead” (48). The only problem there is that there is no mirror. Nobody can see herself even if the nuns: “We have no looking glass in the dormitory, once I saw the young nun from Ireland looking at herself in a cask of water smiling to see if her dimples were still there” (WSS, 46). The absence of a looking glass shows that Antoinette has met no identificatory images during her stay there. It is also an opportunity for her to free her mind a little bit, without any internal and emotional conflicts.

Her days in the convent school end when Mr. Mason comes and gives the news that a few of his friends are coming to visit him and surely there will be someone who is interested in her. Her last days in the school also are the first days of her stepping out of the childhood to adulthood.

This shift is symbolized in one of her dreams which is repeated for the second time. In her dream, she has been following a man into the forest with a white dress which she does not want to make soiled. When they reach the dark tall trees, she asks the man “Here?”, but the man answers with hatred and slyly as “not here, not yet” (50). Then, she goes on following him until they reach a tree where there are steps upstairs, and she thinks “it will be when I go up the steps. At the top. I stumble over my dress and cannot get up. I touch a tree and my arms hold on to it..... here, here”. And a strange voice answers: “Here, in here” (WSS, 50). The negative image of men in this dream is not surprising: she has a drunkard father who

ruins Coulibri, it is also a man's, Mr. Mason's naiveté that causes the destruction of her home, her brother's death and her mother's insanity. She has also been taught at the convent that uncontrollable sexuality is a sin, a guilt that requires punishment. Despite all these negativities, the dream has sexual connotations. First connotation is her following the man, meaning that women must be sexually subservient to men. It is also obvious that even though the man hates her, he desires her sexually. Knapp interprets the happenings in this dream as a "symbolic rape" in which Antoinette expresses "her fear of the male's autonomy over the female in marriage" (116). In addition to this, Antoinette's erotic expectancy and her anxieties about sexual experience can be associated with Antoinette's "desire for annihilation". Again in this dream, Antoinette also unconsciously tries to escape from her "budding sexuality" (Harrison, 154). These sexual instincts prove her shift to adulthood and her need for a Symbolic father, remade as a symbolic lover.

3. Imprisonment and The Loss of Self in Adulthood

With the second part of the book, the reader is introduced to Antoinette's marriage, which is narrated from then on by her husband, who is never named but understood to be Mr. Rochester in Jane Eyre. In other words, after their marriage, Antoinette is silenced by the patriarchal power, which allows the reader to see the happenings only from a patriarchal point of view. The part she narrates is in the past tense, which entails that Antoinette's narration remained as memories in the past; and in present, she does not have the right to speak as long as her husband is present. This situation soon demonstrates that with these two narratives in two different times split her self into two; and later in the book, Antoinette is not able to distinguish past and present from each other. Although Part One is narrated by Antoinette in the past, the reader is introduced to her present state of her mind: her negative memories in her childhood, her fears, her first experiences, her disturbances and her unconscious, which will always have effects on her life as an adult.

Part two, Rochester's narrative begins with his own feelings and experiences. One realizes very soon that like Antoinette, Rochester has been rejected by a parent: his father inherited everything to his older son, leaving Rochester nothing. In this way, Antoinette seems to be a very good opportunity for him, since Mr. Mason has left her a large sum of money; and according to the British Law, once a woman marries, all her fortune is owned by her husband and she has no power over her money. One can also see that apart from the money, he seems to feel nothing for Antoinette as his wife. From the very first moment, he looks at her critically. He describes her eyes "are too large and can be disconcerting. She never blinks at all it seems to me. Long, sad, dark, alien eyes"(WSS, 56). On the other hand, he is a nineteenth century husband and his expectations from his wife are not surprising: a woman's place is in the home and she has a specific role within marriage. Her needs and reactions are not important; what is important is his own well-being. She would be either an angel in the house, or a seductress or a whore. In that sense, as Knapp argues, "Rochester is, indeed, a prisoner of tradition, of society, and of his own inner desires" (118).

In the beginning of their relationship, Antoinette is finally happy with her self; but she has two different sides, Rochester notices. During the day she smiles and talks to her husband openly; but she becomes melancholic at night, telling what an unhappy childhood she had, and expresses her need for Rochester's love to survive: "I never wished to live before I knew you. I always thought it would be better if I died" (WSS, 76).

Soon, they consume their marriage, becoming hungry and addicted to sex. While having sex, they release all their unconscious desires, and leave their conscious duties aside. As an "archetypal inseminator, a phallic force" (Knapp, 118), Rochester is threatened by Antoinette's passion; since a proper Victorian wife would never express sexual yearning and make her husband lose control and caution. As Antoinette absorbs Rochester's way of dying, in orgasm, more and more he feels hatred for her. He describes the situation with these words:

“Desire, Hatred, Life, Death came very close in the darkness” (WSS, 79), “She’ll moan and cry and give herself as no sane woman would, *or could*” (WSS, 136). With the discovery of her sexuality, Antoinette learns the meaning of passion and “encourages the dominion of her unconscious” (Knapp, 120), while Rochester is revolted by her awakening sexuality and “fears the capacity for dissimulation, which he thinks is the truth of her nature” (Thomas, 177). Rochester puts her in the category of the “seductress” and is disturbed by the idea that she makes him the object of her desire. This also coincides with the fear of castration on his behalf. She reduces the power of the phallus to the penis.

For Rochester, courtship with Antoinette turns out to be a war of wills: he shows his discontent about the way she and their relationship is but “nothing that [he] told her influenced her at all” (WSS, 78). He is unable to shape her according to his gaze. If he has “forgotten caution, she has forgotten silence and coldness” in the courtship (WSS, 76). This is unacceptable in the society he lives, in the English society. She must be punished, she must “die then. Sleep. This all that I can give you” (WSS, 79). So, Rochester finds the solution to stop this lust in refusing to love Antoinette. The main reason of this refusal is the threat that Rochester feels to “his self”: his wife’s emotional honesty and open sexuality, even her home island which he never feels like belonging also “teems with the threats to Rochester’s rational ego” (Castro, 8).

With this rejection, whatever personality remaining in Antoinette after the rejections in her childhood is gone. Her narcissistic love for Rochester can not be invested, and with the loss of being the object of desire for Rochester, she becomes a puppet. Without being able to understand why he has changed toward her, she loses her control over her reason, and is defeated by her emotions. With the loss of her reason, she also loses her voice in the book. This is symbolized by Rochester taking the narrative in Part Two of the book, which consists of the events taking place after their marriage. From then on, Antoinette is unable to take her

ability to speak back until the end of the novel, which will also change the reader's perception of her. The reader, who understands the main reasons of her isolation and alienation from the society and from people by her own narrative, can no longer feel her inner world, while Rochester depicts and narrates her as a wild, imbalanced and an insane woman. As Mezei suggests, Antoinette's "sanity is tied to her ability to narrate" (196) and "by her act of narration, she retains her tenuous fragile hold on sanity, on life itself, since to narrate is to live, to order a life, to 'make sense' out of it" (197). She is sane as long as she narrates; once she loses narrative, she becomes mad. When the narrative stops, she dies.

In Rochester's narrative, during Antoinette's silence, Christophine becomes an important figure in the book again. In Part Two, she serves as the voice of Antoinette; she is there to protect her against Rochester's psychic and destructive attacks. She is the one telling the true story of Antoinette's mother who has become mad out of grief and social pressure, after Rochester receives a letter claiming that Antoinette comes from a mad mother:

They drive her (Annette) to it (madness). When she lose her son, she lose herself for a while and they shut her away. They tell her she is mad, they act like she is mad..... they won't let Antoinette see her. In the end-mad I don't know- she give up, she care for nothing (WSS, 129-130).

Again she is the one who can reveal Rochester's own weakness and fears to himself: "Everybody know that you marry her for her money and you take it all. And then you want to break her up, because you jealous of her. She is more better than you, she have better blood in her and she don't care for money" (WSS, 125). She is the one who knows the reality as it is and speaks of it, making Rochester face his thoughts in his unconscious: "It is in your mind to pretend she is mad. The doctors say what you tell them to say. That man Richard he say what you want him to say" (WSS, 132). She is even brave enough to accuse Rochester without hesitating: "You wicked like Satan self!" (132). With all these rage and hatred, it is again she

who begs Rochester to love Antoinette: “I Christophine I beg you. She love you so much. She thirsty for you. Wait, and perhaps you can love her again. A little, like she say. A little” (129). As Antoinette’s speaking and demanding unconscious, she, too, must be punished by silencing; so she is. As Fayad argues, Rochester is “castrated” by her proud gaze and her threatening words” (447) and after her speech ends, Rochester demands her to say good-bye to Antoinette and leave them. Having revealed the long repressed feelings in Antoinette’s unconscious, she walks away “without looking back” (WSS, 133).

Unable to shape his wife according to his gaze, Rochester decides to test her self control and sanity by making her jealous. A night when he is totally hopeless about Antoinette’s being an “angel”, he “drew the sheet over her gently as if [he] covered a dead girl” (WSS, 114). She is dead for him now. He does not like her existence. The victim that he uses to make his wife jealous is Amelie, the black maid. He waits for her on his bed, because he is sure that she will come. When Amelie comes with a tray full of food, the scene reflects the Oedipal need of Rochester: “she cut some of the food and sat beside me and fed me as if I were a child. Her arm behind my head was warm but the outside when I touched it was cool” (WSS, 115). She is the object of his desire and they make love there immediately and he feels “satisfied and pleasant” (115). Rochester tries to destroy Antoinette’s self in this way because “she had left [him] thirsty and all [his] life would be thirst and longing for what [he] had lost before [he] found it” (WSS, 141). Robert Kendrick argues that what Rochester has lost in his relationship with Antoinette “is the belief in the essential, unquestionable nature of phallic power, and by extension his recognition of himself as a male subject” (Kendrik).

He is thankful to Amelie because not only she helps him remember his phallic power, but also shows him that his wife is mad: When Antoinette learns the happenings between Rochester and Amelie, she goes love mad and bites Rochester’s arm who wants to stop her drinking. She also “smashed another bottle against the wall and stood with the broken glass in

her hand and murder in her eyes” (WSS, 122). She also slaps Amelie with rage. All these aggressive reactions, Knapp suggests, result from her ego’s transformation into a doll, a will-less being, which is manipulated by any outside force (124). This is called a *doll’s complex* in which “an individual yields his autonomy and allows the ego to be taken over by an outer power—namely, contents in the collective unconscious” (Knapp,124). In other words, Antoinette becomes a doll after Rochester’s infidelity, losing her ego in her unconsciousness.

Another way Rochester tries to shape Antoinette according to his gaze is to rename her as Bertha. This symbolizes his rejection of Antoinette, and recreating a new woman out of her. She chooses a name which does not remind him of her mad mother, Annette; since “Bertha” must be a woman far away from being mad. This effort is for Antoinette’s refusal of Rochester’s legal authority (Kendrik), and as Elaine Savory argues, his insistence on calling Antoinette Bertha “signifies his authority to name and control her” (145). Antoinette realizes his intentions on calling her with another name and reacts: “Bertha is not my name. You are trying to make me into someone else, calling me by another name” (WSS, 121). With these words, she tries to escape from another self that her husband tries to impose on her, maintaining and achieving her real self hood.

During her marriage in her island, unable to find the protection, comfort and security in Rochester, she desperately needs and recalls a Father as Law, which will protect her from dangers and outside attacks: “If my father, my real father was alive, you wouldn’t come back herein a hurry after he’d finished with you” (WSS, 121). Rochester, the father of desire disappoints her, making her weak; so there must be another one to help her save her soul, breaking the injustice and cruelties.

After the attempts to take and feel authority over Antoinette’s self, by refusing, cheating, leaving her alone sending her best friend Christophine, and renaming her, his last attempt is to leave her land to go to England, to his own land. His hatred for her wife’s

landscape is because it signifies Antoinette and his inability to reach and control her which makes him negatively passionate and absorbs his consciousness (Savory, 144). He is aware of the fact that she loves this landscape and it means a lot for her; but this will be a new life under Rochester's control, in his landscape. This is also related to his wish to possess her, which he could not be successful in doing:

She said she loved this place. This is the last she'll see of it. I'll watch for one tear, one human tear. Not that blank hating moonstruck face. I'll listen..... If she says good-bye perhaps adieu. *Adieu*- like those old-time songs she sang. If she too says it, or weeps, I'll take her in my arms, my lunatic. She's mad but *mine, mine*. What will I care for gods or devils or for Fate itself. If she smiles or weeps or both. *For me* (WSS, 136).

Rochester's attitude here represents his wish to make Antoinette a possession, an "emotional property" (Thomas, 178), which will also strengthen his narcissistic ego. This reveals the true reason of his hatred for Antoinette, which is his inability to possess her in his own way.

England is the place where Antoinette's journey ends. One can see that once again she is the narrator of her story. What is important this time in her narrative is that she speaks in the present tense, but digresses into the past. This is because she opens her eyes in a room without remembering anything about what happened in her life before. Her confusion can be seen in these sentences: "... why I have been brought here. For what reason? There must be a reason. What is it that I must do" (146), "When was last night?... I don't remember yesterday" (148), and when she does not remember her stepbrother, Richard Mason, "I have no brother" (149). Her forgetfulness represents her drowning in her unconscious; which means that she loses all her past memories constituting the content of the conscious. As Mezei suggests, "an Antoinette who can no longer remember is no longer Antoinette; she has lost her true self" (207).

Antoinette's final step to insanity is reinforced by the complete removal of mirrors from the room she has been living in England. Antoinette, who does not know the time and the place, now even can not remember and know who she is: "There is no looking glass here, and I don't know what I am like now" (WSS, 147). She is unable to see her true representation and unable to distinguish the real and the unreal world from each other. In other words, she does not have the necessary things to combine the two worlds in order to understand who she is and to achieve her selfhood. Since there is no mirror to identify herself with, she can not see and feel herself as a complete or whole being as she must do during Lacan's mirror phase. In this way, Antoinette is stuck within the mirror stage of her self-development and this is Rochester's last violent attempt to suppress the threads and to take her selfhood away.

Her last narrative represents her struggle to "remember" to regain her selfhood, since the word "remember" is repeated many times in Part 3: "We lost our way to England. When? Where? I don't remember but we lost it" (148), "I can't remember what happened" (150), "I remember now that he [Richard Mason] did not recognize me" (151), "I remember watching myself brush my hair" (147), "Looking at the tapestry one day, I recognized my mother" (147). The next thing she remembers about her past, after her mother, is Sandi, Antoinette's half brother. What reminds her of Sandi is her red dress, which symbolizes passion and lust, she was wearing when Sandi came to see her for the last time. Their last meeting has sexual, especially incestuous, connotations; since she mentions their kisses: "Now there was no time left so we kissed each other in that stupid room. We had often kissed before but not like that. that was the life and death kiss" (WSS, 152).

If the unconscious is revealed when the mind is in its weakest state, as Lacan and Freud believe, then sleeping might be a good solution to dig out the unconsciousness to see what is there; and this is what Antoinette does. Before she goes to bed and sleep, she utters

the sentence: "I am sure I will remember soon" (153); and she succeeds. When she wakes up from her dream she says: "Now at last I know why I was brought here and what I have to do" (156). This reveals that, as Mezei asserts, "through dreaming and submission to her subconscious, her memory has been restored" (208).

Her dream reveals much about her unconscious and her true self. In her dream, she takes the key of her room where she is staying and candle and gets into the house. She feels herself like "flying" in the house, as if she has finally found her real way. When she hears a noise from one of the rooms, she gets very excited and holds her wrist with her hand. This is a time when her unconscious and emotions/passions overturn the rational side of her mind (Knapp, 126). It is also at this time that she sees her reflection, the "ghost" in the looking glass. This seeing is both a self recognition and not: when she sees her appearance in the mirror, she is assured of her existence, but the ghost-like image in the mirror can not be her real self. It is a lie. Shocked by this image, she drops the candle on the floor, causing the house to be set fire. the first name she recalls is Christophine. Then, when she tries to escape from the fire, she goes to the top floors where she can see the sky, and where she remembers all the people and her memories in her life: her garden at Coulibri, the life of tree, her mother's parrot, Tia, her grandfather and her Aunt Cora, and her final destination, the Doll's House in England, and the man that calls her Bertha. Finally, she wakes up in terror. What wakes her up is the anxiety she feels when she faces her past memories in her pre-conscious. One can argue that, if, as Freud points out, the dreams are wish fulfillments, and if the wish is not fulfilled due to an anxiety the dreamer wakes up, the reason of Antoinette's waking up is the terror she feels because of her not being able to fulfill her wishes in her past life. Her past memories do not make her happy, so she will try it in another way- annihilating all her memories with herself.

The things she will do after she wakes up are not told in the book, but it is obvious that they will take the reader to the end in Jane Eyre, which results in Bertha's setting the house to fire, causing her own death and the blinding of Rochester. Burning the house and her death are significant in many ways. First of all, she refuses to be subjected to Rochester's gaze and authority and answer him in his own ways. Next, burning the house shows her "desire to wrest power from and do violence to one who has abused her" (Adjarian, 204). Also, as flames destroy Thornfield, Antoinette's passion annihilates her reason and her selfhood in the end. Unable to achieve her real (passionate) self in a world of patriarchy, isolation, alienation and rejection, she hopes to achieve it in death, in other words in self-annihilation. This also represents the collapse of Antoinette's weakened ego, by her lover's rejection, when faced with a trauma (Knapp, 126).

CONCLUSION

Jane Eyre and Wide Sargasso Sea are two novels dealing with important issues in Victorian period, one in Victorian England, the other one in a society in Caribbean which consists of black Caribbean people and white Creoles, who have a European heritage but live among black people on the island. The reason why they can be analyzed in comparison with each other is that they are intertextual in the sense that the narrator in Wide Sargasso Sea is a female character in Jane Eyre locked up in the attic and silenced by the society because of her inadequacy of meeting the expectations of patriarchy. Thus, an analysis of the two novels comparatively helps us perceive the facts of the Victorian society and its expectations from individuals from two different perspectives, and reveal the effects of patriarchy on individual, especially on female self and psyche.

In relation with the effects of society on individuals, in the introduction part of the thesis, general information about the Victorian age has been given. The information consists of the effects of the Industrial Revolution on society. The very first effect shows itself on the need of hand and bodily work as a result of the mechanization. This need results in the emerging of different social classes within the same society. Middle class was the heart of the Victorian society with its social norms, rules and economy. The introduction part also explains briefly how England remained insufficient and inadequate in meeting the economic goals and targets, and how it was necessary to go beyond the country to explore new economic areas to make larger investments which was resulted in imperialism and colonization.

Apart from the economic effects, the largest part of the introduction deals with the psychological effects of the society on individuals. It has been explained how the need for hard and bodily work caused the distinction and division between the two sexes, putting women in the position of “the angels in the house”. While the word “angel” revealed the

expected characteristics of women, “house” revealed the place that women were expected to be.

It has been emphasized that, in Victorian society, the social pressure was forced on women within family when they were children. The ideal for a girl was her mother, who had female accomplishments and accompanied her father in every way that she could. She was first taught the social rules by her mother, and her father whose duty was to work and earn money for his family while his wife was doing the housework. The point here was that women did not have to work but do the housework; because it was men who had to work outside. As a result, there were a few respectable job opportunities for a woman outside, one of which was being a governess.

It has also been suggested that this social pressure was mostly important in relationships between men and women in adulthood; since even within this relationship, there were some ways that a female was expected to behave. Because she was inferior physically and emotionally, she had to conceal her weakness by suppressing what she felt and controlling her emotions. This repression had long term effects on female psyche, putting her in conflicting situations which usually resulted in the loss of self. As revealed later in the thesis, there are two options for a woman who really wants to achieve her true selfhood during Victorian period: being rebellious and defensive, while confronting the behaviors according to the norms of the society; or being rebellious refusing to confront to the society in any way.

The main reason of the use of psychoanalysis, instead of a feminist approach, to analyze the female selfhood in this thesis is to show how psychological effects of the social happenings shape people’s lives, relationships, decisions and ways of life unconsciously. In this respect, Freud’s and Lacan’s theories on ego, the unconscious and sexuality help us find the roots of the female self in childhood and the reasons of both men’s and women’s behaviors and choices in their lives in adulthood, giving clear explanations about their

different attitudes in their relationships, which also perpetuate patriarchy through ages. In other words, the reason of using psychoanalysis to analyze female self within patriarchy is that patriarchy forces women to repress their “self”, and that any kind of “repression” places itself in the unconscious, which constitutes the core of psychoanalysis.

Within the framework of psychoanalysis, it has been suggested that Jane Eyre is a novel of self awareness, in which the female character starts a journey to discover her true self. Throughout her journey, it has been very easy to see the expectations of patriarchy from women in Victorian society and how a woman’s experiences with different individuals have been effective and significant on her struggle to find her “selfhood” in later life.

Jane is depicted as a desirous woman and this is unacceptable in the Victorian society. She has to learn this when she is a child in her aunt’s house where she is locked up in a room as a punishment because of her unruly and aggressive behaviors. Her rebellious and aggressive attitudes are considered as the symptoms of her passionate and “wild” nature which must be repressed and disciplined. This repression finds its place in Jane’s unconscious which gives her the first signals that she has to develop and strengthen her realistic ego if she wants to survive in this world. She goes on her life as a desirous woman but, as a result of her experiences in the house where she lives her childhood and at the Lowood school, she learns to modify her desires according to the realities of the outer world. She also spends all her life trying to find identificatory images for herself in the Real, resulting from the primal (parental) lack in her childhood. All the figures in her life have direct influences on her developing self and her realistic ego, teaching her how to survive.

The most important thing that has an effect on her unconscious and selfhood is obviously her relationship with the man she loves passionately, with the Symbolic father as desire, which totally corresponds with Lacan’s theories about romantic love. In this relationship, Jane has to take a test in which she has to balance her emotions and reason under

the “male gaze” in order to prove her “sanity” in the society. What can possibly put her in the category of “insane” women is her capacity to make the man she loves her object of desire which is not tolerable for a Victorian woman, instead of making *herself* his object of desire. Thus, she has to repress her sexual feelings and her obvious attempts to reach the *phallus* (Rochester) in a reasonable way, which causes real psychic damages in her conscious. The repressions and the damages caused in her conscious are revealed in Jane’s dreams as her fears and anxieties, which can be associated with Freud’s ideas on dreams as a product of the mind and the unconscious.

Jane finds her selfhood in her passionate nature and desirous relationship after she goes through a relationship under the gaze of another man who sees companionship only as a mission, away from physical and emotional attachment. The reason Jane does not feel happy with a relationship away from physicality and emotion is that she fails to be the object of the man’s desire; therefore she cannot satisfy her desire with the desire of the other, according to Lacan’s theories of desire, and can not invest her feelings, her narcissistic ego, in him. The distinction she makes between her passion and reason is the final step toward her self awareness and consciousness and she returns to the *phallus* that desires her. Rochester’s blindness (symbolic castration) reveals that for a desirous and passionate woman in a patriarchal society, real selfhood is only possible with a strong ego development which takes place in the unconscious repressing and conforming the passion to the realities of society. In other words, it is impossible to change the society; but if a woman wants to survive as she is, it is her unconscious needs that she has to change and modify. This modification is told to be possible only with the death of the passionate nature (the death of Bertha) and with a man who has lost the power of the *phallus* (a symbolically castrated man). So, what Jane finds about the real female self hood in the patriarchal society she lives in is that it can not completely be achieved, but only partly possible by making some sacrifices. Strengthening

the realistic ego and giving way to the expressions of some of her wishes lead to the satisfaction of the narcissistic ego in the other's love, on Jane's behalf.

Antoinette's character in Wide Sargasso Sea is depicted as very similar to Jane's in many ways, but their destinies are completely different in the end. She is born into a world where she lacks the necessary parental affection, a sick and uncaring father and a drunk and "mad" mother, and where she experiences isolation from the society, like Jane. Similarly, in the convent school she learns to repress her sexual feelings and emotions, which has a second corruptive impact on her unconscious and psyche. These feelings of parental lack and isolation, also emotional and sexual repression are the things which will shape her life and relationships as an adult.

Antoinette's relationship with Rochester develops differently from that of Jane's, mainly because of Antoinette's certain characteristics. First of all, from the beginning of their marriage, it is implied by Rochester that Antoinette fails to meet the expectations of patriarchy from a woman: she is not good at housework, but the most important of all, her open sexuality, in other words her capacity to make a man her *object* of desire is the biggest threat for a man, reducing the power of the phallus to the penis, as Lacan argues. Unlike Jane, Antoinette does not feel the need to repress her sexuality in her marriage. Her addiction to and her activeness in sexuality put her into Lacan's second type of women with which men will not think of anything but sexual intercourse.

The reason that Rochester refuses to love Antoinette is clear: she is not an ideal "angel in the house", with the lack of necessary accomplishments and with her passions in her sexual relations with him. She is also the guilty one, the archetype of the eternal temptress, who causes Rochester to lose his conscious, arousing the unconscious fear of castration. It is also disturbing to be the object of a woman's desire in such an open way; since in normal terms it is woman who must be the object of man's desire. The problem for Rochester here is that, as a

woman, Antoinette experiences the “phallic jouissance” with him, making him the *object a*. Antoinette is a kind of woman that reduces the phallus to the penis, at the same time causing Rochester to lose his self esteem and self worth, thinking that he is incapable of satisfying his wife. Antoinette is weak, since she cannot control her passions and emotions, and must be punished by patriarchy.

The way Rochester, or the society, punishes this woman is quite destructive psychologically: to take over the speech, in other words to silence the woman. It has been suggested that controlling the speech is considered as necessary for the women who can not control themselves. The reader can realize that taking over the speech takes place after the marriage and it has greater impacts and makes more serious damages on Antoinette’s psychology. With the loss of the ability of expressing and justifying herself, Antoinette loses her “self” more and more in her relationship; since with the loss of “speech”, she also loses the chance to reach her unconscious. She is not allowed to speak for herself, she is not allowed to speak in her husband’s presence, she can not “demand” anymore, through which the unconscious needs are revealed. This is self destructive for a woman, and she loses all her bonds with the outer world soon, after she is locked up in a room because of “madness”, finally thinking of achieving her self hood in death, instead of life.

Even though both Jane and Antoinette are similar in their passionate, desirous and somehow rebellious characters, what is the difference that causes their totally different destinies in the end? The answer to this question is easy: Unlike Jane, Antoinette does not seem to develop her realistic ego and does not try to modify her needs and desires according to the expectations of the society. She does not care what the society expects from her. The reader can not see her in a dilemma about her desires and the restrictions of the society. What she only cares about is to be loved and desired by Rochester, which will end up with the

satisfaction of her narcissistic ego. She is unable to keep the balance between her narcissistic wishes and the realities of the society she has been living in.

The second difference that causes different ends is the problem of speech. One can see from the beginning that, while keeping the balance between her desires and the expectations of the society, Jane never gives up speaking and expressing what she feels. This coincides with Lacan's most important idea of "the unconscious is structured like a language". By expressing what she feels, Jane enables the reader to see what is in her unconscious, also enabling *herself* to discover the contents of it. Her unconscious is revealed in many crucial points in her life when her psychological situation is in its weakest, as Lacan and Freud argue: it is revealed when she describes her hatred toward her aunt, "something spoke out of me over which I had no control" (4:30), when she defends herself against the false accusations in Miss Temple's presence, when she describes Mr. Brocklehurst in a cruel way, when she loses her endurance against Rochester's attempts to make her jealous and when she is alone in her room narrating what she feels about the inequality between men and women to the reader. Her narration never ends in the book. By speaking, she also achieves a self-awareness reaching her unconscious and realizes or decides what she wants to do. Unlike Jane, from a certain period of time after her marriage, Antoinette loses her chance to speak under the male gaze. From that time on, no longer can the reader see what is in her unconscious and the happenings from her gaze. It also coincides with the time when she stops knowing who she is. The time when Rochester silences her by taking the control of her speech, she loses her self hood in life and finds the salvation in death.

To sum up, a psychoanalytic analysis of Jane Eyre and Wide Sargasso Sea offers the idea of achieving the female self hood in two ways: firstly, they have to develop their narcissistic egos, keeping in mind that if it is impossible to change the way the society thinks, they have to repress what they feel in a reasonable way without causing too much destruction

and anxiety for themselves; the second and most importantly, they must not lose their abilities to speak, which are the ways to go towards self awareness and selfhood. Even though Jane is not strong enough to reject totally the norms and rules of the society, she manages to survive and find the equality she has been looking for in her relationship with her husband by speaking and expressing herself. Unlike Jane, even though Antoinette is strong enough to reject the wishes of the society, she is depicted as the one who loses her selfhood by losing her chance to speak under the male gaze. Thus, in a patriarchal world, the only way to survive for a woman is to speak even if she has to make some sacrifices.

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ÖZGEÇMİŞ

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